

April/May 2015

VANISH

MAGIC MAGAZINE



KEITH FIELDS
A Brit of Magic

ISSUE
19



OUTERBRIDGE

CONCEPT TO CREATION



DANIEL KA

RED HOT ACT



KNIGHT MAGIC

MARRIED IN MAGIC

The Biggest Latex Specialized Store in the Magic Business

www.magiclatex.com

Endless Bananas
 Endless Carrots
 Coke Mix 500ml.
 Coke 500ml.
 Lemon
 The Shovel
 Brown Egg
 Black Sausages
 Bunch of Bananas
 White Light Bulb
 Big Thumb
 Fake Feet
 Fake Hand
 Red Apple
 Pear
 Billiard Ball 1
 Clay Vase Beige
 Watermelon
 Orange
 Magic Baseball Bat
 White Egg
 Hammer
 Dove with feet
 Billiard Ball 8
 Coke 1,5 Lt.
 Sausages
 The Magic Walnut
 Big Eyes
 Canary with feet
 Magic Apple Juice
 Tongue
 Clay Vase Terracotta
 Dove to Flowers

NEW

MAGIC LATEX
Felix & C. Casagrande

MAGIC TWEET
Instructional Video Link

Every product has it's own Certificate of Authenticity
info@magiclatex.com - SPAIN

LECTURE **F** by Felix

MAGNETIZING
Magnets for Stage and Close - up Magic

*Classic and New Effects with Original Ideas
 Techniques and Principles with all Types of Magnets*

info@magofelix.com

www.magofelix.com

Spain - Argentina

Top Tricks & Picks

www.MagicTrick.com

Hyper-visual close-up: Stretch a borrowed ring!



Gregory Wilson's Bandwidth lets you stretch their minds along with their ring. A solid metal ring is putty in your hands as you stretch it out like it's made of rubber. Just as quickly it snaps back and can be immediately examined.

This is a real practical worker, great for strolling and street magic!

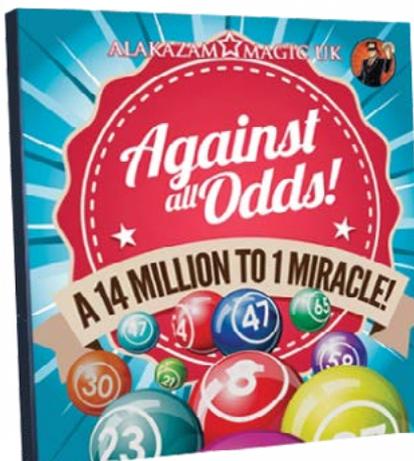
MagicTrick.com/bandwidth



Close-Up Table

Beautiful professional table with casino-grade felt. Packs into nylon bag for getting to the gig. *Save \$59*

MagicTrick.com/table



14 Million to 1 Miracle

Your lucky volunteer can pick all six lottery numbers, matching your winning ticket, which can be in their pocket the whole time. This seems so random, and seems so fair, but will work for you without fail.

Comes complete with custom printed cards and routines for both close-up and stage shows.

MagicTrick.com/odds



Eye-popping Triumph! Watch all the face down cards fade away!

From Francis Menotti comes a new idea for the classic Triumph effect. Shuffle cards face up and face down, and as the cards flick past all the backs slowly turn to faces. The only card left reversed in the selected card. Professionally tested for over 8 years as a practical strolling trick.

MagicTrick.com/dissolve

Now with **9368** magic items
ready to ship worldwide.

www.MagicTrick.com

April/May 2015

VANISH

International Magic Magazine



EDITOR

Paul Romhany

CONTRIBUTING EDITOR

Ben Robinson

CONTRIBUTING EDITOR

Nick Lewin

PRODUCT REVIEWERS

Paul Romhany & Friends

COVER PHOTO DESIGN BY

Paul Romhany

ADVERTISING COORDINATOR

Paul Romhany/Sydney Anderson

SENIOR MARKETING SPECIALIST

Steve Hocevar

EDITORIAL DIRECTOR

Paul Romhany

ART DIRECTOR and LAYOUT

Paul Romhany

PROOF READERS

Richard Webster, Mick Peck

E-READER VERSION

www.revizzit.com

TO ADVERTISE IN MAGAZINE

Contact Paul Romhany for more information at:

editor@vanishmagazine.com

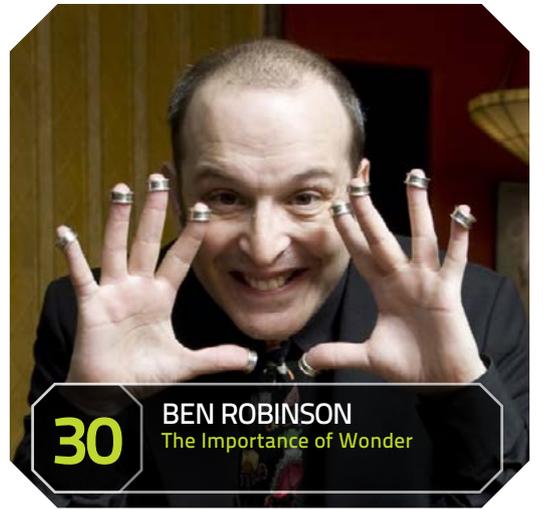


CONTENTS

FROM THE EDITOR - PAUL ROMHANY	6
BAMBOOZLERS - DIAMOND JIM TYLER	8
DELICIOUS M&MS COINCIDENCE - BUTZI, MAGICIAN	10
THE DIE IS CAST - CHARLES GAUCI	18
HEART BEAT - DANNY ARCHER	20
100 DOLLAR BILL TO PHONE BILL - LOUIE FOXX	22
NEWS	26
THE IMPORTANCE OF WONDER - BEN ROBINSON	30
WHY SHOULD YOU READ THIS? - GERARD	34
ENTERTAINING KIDS - TIM MANNIX	38
PERFORMING AT RECREATION CENTRES - TONY CHRIS	42
KEITH FIELDS - FROM STREET TO THE STAGE	52
TEN LITTLE SECRETS - TIMOTHY HYDE	70
ADVENTURES OF A ROMANY - DIVA OF MAGIC - ROMANY	72
THE NAGGING ITCH - JEFF HOBSON	76
FROM CONCEPT TO CREATION - TED OUTERBRIDGE	80
RAY LUM INTERVIEWS ERIC OLSEN	90
10 QUESTIONS WITH SEAN BOGUNIA - PAULROMHANY	98
ARE YOU MAN OR MONKEY? - KEITH FIELDS	102
MARRIED IN MAGIC - MISTIE AND KYLE KNIGHT	106



52 **KEITH FIELDS**
A BRIT of magic - from performing on streets in the UK to a theatre in the USA



30 **BEN ROBINSON**
The Importance of Wonder



72 **ROMANY**
The adventure continues

RED HOT ACTS - DANIEL KA BY NICK LEWIN 110

EPIC FAILS IN MAGIC PART 1 - CHARLES BACH 116

CONSTRUCTING A STRONG MAGIC SHOW - NICK LEWIN 120

DON'T SHOOT THE MAGICIAN - AARON FISHER 126

WIZARD'S WAY TO POWER PRESENTATIONS - BECKWITH 128

A TASTE OF MAGIC - NICKLE VAN WORMER 130

MAGIC CLUBS - WHY BOTHER? - ALAN HUDSON 134

Q&A WITH TWO PREIDENTS - DAZ BUCKLEY 138

ALL THAT GLITTERS - LEE ALEX 144

MAGIC REVIEWS 154



106 **MARRIED IN MAGIC**
Kyel and Mistie Knight



144 **ALL THAT GLITTERS**
Golden Cat Festival Review 2015

FROM THE EDITOR



Paul Romhany

editor@vanishmagazine.com

www.vanishmagazine.com

This issue celebrates the fourth year of VANISH. When I started this I had no idea it would grow as quickly as it has, and reach to almost every corner of the globe. The numbers of downloads each issue are staggering with the last issue having had 135,335 downloads from over 45 countries.

There is no way the magazine would be what it is without all of the contributors over the past three years. The one comment I am constantly told by readers is how they enjoy the variety of articles. My goal has always been to have a magazine that will inspire and educate, as well as entertain. A very big thank you to everybody who has contributed articles and helped the magazine grow. Without your friendship and support VANISH would not be what it is today.

I am always looking at ways to improve the content, layout and overall ease to read VANISH and am open to hearing from readers on what you would like to read and your favourite articles. All suggestions are welcome.

This issue features UK magician Keith Fields. I have admired Keith for many years both as performer

and risk taker. His story is one of taking chances in life and in business, and working very hard to achieve the dream. From somebody who started magic later in life and started performing on streets to having his own one-man show this is a very inspirational story and one we can all learn from.

As I sit here writing my editorial I am reminded of the great advantage of having an online magazine. As I woke up and was about to press UPLOAD I received an article from Lee Alex about a convention that was held only last week. I was able to add the article complete with the photos in to this current issue. This is what VANISH is all about. If something happens you will read about it in the magazine or as soon as it happens online at our daily newspaper www.vanishlive.com

This is where this type of magazine format really changes the way we get our news and information. It's a wonderful thing to have part of today's news conscious society.

Congratulations to Sean Bogunia who just released what he calls his FINAL dancing hanky routine. The amount of work and time he has spent over the past several decades trying to design the ultimate routine

shows true dedication to our craft. The final result is something that is truly outstanding and I am sure all those who have come before him salute his drive and dedication to perfecting the effect. I salute you Sean and can't wait to see what other projects you have coming out in the near future.

This issue also concludes the excellent series by Ben Robinson on *The Importance of Wonder*. As a project I recently published Ben's words in book form. It is based on the series Ben wrote for VANISH with additions and photos never seen before from his personal collection. If you are looking for something special to read, or for a gift be sure to pick up a copy of *The Importance of Wonder* by Ben Robinson.

Thank you readers for your support over the past three years. I look forward to your feedback as always, and seeing the magazine take on technology as it comes to us.

Paul Romhany

NICK LEWIN'S ULTIMATE LINKING FINGER RING ROUTINE



JEFF MCBRIDE SAID:

"I've seen Nick Lewin perform on stage in Las Vegas and can say this...his routine is the most entertaining Linking Finger Ring Routine I have ever had the pleasure to witness."

DAVID REGAL SAID:

"The Linking Finger Rings is one of the great magical effects, and Nick Lewin's original approach possesses elements found nowhere else.. It fools the eyes, ears and more importantly the mind!"

MAC KING SAID:

"Nick Lewin's solution for the Himber Ring routine is far and away the best one for any real working magician. If you really want to sell your routine put me first on the list!"

BILLY McCOMB SAID:

"Nick's routine is far and away the best in the business and is one of the reasons he makes the big bucks!"

RICHARD WEBSTER SAID:

"Nick's version is hilarious, mystifying, and one of the closest things to real magic I've ever seen."

KOZAK SAID:

"There are reputation makers and there are money makers, this routine is both!"

JNEAL BROWN SAID:

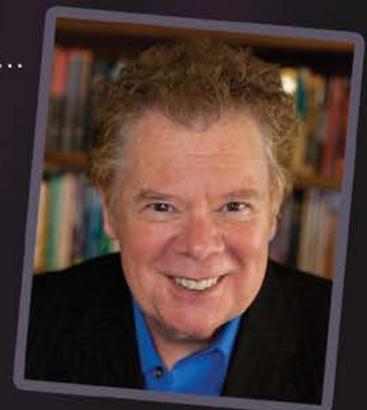
"I am overwhelmed by the beautifully produced book that accompanies the discs! To say I am impressed is the very definition of understatement."

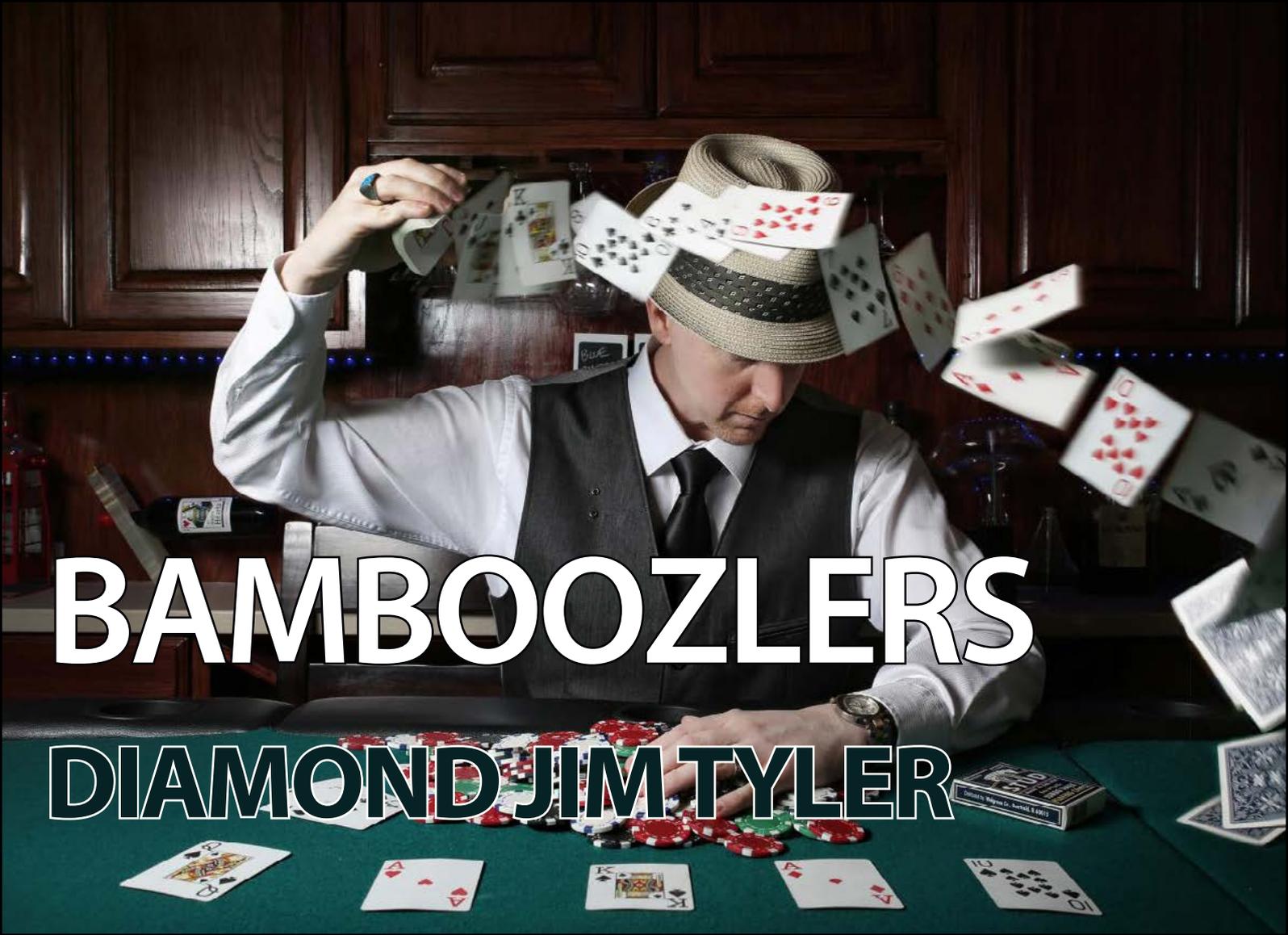
GAETAN BLOOM SAID:

"The best routine I have seen with the rings...
...a killer!"



Available for purchase from
LewinEnterprises.com





BAMBOOZLERS

DIAMOND JIM TYLER

NEVER-ENDING THREAD

GAG: Someone notices a loose thread on your jacket and begins to remove it. To their horror they learn that it's a never-ending thread which shocks them into a fit of laughter.

SECRET: If wearing a dark jacket, then you'll want to use a light colored thread and vice-versa. Place the end of a spool of thread through the eye of a needle. Pull about five inches of the thread through the eye. From inside your coat, use the needle to push the thread through your jacket at the point that is halfway between the collar and the shoulder on either side of the jacket.

Push the needle all the way through the material. Put away the needle and leave the thread hanging from the back of your jacket. Drop the spool of thread into the inside jacket pocket that corresponds with the side you pushed the thread through. Carefully put on your jacket and run your arm behind the thread when slipping it into the sleeve of your jacket. You don't want your arm between the thread and your pocket. The thread inside your jacket should rest on the front part of your shoulder nearest your chest.

Finish putting on your jacket. Pull the thread back into your jacket so that only a two-inch piece emerges from your coat. Press it down flat and you are ready for the fun. The nice person that offers to remove it for you will be in for a big surprise. Don't laugh but act aggravated once they've started it. As they continue pulling the thread secretly retain a few loose buttons in your hand and drop them on the floor as you

exclaim, "Wonderful!" Say something consoling like, "Is it your sole purpose in life to serve as a warning for others?"

Be sure to visit: www.diamond-jim.com/magic-shop/ to see Diamond Jim's range of his latest products.



Evaporation is a brand new way to make liquid vanish! Here are five reasons why you need Evaporation:

EVAPORATION

A TOTALLY NEW WAY
TO VANISH LIQUID

WWW.EVAPORATIONTRICK.COM

- 1 Self contained, so when traveling you don't need 2 containers (one to carry the liquid and one for the trick)!
- 2 No refilling, the liquid never leaves the container when performing the trick!
- 3 Resets in less than 3 seconds!
- 4 Can handle bottle freely (unlike a milk pitcher, ghost glass, etc), you can even juggle it before the liquid vanishes!
- 5 Is physically smaller than a milk pitcher, but equally as visual!

Delicious M&M's Coincidence

By Butzi, Magicien



A very novel card prediction that will have the audience
"eating out of the palm of your hands."

The Effect

A participant chooses a card during the show and is told to keep it with him. Later on, the magician takes a break and eats M&M's with his audience. He asks someone what's his favorite color and asks the first participant what card he selected; "10 of hearts". The magician pours in a bowl the rest of the M&M's that are now all red with "10 of hearts" printed on it. It also works with the picture of a person.

on the other one. You pretend to take a break and you eat the regular M&M's with your audience. When they reveal the info, open secretly the second compartment and reveal the tricked M&M's. Tadaaa!

Trick the pack

To build the gimmick, you will need:
A cutter / Contact glue / a couple of 42 grammes M&M's packs / Tricked m&m's with the prediction on it / A bowl / A glass / A playing card

Explanation overview

On the M&M's website, you can customize your M&M's and print pretty much anything you want on it (words and pictures). After you ordered them with the info you'll force, you'll trick the pack to make two compartments: regular M&M's on one side and tricked ones



Click the link to see how to make up the pack.

GOLDEN tip

Before anything, buy 42 grammes m&m's packs (the small ones), they now sell them by 5 or 6, and are easier to trick. You can trick all the 42 grammes packs directly so you are ready for the next few shows.

1 Cut the sides of the lining



2 Cut in the middle



3 Empty half of the pack in the glass.

4 Filled this part with the tricked m&m's

5 Put the pack on the edge of the bowl and apply contact glue on both sides



Crucial detail

DON'T use instant glue, it's so strong it might erase the design and go through the plastic. Contact glue is better because it sticks but then you'll be able to reopen the secret compartment easily before the climax.

6 Remove extra glue with a playing card

7 Let it dry 10mn and push with your finger to create the compartment

The force

You can force any information because you can print anything on the M&M's. So the only thing that can limit you here is your imagination. I have two ideas you can try:

1) Order RED m&m's with the 10 of hearts printed on it. This allows you to force the 10 of Hearts and ask the participant what was the color of the card he has chosen (or thought of). "Red", he says. You show that now all the m&m's are red. Instantly after this little climax, you say: "but that's not it, check what is written on it".

2) Order a portrait of a celebrity printed on white m&m's.

Do a pre-show during which you force a picture or just the name of the celebrity and ask him to remember it with the classic: "you have his picture in your head? Lock it". During the presentation you can ask the whole audience to think of the picture of a star and choose pre show participant to help; "I didn't force you to think of this person, did I? You're not working with me right?"...

The performance

I believe this is a trick that needs extra care on the presentation and the climax building. That's why in my show, the spectator chooses a card at the beginning and keeps it with him all along. Whenever he tells me "I still have the card" I tell him "don't worryyyyyyy we'll come to it!" or "I don't know yet what to do with it, please be patient a bit", playing with him. Here is a presentation idea you can use:

Later on in the show, "take a break" saying your tired to do magic. At this moment, take out a M&M's pack and sit comfortably in your chair, relax and start eating, giving an awkward silent pause. People are now confused and think: "what is he doing? Is he actually taking a break? I'd love to have some m&m's! Is he tricking us?". Sit with it eating three m&m's slowly as if they were not here. And tell them; "What? Oh, no that's not part of the show I just need a break. Do you want some?". First of all, people will laugh because it's surprising, but a couple of them will accept, attesting silently that the m&m's

are normal. After you gave them enough to empty the section of your pack containing the regular m&m's, stay silent and finish eating building the tension. People stay very still or laugh, because they don't know how to react.

THEN I go into the revelation. "Oh by the way, didn't you have a card? What is it?". Everyone looks at the participant; at this moment, undo the rest of the contact glue that was separating the normal half of the pack from the tricked m&m's. After he tells everyone the name of the card, silently and cleanly pour them in the bowl and hand it to him. "Can you say out loud what is written on each and every one of this m&m's?" As soon as the participant tells you what it is, give a strong applause cue to built the energy up again, like talking louder and louder and standing up for example: "is it THE CARD YOU SELECTED?! Please pass the bowl around and FEEL FREE TO EAT THE AMAZING PIECE OF MAGIC!" Eating one yourself to show it's not poisonous.

SEED IDEAS: USE THE PRINCIPLES TO GROW YOUR OWN IDEAS

Now that you know how to trick a m&m's pack, you can trick any candy or food pack (Crisps, cookies, sugar, anything) and seal an object in it (or a modified version of the content, like tricked with the tricked M&M's) using two principles: the secret compartment principle and the use of contact glue (neoprene) on the polybagged material to glue something together and separate it easily.

You can invent your own routines using objects transpositions (with duplicates for examples) or by finding other candies or food to customize!

Here is an idea for a video: trick candies by printing something on it, and put it pack back in a candy distributor by bribing the daily/weekly supplier. Then start rolling, get the first person walking, force the info and the number required to get the candy. Give him a coin to buy this pack and you get an amazing "impromptu" routine!





GREGORY WILSON
BANDWIDTH

**MORPH & MANIPULATE A SPECTATOR'S
MOST PRECIOUS METAL!**

AVAILABLE AT:

RP MAGIC

www.rpmagic.net

MAGIC EMPORIUM

www.themagicemporium.net

PEGANI

www.pegani.dk

MAGIC WAREHOUSE

www.themagicwarehouse.com

MJM MAGIC

www.mjmmagic.com



Wayne Rogers

LOW TECH

MAGNETIC DETECTOR



This is the system I use in my “Which Hand” routine. I figured out long ago that one easy way to detect a hand-held magnet is with another magnet.

THE EFFECT:

A spectator hides a coin in one hand and another small object in the other. The performer must guess in which hand the spectator is holding the coin. As a colourful way of scoring the game, the performer uses a pad of Post-It Note stickers.

After several rounds where the performer guesses correctly each time, the final hand holding the coin is predicted with the answer written on one of the Post-It Notes.

THE SECRET: The Post-It Note pad is the magnet detector. It contains a second hidden magnet and the two magnets working together cue the performer where the magnetic item is held. The cube in the pad revolves on the ball of your index finger and you feel the movement. Once you know where the magnet is placed, you know that the coin is hidden in the OTHER hand.

Any un-gimmicked, medium size coin will do as long it is nonferrous. ie it does not attract a magnet. The other “small item” held by the spectator contains a secret magnet.



My current favourite magnetic item is the Magnetic Memory Stick I described on page 12 of VANISH MAGAZINE Issue 18.

Other magnetic items such as special coins, rings, medallions and poker chips may also be used, but need to have sufficient magnetic pull to be detected by the low tech gimmick.

MAKING THE GIMMICK:

I use 3M, 2” x 2” multi- coloured Post-It Note pads attached to a plastic base. The base is painted to match the pad.

Cut the base from 3/8” (1.0 cm) thick PVC Foam Plastic. This is a material used by sign writers. It is also handy for constructing other lightweight magic props. While the material is quite dense, it can be cut with a sharp craft knife or a fine tooth circular saw.

Cut a square the same size as your Post-it Note pad. Paint the lower half of the plastic base with fluoro pink poster paint. Or you may prefer to have the whole 3/8” thickness in one colour. Any of the bright colours used in the Post-It Notes can be used.

The magnet in the “detector” pad is a 1/4” cube (0.64 cm) Neodymium Block Magnet.

Drill a hole in the plastic large enough to allow the cube to revolve freely in the cavity.

Cover the underside of the hole with a piece of fine nylon mesh.

The mesh I use was cut from an umbrella style food cover. You only need a small piece. Stick it to the plastic with Super Glue.

When the paint dries, glue the underside cover paper of the notes pad onto the plastic. Leave a cut-out in the paper to expose the mesh and magnet.

Turn the base over and drop the cube magnet into the hole and seal it in place with another piece of mesh. Glue the block of notes on top of the plastic base.

Store the gimmicked block in a padded bag. Avoid having another magnet contacting the cube magnet, or it may rip through the fine mesh.



THE PERFORMANCE: Stand the spectator facing you, and hand them two items. A coin and another small item that secretly contains a magnet. They are asked to take the items behind their back and place one in each hand.

They bring out their hands and hold them up, thumbs on top, about a foot apart (30cm) Explain that your job is to determine which hand holds the coin. As you speak, gesture with the hand holding the Post-It Note pad gimmick. Move the pad in an up or down sweeping movement

near one of the spectator's hands. If you feel the cube magnet revolve within the gimmick, you know that hand holds the magnetic item. Therefore the other hand holds the coin.

If you feel no movement, then the hand you checked holds the coin. I never check both hands. One is enough.

With a friend, practise your gestures and the detecting of the magnet over and over until it comes second nature. This is all done by touch.



one easy way to detect a hand-held magnet is with another magnet.

I generally end the sweep past by peeling off a note in readiness for marking the next phase of the game.

MY BASIC PATTERN LINES: These lines mention using a ring which was my original routine. You will of course adapt to suit whatever magnetic item is being used.

When I was a kid growing up, my Grandfather showed us some magic. He wasn't really a magician but he knew a few tricks to amuse us. My favourite was when he took off his wedding ring and removed a coin from his purse and placed them behind his back. He would then bring out his closed fists with the ring hidden in one hand and the coin in the other.

We had to try and guess which hand held the coin. After a while we got to be quite good at it, but never as good as Granddad. He was able to guess correctly every time.

It was not until long after he died that I learned the real secret . . . that there was no secret. He knew us so well he could sense it correctly every time. Of course when you play this game with a complete stranger, it is more difficult. But tonight I would like to try that.

The only change I have made to the game since my Grandfather's day is I have added a scoring system. If I can correctly determine which hand you hide the coin in I give myself a point. Peel off a post-it note sticker and stick it on the edge of the table nearest you. And every time I get it wrong you get a point. A sticker is placed on the spectator's side. Because you may not have played this game before I will give you a head start. Give spectator your sticker so they start out with 2.

Proceed with the game. Choose a person with no dangling metal bracelets or other objects that might be attracted to the magnetic ring/object. I choose a woman. I find them less likely to try and trip me up or blatantly ignore instructions.

Have them stand opposite with a table or high stool between you. The Post-It Notes are stuck onto the table or stool, so choose items with smooth surfaces. A plastic tray on the table works well and the items you are using can be assembled on the tray. Again, avoid a surface made of ferrous

metal because you will need to place down the Post-It Note pad with its concealed cube magnet, plus the magnetic ring during the routine.

An alternative way to display all the sticky notes during the game is on two pieces of plastic about the size of an envelope. Attach these to the spectator and yourself with a small clip, or attach ribbons and hang them around your neck. If you are at a conference and you are both wearing name tags, then stick the notes to them. The real reason for holding the pad is to detect the movement of the magnet. But the spectators must think it is merely a fun way to keep score of the game.

To end with a prediction written on a Post-It Note, refer to "Two-Way Prediction Pad" from VANISH Issue: 12

By combining the Low Tech Magnetic Detector with my Magnetic Memory Stick (or other small magnetic object) and finishing with the prediction, you have a complete stand up routine ready to go at any time.

NOTE:

Christopher Taylor of Taylor Imagineering uses a very similar principle to my Low Tech Magnetic Detector in one of his routines. Both of our effects are very different and the gimmicks were developed independently.

Copyright Wayne Rogers 2015
MANUFACTURING RIGHTS RESERVED.





The Perfect Hand

By Josh Janousky

Effect: After demonstrating your prowess with a deck of cards, you decide to give an audience member the once in a lifetime opportunity to be the star of the show. After handing them the deck, you proceed to instruct them in shuffling, cutting, and dealing the deck, all whilst you stand back with your hands in your pocket. Miraculously the spectator seems to have dealt themselves the four aces. It truly is a modern miracle.

Setup: For this effect take the four aces and place them on the top of the deck. I like to perform this with a borrowed deck, so often I will cull the aces to the top while pretending to make sure all the cards are in the deck. **Performance:** Begin by instructing to cut the deck into two piles. Let us call the part of the deck with the Aces deck A and the other part deck B. You are now going to give the spectator the option of dealing with deck A or deck B. If they choose deck A, have them start dealing cards one at a time face down onto the table. It is important that they deal at least four cards, so I wait until I've seen them deal that fourth card before saying "and you can stop whenever you want to." As soon as they have stopped, instruct them to take the remaining cards from deck A and drop on top of the cards they had just dealt. Now instruct them to do the same thing with deck B, but to deal the cards onto deck A.

In the event they choose to use deck B initially, your situation will be similar. Have them deal how many cards that they want, in this case it doesn't matter the number, before dropping the rest of deck B on top of the cards they had just dealt. Now tell them to take deck A and deal cards into a different pile, making sure they deal at least four cards. As soon as they have

finished, have them drop the remaining cards of deck A on top of the cards they just dealt, and then have them place deck B on top of deck A.

You are now going to instruct the spectator to lift off a third of the cards and set them onto the table. Then have them lift off a second third of the deck and place that to the right of the pile they just cut, before finally placing the final third next to that pile. Now have them reconstruct the deck by taking the deck on the left and placing that on top of the middle deck, and that new deck on top of the remaining deck. This sequence looks like it is mixing up the deck, when in reality everything is staying in order.

Finally have them split the deck into five piles approximately the same size. Have them keep four of the piles on the table and keep the fifth one in their hand. With that final pile, tell them to deal cards, face down, one at a time on to the four piles on the table. Once they have done so, you should have four piles of cards on the table. Finally instruct the spectator to flip over the top card of each pile to reveal a the four aces. Congrats you have just turned your spectator into a professional card shark.





THE DIE IS CAST

Charles Gauci

This is my version of an old classic effect. I believe that I have ironed out the weak points of the original presentations.

Effect

The performer takes the deck out of the card box and asks the participant to give the deck a thorough shuffle. The performer takes the shuffled deck and replaces it in the card box.

The performer talks about premonition. "Is there such a thing as premonition, he asks? Let's try an experiment." The performer takes a small brown envelope out of his pocket and places it on the table. He says "The die is cast. The prediction is made and it cannot be changed." The performer takes the cards out of the card case and deals the top three cards face down onto the table in a row. The performer points out that the spectator shuffled the deck a few minutes ago. Nobody with any degree of certainty could know the value of the three cards.

The performer tells the participant to give him one of the three cards. The performer places this card into the card box as he says, "At this stage no one knows what that card is."

The performer points to the two cards on the table and says, "Please choose one of those two cards for yourself and give me the other card." The performer asks the

participant if he would like to exchange the cards. The participant says "No." The performer asks the participant once again if this is his final decision. He says, "You will not sleep tonight as you lay in bed thinking as to what would have happened had you decided to change the cards."

The performer picks up the envelope. One end of the envelope has been cut open. The performer shakes the envelope and a card fall onto the table. It has some writing on it.

The performer tells the participant to read the writing on the card. The participant says "The Die Is Cast. "Charles's card will be the eight of clubs." The performer instructs the participant to turn over the performer's card. It is indeed the eight of clubs. My card will be the King of Hearts and the card in the box will be the Three of Spades.

The performer says 'As you can see decisions do have consequences.'

The Secret.

The set-up is very simple. Place three cards in between the cellophane and the card box. Refer photos in on the second page of this article.

Please note that as I am loading three cards under the cellophane this time, I always place four cards in this

space between performances. This helps to ensure that the three force cards are loaded onto the deck easily as the cards are taken out of the box. Just make sure you load the three cards to match your prediction.

Personally, I use the first three cards from the Eight Kings Stack.

The prediction card has a different outcome on each side. The Three of Spades will always end up in the card box.

When the three cards are dealt face down on the table they should be Eight of Clubs, King of Hearts and the one to your right should be the Three of Spades. There is no need for the three cards to be shuffled when they are dealt onto the table because the spectator shuffled the deck himself a few minutes ago. It goes without saying that you should know the name of the participant for the prediction. I suggest that you have about 20 prediction cards with popular Christian names and load the appropriate one inside the envelope before you begin the performance.



CARL DE ROME'S HEAT
SEX TEST / HYPNO HEAT
Enough for HUNDREDS OF PERFORMANCES
ONLY £28 ca 43\$ / 35 Euro

inc. P/P Worldwide - to view video and to order
cdrmagic.com/heat.html
or E Mail **cdrmagic@online.no**





Heart Beat

By *DANNY ARHCER*

WHAT

A card is freely selected, lost and then found by sensing the spectator's pulse. You need a pack of cards and a small set-up. Have all thirteen cards of one suit on top of the deck in any order. The only thing you have to remember is the top card of the stack (which also is the top card of the deck). For example, place all the Hearts on top with the Ace as the top card. Patter will be in italics.

WHEN

When ready to perform, introduce the deck and you can spread and show most of the faces. If you can, give it a false shuffle or cut. Hand the deck to a spectator and ask them to picture the face of a clock and to mentally select any hour. While your back is turned, they are to deal a number of cards from the top of the deck into a face down pile that equals their mentally selected hour (ex. if they thought of eight o'clock, they would deal eight cards into a pile).

They look at the top card of the DECK, place it over their heart for a moment, and replace it. Then they add the small pile on the table to the top of the deck, burying the selection.

You now turn around. Is there anyway I could know anything about the name or location of your card? They reply no. That's not true. Your card is somewhere between the second and thirteenth card from the top of the deck. That's not magic ... that's math. You ask them to cut the deck. Is there anyway I could know anything about the name or location of your card? They reply no. That's not true. I watched where you cut and your card is now somewhere between the 21st and 34th card from the top. That's not magic ...

that's observation.

You have them give the deck a riffle shuffle. Would you like to shuffle again? If they want, they can cut and riffle shuffle again. Is there anyway I could know anything about the name or location of your card? They reply no. I'm gonna agree with you this time ... would you like to see a coin trick? Truly, it would be impossible for me to find your card. You ribbon spread the deck face up on the table. Unless you help me. Have the spectator make a fist and extend their first finger. You explain that since they held the card over their heart, you will hold their hand and feel for their pulse which will quicken when they see their card. Hold their hand and feel for their pulse. Ah here it is. Move their hand back and forth across the spread. I feel your pulse speeding up in this area. Cards on either end of this section are eliminated. Finally the spectator's finger descends and rests upon a single card, and it's their selected card.

HOW

When you spread the deck so you can see the faces of all the cards, you locate your key card (Ace of Hearts). The FIRST HEART to the RIGHT of the key card will be the selected card!

THIS

Good news; this is a self-working trick. Bad News; it doesn't work every time. But the success rate with two shuffles is 99.5%, which is high enough that I take the risk of possible failure. I have performed this trick thousands of times and rarely missed using two shuffles. More than two shuffles increases the chance that another Heart could come between the key card and

the selection. With only one shuffle the success rate is 100%.

This trick falls under the heading of an "impossible location". The method was first described in Expert Card Technique as The Mind Mirror by Jack McMillen. I have kicked it up another notch by using a memorized deck. If you use a memorized deck (Aronson, Tamariz, etc.) you can, start with card #1 on top and freely spread and show all the cards before starting. After the shuffles, the selected card will be the first card with stack number two through thirteen to the right of card number one. A stack would also allow you to name their mentally selected hour (it will be the same as the stack number). You don't need to memorize all 52 cards just the first thirteen, so this could be a good entry into working with a memorized deck.

Another presentation that plays very strong is to have two decks, one blue deck (stacked for the trick) and a red deck (Invisible Deck or Ultra Mental Deck). Use equivoque so the spectator holds the red deck, which you explain contains a prediction. You ribbon spread the blue deck, and note their selected card. It would be impossible to find your card. Square the deck and turn it face down. That's why I placed a prediction in the deck you have been holding before we began. Reveal their card with the gaffed deck to finish.

To ensure I get a spectator who can riffle shuffle, I ask does anyone play poker or bridge. An avid card player will be able to riffle shuffle the cards. This is an effect that plays strong with laymen and perhaps even stronger with magicians as they are thrown off by the riffle shuffles as that would seem to preclude the use of a key card. Try this out on your magician friends, and watch their jaw drop when you tell them to riffle shuffle the deck and then find their selected card.

ARCHERS ADDITIONS

Not everyone uses playing cards when they do mentalism so this may or may not be your cup of tea. There is not a lot to add to the description. I was taught this trick the very first week I was in magic, by a kind old magician in the local IBM. It took over fifteen years before I finally found the right credit. Once thing you may want to add, is to start with three Heart cards on top of the Ace. You explain (and demonstrate) that if their number was four, then they would deal four cards into a pile. Caution them to deal silently as you will be standing right there with your back turned. Then you mime them looking at the top card of the deck, and they you drop the pile of four back on top. Your stack is now intact. A false cut or shuffle and you start the effect. Practice is required as your back is turned as you are giving the instructions, so pick your helper carefully and script your instructions to minimize failure.



Gregory Wilson's

UNLEASHED

A Penetrating Illusion

A custom-designed dog tag penetrates on and off its chain in a way that makes people question their reality. And, for the last illusion, a spectator pushes the tag through your shirt and back on the chain while it's around your neck!

Left your pocketful of miracles in your other pockets?
You can now unleash your inner-astonishment
anytime, anywhere without any pockets!

\$35

See video demo and order at:

GregoryWilsonFX.com



100 Dollar Bill to Phone Bill

by Louie Foxx

Effect: You offer the person who just helped you onstage a prize. That prize is a one hundred dollar bill which you dramatically hold up and it visually changes into a one hundred dollar phone bill!

Needed: You'll need a real or fake phone bill, to make my fake one I searched on the internet for "Sample cell phone bill" then used that as the basis for my fake phone bill. To increase durability I now print my fake phone bill with my inkjet printer on Tyvek sheets (<http://amzn.to/1wR1ZVC>)

You will also need a fake one hundred dollar bill. I used the one at: <http://www.had2know.com/education/bill100front.pdf>

I cut out one of the bills, cutting out the margin around the bill to give me a slightly smaller final product. FYI, these printable bills are larger than real money to make them legal to print at home. You can use a real hundred for this trick, you'll just need to trim the paper a bit and/or adjust some of the folds.

Set Up: To make the hundred dollar to phone bill gimmick the phone bill writing side up in front of you. Flip the phone bill over from left to right. You will glue the fake \$100 upside down to the bottom right corner of the backside of the phone bill. Before we start to fold I'm going to use a couple of origami terms to describe the folding. They are:
Mountain Fold: A fold that goes downward. If you were to stop the fold about halfway it'd create a little mountain.

Valley Fold: A fold that goes upward. If you were to stop the fold about halfway it creates a little valley. To fold the phone bill set it hundred dollar side up with the dollar in the top left corner. Do a mountain fold at the left edge of the hundred dollar bill.





Mountain fold it up from the bottom of the hundred dollar bill going behind the hundred dollar bill.



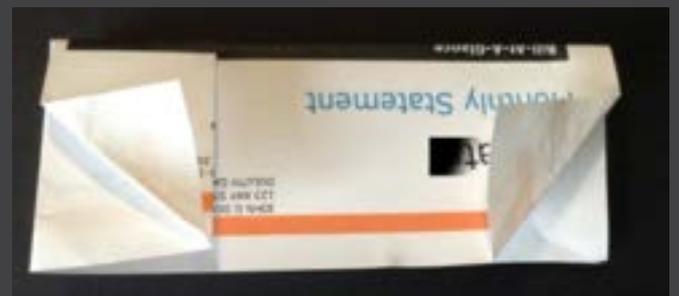
Now flip the paper over from right to left and valley fold the part you just folded from right to left.



Mountain fold the paper sticking out above the hundred dollar bill so that it goes behind the hundred dollar bill.



Flip the packet over from right to left and dog ear the two corners.



Flip the paper back over from right to left.

The gimmick is now set and ready to go.

WORKING

We're going to assume that you just finished doing a trick where someone from the audience helps you out onstage and that's where this is going to start. "For helping out you get a prize, you get a one hundred dollar bill..."

You take out the gaff with the hundred dollar bill facing the audience. You are going to hold the bill with your left hand with your thumb on the side toward you and fingers on the other side. You will put a little pressure with your thumb which will slightly bow the packet. The bow keeps the packet held together a bit more tightly.

Your right hand approaches the right side of the bill and as it does that your left index finger moves from the front to the back of the bill grabbing the dog eared corner between the index finger and thumb.



When your right hand gets to the bill it's going to grab it so that its grip mirrors your left hands grip.



Let go with the middle, ring and pinkie fingers of both hand and separate your hands and the paper will unfold moving the hundred dollar bill to the back and revealing the phone bill.

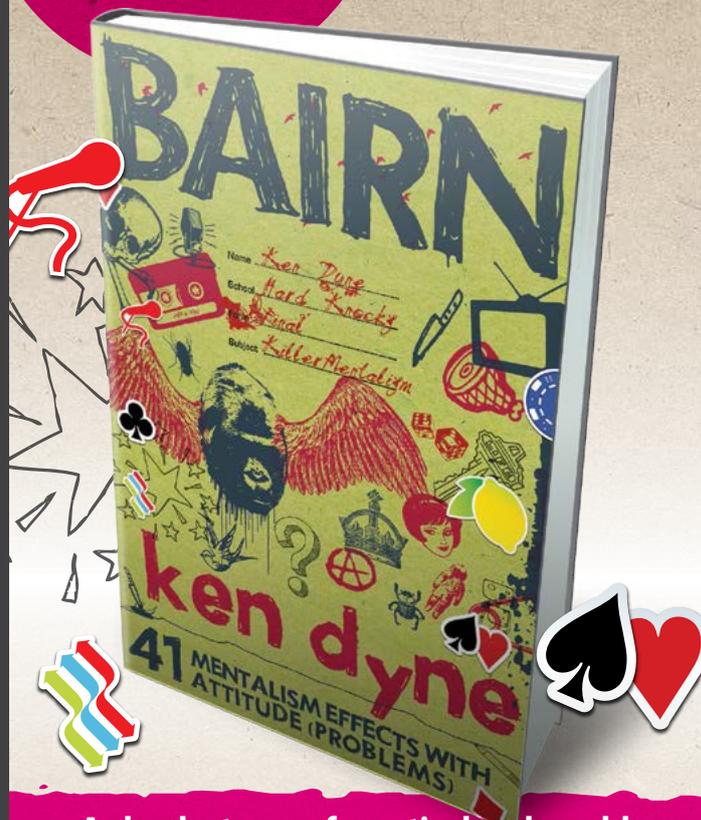
"It's my hundred dollar cell phone bill. It's an (insert name of cell phone company) bill, so good luck with getting out of it!"

After this I give them a real prize.

Credits: This trick is similar in plot to Ma Bill by Michael Weber that was published in Genii Vol. 68 No. 7. For more info on the dollar that turns into a larger (in size) paper look into XPAN-Dough by C&M Productions and Stretch a Buck by Dave Devin where I got the idea of using Tyvek instead of paper.

41

PROFESSIONAL
MENTALISM
EFFECTS WITH
ATTITUDE
(PROBLEMS)



A cheeky tome of practical real-world professional mentalism with attitude.

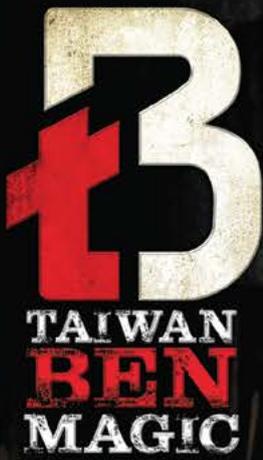
BAIRN

ken dyne

Don't be fooled by the playful exterior! Bairn is packed full with the professional mentalism of one of the world's top full time performing mentalists, Ken Dyne. These are strong, visual performance pieces direct from his working repertoire, all wrapped in Ken's trademark anarchic humour.

Available now from

MentalUnderground.com



CLIP

Self Bending
PaperClip
PLUS Effect



"It's a very powerful moment to the layman's eyes when the paperclip bends and fixes itself in the glass cup of water. It's definitely a reputation maker." - Shin Lim

ARCKEY

Self Bending Car Key

- Pack Small, Play Big
- Handcrafted, High Quality
- Brand-New Metal Bending System
- 6 Different Kinds of Logo Selection
- Available in straightening key and bending key



news

latest ideas • what's on • keep up to date • stop press

Congratulations to Mat Franco

Mat Franco Signs For Two NBC Specials

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.

Mat Franco, who we featured on the cover of VANISH, after his win on America's Got Talent has just revealed some incredible news.

Rhode Island native Mat Franco, the magician who won "America's Got Talent" in September, will have two NBC prime-time specials called "Mat Franco's Got Magic," the network announced Thursday.

NBC spokespersons said the air dates have not yet been confirmed.

"I grew up watching magic specials on NBC, so this opportunity is just so exciting and beyond my craziest dreams," Franco said.

Franco has been fascinated by magic since he was 4 years old and first saw magicians on TV. He started learning by replaying their performances over and over.

NBC said the TV specials will follow Franco from his home in Rhode Island to Las Vegas, stopping off along the

way to visit family, friends, celebrities — and, of course, perform a little magic. Once in Las Vegas, the cameras will be there as Franco prepares his upcoming casino performances.

Franco will be magician-in-residence at The LINQ Hotel & Casino. His opening performance is scheduled for June 24.

Franco, 26, is the first magician to win "America's Got Talent." He is a graduate of Johnston High School and the University of Rhode Island. He graduated from URI in 2010 with a major in marketing and a minor in communications.

Ben Seidman Chosen as Princess Cruises' Entertainer of the Year

SANTA CLARITA, California : Guests aboard Crown Princess have voted and selected Comedic Magician Ben Seidman as Princess Cruises Entertainer of the Year.

Four finalists were selected



from the hundreds of talented performers – comedians, magicians, vocalists, tribute bands and novelty performers – which

elate guests on Princess' stages each year. These top artists performed to enthusiastic audiences during the cruise who then

cast their ballot to select the winner.

Wisconsin native and Los Angeles resident Seidman is the only person in history to be named the Resident Magician at Mandalay Bay Resort & Casino in Las Vegas and currently stars in Magic Outlaws on Travel Channel. His energetic and playful performances combine stand-up comedy and world-renowned sleight-of-hand.

Guests aboard the March 14 Crown Princess Mexico cruise enjoyed live performances from each finalist. The finalists were determined by the Princess Cruises entertainment department based on guest surveys and onboard audience response. Along with Seidman the finalists included Vocalist Lovena Fox, Comedian Steve Caouette, and violinist and entertainer Christopher Watkins. Seidman was announced as the winner on the final night of the cruise at a celebratory event in Princess' signature venue, The Piazza.

"Congratulations to Ben Seidman for being chosen as Princess Cruises Entertainer of the Year," said Adrian Fischer, vice president, entertainment experience, Princess Cruises. "We were

so proud to showcase the immense talents of all our finalists to our guests, who were thoroughly riveted by their dynamic performances and certainly had a difficult time choosing among such charismatic entertainers."

This marks the line's fourth annual Entertainer of the Year program, which was created to recognize the high caliber and diversity of guest entertainers that perform on each Princess cruise.

As the new holder of the line's "Entertainer of the Year" title, Seidman also received a cash prize of \$5,000.

Jest For Fun Joke Shop changes hands.

After 36 of our 43 years in business, I have stepped down as owner of Jest For Fun Joke Shop here in Waukesha Wisconsin. We have been (and hope to remain) THE magic shop in Wisconsin. Jon Archimede is the new owner and plans to carry on the tradition. Here is a photo of (left to right) founder Don Lamb, myself and Jon at my retirement party at the shop.

New Zealand magial team Great and Sue Britt continue with their Anti-bullying programme in schools
Greg Britt – known as

Elgregoe – has performed to more than 800,000 students throughout New Zealand sharing his his anti-bullying message.

Supporting the 2015 school curriculum, the 'You've Got the Power' school show draws attention to what bullying can look like and teaches children about how to treat others.

Greg and his show assistant and wife Sue, use tricks, puppets, ventriloquism, music, songs and a variety of props – including live birds – to portray anti-bullying messages.

The 2015 'You've Got The Power' show, supported by Trustpower, looks at how people can all be part of the solution to bullying and is themed around 'what you can be'. Throughout the show Elgregoe teaches key values including respect, resilience, caring, honesty and the importance of contributing.

Elgregoe wants students to have fun and be fully engaged in the show, while learning important life skills that can make a difference. "I am one lucky guy," says Elgregoe.

"I love performing my

tricks, doing ventriloquism, working with live parrots and travelling – and I get to do all this for a job while also delivering a valuable message for all students."

Elgregoe began 15 years ago when a school principal told Greg: "If you're a real magician then let's see if you can make bullying disappear."

This challenge led Elgregoe to look at the issues of bullying and create a unique show for schools that addressed these issues with the help of magic.

Now, with Trustpower's support, which came on board in 2005 after watching Elgregoe in action – this has grown into a nationwide school presentation, endorsed by hundreds of schools and reaching thousands of NZ school children annually.

In 2009, Elgregoe was appointed a Member of the NZ Order of Merit for services to education.

In the same year, he also received The Variety Artists Club of New Zealand's Top Children's Entertainer Award and The Grand Master of Magic Award – one of the highest forms of recognition a NZ magician can receive.

Israeli magician Hezi Dean baffled a crowd in Tel Aviv on Sunday as he appeared to be floating in the air with one hand touching the outer wall of Dizengoff Center – the city's main shopping mall.

Dean has come to be known as a daring illusionist in Israel. His resume of acts includes spending 64 hours in a large ice cube that was placed in Rabin Square in Tel Aviv and hanging on a burning wire at the Azrieli skyscrapers.





According to Dean's public relations team, the act is an illusion that causes passersby to wonder how the trick is done.

A similar trick was performed by British magician Dynamo (Steven Frayne), who hung onto a London bus by one hand.

According to his website, Dean brought the extreme magic industry to Israel with his project called "Hezi Dean is about to die."

The extreme magic industry is historically known to be the most radical form of magic and has been carried out by very few because of the high risks it entails.

Several magicians who perform these dangerous stunts have died while attempting to complete an act.

The Illusionists are currently touring North America and are calling out for magical staff in every city, and iTricks is the first place to make the call out.

The biggest touring magic show in history is looking for 1 or 2 lucky magicians in each town to work behind the scenes.

If you are in the following cities (see below), get in

touch asap with Christopher Wayne at morethanmagic AT west net DOT com DOT au to express your interest in working with The Illusionists when they come to your town.

DALLAS, TX APRIL 7 – 19, 2015

DETROIT, MI APRIL 28 – MAY 10, 2015

TAMPA, FL MAY 26 – 31, 2015

HOUSTON, TX JUNE 2 – 6, 2015

SAN JOSE, CA JUNE 9 – 14, 2015

SEATTLE, WA JUNE 16 – 21, 2015

SALT LAKE CITY, UT JUNE 23 – 28, 2015

HARTFORD, CT SEPTEMBER 22 – 27, 2015

PEORIA, IL OCTOBER 21 – 22, 2015

DES MOINES, IA OCTOBER 23 – 25, 2015

NORTH CHARLESTON, SC NOVEMBER 3 – 4, 2015

DURHAM, NC NOVEMBER 10 – 15, 2015

Franz Harary's "House of Magic," World's Most Spectacular Magic

Attraction In History, To Open at New Studio City Macau, China. Resort Hotel & Casino, During September, 2015

Hollywood, CA, April 2015 – Discovered by superstar Michael Jackson at the age of 20, FRANZ HARARY is today – without question – the most famous, successful, and internationally acclaimed Magician and Illusionist working anywhere on the Planet. Currently, Harary is preparing for his most ambitious project yet – the grand opening, during September 2015, of "Franz Harary's House of Magic." This \$40-million attraction will be permanently housed within the new "Studio City Macau," a \$ 3.2 billion hotel and casino resort complex located on the Cotai Strip in Macau, China (Asia's "Las Vegas.")

"Franz Harary's House of Magic," which Harary designed and where he will perform his award-winning "Mega Magic" show, represents the world's most sophisticated, state-of-the-art magic production in history. This new, un-precedented venue, comprised of four live performance theatres, will enthrall millions of fans from around the world. Upon its opening, these fans will witness an array of mind-bending, never-before-seen

magic experiences, illusions that Harary has prepared exclusively for this site.

Regarding his new venture, Harary said, "During the course of the past 30 years, my magic has literally taken me around the planet and has introduced me to the world's greatest illusionists. Today, I am proud to announce that I will be bringing those incredible wizards to Macau, where they can showcase their art in a place designed to let their magic shine. I am thrilled to have created the 'House of Magic' at Studio City— the most advanced magic venue on Earth, and a theatrical setting sure to become the premier performance destination for magicians globally!"

ABOUT "FRANZ HARARY'S HOUSE OF MAGIC:"

Described as "An intimate, two-hour, live experiential presentation," Franz Harary's "House of Magic" has been conceived as an immersive experience "designed by a magician, for magicians." Visitors to the new, \$40-million venue, will be treated to brand new, large-scale magical illusions, including: shrinking motorcycles; cars appearing from nowhere, and members of the audience being levitated and teleported to distant locations. "Our show is being designed to reduce adult audience members back to their days as children, recapturing that sense of wonder and awe we all had when we were very young," Harary says.

Art designed in a "retro-tech, steam punk" look and feel by noted Art Director Tim Delaney (the man behind Disneyland's "Tomorrowland,") Franz Harary's "House of Magic" will be comprised of four theatres: the "Illusion

Laboratory," where guests can interact with magical toys, gizmos and illusionary gadgets of all shapes and sizes; the "Paris Opera House," a French Nouveau style theatre featuring the world's best classical magicians; a "Middle Earth" -style theatre, in which guests will feel transported to a beautiful, mystical forest right out of "The Hobbit;" and a "Future Tech" Mega Magic theatre, which, through state-of-the-art multi-media technologies, will take guests on amazing odysseys thru the human imagination.

Adds Harary, "We expect that the 'House of Magic' is sure to become to Magic what Hollywood has long been to Movies."

ABOUT "STUDIO CITY MACAU:"

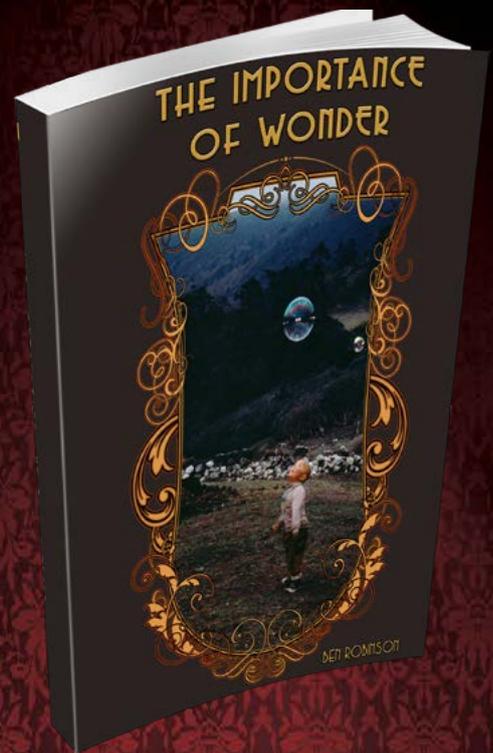
When it opens during September 2015, "Studio City Macau" will establish Macau, China, as an unprecedented entertainment destination.

The new hotel/resort/casino complex will offer a "next generation" of outstanding entertainment-driven leisure experiences to visitors from every corner of the planet. Studio City Macau represents the world's newest international tourism center.

Mac King is trading words for wands to help out the Magical Literacy Tour.

This is the fifth year Mac has visited schools to help get kids to read more. Principal Pauline Mills said stories from successful people "touch the hearts of our kids. It helps them see that there's a lot more out there, that they have to seize the opportunities."

King said he liked performing at schools even though it's not his usual audience.

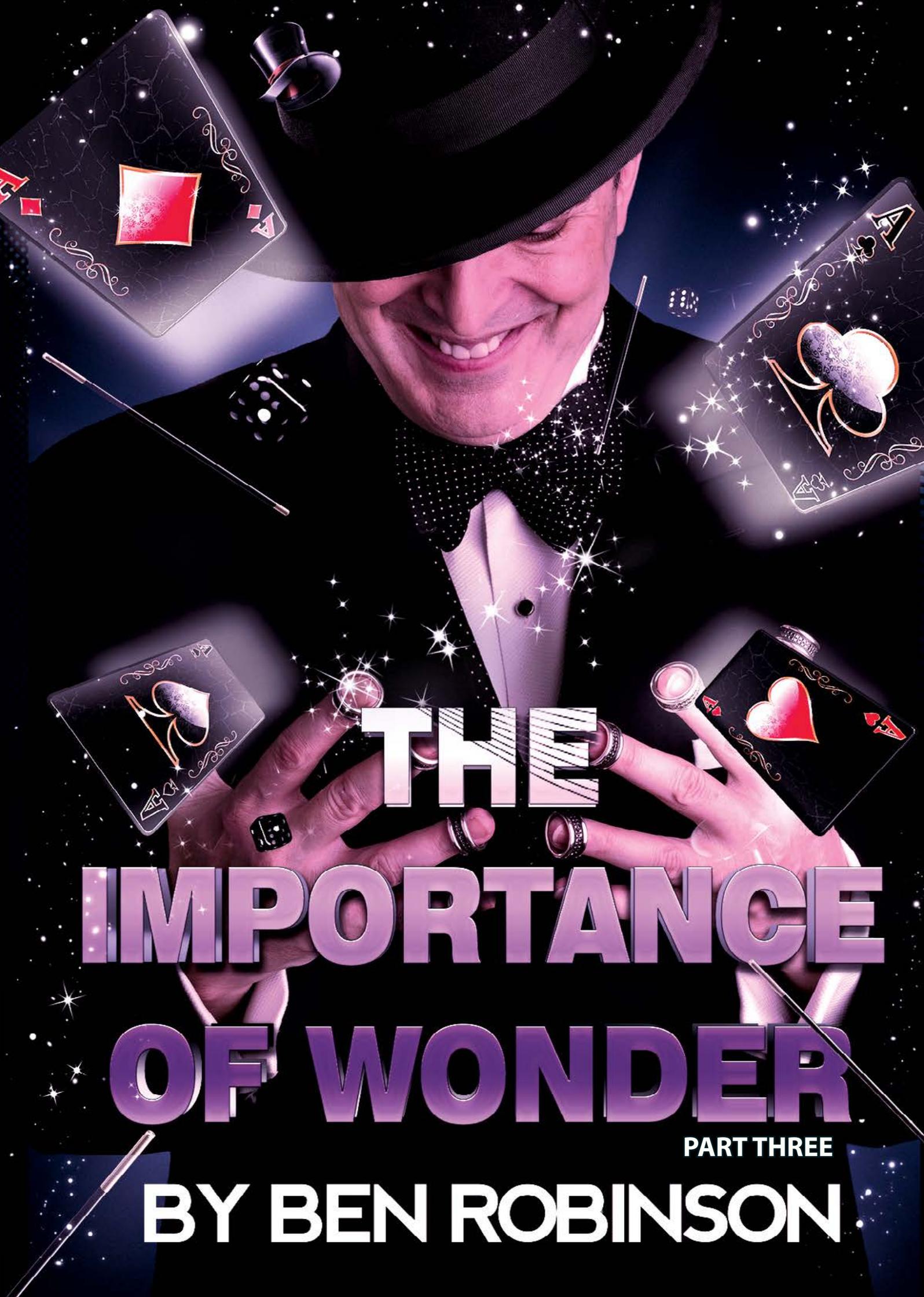


"My biggest wonder is why magicians have to be reminded of this. This is a must read for anyone who has ever pulled a coin from behind a child's ear." Charles Windley

Ben Robinson has been creating wonder professionally worldwide for more than forty years. As a professional magician, it is not just part of his job description, as he points out in this book, it is the essence of the job. Magicians are not mere comedians or tricksters or practical jokers. If they take their profession seriously, they need to understand wonder at a deep level, in order to convey it to others. In so doing, they and their art will be taken seriously, for creating wonder is a serious business. Illusion designer Jim Steinmeyer, in his insightful foreword to this book, describes it as a "fascinating, stream of conscious essay on wonder." I would also describe it as a meditation on the topic: a critique of the current state of the art, with a look back on its history and a plea for more thoughtful performances. Anecdotes from Robinson's personal experiences and extensive research cite the work and words of Malini, Mulholland, Henning, Booth, Paul Daniels, S. H. Sharpe and even Albert Einstein. The book includes a technical description of an impromptu performance piece designed to create wonder in a spectator that even a non-professional can master with dedicated rehearsal.

If this work causes more magicians to wonder about wonder, it will have served a noble cause. If it gives non-magicians a greater appreciation of the formidable task of the magician, so much the better." Richard Hatch

CLICK HERE TO FIND OUT MORE



**THE
IMPORTANCE
OF WONDER**

PART THREE

BY BEN ROBINSON

MALINI AND MYTH

It may be a myth that Max Malini (1872 – 1942) was engaged at a wealthy woman's house in the US, where he asked for a small table to perform his blindfolded card stabbing feat (well seen and duplicated on Paul Daniels' DVD *Malini the Magician*, a live tape of his performance in London's West End). The greatest part of the myth being, that when Malini plunged the knife down on the table to stab the card, the hostess exclaimed in horror that Malini had put a knife mark into the expensive table. The hostess is to have screamed "Sir, you just put a huge gash in a Louis the XVIth table!"

Malini allegedly replied, "Ma'am, You may tell everyone Malini did it."

Who knows if the story is true? But, it's a good story and has all the hallmarks of the life little, fat, audacious Max Malini lived.

Having featured a card stab for most of my career, being given a great piece of material by my magic teacher Milbourne Christopher (1914 — 1984) as my college graduation present in 1981, I can confirm the power of a wonder-making performance of a great piece of magic that has a beginning, middle and dramatic conclusion. In 1981

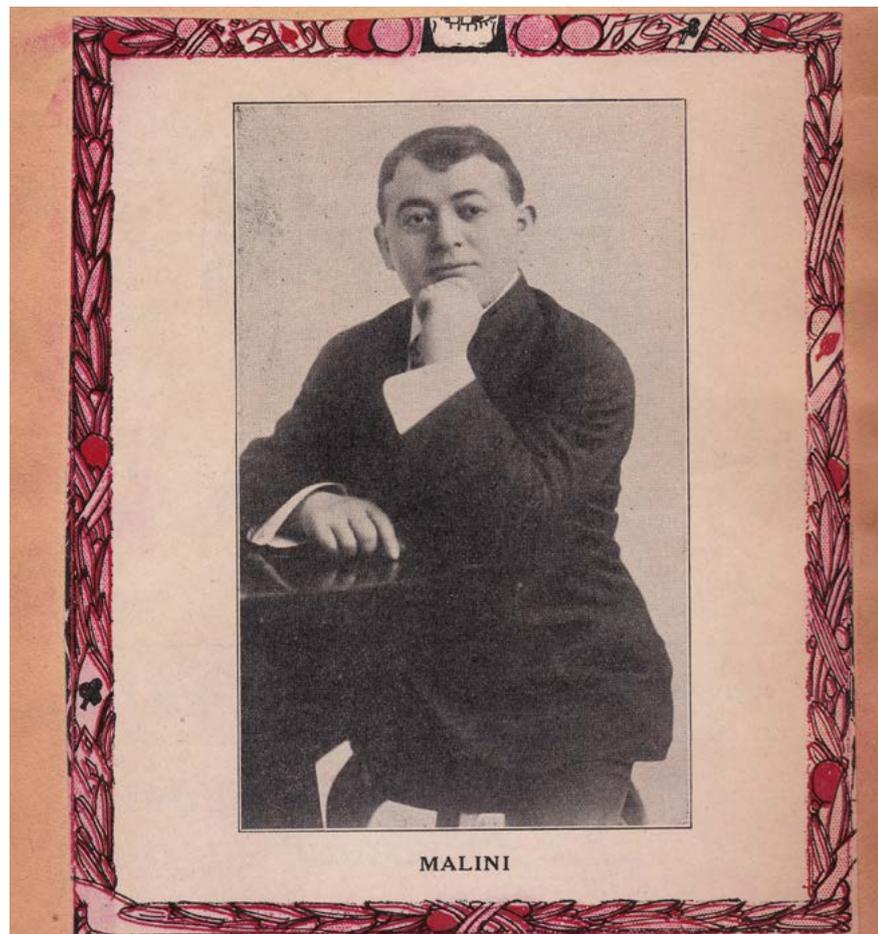
I attended the Simon & Garfunkel Reunion Concert in Central Park along with 500,000 other people who came to the free show. Most of us who wanted to be within one hundred yards of the stage arrived early that morning. I spent a good part of the day defending my turf and doing magic for people. I featured my card stab. Five years later, I was featured at an opium den-like "bar" in Paris called Casablanca's and began work at midnight and ended at 4am. I usually left my friend Bruno's apartment on the Left Bank of the Siene at 10:30pm to arrive early, set my props, have a drink at the bar, warm up and then hit it at midnight, and work non-stop until 4am. One night I was walking along Rue Quixcompais and a man stopped me. It was unnerving.

"Êtes-vous le magicien?" he asked.

"Oui" I replied. I thought he had seen me at the club as I was featured for one week and it was in the middle of the week.

He then dug into his carrying bag and produced his wallet. From within he pulled out a tattered Nine of Hearts playing card with an even more tattered hole in the center. He explained he had seen me at the Simon & Garfunkel concert five years earlier. Then he told me that he had been trying to figure out my magic since that time and that he always

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



carried the revealed card to tell other people of my performance; and get their reaction. (He also added that this was a great pick-up story for women!)

“Magic has to be believed to be seen.”

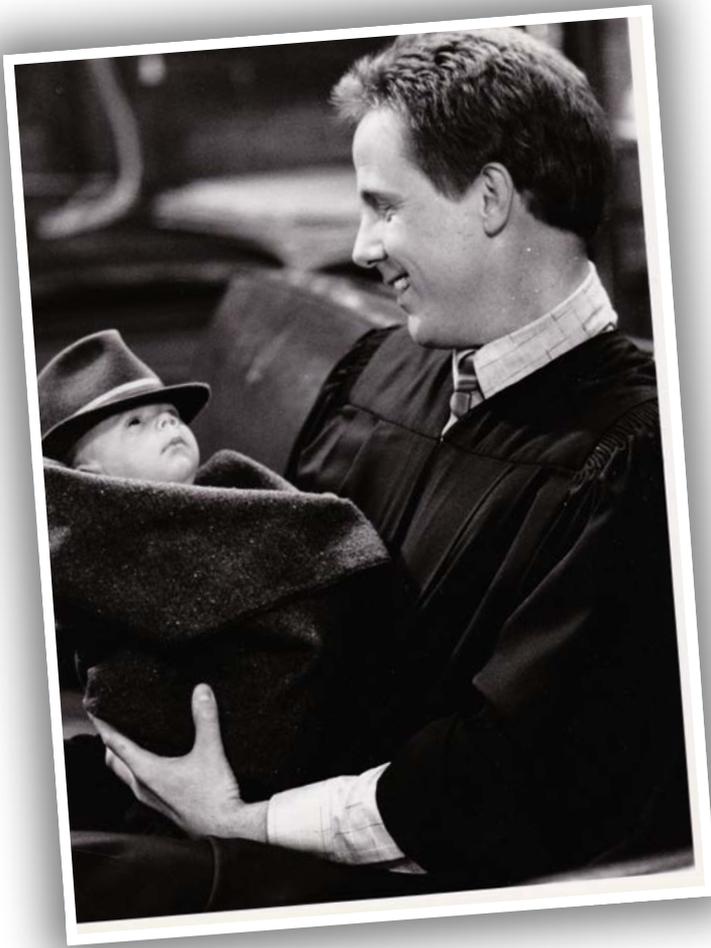
—Harry Anderson

Harry Anderson used to say in interviews: “Magic has to be believed to be seen.” I agree with my friend Harry. In fact, the proof of the pudding is this: Dunninger used to read minds over the radio and get high ratings, huge compliments and yearly renewed contracts by huge sponsors like the US Steel Company. Another kind of magic, ventriloquism, often thought to be impossible to deliver over the radio was done very successfully for many years by Edgar Bergen and his clever ventriloquist figure sidekick, Charlie McCarthy.

Magic has to be believed to be seen (or in this case, heard).

Magic has to be simple to be understood. A veteran performer, Charles Windley, at age nine, was first inspired to spend the next sixty-five years of his life traveling as a magician, and for many years as a staple of Hubert’s “museum” in the heart of Times Square along with other oddities (photographed by the famed Diane Arbus), because the man who drove his school bus once cut and restored a rope. The rope is shown to be whole, ungimmicked. It is then severed into two pieces. Finally, because of “magic” it is restored into one whole piece again. Simple; to see, understand, and in some cases, to perform.

In his travels, Windley found himself with a broken down car in the middle of Virginia late one night. He was taken in by a farmer who took pity on the broken down vehicle carrying the magician and his family. The farmer explained that Windley was only the second magician he had ever seen, Thurston being the first during the Depression. Then the farmer left the



room and returned with the family Bible. At the time of the telling of the tale to Windley, the 1960’s, this Bible was over 150-years old. A sacred object to this family, handed down through generations.

“I thought he was going to engage us all in prayer” Windley remembers.

The farmer then spoke of witnessing Thurston’s show, when the farmer was a small boy. “And do you know what he did? He made a tree grow from a pot and then bloom roses! He then cut off the blooms and tossed them into the audience. See? Here!”

Windley then relates that the farmer opened the Bible and in the center was a blackened, but perfectly preserved rose bloom.

This is the power that magic has. It is not to be underestimated.

People who angrily criticize all magicians, or worse, magicians who utter lines like: “Whadya think I’m a fucking magician for God’s sake?” not only lack creativity, but they do a

disservice to all magicians. They lack wonder. They sink the ship before it even sails.

Of course, magicians must take the helm and steer their ship to the wondrous. They must first ask the hard questions: What is magic? What is a magician? Why am I making this bowl of water disappear? What is wonder? Ask yourself. Do you know? If you don’t, you have no business stepping on stage calling yourself a magician, illusionist or conjuror.

Do you just want to be famous, rich, or have lots of sex? Or, do you want to inspire wonder, give an uplifting feeling...or genuinely entertain? Who are you trying to please? The audience or yourself? I think if your answer is “both” you are on the right track.

If you do the hard work, and write down your acts as a script including stage directions, or in the case of a table-top performance, where the props go before the show, and after they are used, and how long the reactions are likely to be, then the magician will

begin to learn that: A) The Art of Magic is an offshoot of the theatre at large, and B) there is far more to be gained by telling a wonder-filled story that will have the positive reaction of the audience feeling good about themselves, but also, feeling good about magicians.

The outright contempt popular comedians and other entertainers have had for magicians are understandable in a society where everything is disposable. Those who don't do their homework before stepping in front of an audience are literally asking for ridicule.

But the harm goes much further. We live in a society where most everything is obtainable, therefore disposable; therefore valued less and less.

Magic, by its very nature, SHOULD BE, special. Really special.

Don't let your lack of education beat up, or take down an art form. Take the time to learn what magic is, and what a magic show should be. Doing something well is much harder than just phoning it in. But, it is also much more rewarding to do something that has never been done before (or, as you perform the effect).

It is cheap, nasty, spiteful and largely illiterate to damn "all magicians" for the mistakes of the amateur who is largely just satisfying their own ego. "I can do this and you can't" is a mindset that has no place in the work of creating illusions of "magic" and creating wonder in the audience.

A psychologist of some note, the Chief Resident of Neuro-Anesthesia at Mount Sinai Hospital (for fifteen years), Dr. John Ryder, once said to me, "Ben, do shows, make money, be happy." I was angered he'd reduced my anxieties to a simple six words. I later wrought great comfort in his distillation. It is also true that it has taken me the forty years I've been a full time traveling professional magician to appreciate the damage done by those who phone it in (largely on TV) through means not offered in the texts that teach "classic magic." It seems, modern show biz and classic magic—largely developed after Robert-Houdin, have little in common. TV is a voracious medium that produces voluminous mediocrity. Magic is an art that provides one with the ability to develop a "good nine minutes" over a lifetime. I don't think magic works on TV except to be a commercial for a live show.

If you care about the Art of Magic, you should study performing magic, and know that tricks are akin to steps in a dance. You use many tricks to create the illusion of magic. While there are those who think exacting nomenclature is folly, I contend it isn't. The more you understand about what you are doing, the better magician you will be. The better shows you do, the greater the audience reaction. And finally, maybe, one-day magic will be revered as a true art form by the general public. Right now, it isn't and

the reason is, most magicians have no idea of what magic is. Most, simply, do not care.

Magic is a form of visual poetry that provides hope through wonder.

Study that sentence and you will be a better magician.

To conclude, I leave you in the hands of none other than Albert Einstein. Dr. Einstein wrote in his 1934 book *The World As I see It*:

The most beautiful experience we can have is the mysterious. It is the fundamental emotion which stands at the cradle of true art and science. Whoever does not know it and can no longer wonder, no longer marvel, is as good as dead, and his eyes are dimmed.



Ben Robinson

WHY SHOULD YOU READ THIS?



By Andrew Gerard



Suppose you are reading this out of mere curiosity. Most likely curiosity is what started you in magic as well — so we are off to a good start.

I am going to try and convince you in writing this short article, or rather allow you, enough information to convince yourself of something. But first I want you to read these next few lines and try to visualize specifics about what it is you are reading.

“It was time for James to come home. She was waiting for him by the door. She kept looking at the time, holding his gift in her hand, waiting with anticipation to see his face when he saw what she had bought him.”

So I wonder if you visualized everything correctly? Who was James? How old was he? Who was she? His wife, friend, roommate, sister? When she kept looking at the time was it a watch, clock on the wall, or digital alarm clock? What do you suppose the gift was?

The thing that makes this story unique to you is this: You read it and imagined something.

If you were a filmmaker and had to hire actors and film this scene, you would be left solely and purely to

your imagination, and your film would be 100% original. It would be a real part of you and your imagination.

Now instead imagine watching this scene on video... all the decisions have been done for you.

You don't have to do anything, just copy exactly what has been created. Copying what came from someone else's imagination.

If you haven't guessed by now, I am relating this to a magician's performance.

When you see another performer do an effect, with a script, you are also watching his timing, pacing, body language, jokes, moves, gestures, intentions; even his wardrobe.

Then, the beginner or copyist, goes out and copies this person. They pretend to be who they copy.

They don't do this very well and it can be creepy. But, this is exactly what has become the norm.

I think learning magic from videos is fine, but you have to be aware of the situation and not blindly become a copycat.

The one thing you have is you. Your organic natural personality is the only thing and the most important thing that will make you come across as a real performer. No acting. Just you.

If you have ever seen a movie with bad acting — it STINKS right? You can spot a bad actor a mile away and disconnect from the film immediately. Same thing happens when people watch a magician copying someone else. They can sense you aren't the "real deal."

I can't tell you how many times I have read an effect in a book and visualized how I would perform it. Imagining everything from where I will be standing or sitting, to finding the moments to pause, and when to make a joke etc.

From this point forward it is all about refinement. Eventually you will instantly be able to read something and know for certain how you will pull it off. So start reading and using your amazing imagination, and then go out and make it real. Find what works; then refine it.

Read...imagine...perform...refine. Repeat.

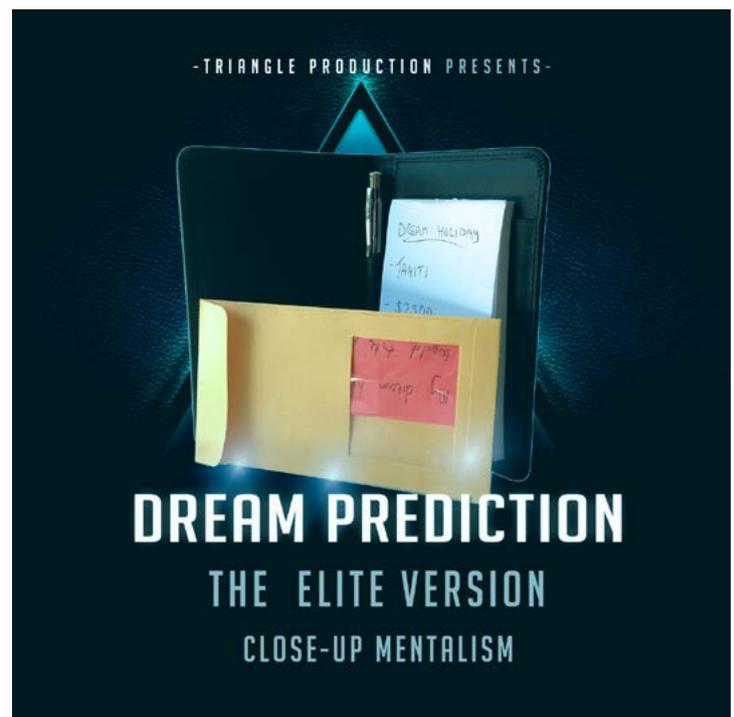
Why should you read this?

By the way, James is a Golden Labrador Retriever that was out for a walk with Lucy's 40-year old son Gary. Lucy is retired and lives on a houseboat with James. She

bought him a giant ham bone at the butchers and she was staring at her pocket watch waiting for him to get home.

So why should you read this?

Because you just did.



“...a remarkable journey through time:
magical tales, recounted by a real wizard....”

—Max Maven

EXCERPT FROM CHAPTER 1

Jay Ose

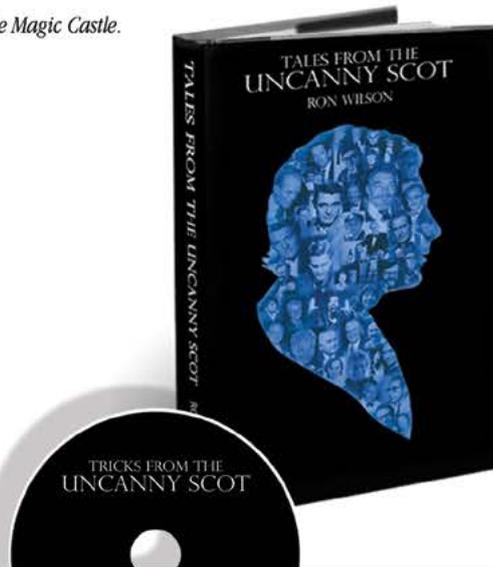
“... At one time Jay had been a con man—in his own words, “a hobo” who had fallen on really bad times through alcoholism. The Salvation Army rescued him and with their help and his determination he was able to get back on his feet. He could perform a few card tricks and became acquainted with a small group of magicians in Los Angeles which included Snag Werris, a writer for



Lou Derman, Jan Grippo, Dai Vernon, Mike Shields, Canada Jack Walsh, Jay Ose, Herb Borin

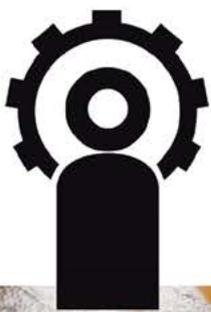
Jackie Gleason, and Lou Derman, the head writer for the television show *Mr. Ed* and who later was head writer and producer of *All in the Family*. Snag and Lou took Jay up to the old mansion and introduced him to Milt Larsen. They persuaded him to show Milt a couple of card tricks. Milt liked what he saw and told Jay there would be a job for him when the Castle opened, though it could possibly be six months or even a year in the future. In the meantime, he offered Jay a room in the Castle to live for free (the present-day Dante dining room) where Jay set up a cot and an electric hot plate...”

Jay Ose was the first resident magician in the Magic Castle.



Also included in the book is a Bonus DVD

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*.



Fabrice Delaure

The Art of Technological Magic since 1995



2 topcoats:
Whiteboard
or
Chalkboard



Perfect for:
Mentalism, Close up,
Table hopping,
Parlor & Stage magic



Compatible with:
iPhone / iPad
or
Android devices



3 sizes:
Mini,
Medium,
Maxi



After a 19-year experience in the magical discipline that is technological mentalism, tireless creator and innovator, Fabrice is sharing with us some of his new little miracles of which only he knows the secret.

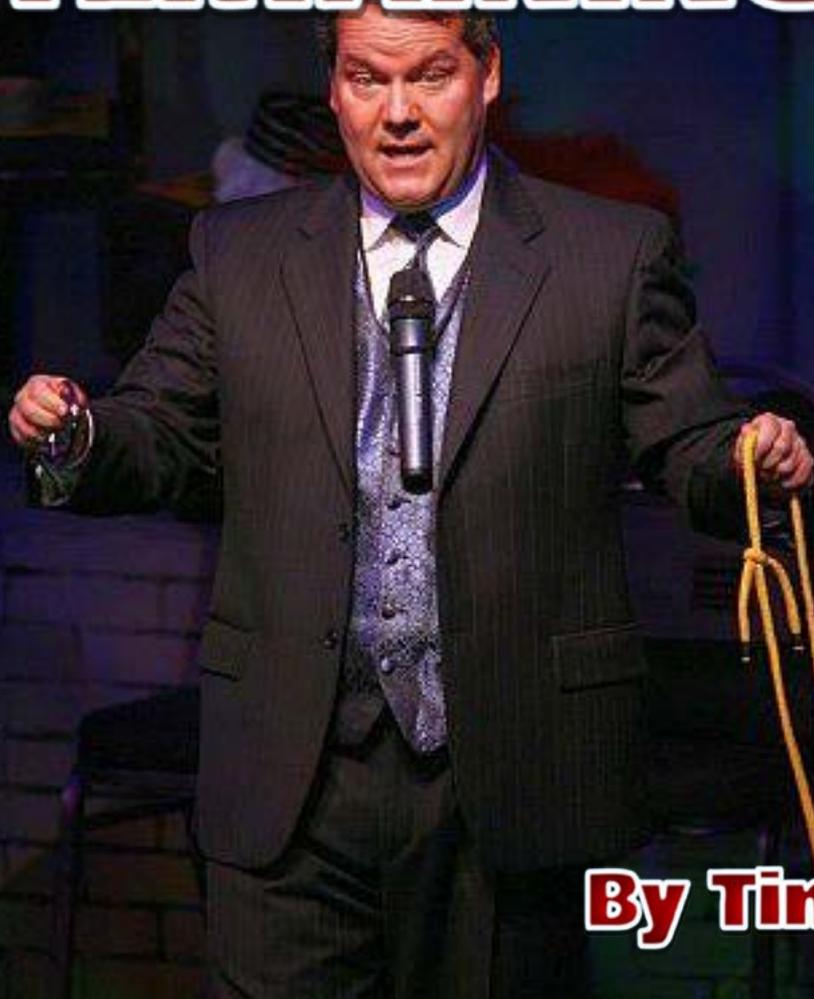
The first range of electronic Chalkboards and Whiteboards in the world!

Magikdata .com



info@magikdata.com - Phone: +33 (0)981 620 865

ENTERTAINING KIDS



By Tim Mannix

THE ABCs of BECOMING AN EFFECTIVE FAMILY ENTERTAINER PART TWO

This is the continuation of a sampling from my 2009 lecture entitled, "The Effective Family Entertainer", which was targeted to the novice who desired to start performing in the family entertainment arena. My goal was to offer a bevy of information from the Boy-I-Wish-I-Would've-Known-That-When-I-Started category to assist in expediting a beginner's career. This installment covers letters F-K of my Alphabet Soup of "must consider" items for the rookie entertainer.

Find a way to personalize the magic show. There are many simple ways to personalize the magic show so that the birthday child feels special. If you make the birthday child feel special, you will not only have the admiration of onlookers, but the gratitude of the birthday mom. The simplest method is to use the birthday child's name as the magic word, "Happy Birthday Johnny!" or to have them onstage for designated tricks or time with the magician. When I first started performing shows, I would pro-

duce a large handwritten customized birthday banner on craft paper from inside a dove pan. Wrapped inside the banner was candy that was dispensed to waiting children. It was a little later that I discovered producing candy could be lethal to sugar-crazed kids who could potentially bump heads as they dove for the treats. Generally speaking, it's ill-advised these days to use candy in a kid show.

In lieu of candy, today I perform a special King- or Queen-for-a-Day Card Trick where a "freely selected" card is correctly predicted inside a picture frame. The kicker is that the birthday child's face is on the King or Queen of Hearts. The parent has provided me with a quarter-size photograph prior to the show either via mail or just as I arrive. This revelation of the kid's face on the card gets a HUGE reaction when pointed out. You may want to use the Ed Harris artwork (still available), which includes the Official Magicians' Assistant Certificate that can be easily personalized with the child's name and nicely framed. This makes a nice presentation during the show. There are some simple but great-looking frames available at dollar stores.

Invest in a laminator to laminate the certificate so that it can be kept as a lasting memento of the magic show long after their special day is gone. People will keep something that is laminated versus a simple paper certificate.

Get silly. No really, I mean it. Kids, especially younger ones, love silly, and once you master the art of silly you can drive an audience of youngsters like a Mercedes. Little ones beginning at three years of age will bust a gut if the magician drops something. You've got to try it. Remember, in their eyes adults don't often make mistakes, so when things go awry it makes them giggle. For the 3 to 5-year-olds I used to do a bit where I brought a sand pail out and told them that I had a baby rabbit, but that he was sleeping so they must be quiet. Of course, when I pulled a rubber fish out of the pail they protested vehemently that it was a FISH. I insisted it was a RABBIT stating that I was an adult and knew lots of things. Finally, after much byplay, I suggested that I ask the "rabbit" to confirm whether he was a fish or a rabbit. Well, complete mayhem broke out when the rabbit shot a spray of water directly into my eye. To the 3 to 5-year-old set, it doesn't get any funnier. Find a way to get sprayed in the face. You'll bring the house down. Or, just drop something.

Have fun. This point would seem like an obvious one, but is often forgotten as performers get too busy performing and not entertaining. Having fun is contagious. A simple rule of thumb to remember, "If YOU have fun, so will your audience." I believe that in order to be effective with kids you have to do two things simultaneously. You have to own the performance space (they can have the living room back after the show) AND simultaneously create the impression that you are a FIRM but FUN disciplinarian. As long as you set the rules of the game early and remind kids of the rules along the way, you can be free to concentrate on having fun. Rules such as "I only pick kids sitting on their bottoms" or "I seem to select the quieter kids" will remind them of the reward for their good behavior. You're doing what you love and hopefully getting paid for it, so have FUN. When you have fun it reads from the stage and in turn becomes infectious.

Include packages in your offerings. This has been one of the primary foundations of my birthday party business. Offering packages will do more to push you to the next level of earning income as a professional magician than almost anything else you can do. It's simple to design three levels of packages with the top packaged geared to high net-worth individuals.

For example, at the suggestion of a friend, I offered a \$500 package on my website thinking that it was an absurd proposition. Yet, within 2 weeks, someone ordered it. Clearly, there are clients out there that will purchase your "Super Mega Whole Enchilada Package" without enduring any financial hardship. Listen. Magic Boy. Do yourself a favor. Offer a high-end package to the affluent. Otherwise, you're leaving money on the table. This goes for all magicians regardless of target market. Offer a high-end package to the affluent. Don't make me say it again.

Just ask the question. It's amazing how many people don't ask the question. What question? The simple question that many sales people are afraid to ask, "Do you want to purchase my product or service?" In sales, the acronym ABC stands for "Always Be Closing." That means that all of your techniques, scripts (you do use a telephone script, don't you?), strategies, telephone demeanor and general state-of-mind when in front of a potential customer is based on the notion of closing the sale, getting the order or leading the customer to the end result of a purchase. Always assume the sale. Why would anyone go with another magician after hearing how enthusiastic you are about the possibility of becoming their magician of choice? And besides, your show sounds great after you described it in such great detail. So it's should be a no-brainer for them. Right?

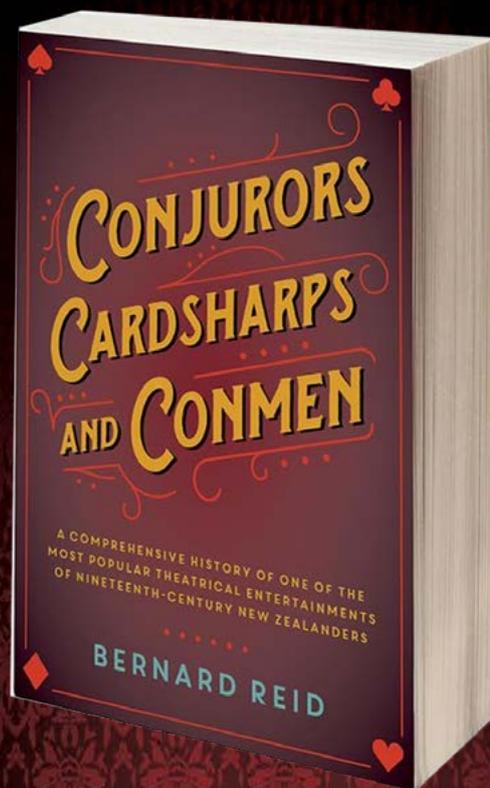
Keept the show moving? Boy is this ever essential in keeping the kids (or anyone for that matter) involved, engaged and literally riveted to your shenanigans. Many novices to the business, due to their thorough lack of experience, experience gaps in flow of their show. This is easily solved by keeping a printout of your roster of tricks handy where you can see it as you begin performing a new show. This will reduce the possibility of gaps and undue pauses and get you back on track if you become distracted. Tape it to the tabletop. The audience won't see it and even if they do, it's a hallmark of the professional. Please don't misinterpret my insistence on keeping the show moving for rushing. In fact, rushing is the actor's biggest problem. I have also found that newer performers often rush due to nerves or they want to reach the

payoff (the TAH-DAH moment at the trick's conclusion) for potential gratification. Resist this tendency and focus on communicating exactly what is occurring and the payoff will play itself out exactly as it should. Speak clearly. Magic is a form of communication. If the audience doesn't understand the action or set-up, the payoff will undoubtedly suffer and the audience will communicate back to you. They do this by delivering that awkward moment of silence generated from a "What just happened?" response. Their communication is a lack or complete absence of applause. Yes a second-rate performance can get a second-rate response. Ouch, that had to hurt.

Better go now. More bits of the Alphabet next time in "Part Three".



TIM MANNIX
- FULL TIME
PERFORMER



"A monumental achievement that will be cheered by all who are interested in magic's rich history."

MICHAEL CAVENEY
Author, Historian, Publisher.
Proprietor of :- Magic Words - USA

"Mr Reid's well-written book is essential reading for anyone interested in magic history, but it will also appeal to anyone interested in the story of nineteenth century New Zealand."

RICHARD WEBSTER
Author, Mentalist, Publisher.
New Zealand.

"The first of its kind, this exhaustive, profusely illustrated tome contains information and images never before published and is sure to enlighten everyone from casual readers to the most discriminating historians. Conjurers, Cardsharps and Conmen will be a welcome addition to the libraries of magicians, researchers and history enthusiasts worldwide."

TOM INTERVAL
Magician, Historian, Author
Proprietor of Interval Magic

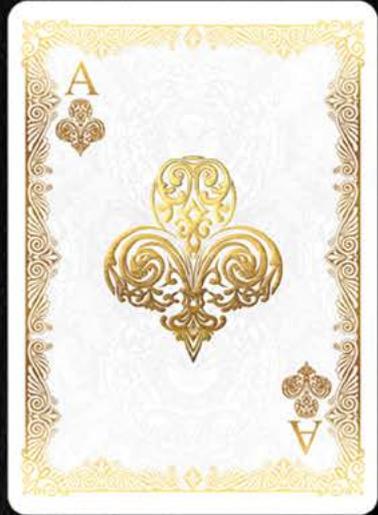
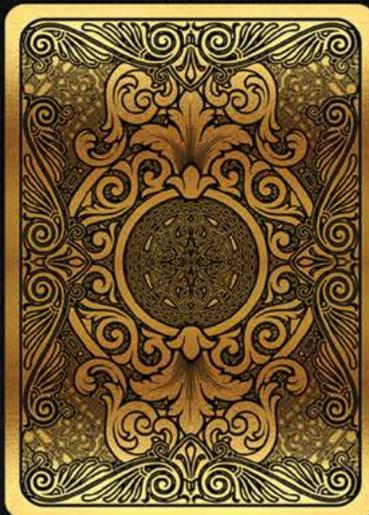
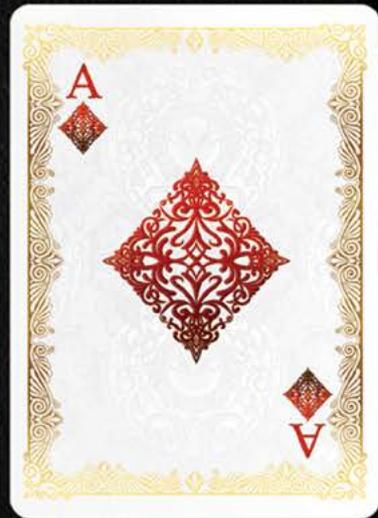
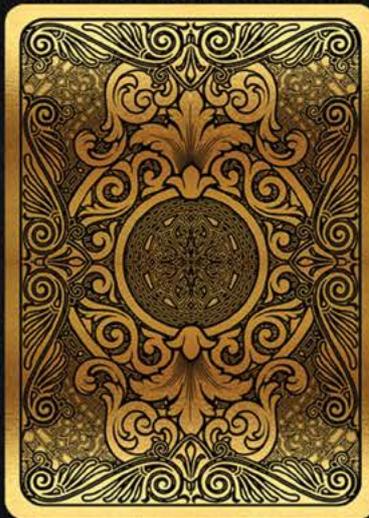
- A comprehensive history of one of the most popular theatrical entertainments of nineteenth-century New Zealanders.
- 572 pages
- 177 illustrations - most previously unpublished.
- DELUXE FIRST EDITION. HARDBACK. LIMITED TO 200 SIGNED NUMBERED COPIES.
- U.S.\$100 plus shipping & handling.

www.nzmagichistory.com

BICYCLE

GOLD

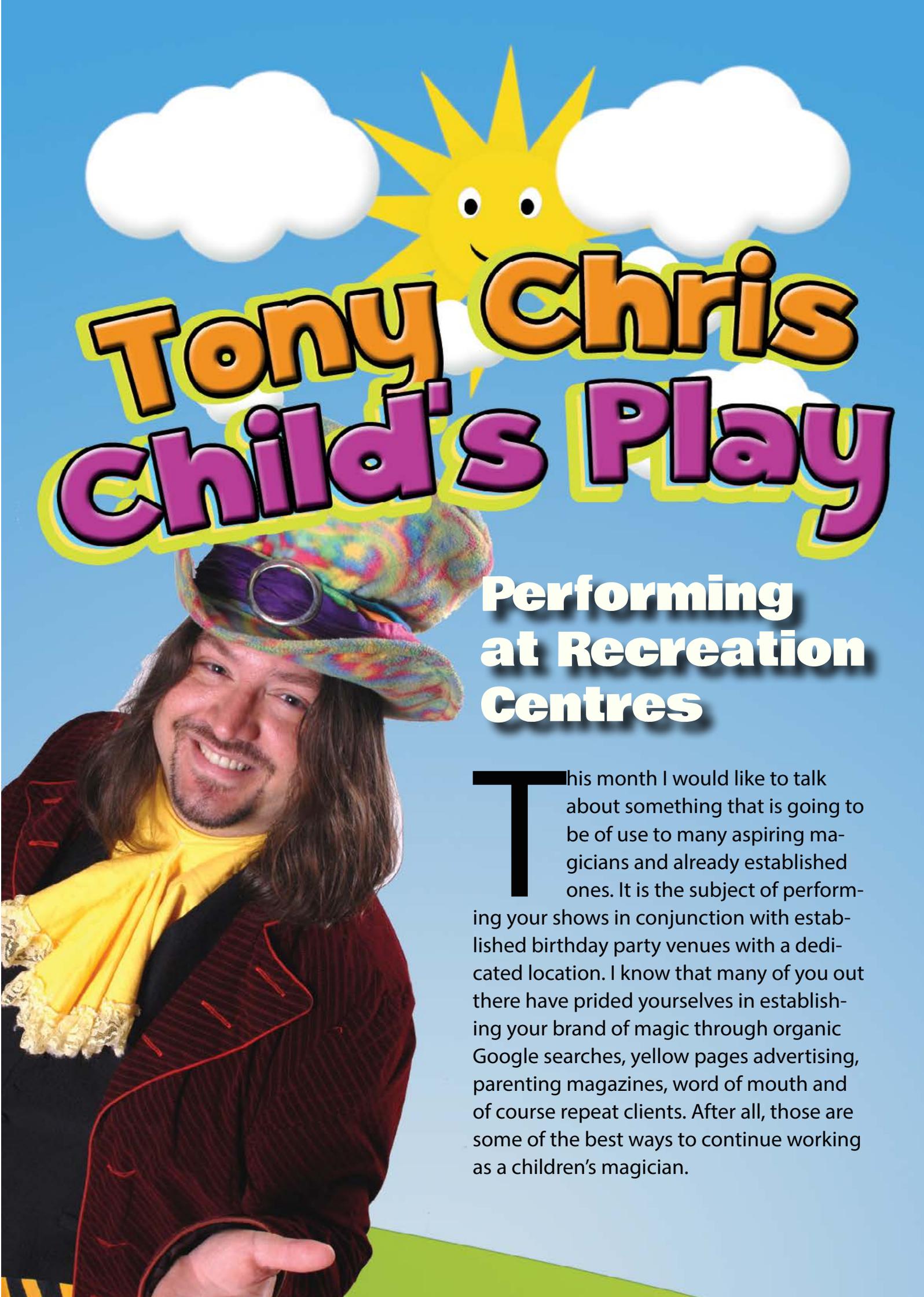
PLAYING CARDS



NOW AVAILABLE:
ALBERICO MAGIC
ATJ PLAYING CARDS

COLLECTABLE
PLAYINGCARDS.COM
MYSTIC MAGIC
JP PLAYING CARDS





Tony Chris Child's Play

Performing at Recreation Centres

This month I would like to talk about something that is going to be of use to many aspiring magicians and already established ones. It is the subject of performing your shows in conjunction with established birthday party venues with a dedicated location. I know that many of you out there have prided yourselves in establishing your brand of magic through organic Google searches, yellow pages advertising, parenting magazines, word of mouth and of course repeat clients. After all, those are some of the best ways to continue working as a children's magician.

However, I know many professionals and part time professionals who have not discovered or even investigated the other dedicated birthday party markets with a fixed location. I am talking about working for, yes that means “for” an established children’s market called the recreation centers or community centers.

Like many of you, I have performed tons of private parties for families in their homes, parks, and off sight locations such as recreation centers which of course can provide a room, staff to clean up and a dedicated time slot for the show. However about 15 years ago, I realized that there is a great market also in pitching yourself directly to a recreation center or community center as an ad on entertainment package to the many families who want to hold their child’s birthday party at that type of venue. You would be working directly for that center and not the family with the birthday child.

The concept is very simple and really works best with certain parameters to keep in mind. First, you must put together a business plan pitch to present for the recreation center director or the person who books the rooms for birthdays. Then you must decide which days you are willing

to offer your reduced services for, which I will talk about in a bit. Then you must decide what types of packages you can offer them. Finally, you have to decide on a realistic price for these venues as you are a supplemental ad-on for the parents and not the primary target. The primary target by the way will always be the location of the venue, its convenience to the parents and the low stress of having their child’s birthday endeavours taken care of by the recreation center staff. O.k. here it goes. All my knowledge about this topic starts now!

1 The Business Plan Pitch: Once you have decided that you want to work with community and recreation centers and offer them your services directly, you must put together a great business proposal plan to present in person and not by email. Never by email! You have to talk to this person or persons directly as it is all about establishing a working, professional relationship with the people who will be signing your paycheck on an ongoing basis. First you have to decide on what type of birthday party show you will offer them. It is best to have two or three different options. Then you have to really think about the rate you will charge and keep in mind, that the center is already charging the family a good chunk of money to host the



party at their location so you are probably not going to get your regular rate. Remember though that this is o.k. as this is work you would probably not have any way as most families don't hire an entertainer on top of a recreation center rental. You are an add on. It is vital that you present them with a hard copy print out of your packages. I include the two types of shows I offer, the rates for both, promotional 8 x 10 glossy photos, a professional flyer, a few business cards, my complete bio, and even a performance DVD of many of my shows all edited together into a 5 minutes promo video. I also have many testimonials and reference letters. These are pure gold and will go a long way in order to seal the deal.

I know many of you are saying, you can just do all this by sending an email with a PDF attachment and links to your website or YouTube videos. That's all fine and dandy but it doesn't get you in. You will get you in! In other words, they must meet you personally to discuss the matters as it is required by their mandate. Some centers also require a complete criminal background check before they will even consider you. You must earn their trust in person and they will decide if you are a good fit for their location. You really have to be on your game when you meet with them. Dress professionally! Wear a nice suit or partial suit, sparkling clean dress shoes, for you guys, shave that morning, no five o'clock shadows and always make sure you have fresh breath so take plenty of breath mints. All of these will make a huge difference because you are essentially being judged by the staff. They have requirements that must be met before they will even consider you coming in to be a regular event fixture at their birthday rental bookings. They make a lot of money off these birthday party rentals and won't settle for anything that will be a bad reflection to their customers. Like us, they depend on repeat business and word of mouth too.

Keep your sales pitch professional sounding and articulate. If you have a silly or eccentric performing persona, leave that part of you at home. You are not there to sell them on your made up personality. You are there to convince them that you can enhance and increase their sales of birthday party room rentals. You have to be 100% professional. You should emphasize whatever redeeming qualities you have in that meeting. Things such as your years performing, awards in magic if any, especially if you have won a children's magician or children's entertainer award. That goes a long way. Also emphasize your amount of shows performed and if you have worked

children's festivals or other well know children's annual events. If you have performed hundreds or thousands of birthday parties, tell them. Be honest and don't lie about it. It's not worth it. Then once you have discussed your accolades and accomplishments, really get to know that person who is interviewing you. You must ask a lot of questions yourself as it makes you look like you do care and want to know all about that center. Do some homework first before the meeting too. It helps if you go in knowing a bit about the center you wish to work for. You are going to leave them with a sense of who you are and why they should have you there when they are already making money with families booking their facilities. You must convince them that they need you!

Keep your pitch relevant to their needs. Find out how



much time the average birthday rental time slot is and customize your show to them. They need time for arrivals, games, cake, present opening and clean up. You must be able to fit in there somewhere too and convince them of it. Within the business plan pitch you must of course discuss your availability. That brings us to number 2.

2 Available dates:

The most important thing you must decide on when pursuing recreation centres as a supplementary birthday party income is your time schedule. This is where it gets very tricky! I will explain what I do but your schedule may vary. Like many of you, I perform the majority of my birthday party gigs on Saturdays and Sundays. They are the primary days for those types of shows. As you can imagine, that also goes for community and recreation center birthday party room rentals. The main issue here is that once you convince the recreation centers to work with you, you must adhere to their schedules. That means that you have to commit to honoring your established working agreement and when they need you, you have to keep those bookings with them. Don't ditch them when another higher paying gig comes in. Of course the way to get around that is not too difficult.

Choose whether you want to work weekends or only weekdays Monday – Friday. This will of course lead to much less birthday party work when you won't work the weekends but keeps your regular weekend birthday schedule open. Also I must mention that if you choose to work with recreation centers, please remember that they are making money off of your services too. They make a cut from the families hiring you. Now if a family is already paying around \$200 - \$300 just for the facility, they are probably not going to have enough money to hire an outside entertainer for your standard fee. Some will be able to but many won't. So you have to make a very difficult decision. Performing your show for much less money. It's the only way the centers can afford to bring you in. There is a trade off of course. You will get extra business you wouldn't normally have and you can promote the heck out of yourself at the show and hopefully get lots of other private birthday bookings. The centers have to charge more to the families if they hire you so they take a small percentage from hiring you and of course paying you your fee is the main factor. I will now explain what I do. Please remember, this formula work for me perfectly and may not for you. I will now explain my custom birthday packages and rates

3 Customized birthday shows and performance rates for recreation centers:

Currently, I only offer my recreation and community centre birthday party shows on Monday – Friday. I use to offer it on weekends too but no longer do that as I have other shows during the weekends and can't

afford to give them up for reduced rate community center shows. This is what I offer.

Zany Zack's 30 minute magic show: This show is exactly that. My wonderful, fun filled, energetic birthday party show that is only 30 minutes in length and is full of comedy, magic and high energy. It is shorter than my standard 60 minute show due to the fact that the center has very limited time for each booking and clean up. The show is geared to set up in less than 5 minutes and I bring a very small PA system with one 25 watt speaker. It is very fast to set up and pack up. This show is my bread and butter recreation center show. Normally at a weekend birthday party I am there for an hour. I perform 40 minutes of magic, 5 minutes of puppetry and 15 minutes of balloon twisting. I generally charge between \$200 - \$250 for that show in a normal birthday weekend environment However!!!

At the recreation centres, I am doing only half that time. As such, I only charge about \$100 for the show and I know that the recreation centres charges \$135 for that performance to the client. So as you can see, it is not a ton of money but it is the continual weekday bookings that I am now getting every week that add up and it does not interfere with my weekend shows. The fact of the matter is, that is about the most I can get out of the recreation centres as I have tried higher rates in the past but the shows just don't materialize. So I get \$100 and the recreation center makes an extra \$35. The family gets some excellent entertainment at not too much extra and everyone is happy.

I also offer a second option if there is a bigger budget. My second show package that I offer to recreation centers is a 45 minutes show that is 25 minutes of magic and 20 minutes of balloon animals. Still shorter than my regular one hour show but I can charge a bit more. For this show, I charge \$140. The agreement is that they still only make \$35 as a profit off of me so they will charge the family \$175 for that show.

Mainly I am hired for just the 30 minute magic show as it is the most cost effective for families who choose to pay for a recreation centre. So as you see, not too much money for a single show but with the economy being what it is, every little bit that comes into my household counts, especially if I am booking 3 – 5 of these types of weekday shows every week. If you do the math, that is anywhere from \$1300 - \$2200 income extra every month. It really starts to add up. I will now explain the most important factor in why this formula works.

4 Why the formula works:

O.k. so here is how I make this all work for me. You see, this formula works because of two things. I keep all the recreation centers that I do this with in a short travel distance to me. I live in a suburb of Van-

cover, Canada called Coquitlam. Normally I drive anywhere from 30 minutes to an hour or more to get to my regular birthday party shows that are in people's homes as there are 12 cities in the Vancouver Lower Mainland and Fraser Valley. That's a lot of land! This formula for performing on weeknights and weekdays at a significantly reduced rate will only work if the 6 centers that I work with are all within a 5 - 10 minute drive maximum. That is my most important criteria for me. I simply won't be able to afford to travel 30 - 60 minutes for these budget shows as the fuel consumption alone won't make it worthwhile. I don't bother contacting other out of area recreation centers for these types of budget shows even though there are over 500 recreation and community centers in the Vancouver Lower Mainland. I only target a few centers that are very close to home and I don't spend much in fuel, toll bridges or driving in rush hour. This way, there is very little stress in driving to the low budget show and I feel better about performing it because I simply haven't dropped \$20 in gas which is what I usually spend per show.

The second reason why this formula works is the rewards! Not only do I make extra money every month doing what I love, but I also get tons of weekend bookings from these budget shows. It's a win-win situation. I promote the heck out of my shows at the recreation centres as that is part of our agreement. I make sure that is understood from day one. I will bring in more income for the center as a featured attraction that they can promote to their customers and I perform for a reduced rate but get to market myself. Now I really don't push the marketing too much at the center shows because I don't want to look like an infomercial. I will make a few references to my website which is of course on the front of my case, hand out my coloring sheets with all contact information and simply state that I am available to come out to your birthday party at your home OR back at the center as long as it's on a weekday. The center staff like this as they know I am also pushing for more birthdays to be booked at that center with Zany Zack the magician.

So there you have it. In a nut shell, how you can add more income with performing venues that you may not have thought about until now. It is important to note here, that if you are just starting out or only doing magic occasionally and want to get more experience, this is a great option for you to start doing on weekends. Even if you have a great show but just don't want to perform that much, this solution would work for you as it allows you the opportunity of being able to get out there without having to spend a ton of money on web site optimization, advertising in magazines, yellow pages etc. and still make money at it. Just keep your centers local, do a fantastic job and the money will come in. Please remember the key element here is that you still need to have a good show. If you don't, you won't last at these

centers.

As a bonus, the centers will also end up hiring you for their special yearly events too. I work many Halloween, Easter, Christmas and summer programs with these same centers who have me. So it really does pay off in the end. I encourage all of you who have not tried this endeavour to go out and give it a try!



Topsy Turvy Chair

by Fairchild Magic



A classic of magic seldom seen, long out of production, and popularized by Peter Pit and other well-known performers.

The Topsy Turvy Chair is an extraordinary effect that will surprise, amaze and delight any audience.

The premise is simple and straightforward making for a lasting impression.

An upright chair is covered with a tube and suddenly it is lifted out from the top having completely reversed itself. This action is reversed and the chair is upright once again. At the conclusion of the routine, the tube is shown to be completely empty and the chair appears to be void of any subterfuge.

Another Hocus Pocus Exclusive!
\$1,895.00
+ shipping

The Topsy Turvy Chair is made with professional entertainers in mind by one of magic's best fabricators, Fairchild! Expertly crafted of Finlandic Birch and includes a custom transport case.

Visit Hocus-Pocus.com for more information!

It's #Ker Sploosh !

One of magic's greatest stage effects has been re-engineered for strolling magicians and bar workers.

An elegant shot glass is filled with liquid from a larger glass. The mouth of the shot glass is covered with a playing card or business card and pivoted upside-down. Amazingly, the card clings to the mouth of the glass and the liquid remains inside! The card is then slid away from the overturned glass, yet the liquid still stays inside, defying the laws of gravity!

The glass and it's suspended contents are held over the larger glass or tumbler. On command, the liquid gushes from the shot glass into the container below.

#Ker Sploosh ! is bound to make a splash wherever you perform it. Visit Hocus-Pocus.com for more information.

Use almost any type of liquid, any playing card, business card, scrap of paper, coaster, etc. may be used or borrowed!

Another Hocus Pocus Exclusive!
\$29.95
+ shipping



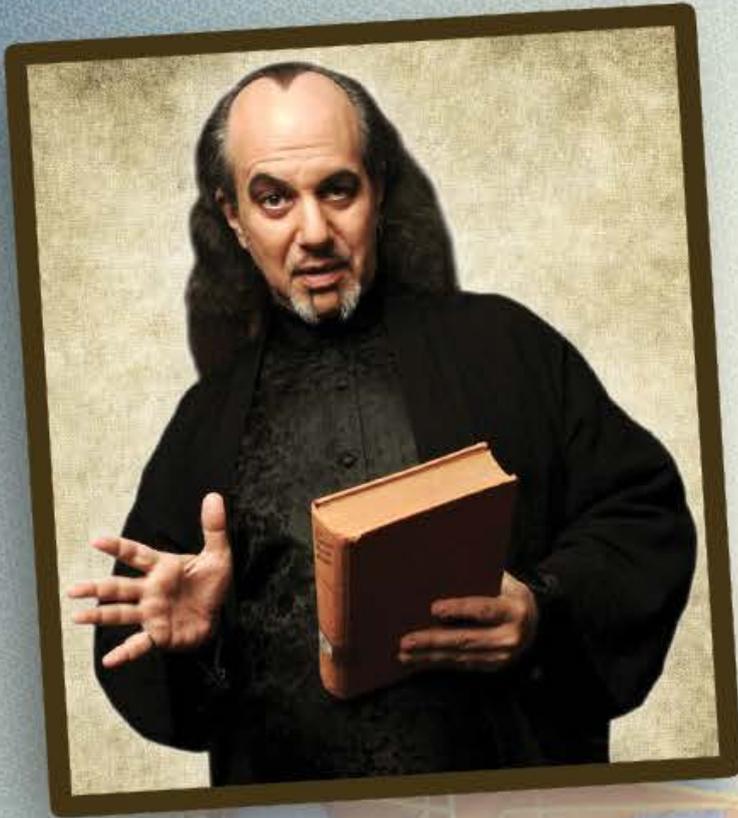
Order Now 559-266-5150
Toll Free: 1-800-407-4040

sales@hocus-pocus.com
www.hocus-pocus.com

1492 North Clark, #104 Fresno, Ca 93703

hocus pocus

The Latest Miracles Delivered Worldwide



MINDvention
October 18-20, 2015

Max Maven
Guest of Honor

Featuring:

Asi Wind • Gerry McCambridge

Harvey Berg • Kevin Burke

Joshua Lozoff • Jon Stetson

Craig Filicetti • Jheff

Plus MORE Surprise Guests!

MINDvention.net

Exploring the Art of Mentalism



Mind Summit
Cologne, 2015
2nd Annual Mentalism Convention

May 23-25, 2015

With Guest Presenters:

**Richard Webster • Neal Scryer
Luke Jermy • Marc Spelmann
Eric Samuels • Christopher Taylor
Thomas Heine • Rainer Mees
Harvey Berg • Andreas Sebring
Plus **MORE** Surprise Guests!**

paralabs.org/mindsummit

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

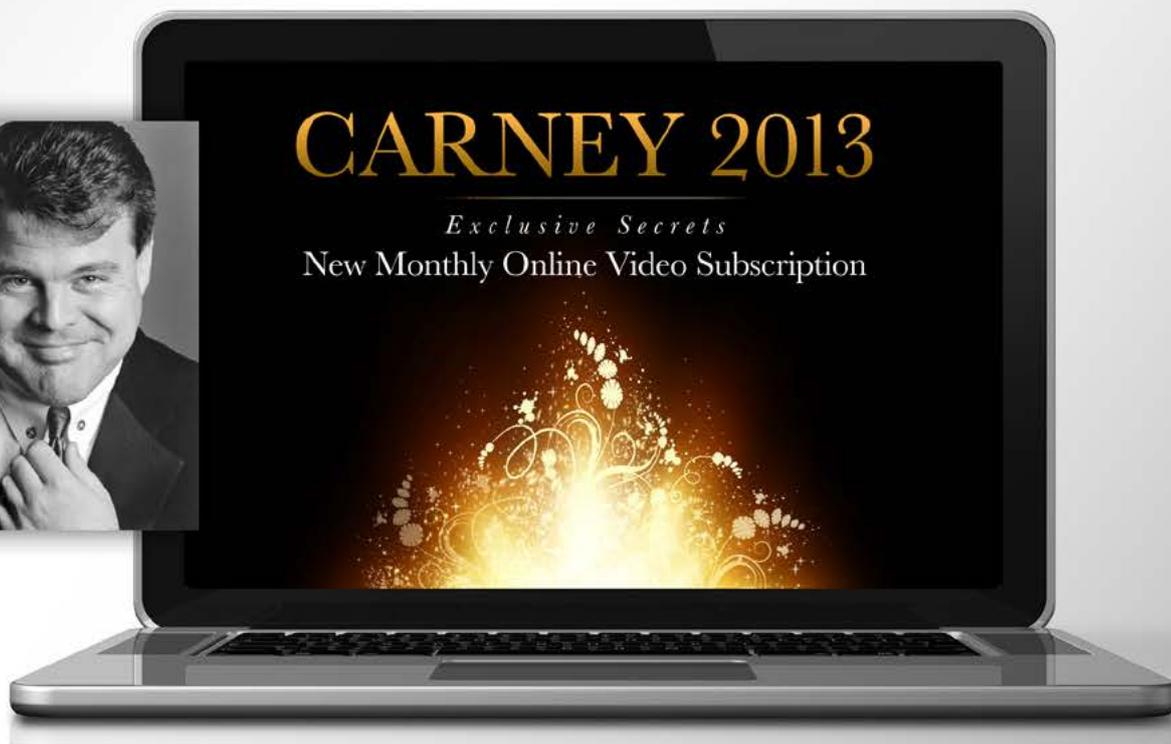
time spent fulfilling orders, and international customers were pleased to pay the same price as the USA customers. In addition, Revizzit's unparalleled protection of content, including screen-capture identification, meant that John could focus his energy on producing great videos rather than worry about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

[For more info or to purchase CARNEY 2013 - Exclusive Secrets, click here!](#)

[To start your Revizzit success story and see how easy it can be, visit us here!](#)



<http://get.revizzit.com/magic>

 **revizzit**
The platform for exclusive digital content.

First, Hobson was EXPOSED, now Hobson Is

**WATCH
NOW**

UNZIPPED

**INSTANT
RENTAL**

a NEW lecture of professional magic by

Jeff Hobson

Available to *WATCH NOW* as an
INSTANT RENTAL at
www.HobsonsChoiceMagic.com

Contents include:

Hobson's Sympathetic Silks

-you will use this!-

Knife Through Coat

-the way it should be done

Friendship Band

-very cool penetration

Infinity Principle

-card worker's dream

Flame Through Silk

*-inspired by
Fred Kaps*



Introductory Price

\$7.99

for a limited time only





KEITH FIELDS
FROM THE STREET TO THE STAGE





A **BRIT** of Magic

By Paul Romhany

Keith Fields an entertainer who takes chances. His story is one of a very positive outlook and somebody who doesn't sit around waiting for the phone to ring. This interview came at the perfect time for me as I break in to a brand new market here in Canada having just relocated from New Zealand to Vancouver with my wife and son.

Unlike most magicians Keith's start in magic came later in life when he was in his early 20s. Born in the Caribbean then brought up in the South East of England, the idea that he would one day have his own magic show in America never entered his head. He left school at the age of 16 and ended up with various jobs from working in a bank to finally becoming a systems analysis for a computer company, something he did for a number of years in his early twenties.



After getting his start as a street entertainer in his youth, Keith went back to performing on the street later in his career when he moved to America. "Doing eight to ten shows a day I fell in love with magic again and it was a real turning point for me.

**THERE ARE
SOME VERY BIG
DIFFERENCES
BETWEEN WORKING
THE STREET AND
THE STAGE** ”

Magic had always been an interest and he grew up watching David Nixon and Paul Daniels on TV. An uncle had taught him the French drop and he knew two card tricks. He never realized magic was something you could learn and certainly not something you could find out about at a library. Purely by chance he met a magician named Loff who showed him a few tricks including The Professors Nightmare. It was the first time Keith saw magic live, he was 19. He was so intrigued with the routine that he stayed up until 4am that night until he thought he had figured it out. Being the 'cheeky' Brit he is he phoned up Loff and told him he had worked it out. He was nice enough to meet up with Keith again and perform it one more time. Keith had worked out the basic 'method' but hadn't remembered the false count and so he left again completely bamboozled. Fooled by the same trick twice! Seeing a spark in Keith, Loff told him to go to the library and read some magic books (this was BV- Before Video). When he was able to perform a trick well enough they could meet up again. This is the same advice Keith shares to young people who ask him today who show an interest in magic.

Keith vividly remembers his magic books and the first was Henry Hay's Amateur Magicians Handbook. He went through every page until he had mastered every sleight, which wasn't easy as they weren't that well explained. He says that book was his magic education. The other one that influenced him was by Jack Delvin called, Magic of The Masters. Since then Jack went on to be the president of the magic circle, and has worked with Keith on many occasions.

I'm always curious as to what shapes many of today's successful performers. Finding out about their background, their influences and listening to their views on magic often helps us grow as performers and creators. The following interview is filled with wonderful tips, advice and stories from starting on the street to ending up with his own one-man show in a theatre in Tennessee.

Paul Romhany – What are your views on learning via the Internet or DVDs versus reading books?

Keith - I think it's good and bad. It's good because it makes magic easier to learn, and it's bad because it makes magic easier to learn. It's easy for someone to pick up and learn stuff but they learn to be parrots and copy what they see. In a book you have to really want to learn so the desire has to be stronger. The bad thing about the DVD is that you end up with hundreds and hundreds of people doing the same thing in exactly the same way.

P – Where did magic take you while you were young?

K – I never did magic when I was young! I did a lot of kids' parties in my twenties. I thought adults were out of my league but I felt good about kids' parties. It all started when a friend asked me to do a show for his kid's party. I went out and bought some props and did a show. I kind of just went for it and developed a style, which people seemed to like. I don't think I had ever seen a children's entertainer at that point. From that first show I got passed on to another show to another show and so on and never advertised.

P – Word of mouth is the best form of advertising.

K- Yes absolutely – this is all while I was working as a systems analyst so it was all pocket money for me. As luck would have it, my first wife decided to leave me, that sounds weird, but it changed my life in many ways. I ended up in a stressful emotional state where I couldn't concentrate on work so I decided just to give it up and take a couple of months off and get my life together and work out what I was going to do. Fate stepped in and I moved into a flat (apartment) with a guy named Steve Rawlings, an excellent juggler. He had just started working Covent Garden in London as a busker. He suggested, because I did magic, I should try busking. Immediately I thought I couldn't do that, I was fine with kids but adults... Steve convinced me I was as good as the other magicians and I ended up putting together a show, which featured Fogel's Gallows - I thought a really big prop would pull a crowd. It did! Who wouldn't stop and watch after you have set up a nine foot tall gallows? However, I quickly learnt that a personality is a lot lighter to carry! I did it about four or five times and actually ended up leaving it at Covent Garden because I couldn't be bothered taking it home once.



**SOMETIMES
IF YOU WERE
ON A DAY AND
THERE WAS A
FREE SLOT YOU
COULD BORROW
SOME PROPS
AND DO A SHOW.**



P – I think it's still there. I saw it last year.

K – Ha! The next day I went back to it and a couple of bits were missing so I just did a show with a thumb tip, a rope trick, a chop cup and a bill routine, and that was how I started my professional career busking in Convent Garden.

P – That's quite a place to start though.

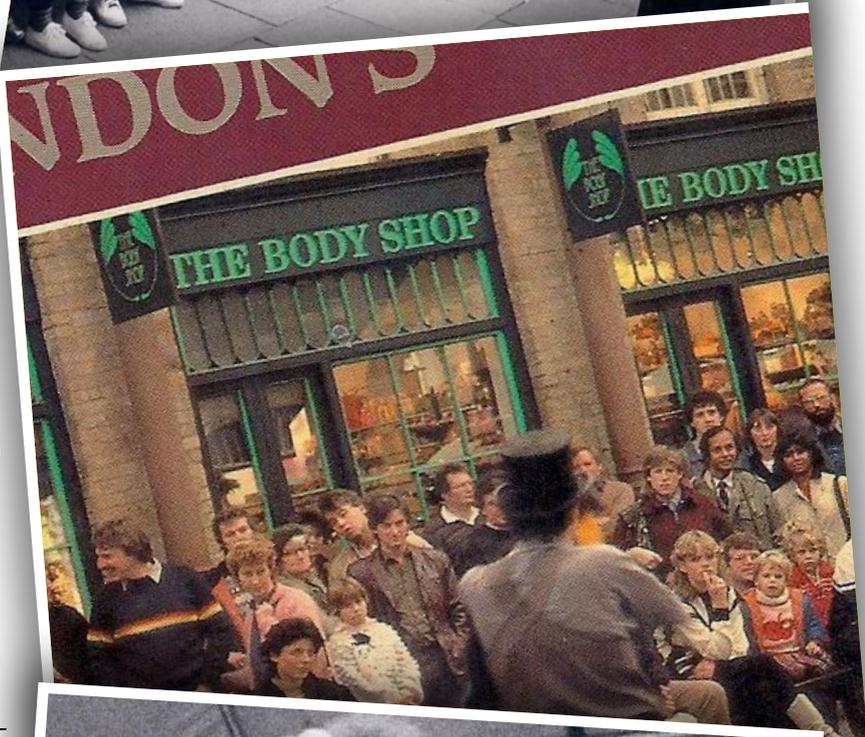
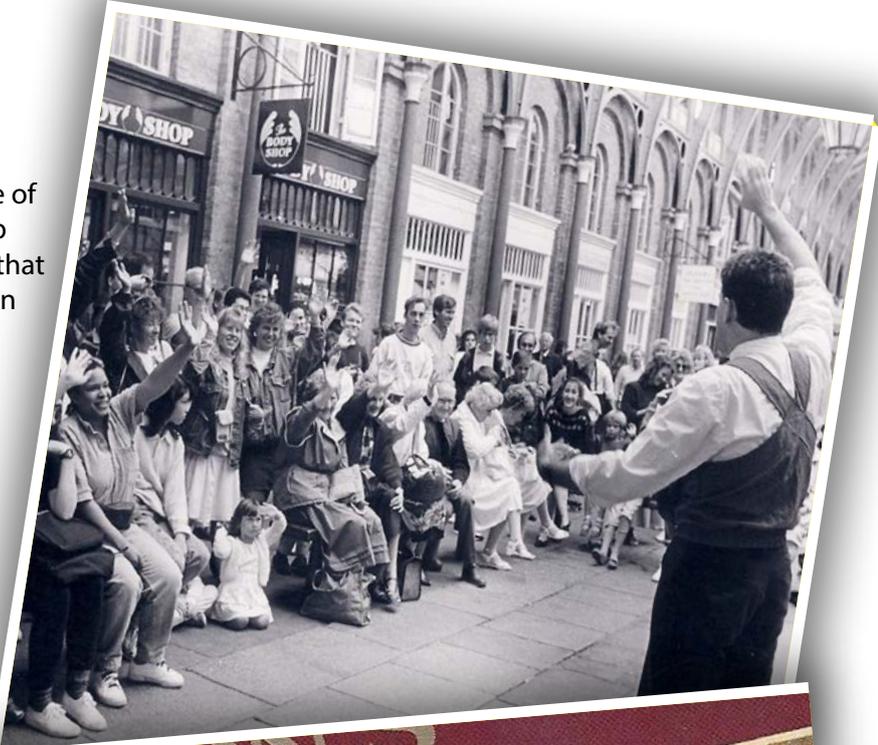
K – Yes. In those days you had to do an audition to get a spot. I remember all the magicians that were working there would line up in the front row so you could see if the new guy was any good or not. I had people like Leo Ward, Duncan Trillo, Nick Nicholas and various others. In those days we used to do weird stuff. I remember doing a show and half way through I turned around and my props were missing and Nick Nicholas's props were there. He used to do a head chopper routine. We'd get bored and end up doing each others acts because we were doing four or five shows a day.

Sometimes if you were just there on a day and there was a free slot you could borrow some props and do a show. I remember being propless and walking through Covent Garden and one of the busking pitches wasn't being used, I had a film canister in my pocket (this was before digital cameras, remember the 80's?), so I used it as a thumb tip and did salt across and cigarette in jacket. It was a wild and experimental time.

One time me and Nick Nicolas, all we did was sit in chairs and just read a paper for 30 minutes. Well we did it in a theatrical way but it was all very minimalist. We had a crowd of over 150 people and at the end we passed the hat and people gave us money. It was 'performance Art' of a type, but I don't think you'd get away with that now. Then there was one time when I spent half an hour eating a banana... I guess you had to be there.

P – But mostly it was real street magic, not what you see on television today.

K – Yes proper street magic where the old system is Stop, Stay, Watch and Pay. You have to stop a crowd, make them stay to watch you and pay at the end. That is real street magic. Modern street magic where a guy walks up to a person and says, "I'm going to show you a trick," and then walks off isn't street magic. It is something else, creating a weird scenario maybe. I was working with a group of professional street entertainers, some of them were



beggers with a skill, but some of them were really talented (one of the was Eddie Izzard! Now one of the UK's biggest comedians) and the bottom line was we were doing it to make a living. Doing a trick for one person on the street doesn't put food on the table.

P – It only happens on television though.

K- Yes and it can be good television. Proper street magic involved hatting or bottling - collecting the money. If you do it properly like Gazzo, Kozmo and other people ending in O (Fieldso?) you can make a great living. Everyone has a different style that works best for him or her. Some do smaller shows where they will work non-stop for 5-8 hours a day. I know a guy in Chicago who will work from maybe 11 in the morning until 8 in the evening and basically he's pulling a small crowd sometimes 30 people and sometimes 10 people. He does a great show and earns great money because he sticks at it.

Other performers will do circle shows where you do a much bigger show, where you do maybe a couple of shows a day. One show might last 45 minutes. It's all about getting the biggest crowd you can where you need a big impressive build up and finish. Those shows are all about the build, it's all about the promise and keeping people there as long as possible. A good street entertainer knows and can feel a crowd. They need to know when they get to the point when you wrap up the show and pass the hat before that crowd leaves. You might have a show of 30 to 40 people and half of them might have somewhere to be at a certain time so if they go you lose half your audience and the show breaks down... then you have to start again.

Many things from those days I brought over to my corporate shows today. For example the more audience interaction in the street show meant the more money the crowd would give you. The whole show is about getting the audience to react, sometimes audibly, sometimes just in their minds, asking a lot of questions and in my style today I ask a lot of questions and get a lot of interaction going on in my performance. I try to be as inclusive as possible.

P – I would imagine working the street is a great learning ground.

K – It's the best. There are two main things. The first is that you managed to do lots of shows. There is nothing that replaces stage time. The second thing is that you have a real direct feedback mechanism so you know whether the audience liked your show. You've got two things to tell you how good you are, the money in your hat and people who are prepared to stay and watch your show. If you are rubbish they won't stay and watch

and they aren't going to give you any money. If one show you get \$50 and the next you get \$10 then maybe you did something wrong in the second show.

P – How long were you at Covent Garden?

K – Regularly for about four years. The pinnacle of those years was in 1988 when I won the title of Street Magician of the Year. It was a big international competition with acts from all over the world. At that time I was still doing kid shows and it was getting harder and harder to work the streets. It was getting so busy and hard to get time slots, especially on a weekend. I would be one of those acts that would work Monday to Thursday on the street and Friday, Saturday and Sunday I'd go off to do kid shows. Mainly because I didn't want to hang around all day to just get one slot.

One winter it got cold and a magician named John Lenahan (another fellow street entertainer, now an author, great performer and one of the best raconteurs I know) had discovered comedy clubs and suggested I look into them. I went and phoned up the Comedy Store and asked for an open spot, like a 10 minute live audition. At the time I had no idea, I had never been to a comedy club, and this was the largest comedy club in the country! Off I went to do a spot at 2am in the morning. It was the weirdest change for me going from street show to a comedy club where you didn't have to pull a crowd as they were already there. I remember going on stage, about to do my street show shtick, and realize



that the first half of my show is now meaningless, it was all about pulling a crowd. I dropped the first half and just did the bits at the end of my show, which are the routines that get people to pay, luckily I only had to do 10 minutes. It went well and I learned quickly, I ended up being booked as a regular performer there for many years.

There are very big differences between working the street and working the stage.

P – Did you find there was a stigma working in comedy clubs because you are a prop comedian?

K – Huge stigma that caused me a lot of stress at various times. There were a few people we nicknamed the ‘Comedy Thought Police’. It’s funny because you can be a comedian and do songs, which was considered OK, you could be a comedian and do impressions which was OK, but as soon as you were a prop act, especially a magic act you have to really fight to be there. It had a lot to do with politics and ego and nothing to do with entertainment.

I remember this conversation was going on at one time in a comedy club between myself and a comedian, I was being accused of being a ‘variety act’ which didn’t work as an insult because that is what I am. The manager walked in on this and said, “listen I book this guy because he gets as many laughs as you do plus he has to make the tricks work as well.” I thought thank goodness

for that, he’s booking me because I was funny and he thought I was as funny as the other comedians. It didn’t matter to him that I did tricks as long as I was funny.

If you want to work comedy clubs you have to understand this. The magic comes second; it’s all about the funny. It’s not about the wonder; it’s about the laughter. That is not to say that magic is not important, it is and it can still be good magic but it must be a vehicle to get laughs. But dressing rooms full of comedians egos can be hard places at times. Gosh that sounds a bit negative, It’s not all bad, I’ve got some very good friends in comedy that have been very supportive.

P – The comedy circuit was good then?

K – Good! It was great. There was a lot of traveling; it was very much an international thing. I went to comedy clubs in Hong Kong, Singapore, South Korea, The UAE, all over Europe, seasons in hotels in Spain, entertaining British forces abroad. During the 90s I was doing a lot of well paid corporate gigs and college gigs, I had stopped doing kids shows. The only kids shows I did after that were a few national touring shows including The Garfield show which ended in a Christmas run in the West End. It’s great to be able to say that a show I wrote and appeared in had a 6 week run in the west end of London.

It was very much a boom time for the entertainment world I think. My whole career I’ve been very lucky. I’ve





done well at most things I've tried and always looked to try new things. I did a lot of festivals, toured a four man circus show for two years which was called Circus PAF which stood for "Prime Artists of Foolery" or "Pissed (English = drunk) As Farts"- we were younger then!

P – I don't think it's all just luck because there must have been a lot of hard work behind all this.

K – A lot of it is about being in the right place at the right time. There is an old saying which is "the harder you work the luckier you get." You have to say yes to things as well, if it sounds like fun then I will generally do it.

Another big thing was TV warm ups, which I ended up doing for a good seven or eight years. One show was called, "Ready Steady Cook," and that went out five days a week. They would film for about seven days a month. My job was to keep the audience engaged. That was like a regular job for me.

My career has gone from large contracts to contract, which haven't taken up too much of my time. The circus show for example was on weekend so it gave me time during the week to do other things. The warm ups was only 3 days a week so that also gave me time. Comedy clubs is where my heart was for many years . Even now I'm still working comedy clubs in America. I have a love for that genre when you can be on stage there is nobody telling you what you can and cannot do. When you do corporate gigs you are the monkey who has to please the organ grinder. You have to do the dance to somebody else's rules. When you work comedy clubs pretty much I can do what I want to do, I can play and take risks.

P – Let's talk about agents and managers. A lot of people ask about getting an agent versus doing it yourself.

K – For the first 10 years of my career I was self-managed and I think that is important for everybody because you will learn a lot about the business. I was just listening to Paul Daniels DVD and on that he said, "Never trust anyone." I think that's good advice. If you haven't spent 10 years managing yourself then you haven't learnt enough about the business really. The next ten years I was very lucky to have a manger who was brilliant. She kept my diary full and would sort



out flights and all that sort of thing. She was young and hungry and that was great.

For the last few years we are now self managed again. My wife Sarah is now my manager, her commission rate is a bit high though! She sold her UK business when we moved to America and I was doing such a bad job of it that she took over. She is doing incredibly well and I've never been busier.

I think you need as many agents as possible, you don't need a manager. Some people are not good at doing the business side of it and if that's the case you need to learn how to be good at it or get somebody else to do it for you. I think the truth about our business is that it's more important to know about the business than it is the show. The busiest performers I know aren't necessarily the best performers, they are the best salesman. I'm not talking about star names but the guys who are out there doing it.

P – When I was growing up somebody gave me the advice that Show Business is 10% show and 90% business.

K – I would agree with that. I'm now working very much together with my wife and for us it's just great.

P – Do you get up at 9am and start your work like any other business?

K – Goodness me no! My day usually starts with me usually waking up at 9am. Sarah wakes up earlier and will get to her desk and will always have half a dozen shows she is chasing. She is more aggressive on that side of things. The way we try to structure our business, and it is very much OUR business, is that she looks after that side so it frees me to be more creative and a better performer. It's a great situation for me because I know she has my best interests at heart. If she wants to go out to dinner I have to go out and do a show. And she keeps me focused which is something I need.

P – Let's talk about cruise ships?

K – My first ship was called The Ocean Village, which was very much what they would call a beginners cruise ship. They wanted to do a comedy club at sea and it was like booze cruise. It was fantastic fun. Again, I went on there and it went well and they booked me for the entire run until they decommissioned the ship four or five years later. It was very different than a normal cruise ship. You had to have 3 different 20-minute shows comedy club style. Most UK comedy club acts only had a maximum of a 30 minute set.

Then I started working on other ships such as Princess, Silver Seas, Crystal, P&O etc. where you are doing the full 45-minute show. I had to learn how to do that because I'd never done that, in the UK most comedy club

shows were 25 to 30 minutes. It took me a couple of goes to get it and work it out. The first time I do anything I'm always there to learn. As long as I'm good enough the first time I know I will be really good the second time.

P – Let's talk about the move to America.

K – My career in the UK got to the point where I had done pretty much everything I could do. Then I got involved with a TV producer in the UK with a sitcom idea. I pitched the idea to him and he pitched it to the television company. They came back said they wanted to develop it. I had no idea how to do that so I worked with this guy and they bought an option. I remember being in a meeting with these TV executives feeling totally out of my depth. The TV exec looked at me and said, "we love the idea and want to take it to the next stage, how long will it take you to write a pilot?" I had no idea, I thought somebody else would write it. I blustered away and luckily the producer, a guy named Miles Ross who is Jonathan Ross's brother said we can have script for him in five or six weeks. And they were going to pay me to write it.

The meeting left with me with thinking I had to write a script in five or six weeks, which we did. I wrote most of it – I had never written anything before, and a few meetings later the producer said we love it and we'll sign off on it. They needed half a dozen ideas for future programs. The next meeting was to talk about supporting actors and when to make the pilot. Two weeks after that the TV Company was involved in a take over by another company and the result was the executive I was working with was moved side-ways. The new executive cleared all the old projects and brought in new projects. At that point I was gutted. One day I was about to be on the telly with my own show, the next nothing, and it made me very despondent with the business. I had hit that brick wall. About a year later my brother came over from the USA and suggested I move to America. And that planted the seed.

I'm a great researcher so I did a lot of research and couldn't see any possible way to get a VISA to come to America. I told Sarah we wouldn't qualify and I remember her words very clearly. She said, "Why wouldn't America want us?" She is the most positive person in the whole world. We went to a VISA lawyer to double check. I was convinced we wouldn't get it. Because I



was born in the Caribbean it meant I could qualify for the Visa diversity lottery but that was a long shot. When she got to my career she said there is a special VISA for Aliens with extraordinary ability and I might qualify. The first requirement was "have you won an Oscar or an Emmy or similar industry award?" I jokingly mentioned the Magic Circle Close Up championship (winner 1997) and she said that sounds like a similar industry award and all of a sudden the conversation turned. Purely by this wonderful luck or chance, I could tick enough boxes to get a visa. It is no good trying to create something if you haven't got it, I had to prove my claims. If I could produce the newspaper clippings etc. and at the end of the session she said she felt confident she could get a work visa for us.

We then had to work out what to do. We could possibly have the option of moving to America. It took us ten minutes to decide we have to go for it. This was in 2008. We went through the process and three months later I got a work visa. Three months after that we moved to America. Not once did I think about how I was going to make a living in America because we didn't have time. I had no firm offers of work however I did have one cruise agent that thought he could get me a cruise every six weeks and that was the only thing I had.

It was the biggest and craziest thing we'd ever done in our lives. It was my wife, our two teenage children and me. We just moved to America! We must have been crazy.

I ended up performing on Silver Seas, which is very much score orientated and fortunately the report back at the time was I was the highest scored comedy act they had ever had.

P – WOW – that's a tough crowd to please – I think I got the lowest.

K – You had to score 80% to stay



on there. So now I had a cruise ship under my belt. My second cruise scores didn't come back and I did one more two months after that both scores were below 80% (only just) and they basically pulled the rest of the cruises I had with them. I went from feeling OK to "Oh Crap what I have I done moment?" I was in a strange country and I had hit that wall again and wondered how we were going to make a living.

P – So what did you end up doing?

K – I went back to what I started

out doing - street shows.

P – Which part of the States did you move to?

K – Detroit. This was in 2009 in the middle of the world's biggest depression and Detroit was like the epicenter of all this. It was even hard to find places where I could go and work the streets but I had to get the ball rolling. That's how I started 30 years ago and it re-invigorated me and it was going back to my roots. I started getting more creative and came up with new material.

I had to go down to having nothing to rebuild and re-establish myself. I also had to learn how to perform to Americans which is a different type of audience than the British. What better place to learn how to do this than the street. Doing eight to ten shows a day I fell in love with magic again, I fell in love with performing again and was a real turning point. And recreating my character. Prior to that I felt I was getting stale. The show I'm doing now is about 70% new material. For me that is an amazing achievement to have come up with that much new material in less than five years.

P - What advice would you give to somebody who has just moved to a new town or country and is starting out again? I'm in the same place as we just moved to Canada after establishing myself for over 25 years in New Zealand. I spent the past 15 years on cruise ships and don't want to do them much anymore as I have a family.

K – Sarah my wife was incredibly supportive and encouraging. We came to the conclusion that the way forward was to grab hold of any opportunity we had to network or put me in front of people. We ended up working with the local chamber of commerce and so I was doing anything to get in front of people from regular talks to various groups. It's all about getting the positive attitude and take every opportunity you could. When you have nothing you grab any opportunity, you do it all because you don't know which one is going to fly. I went to the local comedy club called The Comedy Castle and met the owner, Mark Ridley. A few months later he called and needed an MC for a weekend. MCs at comedy clubs are lucky to get \$50 for a show, but it was an opportunity. Six months later I was back doing a middle spot of 20 minutes and six months after that I was booked as a headliner for 50 minutes at a charity fundraiser – they needed an act that could work clean. That went well and as a result

WHEN WE
MOVED TO THE USA
NEEDED INCOME.

the owner booked me a weekend headlining. That whole process took about three years to get to that point. And they book lots of corporate gigs and fundraisers. You never know what something is going to lead to.

P – You really have to put yourself out there don't you?

K – Absolutely – remember we all need income and when I moved to the USA I needed income. I don't believe in saying 'I won't go out unless I get \$3000' I would rather fill my diary, when it's full with \$300 gigs I can then put my price up to \$500 and build it up from there. It's pointless having an empty diary. I'm sorry but you aren't a \$3000 act unless you are making a living doing \$3000 gigs. We all know how easy it is to lose one contract and lose half of our work and you are scratching around again. You've got to get out and do everything you can.

If you are breaking in to a new area, like a new country, you aren't coming in as a new boy with no experi-



ence; all of a sudden you can be an overnight success because you are coming in with 25-30 years of experience. When it's the first time they see you they say, "you're amazing, where have you been for the past 20 years?" You've got all the benefits of being the new kid on the block but having the experience and the show to back it up. But you still have to get out there and make it happen.

P – Let's chat about what you are doing now?

K – Like you the cruise ships aren't where I'm at anymore. You get paid to travel and not for the show. My love affair with cruise ships is over and I'm not hungry for them like I used to be. I'm getting to the point when I hop on a plane and go do a show and can be back home the next day, beginning to get established. No more being away for 10 days at a time. I'm also trying to develop a lot more local work and I'm happier if I can do a show then come home and sleep in my own bed.

The other big thing is Gatlinburg. Like all these things this came up from putting myself out there. A couple of years ago when I was working a magic convention. Another lecturer and I were talking and he was looking for his own venue to put on his show. I said I'd love to do something like that and then the conversation moved on. A year later he said emailed me saying he's got his own show in a place called Gatlinburg, a place I'd never heard of, and there's possibility an opening for another act. This is two years ago and I went and did a show down there. The venue itself is a 90-seat venue and has a lot of potential. They seemed to like me and asked me to go back and do a spring break season and at the end of the six week season they asked if I'd like to go back and do the summer. Every step of the way the audience were getting better and better and because it's new my show was getting better and better. The last time I went back was for eight weeks and there were significant improvements such as having a special backdrop made up. The show is called "A Brit of Magic," and so every time I've been down there every time I've made improvements. Now I've got a show that works down in Gatlinburg and I've learned the audience. Every show is a specific audience, as you know. Cruise ships is a very specific audience, comedy clubs are a specific audience and you have to deliver what that audience wants.

The audience in Gatlinburg is very much a family crowd from grandparents; parents, teenagers and I had to really go back to my street start. The style of my show is very much like doing a street show indoors. It's only a 90 seat venue so what happens now is we open the doors and I greet them and I'm doing gags as they enter. The strength of a street show is when an audience is taking part and I do this in my opening sequence with a gag



that the entire audience is on except a person who walks in late. So now the audience are part of the show. It's a kind of recipe where I can't fail because I've conditioned them as they come in.

It's an hour and a ten-minute show and I love it. Any readers of VANISH who are going to be in Gatlinburg please contact me before you come down.

P – Isn't it funny how things have come full circle?

K – Yes, everything has brought me back to this point and to my show, and if I can get it right, this concept of an indoor street show, I think I may be onto something. Who knows where it will end up? It is still a work in progress, I have several ideas that I am excited about. And this attitude has also now spilled over in to my corporate work where my show is much more interactive and fun. I'm doing all sorts of weird stuff that I would never have dared do a few years ago.

My whole career has been a roller coaster ride that I never expected. It has been driven by the need to make a living, by taking risks, and occasionally doing something outrageous; it has been enabled by a supportive family, without whom I am nothing.

I love the challenge of doing something new, something that I haven't done before. And luckily, my wife is also the adventurous type. We are about to enter a new phase in our lives as we become empty nesters. No kids at home, the world is our oyster, I wonder what we will do next.







AT THE TABLE
EXPERIENCE



TOP PROS. GREAT MAGIC.
www.murphymagic.com/atthetable



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...

“If we choose, we can live in the world of comforting illusion.” Noam Chomsky

Now it may come as a surprise to people who know my current work as a mentalist and corporate MC, but for over 20 years Illusions were the core of my business. Lynda and I were the first Illusionists to sign a long term contract at the Southern Hemisphere’s largest theme park, (2 years at Australia’s Wonderland), extensive contracts for Warner Brothers & Sega World and a seemingly endless stream of corporate events ranging from Product Launches, Gala Balls and Conventions.

But as a wise magician once told me “those boxes are sure going to get heavy and there will always be a young dude snapping at your heels.” Perhaps that young dude is you!

Here are a few thoughts on why you should consider adding some illusions to your repertoire and if do decide to



- Instant Fee Rise
- Increased PR Opportunities
- Performed to Music
- Be Contrarian
- Pick Illusions that are flexible
- It doesn’t have to be expensive
- It doesn’t have to be cheap
- Have an act first

take the plunge, some things to consider.

Instant Fee Rise

Adding an illusion to your repertoire allows you to charge more. As I pointed out in the very first part of this series, most magicians don’t charge what they should or could. There are many reasons for this, some are just mindset. Having a perceived “bigger show” is one quick way past that mental block.

Increased PR Opportunities

Looking to get a story in a news channel, either print or online? Having an interesting large prop that could be involved is a hook that often gets their attention. Props like a head chopper or guil-

lotine where you can be seen interacting with a celebrity or local identity are also perfect for a quick photo opportunity that the press love.

Be aware though that many illusions only work well as live performance pieces. You often have movement, lighting, staging, storyline and blocking helping provide misdirection. Often a still shot of an illusion reveals more than you want. "Interlude" is an example of this. Widely used as a promotion shot by illusionists but often it's terribly revealing.

Create Interest

Nothing creates interest like a mysterious large odd shaped object covered up in theatrical drapes. Perfect for creating a bit of pre show interest and building audiences in venues like shopping centres, fairs and festival shows where people may be passing your performance space before the actual show. Likewise during the show, an illusion, draped or not, is often sitting there, keeping interest up. They can also be used to "frame" a stage, cover some sight angles, hide props behind etc.

Performed to Music

Many illusions can be performed entirely to music and others with just some slight verbal setup. Having several pieces in your show able to be performed to music has many commercial advantages. Language problems can be overcome, broadening the markets you are able to work in. Noisy spaces can be worked successfully. And if you are booked into a dreadful corporate event where the audience are just interested in themselves and drinking, you can still perform at full energy and volume, delivering a satisfying show, at least to you.

Be Contrarian

Interest in performing Illusion shows seem to have a cycle in popularity. Perhaps now is a good time, with most young magicians so preoccupied with "cardistry," hassling complete strangers with "street magic" or becoming the next teenage "psychological illusionist."

So, what are some things to consider ...

Pick Illusions that are Flexible

It's fabulous browsing the web catalogues of illusion design and seeing all the possibilities, but the commercial reality for most performers is an ever changing variety of performing conditions. An illusion that can be performed anywhere is always going to be more valuable to you than one that has sightline or lighting issues.

Master illusionist Jonathan Pendragon wrote a terrific article in an early Genii magazine that reinforced that point for me, suggesting both Sword Basket & Broom Suspension as ideal first illusions, for that reason amongst others

It doesn't have to be expensive

You don't have to spend thousands of dollars at the beginning to see if an illusion fits into your show. Or if you can fit into an illusion. There are many Do It Yourself plans available. The number one selling ebook on Lybrary.com is Grant's Illusion Secrets, closely followed by his Victory Carton Illusions book. Those two will set you back \$12 for the pair.

It doesn't have to be cheap

Once you are comfortable that an illusion is right for you, be prepared to spend the money to get a good version. Yes, professional reputable builders are expensive, but you get what you pay for and they will last longer, look great, have fewer malfunctions and will have a greater resale value. We had the pleasure of owning a Bill Smith Magic Ventures illusion for a number of years and loved the quality of the work that went into it.

History & Literature

There is a rich history of illusions ready to be used as inspiration. You don't have to be doing your effect the same as everyone else. Delve into the past to see plot lines, costuming, themes, equipment etc.

Remember our SCAMPER technique from the Creativity issue? Once you see something that interests you, ask yourself ... What can you - Substitute, Combine, Adapt, Modify, Put to Other Use, Eliminate or Rearrange?

Have an Act first

Now I've convinced you that you should include an illusion or two, one final piece of advice. I always recommend to people that they concentrate on having an act first and then explore the possibilities of illusions. If you can't command, entertain and hold the attention of an audience anyway, adding some illusions probably isn't going to help.

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>



ROMANY DIVA OF MAGIC

Romany aka Romany Diva of Magic www.romanymagic.com is a British female stage magician working a quarter of the year on cruise ships and the rest in cabaret, theatre and private performances. Featured on Penn & Teller *'Fool Us'*, she is the only British/female Winner of the World Magic Seminar Golden Lion in Las Vegas, Magialdia First Prize, Magic Circle Stage Magician of the Year and believes firmly the old adage that we're only as good as our last show.

ADVENTURES OF A ROMANY DIVA OF MAGIC

Part two in a series of articles by one of the busiest magicians in the world today ...

Mmmmmmmmmmm! Magnets! Don't you just love a magnet?? A tiny sneaky neodymium magnet placed just right so that the force paper will hang inconspicuously from the metal clip of the clipboard, ready to fall into the prediction envelope with the gentlest of touches. Isn't this why we love magic? Alone in the studio with a new trick to learn, a new script, a new handling.... but the extra magnet idea moment... Ahhhh, that's the best bit.

So if you hadn't guessed, I have just had such a magic magnet moment and since the deadline for this article is ...erm, sort of NOW....I paused in the whole experimental process just to write this and share it with you since you are the only ones who will understand. I bought Paul Romhany's *Dream Prediction Lite* this week to fill in five mins in my second cruise show that I will be performing in the next couple of weeks. Nothing like leaving it to the last minute is there? Luckily, after his hundreds of performances, Paul has ironed out all the kinks leaving me with a very smooth and simple routine to learn. So smooth and simple, I feel dastardly guilty already. But this isn't an advert for *Dream Prediction*, (although it's always good to keep on right side of the editor...), I was just fascinated by the pleasure that a simple improving idea can bring. Ah, but.... then I read the booklet and half a dozen canny magicians had had that same magnet moment before me! Doh.

So how is it going, I hear you ask?

What??? I also hear you ask...

You remember, or maybe you don't, that I rashly announced here in my first column last month, that I was trying to up my game to reach the goal of improving my silent magic act to make it good enough at least to be filmed on the French TV variety showcase of *Le Cabaret Plus Grand du Monde*. So in the last month, having enjoyed a glorious month at home without a single ship in sight, I started instigating small daily steps towards realising the goal. Apparently, the self-help gurus say, you should do a little something every day.

The trouble is though, that I had already done the best I could in improving my act. I'd taken professional direction with Jeff McBride, Joanie Spina, Derek Scott and my very, VERY critical not-even-in-the-business boyfriend. So I called up a magician who I have a great respect for, Richard McDougall. Hopefully many of you have seen his gracious and magical chair/cigarette act. He has a great eye and passion for magic as well as being an old friend, so I pestered him daily until he agreed to come down to Brighton for the day so that we could exchange some magic time. He would look at my act and give me feedback and I would shut him in the studio without distractions so



that he could work on some new magic. We would also take Bongo Diva of Magic Pooch for a long walk in the forest and talk magic ALL day without sending any friends/lovers/ unsuspecting bystanders round the bend.

Since I perform as a solo act and usually spend all day every day by myself in the magic studio or on the road, having a magic friend to visit was a real luxury. Even better, was getting Richard's honest feedback on my act. I had been really worried about the technical side of things, whether my steals were clean or self-deluding rubbish. Performing it for the camera in the TV studio means that it must really be faultless. Richard seemed to think that it was fine technically but he pointed out that my act didn't build, that the 'Lullaby of Birdland' by Ella Fitzgerald track I'm using is too soothing, that I wasn't bringing in the sassiness of my character enough. Maybe, he suggested, different more upbeat music would bring that out. He got me to watch Marco Carvo's bird act to see how an act should build and end with a great punch. So that's now the aim

for mine but.... right now, I haven't got an ending, I haven't found the music, and I haven't lost those blinking extra 7lbs despite almost daily military bootcamps in the park! I shall let you know if I do and if you've got any sensible suggestions, feel free to send them along. Do avoid though please, one suggestion that an enthusiastic old buffer offered seriously at The Magic Circle when we were doing an open improvements session. "What about if you did it in a bikini?" Er.... no, that's not going to help.

And since some of you are on this journey with me to improve our magic, one question is, what changes can we make to our routines to make them just that little bit better? It is widely said that the 'good is the enemy of the best'. It's easier to get by with a good routine rather than go to the extra mile to make it 'great'. So what action will make it the best? This is the point where



*Photos above:
Top: David Williamson
Below: Eugene Burger*

you have to find your own answer, I only have the question!

In 1997, in my very first years of learning magic, when FISM took place in Dresden, I was living in Germany with a long haired hippy German juggler. I didn't have any money but I did have the use of my company car from my old corporate job. I volunteered to be one of the service team at FISM; these were the girls dressed in blue waistcoats who did all the backstage jobs. I slept, cramped and smelly, right outside the convention centre in my car and got to be at the convention for free. (For those of you worried about my personal hygiene, please note that I took daily showers in the town swimming pool facilities....) I was roundly rebuked by the organisers for not completing my duties but how could I when I was busy sitting in the front row of the audience drinking in every word from David Williamson, Cellini and Eugene Burger??? And what I learnt at these lectures has stayed with me ever since. David Williamson asked us, "What if Madonna or Michael Jackson were to take one single magic trick and perform it?" If they did, we know that they would make it an AMAZING single performance piece. So ignore, David told us, the drawers of magic tricks we all have, take out one single trick and make it YOURS. Make it into the best gift you have to bring to your audience. Wrap it in your very best gift-wrap and most beautiful sparkling bow. What can you bring out from your personality and from YOU to make it yours and yours alone? Fantastic advice which of course makes David has put into action to make him the amazing performer he is.

Then, in another lecture, Eugene Burger talked about taking the audience on a journey. He reminded us that if we were to go to see Dolly Parton in concert, or any other star performer, we would be made to

laugh and cry, to think, to jump up and down and to have a whole wealth of experience in just one performance. How can we do that for our audiences in magic? How can we have meaningful as well as comic pieces, how can we provoke thought and reflection? David Copperfield, for example, is a master at this. How can WE bring in texture, change of pace and rhythm, and VARIETY into our work?

Finally at that same FISM, I met the late wonderfully charming and funny Johnny Lonn from Sweden. My job as a volunteer was to take him from his dressing room to the stage. I loved his stage act and later, he danced with me all night, making me laugh for hours. When I confessed that I too wanted to have a stage act, he said, "Don't bother, it's almost impossible. Didn't you see all those terrible attempts in the competition?" And indeed, Dresden FISM was a hot summer and most of us had taken refuge from the heat in the cool auditorium to watch the stage competition. That year, no-one seemed to have bothered to filter the acts and most were universally awful. What I noticed though, was the enormous amount of effort, thought and passion that everyone had put into their entry. And this is the point. What if what it takes to create a successful act is to persist, to cut, cut, cut away what doesn't work and to continue until you arrive with only what does? What if, the trick is to never give up?

I am writing this article on the last day on a cruise with my final show in three hours time. A couple of days ago, I had the most glamorous moment of my career so far when the seas decided to whip themselves into a frenzy on the very night of my show. The show was scheduled at 9.30pm. At 8.30pm, I warned the cruise director that I wasn't feeling my best (to put it mildly...) but assured him that I would go on. Half

an hour before the performance, he popped backstage every 5 minutes to check on me and found me on my knees in full costume looking green, stomach empty by this time but still gamely saying that I was O.K. Then, a minute before curtain up, in full diamonds and feathers, in great dramatic fashion, I availed myself repeatedly of a strategically placed bucket and the cruise director cancelled the show. First time I've missed a show in 18 years. The delights of showbiz at sea...! Blah! I do hope you're not reading this over breakfast!

Well, I now have 12 days at home before the next cruise in Israel. On my to-do list is to start to learn the Chinese Sticks, to master Paul's *Dream Prediction Lite*, to finally practice Pop Haydn's *Hydrostatic Glass* and to come up with a routine for it. Meanwhile, I'll be waiting for all your GENIUS suggestions of what ending to give my birdcage number to make it into a world class silent act. (No quick change suggestions please, you have to start thin! And no real birds either!!! Other than that, open season!!! Get your thinking caps on, prizes AND chocolate for a workable solution!)





**TOURING WITH
THE ILLUSIONISTS**

The Nagging Itch/Part 4

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

Everyone has goals, aspirations and dreams. Some more than others. My father's goal was just to find a tool-and-die job in the 1980's after the Detroit auto business went into chaos. It didn't work out too well for him. On the other hand, my dream was to be magician since I was 7. Bingo! I'm literally living the dream.

Most of the Illusionists in our show fall into a similar category as myself, yearning to become a professional magician when they grow up. Except one. Aaron Crow, otherwise known as The Warrior, is the exception. He was a martial arts expert and a trained dancer before he started taking magic seriously. Still, even though his professional magic career began late, he has learned quickly, understands audience dynamics and his character, and has developed amazing and original routines that garnered him a FISM award in Mentalism in 2003. These accomplishments would be considered by most to be the pinnacle of a career.

I met Aaron while

performing in version 2.0 of The Illusionist. I had previous knowledge of his act, as I attempted to book him in my Illusionarium show aboard the NCL ship, the Getaway. Luckily for him, he was too busy and too expensive for my budget. I witnessed repeated performances of his famous Supervision and Bowman acts. His command of an audience is wonderful to watch, and I waited to hear the gasps of the audiences nightly. He is constantly refining even the most minute details of his act even though most would say it's simply not necessary. Aaron's work ethic is to be admired and learned from. He is constantly developing new and original ideas in preparation for a one-man show somewhere in his future.

If we are talking work ethics, Kevin James, dubbed in our show, The Inventor, is another work horse. This title is most appropriate given his vast gifts of original magic to our art. Kevin will admit that he has a dozen new ideas "in the pipeline" at any given moment.

He states simply that he considers The Illusionists a "stepping stone" to bigger and greater things for him.

I too have plans for the future. Since being part of The Illusionists for the last three years, I have renewed interest in learning and developing new magic. How can I not,

when I'm surrounded by the best in the business?

The balance of the cast is quite a bit younger than Aaron, Kevin and I. It's a given that their hopes and dreams project far into the future. Even so, us three "elders" of the group seem to keep up with those aspirations of bigger and



better things to come.

My point is simply that, even though being a star of The Illusionists - in many magicians viewpoint - is the highest achievement that a magician would want, we all still strive for improvements to our acts, and have bigger and better ideas for our future, no matter how young or old we are. It seems to be ingrained into each one of us. That push. That drive. That constant voice in our heads that isn't satisfied to leave well enough alone. The persistent search for excellence. The nagging itch of persistence and perfection. I believe all of us Illusionists have it, whether we like it or not.

It's hard to say whether that itch is something ingrained or learned. I know that I had it early in my career. I can even go so far as to say that it started the day I decided that I wanted to make magic my lifetime career at age 7.

When I was 26 years old, my father surprised me when he told me wanted to be a magician when he was a kid. There could be many reasons why he never pursued a magic career, or why he never found that job in the 80's to keep him employed. On the other hand, how did I take a silly, far-fetched, childhood dream and make it a reality?

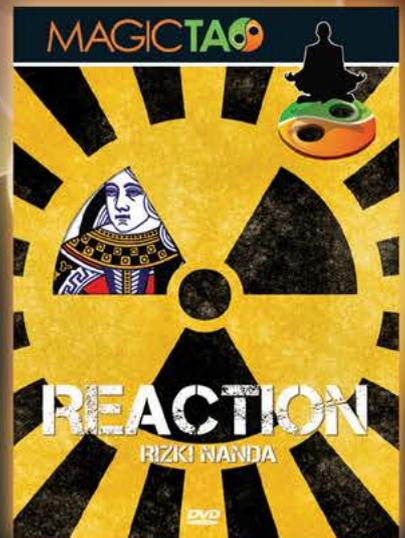
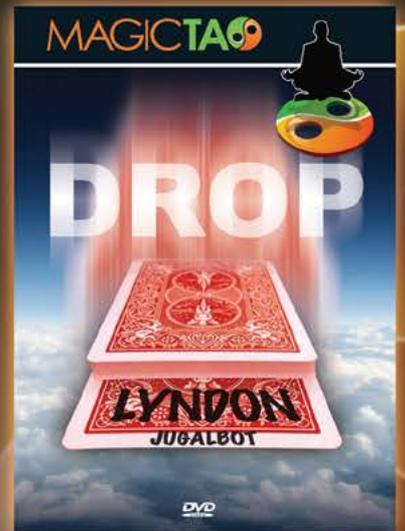
Maybe it's the itch. Some have it. Some don't. Do you have it?



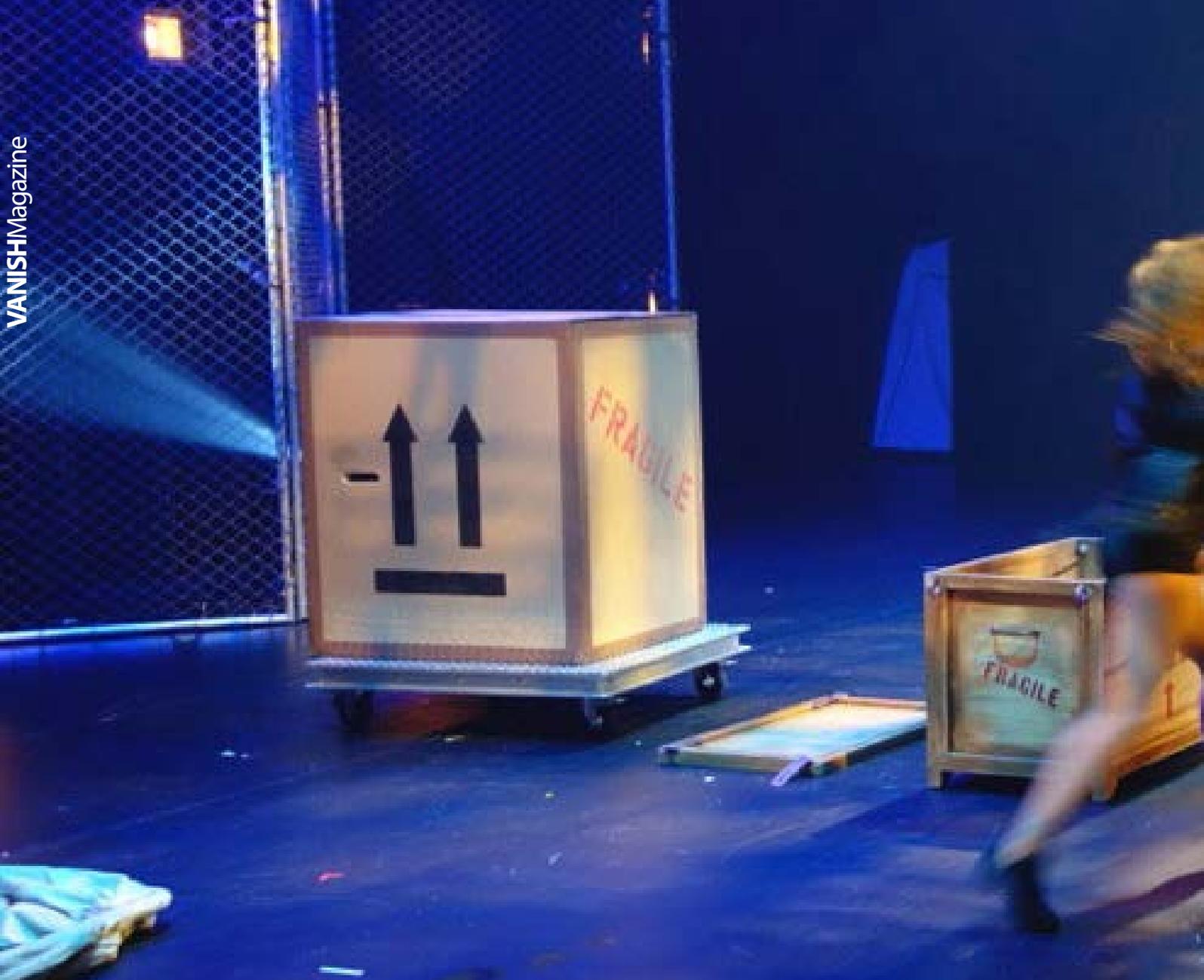
MAGICTAO



A signed card instantly jumps back to the top of the deck after being lost back in the pack



A chosen card visually appears through a cut out shape in a card



CONCEPT TO CREATION

OUTERBRIDGE

When creating new material for our performances, the ultimate goal is to engage our audience and deliver a powerful experience of wonder that stays with them after the final curtain comes down. We strive to create something original, relevant and goosebump-inducing.

There are three basic criteria for adding a new piece to the show. It must fit in with the Time theme of our show, OUTERBRIDGE – Clockwork Mysteries. As well, it must be clearly different from what others are performing. We don't add a piece merely because it is a great magic trick, however tempting this is. And finally,

it must be relevant to us and our audiences. We often try to tell a story or share a message that our audience finds engaging.

Once we develop a preliminary concept for a new piece, it usually takes about three years until it is ready for the stage. After we start performing it, I find that it takes about three years until a piece really starts to gel. That is a total of six years to develop and refine a new piece. I don't want to spend six years developing something that everyone else is doing, so originality is very important. Being original takes guts and it does not always work, but it is well worth the attempt, in my mind. I am



TED AND MARION OUTERBRIDGE

Ted Outerbridge has been hailed by critics as “the most successful professional magician in Canada” and “a champion of magic.” Performing professionally since 1982, Ted Outerbridge has been featured in theatres from coast to coast and on both sides of the Atlantic, where he set box office records with his tours *Illusions*, *Magician Extraordinaire*, *Magical Moments in Time*, and *The Time Capsule Tour*.

Marion Outerbridge joined the Ted Outerbridge *Magician Extraordinaire* show as a dancer and lead assistant in 1999. Marion quickly became an integral part of the show, and became Ted’s partner, on and off the stage. In 2006, Marion and Ted celebrated the ultimate magical moment in time when they were married in Düsseldorf, Germany. The chemistry between Marion and Ted onstage is phenomenal, and it’s clear that they are having the time of their lives.

not usually inventing new methods for illusions, but I always try to put my personal touch on what I do. When I watch a master magician they may or may not have a huge repertoire, but what they do, they do extremely well, and they do it in a way that is unique to them.

Working on a new piece requires brainstorming and inspiration, and Marion and I do a lot of both while driving about 20,000 miles (30,000 km) on our tours

every year. When we return home we always have a pile of notes and sketches. They are in a variety of formats including on our phones, laptops and even on restaurant napkins. We record every reasonable idea along with a lot of insane ones. Our inspiration comes from books, magazines, music, museums, movies, architecture, personal belongings, our travels, experiences, and day-to-day life, or from a particular illusion we want incorporate into our show.

When we make the decision to move forward with a concept, we gather as much resource material as we can. This includes books, images, music, and videos of any performances by other magicians or other artists. Basically we look for all the published work on the topic. It is now time for the rest of our creative team to join in the excitement. In most cases this includes our illusion technician, creative consultant, set designer, costume designer, choreographer, lighting designer, sound designer, and my brother Peter who is a great devil's advocate! We also include any specialists whose expertise will help the project. I strongly agree with the words of Henry Ford who said "I am not the smartest, but I surround myself with competent people." Except I would say that our team are very competent people! The creative brainstorming continues until we are able to write a first draft of the script and draw some sketches of the set, costumes and props involved. These are often very primitive but they get us started!



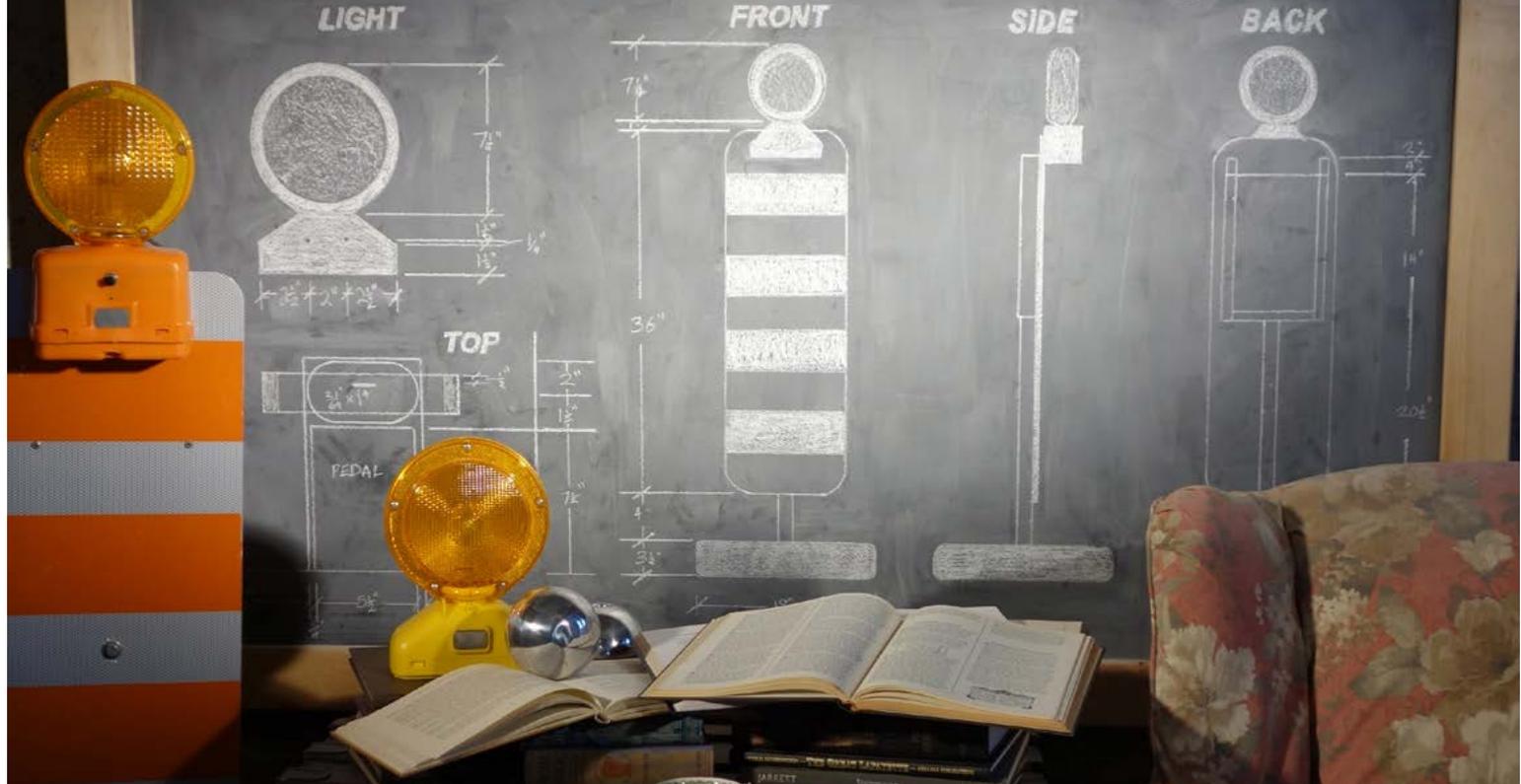
When we are ready to create the props required, I draw up some preliminary plans on a large chalkboard in my workshop. If any commercially available plans are available that will help in the process, I purchase them. If any performance rights are necessary, I pay them. When a human (Marion or myself) is involved in an illusion, I usually build a mockup with cardboard or corrugated plastic sheets (Coroplast) and lots of gaffer tape to fine-tune the dimensions. By modifying the dimensions early on in the building process, I save a lot of time, money and stress-related illness! I highly recommend creating a full-size mockup before building an illusion.



Once the plans are ready, I locate suppliers and order the materials required. I also research any unusual construction options. For hardware options I look at www.leevalley.com and various marine suppliers who have high-quality brass and stainless steel hardware not found at any local hardware store. I always use the finest materials that are suitable, including hardwood and Baltic birch plywood (also called Russian birch). Baltic birch plywood is unique because every layer is birch veneer, so it is stronger and more stable than cabinet-grade plywood. Screws hold better, joints are cleaner, warping is minimized and it looks better. It costs a bit more than regular plywood but if one of my illusions falls apart onstage I am the one who will look like an idiot!



Floating Barricade Light



My workshop, aka "The Chamber of Curiosities", is my Zen place where my body and mind come together and focus only on the prop or illusion I am building. I am a woodworker and I also love to work with aluminum, brass and other materials that add warmth and texture to my creations. I have been at it since I was 12 or so. When I am working on a new project I will vanish into the workshop for a week or more, and occasionally become so obsessed that I miss a night's sleep.

The smallest details can become big issues when creating a new illusion. For example a simple piece of hardware that we took for granted may require an extensive search to locate the ultimate road-worthy piece. I know the prop will have a rough life bouncing around in trucks and airplanes, withstanding temperature extremes, and sometimes being treated brutally by local crews. It must function perfectly no matter what happens.

I don't like to cut corners, so when I don't have the ability to do something such as welding or powder-coating (applying very durable paint), I outsource it. My welder is always amused when I arrive with precisely-cut aluminium for a strange project like a seven-foot-tall alarm clock or a time machine! Having a good working relationship with my outsourced craftsmen is also important.

Every illusion I build travels in a road case, along with the tools required to assemble it and any backup hardware or accessories required. This way if a piece goes missing when we are on the road we have a replacement with us. For a new prop or illusion, I design the road case have it made. In Quebec, Canada, where I am located, I work with www.multi-caisses.com which provides well-made road cases at an affordable price with a quick turnaround.

Meanwhile Marion is designing and sewing costumes for the new routine, and she will involve a costume designer and/or a tailor depending on the complexity of the project. Our lighting designer Alex uses software called wysiwyg to create a photo-realistic rendering of his proposed designs. This step saves time and money as it is not necessary for us to rent a theatre in order to create the lighting design.

Rehearsals usually begin in our home and then move to a dance studio where we have more room. Marion is a world-class choreographer who also understands the complexities of an illusion show. She begins developing the choreography and then we usually involve a second choreographer as an outside eye, which is very helpful. We videotape our rehearsals and analyze them. We seek feedback from several people including the outside choreographer, our magic consultant, and a few other folks playing devil's advocate. Our final rehearsals

take place in a theatre. We never have enough time to rehearse but we make the most of the time we have. The new piece is constantly evolving and being fine-tuned as we rehearse, and this continues for as long as we are performing it.

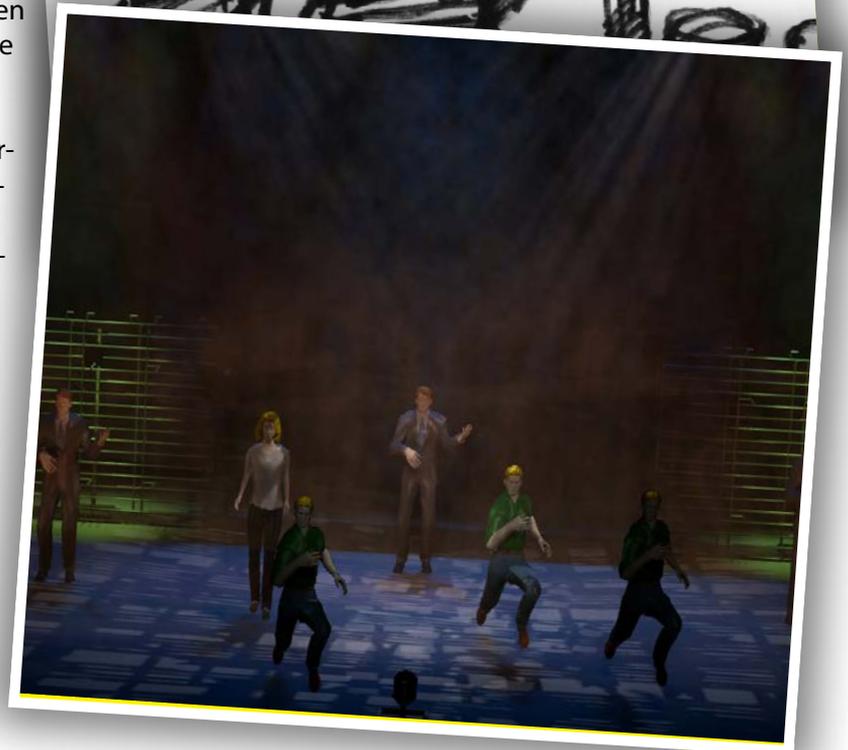
The "Magic Alley" is an example of one of our creations. It began with the concept of two magicians jamming in an alley, and the tricks and illusions came later. Marion and I sought inspiration by hanging out in dark alleys looking for props and ideas – and in the process we met a lot of interesting people! We looked for objects you would find in an alley and we ended up with a cardboard box, a packing crate, a garbage can, a flashing barricade light, and a sleeping vagrant holding an empty bottle in a paper bag.

Here is what we were able to do with these components: To establish Marion's character as a magician, she takes the empty bottle from the vagrant and vanishes it. Then she takes a rag from the garbage can and uses it to float a flashing barricade light. My years of turning Zombie gimmicks at Morrissey Magic helped with this project, as I had been on the lookout for something other than a Zombie ball to levitate. We will be releasing the Floating Barricade Light to the magic community in the very near future.

To complete the routine, I make my appearance out of an empty cardboard box (the Floating Box). Then I tie a rope around Marion and pull her through a small opening into a wooden packing crate (Jim Steinmeyer's Through a One Inch Hole).

It is always exciting and nerve-wracking to perform a new piece for the first time. If it is working in our show, the audience will let us know. It will continue to evolve for as long as we perform it. On one occasion a spectator emailed me to let me know that she had been moved to tears by one of our illusions and, could she please have a copy of the script? I took this as the ultimate compliment. I will never stop striving to deliver a meaningful and powerful experience of wonder that endures long after the final curtain comes down.

www.tedouterbridge.com



- TRIANGLE PRODUCTIONS PRESENTS -

THE

SCRYYER

Project



ANDREW GERARD

RICHARD WEBSTER

PAUL ROMHANY

8 POWERFUL ROUTINES FROM THE NEAL SCRYYER BOOKS

OVER TWO HOURS OF MATERIAL INCLUDING AN EXCLUSIVE INTERVIEW WITH ANDREW GERARD

AVAILABLE FROM ALL MAGIC SHOPS WORLDWIDE
WHOLESALE www.murphysmagic.com

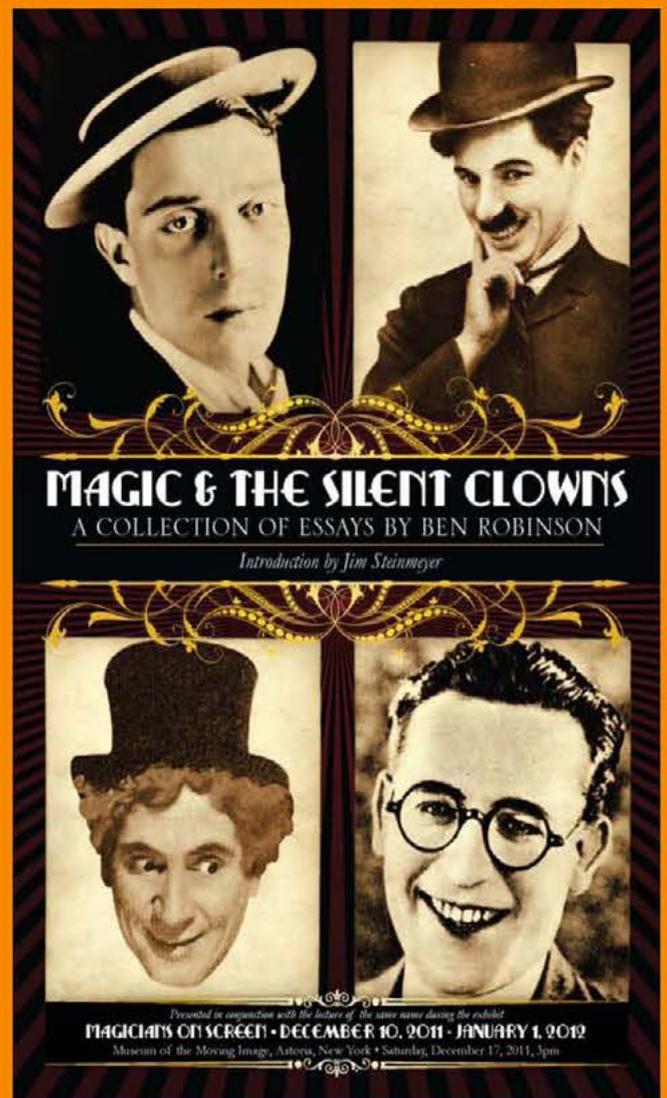
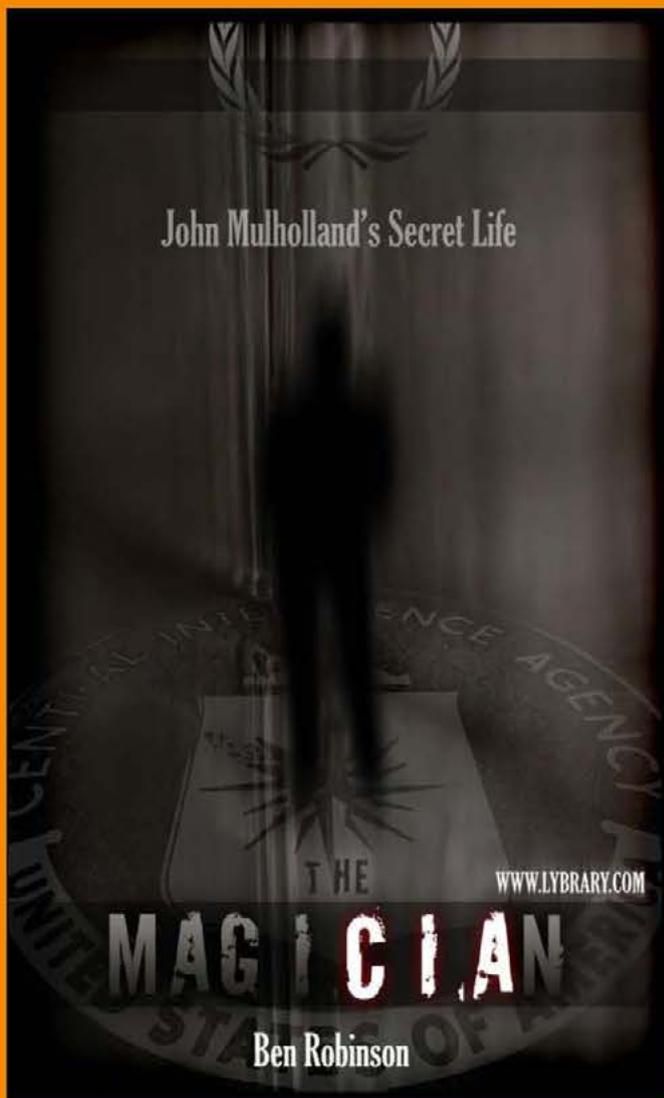
lybrary.com

THE LEADER IN MAGIC DOWNLOAD

TWO BESTSELLING EBOOKS BY BEN ROBINSON!

The MagiCIAn is the first book about John Mulholland and the CIA.

Magic and the Silent Clowns is a treasure trove of previously unseen images about Buster Keaton, Charlie Chaplin, Harpo Marx and Harold Lloyd doing magic. Produced with Magicians on Screen at Museum of the Moving Image, New York City, 2011.





McBRIDE'S MAGICAL MASTERPIECE SERIES



Advanced Elemental Magic Training

Professional secrets for close up, parlor & stage magic

Personalized one-on-one instruction, with Jeff McBride. Now, you have the rare opportunity to learn the *most exclusive* magic routines in the world. These audience-tested routines are proven to win powerful applause and emotional response. This is the most complete and in-depth instruction ever made available to our students. Jeff will help you routine these magic effects into your show and custom fit them to your style of presentation. Additional follow up Skype classes will insure deeper understanding as Jeff mentors you on your progress.

The Miser's Dream



Many professionals say that Jeff's routine is the best *Miser's Dream* routine in the world. This routine is more than a mere trick, it is one of the most charming routines in the world of magic.

Jeff teaches you how to get to the heart and soul of magical audience participation.

This routine will enhance your show with its comedy and drama. Jeff said, "If I had only ONE piece of magic to do, I would choose The *Sorcerer's Apprentice* coin routine!"

Earth

Included: McBride's *Perfect Ring* Coin Pail, 2 Ironwood Magic Percussion wands, 13 Perfect Palming Coins, All Performance Rights, and more.*

Practical Levitations for Parlor and Stage

Levitation captures the imagination, giving the power to defy gravity and rise up above the mundane world into the realm of real magic. Jeff shares his close up, parlor and powerful techniques and stage presentations with you.

Learn Jeff's personal favorite levitations, that can be done in most any setting.

Also included is a in depth exploration of Jeff's various levitation he uses in his full evening Illusion show.



Air

Included: 2 Vortex Dancing Canes, 2 Kabuki Thunder Fans, Kabuki Butterflies, Close-up & Parlor Levitation Kit, All Performance Rights, and more.*

The Enchanted Water Bowls



Water

"Perhaps the most enchanting and baffling piece of magic I have ever seen. It is pure poetry"
— Eugene Burger

The "Water Bowls" have been a signature magic effect for Jeff McBride and one of his most closely guarded secrets.

All Jeff's routines are audience tested and proven to get extraordinary reactions... reactions that YOU will now receive!

Included: 2 Enchanted Water Bowls, Original Music Soundtrack, All Performance Rights, and more.*

Secrets of the Fire Sorcerer

Fire magic is one of the most powerful tools of the magician. Jeff's work with fire was featured on ABC TV's CHAMPIONS OF MAGIC, where he was "Burned Alive" on the beach in Monte Carlo, and was also a sensation at the Burning Man Art Festival. Now, Jeff teaches his pyromagic techniques in this complete course on fire magic.

Topics covered include Fire manipulation, hand fire manipulation, fire safety & light manipulation FX when no fire is allowed, and using electronic and non pyro light effects.

Included: McBride's *Faithful Fire* Hand Fire Gimmicks, McBride's Torch-Through-Arm, Dancing Fireball on Fan, Floating Fire Torch, 8 McBride Multiplying Candles, All Performance Rights, and more.*



Fire

***All classes include the following:** 2 nights stay in your private room at The Magic & Mystery School, pick up and drop off at McCarran airport, all meals included, 2 days of personal, one-on-one instruction, all performing rights, 2 follow up Skype classes.

For registration, more information, and videos of these routines, go to <http://www.magicalwisdom.com/masterpiece>. For more detailed information about The Magical Masterpiece Series, please contact Abbi at 702-450-0021 or Abbi@mcbriidemagic.com.



GLOBAL DISTRIBUTION NETWORK!

Get your product sold throughout the world.



DEDICATED TEAM TO SERVE YOU!

Our friendly and knowledgeable team is here to personally handle our dealer and vendors' needs.

Murphy's Magic Supplies - committed long-term partner, providing outstanding



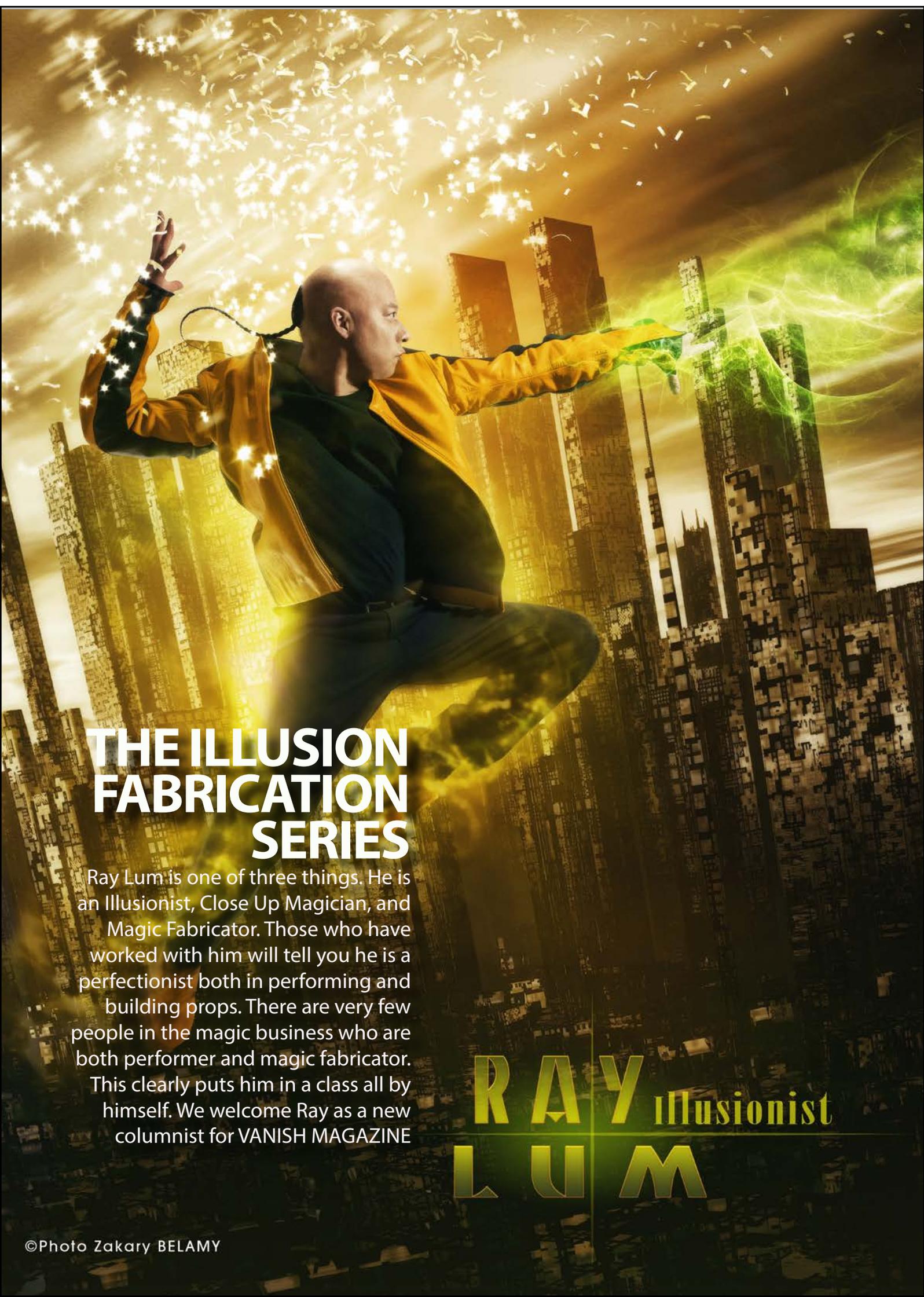
OVER 12,000 PRODUCTS!

With **16** years of buying experience,
we find the best products available.



WWW.MURPHYSMAGIC.COM
1.800.853.7403

service with honesty & integrity unparalleled in the magic industry.

A man, Ray Lum, is shown in a dynamic pose, floating or jumping in the air. He is wearing a dark blue long-sleeved shirt and a bright yellow jacket. His right hand is raised, and his left arm is extended forward, holding a glowing green orb of energy. The background is a city skyline at night, with tall buildings and a sky filled with golden sparks and light trails. The overall atmosphere is magical and dramatic.

THE ILLUSION FABRICATION SERIES

Ray Lum is one of three things. He is an Illusionist, Close Up Magician, and Magic Fabricator. Those who have worked with him will tell you he is a perfectionist both in performing and building props. There are very few people in the magic business who are both performer and magic fabricator. This clearly puts him in a class all by himself. We welcome Ray as a new columnist for VANISH MAGAZINE

RAY *illusionist*
LUM

RAY LUM

ERIC OLSEN FROM EDF

THE MAN BEHIND THE MIRACLES

Eric Olsen has been my best friend and mentor for over 20 years. When I build I put myself in his head and ask, "What would Eric do?"

His handcrafted quality in building Illusions is "Extra Ordinary"! He has built everything I used in my touring shows like my "Walking Thru a Jet Engine Fan" created by Jim Steinmeyer to my "Teakwood Duck Bucket".

His lists of clients are endless; David Copperfield, Siegfried and Roy, Lance Burton, Franz Harary, Chris Angel, David Blaine, Brett Daniels, Mark Kalin and Jinger, Doug Henning, Melinda, Hans Klok, The Pendragons, Mark Wilson, Rick Thomas, and the list goes on!

There is NOTHING Eric Olsen can't do and with his new company EDF which is continually growing and expanding I managed to get him to sit down and interview the "Man Behind the Miracles" Eric Olsen.

Ray: I'm sitting here with Eric Olsen of Entertainment Design and Fabrication (EDF). It's an honor to have you here. Eric, how are you doing?

Eric: I'm fine and it's a pleasure to be speaking with you.

Ray: It's a pleasure to have you in "Vanish Magazine." No one has ever interviewed illusion builders in any trade magazines. So Eric, everybody wants to know how you got started in the magic industry?

Eric: It all started when I was 11 or 12 years old in

Glendale, CA. In summertime, we used to hang out in this big vacant lot down by the L.A. River. On the walk down to the river, we had to walk down railroad tracks, and pass by a building that had an aviary with doves in it. But the doves were pink! So one day I walked over to look at the doves, and these two older men told me to go away. I got shooed away several times and told to keep out of there. One day before getting shooed away I noticed the two men working on what I thought was a large toy train.

It turned out that it was Mark Wilson Productions that had the aviary with the pink doves, and it was John Gaughan and Mark Wilson building the famous train Illusion.

I thought nothing of it back then. I just walked by everyday and looked at those guys and what they were making and thought it was interesting.

I never thought that in five years from the first time I walked past Mark Wilson Productions I would spend the next 27 years of my life working there for John Gaughan. He turned that building into John Gaughan and Associates within a few years.

I had started High School in Glendale and met my life long best friend and business partner John Uhern in class. At that time, he was working for John Gaughan & Associates and asked me if I could come in one day and help out.

“Working for John Gaughan was a great experience and I learned a great deal from him, but a lot of the stuff was self-taught. I would see how things were made and learn from it.”

To my surprise when I came to work the first day, it was at the building with the pink doves, but now they were all white.

Ray: So are you telling me that you have no fabrication background or anything?

Eric: Zero. I was actually volunteering at a veterinary clinic because I aspired to be a veterinarian. When I walked into John Gaughan’s shop for the first time and saw all this magic and how all these tricks were done and I felt like a kid walking in a candy shop for first time. I was fascinated with the products and just the way they were built. It just fascinated me! Twenty-seven years later, I was still working there.

Ray: So you say, you learned everything at John Gaughan’s?

Eric: No, not everything. Of course, working for John Gaughan was a great experience and I learned a great deal from him, but a lot of the stuff was self-taught. I would see how things were made and learn from it. John Uhern and I worked there for many years. We figured stuff out ourselves and built it.

Ray: Nothing is better than learning through experience! Mike Michaels, Chance Wolf and I are the same way! It’s amazing how that is actually the best way of building illusions. I have to admit, I follow your style by refurbishing all your stuff, and I taught myself by looking at your work. So you are my inspiration!

Eric: Everything was in my mind; I was teaching myself how to do it. Most of the time you figure out how to do it and get it done.

Ray: That’s amazing! You built my duck bucket and all the angles and the joinery are insane! Your woodworking is like Lupe Neilson’s work. It’s really hard core wood working. How did you learn that?

Eric: You know, it’s just something you look at and draw it out full scale, and make it. There’s really no explanation. There are no computers. I just sit there and figure out a miter, cut it, and put it together as it is.

Ray: None of that AutoCAD crap! Real illusion builders don’t use that!

Eric: No, No AutoCAD on duck buckets.

Ray: So, up to today, you never use AutoCAD?

Eric: Well, I do use AutoCAD and Solid Works. It just depends on the project. I really like using water jet cutting and CNC, but I prefer building projects by hand. It’s faster for me to draw it out



Eric Olsen and Ray Lum



full scale and cut it out.

Ray: SEE! That's what everybody should learn from! Everything should be handcrafted, none of this CNC. I know people who love to use CNC 100%. Working at Bill Smith's and watching him draw it out old school, and then take delrin, aluminum and wood to the band saw, cut it and shape it by hand to make an Illusion. Looking at your work is the same way. It is handcrafted and that's what illusion building is all about.

Eric: Doing old school drawing and building full scale mock ups, along with actually assembling and putting together a mock up first, you know the product is sturdy and workable before it is even finished. Sometimes when you try to use computer programs, you get to the end of the building process and encounter some unforeseen problems because of the tiniest computational error or human error, and at that point, you're SO deep into the project that you're stuck. That's why I do everything by hand. I draw the full scale mock ups and go from there. We are working on a project right now that is part of a big show at a new casino in Macau, and it takes up over 5,000 square feet of our shop. We did it all by hand, with very little water jet and CNC.

Ray: Wow! That's how it's done! All your drawings are on paper?

Eric: Well, we have lots of drawings done, but not all AutoCAD, we use several programs to create our drawings, and yes on paper.

Ray: Illusion building shouldn't look like it came out of Sears, right?

Eric: Right, yeah!

Ray: So how did you start EDF? It's now known as one of the world's best illusion building companies. You and Bill Smith are like the number one right



now. So how did you start EDF?

Eric: After spending 27 years on one job, it was simply time for a change. I asked myself, "Are you going to be here forever or are you going to start making changes in your life?" I had an injury and was

off work for a few weeks, had a lot of time to think about what I wanted to do, and I decided it was time for a change. I decided I wanted to start my own place, my own business. Luckily for me, John Uhern, my business partner and long-time



An EDF Illusion

friend, made the same decision for himself. John Uhern is the best mechanical genius I've ever met! Together, we decided to start EDF.

Ray: It's amazing how you both whip out so much stuff. You built my "Walking through Fan Illusion" as well as most of my other illusions. I've always been in business with you. Both of you are amazing! You guys are the only ones who make Automaton too. The quality of your work is amazing. I don't think any other builders can do that.

Eric: Well, we are not the only ones who make Automaton, but we really enjoy that! That's the type of project we like to do on our down time. You know, it's more like relaxation for us to work on one of those.

Ray: That's great; you guys build these monstrous illusions in such a small shop - it's the size of my small shop - how do you guys pump out so much stuff in such a small space? That's amazing!

Eric: I don't think 6,000 square feet is a small shop. We use one 2,500 sq. foot unit that has all of our tools in it, and another shop next door that has a walkway cut out in the center wall to walk from shop to shop so we can assemble projects next door without all the noise. We also have another unit across the parking lot where we do all our welding and grinding in one little area and have two other assembly areas.

Ray: You guys have built live visual effects for almost everybody in the world, from David Copperfield to Siegfried and Roy. The list goes on and on!

Eric: Yes, we have built tons of stuff for them! Just like

I was telling you when I first started working with John Gaughan, I grew up working on illusions for Doug Henning, David Copperfield, Blackstone Jr., Siegfried and Roy, and many others. Spending all of this time being around those guys and working on their magic specials was great experience.

Ray: Wow, and I think you guys are the only ones who are not illusionists and performers that can pump out stuff that are for the real working illusionist! You could bring your stuff straight from your shop to the stage in working order.

Eric: We have never been performers, but throughout our careers, all we have seen are professional illusionists working with illusions that we've built. Maybe we don't know how to perform on stage, but we can preform in our shop.

Ray: Wow, that's talent right there.

Eric: We live, eat, and breathe magic every day! We spend at least 10 hours a day working with magic.

Ray: When you worked at John Gaughan's, a lot of great illusions came out of there. For example, the Pole Levitation, Interlude, and Origami: the bestselling illusion in the world. You have had your hands on all that stuff and made your own refinements. Could you talk about that?

Eric: What happened with the Origami is Jim Steinmeyer came over to John's when we had just started building the mock-up. We got that thing zeroed in just perfect and it couldn't be built any better. I'm happy to say, I was a big part of bringing the Origami to life.



Ray: I've got to hand it to you. You built my Pole Levitation and it's amazing how it runs off of batteries. It's engineered like a race car. You guys are geniuses!

Eric: That's what we like to do; we like to figure out the mechanics. The fun part of the process is making these mechanical things that no one else can do.

Ray: You not only build for illusionists, but you have also built a lot of live visual effects for recording artists, too.

Eric: We do a lot of projects for recording artists such as Katy Perry and Usher. We also work on a lot of Broadway shows when they can't figure out how to do mechanics for certain visual effects. We do tons of rock and roll shows. We get our hands into every aspect of entertainment - not only specializing in magic.

Ray: What do you think of other illusion builders' work?

Eric: I have the highest respect for all other builders. I've always respected them and have never had a problem with any of them. Everyone has their own individual standards of perfection, each individual has their own strong points, and every builder is different. When I was growing up in the magic business, you never complimented another builder; you were almost sequestered from them. I never personally felt that way. I appreciate other builders and their talents. Everybody has their own special talent.

Ray: You know, I really agree with your answer. We are all like artists; everybody holds that paintbrush differently and every artist paints differently! Everybody builds a base differently - one base will come out to be 3 inches thick and your base will come out 1 inch thick, and other bases come out 10 inches thick! Working with Bill Smith, I still continue to learn! Different builders have different ways of doing things I noticed. That is why I respect a lot of builders.

Eric: Well, everyone has his or her own comfort zone, so you do what you're comfortable with and you know what you are good at. You stick with your own method. That's why every magic builder is unique. Everyone has his or her own style. Every magician wants a different style of illusion. If there was only one guy making magic, every show would be the same.

Ray: Yeah, just like performers.

Eric: Exactly. It's just a different side of magical arts; the performing arts, and if you want to call it the building arts, they share many of the same concepts and ideals.



Ray: That is what I told Paul Romahny at *Vanish Magazine*. No one has done an article on illusion builders. I'm really happy to feature you as one of the best of the best in the industry.

Eric: I'm glad to be part of it. Paul Romhany is great guy. I've met him a couple of times and I really like him.

Ray: Great! Do you have any other tips, that you can give other illusionists, coming from the great Eric Olsen?

Eric: Just stay busy. Go home, rehearse, and practice.

Ray: Before you go, do you work with any illusion consultants?

Eric: In the last few years, I've worked with Don Wayne and a few other top guys. I also enjoy working with Mark Parker. He is a great guy to work with and has a lot of wonderful ideas. I've been working with him for years; he is a fun guy to hang out with. He's originally from England and now he's in Singapore. He is just an all-around good guy.

Ray: Mark is a great guy, very smart, talented, and he knows his stuff. Again, thank you Eric for your time.

Eric: Thank you and *Vanish Magazine* so much!

Look forward to Vanish Magazine issue 20 with "The Legendary" Bill Smith of Magic Ventures. Following that you have Mike Michaels of Magic Garage, Craig Dickens, Dan Summers, and Alan Zagorski of Owen Magic Supreme. After that I have a special bonus interviews with two guys that been building illusions and runs a huge shop and you didn't even know it, Chance Wolf and Kerry Pollock.

MARK PARKER has this to say about Eric: Eric Olsen is the the best at two things; building magic and bad Olsen jokes only he laughs at. All the best and see you at Salsa and Beer - Mark Parker



10 QUESTIONS WITH SEAN BOGUNIA.



By Paul Romhany

For well over a hundred years the Dancing Hanky has been a favorite of magicians and audiences alike, with the first claim of its invention dating back to around 1900 by Frederick Eugene Powell. In the early years it was also used by psychics, and most notably Annie Eva Fay for her neo-spiritualistic act of manifestations. In 1912, Charles Neil Smith featured a version where a hanky danced inside a jug which was covered by a large clear dome. The most famous of this type of routine was by Canadian magician Leon Mandrake with his “Genii in the Bottle.”

Harry Blackstone took the effect to new levels of entertainment with his comedy version and it soon became a staple of many artists including Thurston, Dante, Richiardi, Harry Willard, Rooklyn and John Calvert. More recently there have been variations that have popularised it even more by Ralph Adams, Doug Henning and David Copperfield.

When Don Wayne invented ‘Hanky Pranky’ he created a new era in the dancing hanky which allowed performers to do the effect as a solo routine and under much less stringent conditions. Adding to this list of great names in magic history we now include Sean Bogunia. Over the past several decades Sean has advanced the illusion of a hanky coming to life to a point now where you can let an audience member hold a bottle with a hanky dancing inside. This is perhaps the biggest advancement in this effect and is Sean’s final and ultimate addition to the Dancing Hanky.

To help celebrate this incredible achievement with Sean we sat down and asked him TEN QUESTIONS about him and his fascination with The Dancing Hanky.

Since the age of 11, Sean Bogunia has been perfecting his skills in the art of magic. With Harry Houdini as his hero, Sean polished his craft "table-hopping" in restaurants learning routines from books and manuscripts and diligently worked his way up to full stage shows. Because money was tight when he was young, Sean became adept at inventing his own props and also taught himself how to yo-yo, which led to Sean becoming the worlds only YOGICIAN!

Sean's unique energetic style and his signature "Dancing Hank" routine has entertained audiences around the world! Sean has performed at hundreds of private and corporate shows and has also performed at many magic conventions such as Michigan Magic Day, Midwest Magic Jubilee, Abbott's Magic Get Together, and at the SAM (Society of American Magicians) Annual Convention. After winning several competitions, Sean found out that other magicians were interested in purchasing some of his effects and this began Sean's dual career as performer and inventor.

Because of Sean's creativity and innovations in magic, he has been asked to consult with many of

today's top magic performers such as Cyril Takayama, David Blaine, Chris Angel, and David Copperfield. Recently, Sean has added "lecturer" to his resume and has begun sharing his knowledge with his fellow magicians. Sean's unconventional interactive lecture combines magic history, modern innovation and a few interesting stories about some of magic's leading magicians! Always looking towards the future of magic, Sean embraces Harry Houdini's statement: "My brain is the key that sets me free", and uses that to keep himself motivated and working towards the advancement of the magic arts.

1 I am always interested when a magician gravitates towards one particular effect. In your case it's The Dancing Hanky. I don't know anybody who has put so much work into developing one effect over such a long period of time than you have with this. What was it about this one effect that got you hooked? At what age did you discover this amazing piece of magic?

SEAN EMBRACES HARRY HOUDINI'S STATEMENT: "MY BRAIN IS THE KEY THAT SETS ME FREE."

Actually, I was about 8 years old when I first witnessed a Dancing Hanky performance. I was totally amazed by what a magician could do with a "simple" piece of cloth! I was completely fooled and I became instantly obsessed with trying to figure it out! I spent many years reading magic books trying to discover how I could accomplish this effect and then when I was 13, I was lucky enough to see David Copperfield perform the effect live. His version was unlike any other that I had seen. He made the effect into a love story between a girl and boy hanky and that really stuck in my head. It wasn't just about a cool trick anymore, but it was the "feeling" that you got in your heart when you watched the performance. That was when magic became more about the emotion for me and not about just knowing how to fool and trick people. I believe I was 14 when I discovered how the effect was done and unfortunately, I was very disappointed. First of all, I was mad at myself for being fooled so easily! Secondly, the routine required off stage assistants, which I knew I would never be able to have. So I felt that there was no way that I would ever be able to perform this wonderful effect. So that leads us into your question #2!

2 When you first started to work on The Dancing Hanky, what was your ultimate vision or goal you had in mind?

I was pretty poor growing up. Birthday and Christmas money went for magic tricks and I didn't have



a lot of support from friends and family so I knew I would never have any reliable assistants to help me perform a Dancing Hank routine. So I decided that I needed to develop a new Dancing Hanky method that could be performed anywhere, in a library, a school gymnasium, a banquet hall, or on stage with NO Assistants needed! I learned from a young age to rely on myself and that is what I needed to develop was a Dancing Hanky routine that I could do myself!

3 I am assuming you have a background in electronics - how much has that helped in developing and creating the Dancing Hanky over the years?

Well, actually it is the other way around! The Dancing Hanky and Magic in general was what got me into electronics! When I was young, I would tear things apart to try to make magical apparatus for my act and just for experimentation. Over years of trial and error (and many electrical shocks!), I became more and more sophisticated with my designs. I am a self taught "electronic engineer" and now I design my own electronics for my products. I also design all the supporting parts using CAD and my 3D Printers. The love of Magic has taught me a lot! Not only electronics and CAD, but also business skills, psychology, and science.

4 When you finish creating one version what is it that makes you think, "I can do better?" What is the drive behind this?

When Don Wayne and I marketed the Ultimate Dancing Hanky, I was very excited because now you could do so many new things with the Dancing Hanky. You could have it dance in a bottle, dance on the floor, fly up to you, and go into your pocket, but you always needed the black cloth to make it happen.

I wanted to be able to do all the Hanky stuff, like Blackstone, with NO cloth! I wanted more moments of astonishment and more unbelievable situations so that I could spend my performance time having fun with the Dancing Hanky because I knew that if I was having fun, the audience would have fun with me! So after each item I made, I just kept pushing myself to keep going because I knew I was not finished!

5 Let's discuss creating an effect. Do you have any particular set of formula you follow when you think about creating something? Is there a list or set of goals you try and achieve?

Most of the time an idea will just jump in my head out of nowhere! I don't usually set out to make a better Hanky, it just pops in my head! When an idea pops in my head, I work it all out in my mind. If it works out in my head, then I try to make a basic prototype of the item to see if the concept is valid. Then I show it to my wife, if she reacts in any way, then that is a good sign! Then I start refining the concept and running through the prototypes. It really helps that I have 3D printers so that I can see my concepts in minuets and hours instead of days! I would say that there is a lot of trial and error!

6 With all the versions that have come on the market over the years (how many years since this was first released?) is there a favorite and why?

I released my first Dancing Hanky in 1999. That was my favorite for a long time, until I came out with my latest item, the Extreme Hanky! The Extreme Hanky will be the last Dancing Hanky item that I will release. I feel that after this one, that I have accomplished, to my satisfaction, everything that I could possibly accomplish with the Dancing Hanky. I love The Extreme Hanky because it achieves what I always wanted to do with the Dancing Hanky and that is to bring it out right into the hands of the audience! As Jeff McBride says, the audience is not just a group of spectators, they should be participants! With the Extreme Hanky, I can take the silk, put it in the bottle, put a cork in the bottle and walk out into the audience while it dances and is under my control at all times. It allows me to have fun as I hand it to an audience member and watch the amazement in their eyes as they tell the hanky to "stop dancing" and then "dance" again! I don't have to worry about anything, I just have fun and that's what it's all about!

7 Nobody ever really knows the amount of blood, sweat, tears, and money that goes into creating a truly great product. Have you ever thought about how much you have spent on creating and how many hours you have put in to getting to the point of any final product?

Actually, I try not to think about it! If I ran my business based on labor hours I would be in the red! But, you can't put a price on all the things you learn while you are spending a 14 hour day trying

to work out a little glitch! Every product that I release, represents hundreds of hours of development, testing, trial and error. Also, I don't have the luxury of employing a swarm of minions to do my bidding! Everything that we produce is hand made by either myself or my wife. Occasionally, I get a little help from other family members, but most of the time it is just us. I really think that it is important to be "hands on" and deliver the best quality product for each and every customer.

8 Do you think anybody can or will take this effect to any other level? Would it even be worth it because all the work has been done on it?

I can imagine Alexander Graham Bell probably thought the same thing about the telephone! LOL! It is very possible that in the future someone could develop improvements, but as for me, I don't think there is anything that I have not covered!

9 What feeling do you get when you see other people perform your Dancing Hank routines? Have those who purchased them helped give you ideas for improvements over the course of your journey?

I get an amazing sense of accomplishment when I see others performing the Dancing Hank. I feel like a little piece of me goes out with every Hanky. Because of the Dancing Hank and "Magic" my work is being enjoyed by audiences all over the world. People are smiling and laughing and because of something I made and perhaps just for a few moments, they can forget all their problems and just enjoy the show!

10 Finally, what is next for you Sean? Are you ready to tackle The Floating Light bulb now? :) LOL!

It's really hard to say what might pop into my head next! But mainly I am focusing on my CAD and 3D Printing skills. Many of my magic ideas come out of working on things that have nothing to do with magic! I also hope to branch out and start helping other magicians develop their ideas by using my prototyping skills.

www.seanbogunia.com



ARE YOU THE MAN OR THE MONKEY?

BY KEITH FIELDS

TELLING

US HOW IT IS IN THE

REAL WORLD

For much of my performing career I have been playing the part of the monkey rather than the organ grinder. This is not a confession that you would hear from many professional entertainers and as usual my tongue is partly in my cheek when I use an analogy that may not sit comfortably with everyone..



In case you have no idea what I am talking about maybe I should explain, it is based on an old saying from the 1800's, do a google search and it will turn up some great images. The organ grinder was an itinerant street musician who earned a living by playing a hand organ or hurdy-gurdy (as an ex street entertainer myself I love to use illustrations from my roots). The monkey was the attraction. Without the monkey the organ grinder was just a man winding a handle on a machine that made music. In the 21st century his job would be a battery in an iPod, but he was the man who got the money. This raises the question, which is more important, the man or the monkey? And more importantly, which would you rather be?

When I started my career I was the man. I was working as a street entertainer and no-one told me what to do or when to do it. Some days I would wonder out onto into Covent Garden and do a couple of big circle shows. Other days I would find a spot in Leicester square and do sidewalk shows, one after another. I would keep going till the crowds ran out or my voice gave up. If I didn't like a particular audience I could end the show and start again.

Life was good as long as the sun was shining and there were tourists a plenty in London town. As my career developed I started working in comedy clubs and I discovered the joy of knowing how much I was going to earn and when I was going to earn it. This security however came with a few conditions. I had to be at a certain place at a certain time to do the show, and if I didn't like that particular audience I still had to perform. Artistically I still had complete freedom to do and say what I wanted but I sensed that I was becoming a bit of the monkey.

Jump forward a few years and I found myself working at trade shows – an obvious step for a street entertainer



with the ability to fit in with the suits. As a street entertainer I had mastered the art of drawing a crowd and as a trade show magician that was my job. I quickly discovered that this was a job where I would excel. On the other hand the metrics which were used to measure my success had changed. No longer was it the money in my hat after the show that mattered, for my success I had to turn to 'the man' and see if he was smiling or frowning. I had to adjust what I did artistically to fit in with his needs and his demands. Sometimes the man would tell me he didn't like a particular bit which would add to the frustration as sometimes, unbeknown to the man, that bit was essential to the handling of the trick or the final effect. Now I had to keep the audience happy and the man happy at the same time. But when all is said and done it is the man that feeds

the monkey and the food was good. Trade shows are a very good source of income.

The same can be said, to a degree, of corporate shows and cruises. There is a client that has to be appeased, particularly if there is future work at stake. There is artistic freedom but only within the constraints that the man lays down. Then money changes hands and all is forgiven. It is, as they say, a win win situation. But for me there has always been that nagging feeling, that itch that I wasn't quite scratching, that need to be the man.

And then something else hit me, even the man is someone's monkey.



“There is a client that has to be appeased, particularly if there is future work at stake ... and then somethin else hit me, even the man is someone's monkey.”

INTRODUCING

DESIGN, RESTORATION & FABRICATION BY:



LUMI
ENTERTAINMENT
G R O U P

**FROM THE START TO END RAY LUM IS A MASTER BUILDER
WE LOVE THE ILLUSION THAT HE MADE FOR US.
WE RECOMMEND HIM TO EVERYONE BIG OR SMALL ILLUSION
THIS MAN CAN DO IT ALL. GIVE HIM A CALL WE DID !**

- VICTOR CEPHAS AKA VICTOR & DIAMOND

**"RAY IS AN UNDERGROUND GEM IN THE WORLD OF
ILLUSION BUILDING & RESTORATION.
HIS IMPECCABLE WORKMANSHIP, EXPERIENCE AND EXPERTISE
ARE IMPORTANT RESOURCES FOR THE MODERN ILLUSIONIST!"**

- JC SUM, ASIA'S TOP ILLUSIONIST

**"RAY BUILDS PROPS THE WAY HE WOULD LIKE FOR HIMSELF,
AND HE IS ONE OF THE MOST SELECTIVE GUYS I KNOW."**

- TIM WHITE, MAGIC CONSULTANT AND ILLUSION MANAGER FOR DAVID COPPERFIELD IN THE 90'S"

**"I LOVE RAY'S ATTENTION TO DETAIL.
HE MAKES IT FOR YOU AS IF HE WERE MAKING IT FOR HIMSELF."**

- KEVIN JAMES, WORLD FAMOUS ILLUSIONIST AND INVENTOR

**I AM MORE THAN HAPPY WITH THE FINISHED PRODUCT
AND WOULD RECOMMEND YOUR SERVICES TO ANYONEWHO IS LOOKING TO
REFINISH OR REFURBISH THIER MAGIC PROPS AND ILLUSIONS**

- PAUL GROSS, OWNER "HOCUS POCUS"

MARRIED IN MAGIC

BY MATTHEW FALLON



If you have seen Kyle and Mistie Knight (Knight Magic) take the stage and perform even just one of their illusions together, you have witnessed a couple in magic whose synergy onstage is as smooth as silk. Onstage, Kyle and Mistie possess a kind of interaction such that they could finish each other's movements, blocking and sentences; not because of their evident dedication to rehearsal and knowing — without a hitch — their magic routines, but because of their relationship which reflects confidence, comfortability, trust, cooperation and commitment.

Let Mistie Knight tell you more of the 'magic' that makes their relationship on and off stage tick. Presenting this issue's Married in Magic couple...

KNIGHT MAGIC

By Mistie Knight

Our story is a bit of a fairy tale. Kyle, originally from Wisconsin, was living in Las Vegas and had taken a contract headlining with his illusion show on a cruise ship out of New Orleans. I'm originally from Mississippi, and in December 2002, I decided to take a vacation with some friends on that same ship, and little did I know that I would meet my future husband that week.

We met early on in that cruise, but the ironic thing is that I never did see his show - and he still gives me a hard time about that - but we had an instant connection, nonetheless. At the end of our week together, Kyle stayed onboard to finish out his contract and I went back to Mississippi. We were now thousands of miles apart, but Kyle and I kept in touch over the phone for the next 7 months. By summer time, I had finished my semester of college and Kyle had finished his contract, and he had decided to fly me out to Las



Vegas for a week to come visit him. By the end of that week we both knew that we had something special and I canceled my return flight home. Not long after that, Kyle got a call from his agent to do a last minute short contract, and it was the perfect opportunity to see how we would perform together in the show. I was a pianist and also had prior stage

experience so I was comfortable in front of an audience, but in preparing for this contract we ran into an unexpected problem: I was too petite for some of the props - when I was standing inside of one particular illusion, if you could see my feet you couldn't see my head!



As a solution, Kyle took a saw to this illusion to modify the prop to fit me, and it was then that I knew he was serious about me! That first 3-week contract together was a success, and we ended up getting extended to do a 3-month contract, and haven't looked back since! Although we've been together for 12 years total, we were married in 2010 and in our time together, we've traveled to 75 different countries and performed in several casinos in Las Vegas, as well as at the Magic Castle in Hollywood and even for the royal family in Dubai. Throughout our time together, we've also spent a good portion of each year headlining on various cruise lines with our illusion show, touring the Caribbean, Alaska, Europe and South America.

Our performance style together has changed quite a bit over the years. In our first 5 or 6 years together, I was assisting him onstage in a more traditional sense, with choreography leading to big illusions. On one contract we discovered that we would be performing for a mostly Spanish speaking audience, so to adapt for the demographic, I was able to incorporate some Spanish translations into the show and we added a duet of magic and music, which featured me playing the piano. It was at this time that we realized how much the audience appreciated getting to know the both of us more, and our performance style changed and my role in the

show grew. We are focusing less on choreography and more on speaking and connecting with the audience personally, and now we try to present all of our magic as a partnership between the two of us.

It definitely takes a special kind of relationship to be together 24 hours a day, 7 days a week, living and working together. I think the reason that we've been able to make it work is because we're always having fun together. A little pre-show ritual that we have right before the curtain goes up for each show is I always pinch his butt, keeping it fun and flirty. We also have a different kind of sense of humor, and other people don't always get it because we're both really sarcastic and frank with each other, but I think he's hilarious and no matter what we do, he keeps me laughing! I also think it's safe to say that we've become pretty co-dependent now, and it works for us. It seems as though there's not a decision that we make – personal or professional – that we don't consult each other on. Our day-to-day lives revolve so much around the show, so our trust in each other's professional abilities has really grown over the years, too. I have taken over the entire management side of the business — handling all emails, contracts, travel plans and social media. While I'm working on that, Kyle is usually in the workshop building and creating. This kind of partnership works well for us because he is

actually quite introverted and does his best work when he is on his own and in his alone (time), while I am the opposite — a social, extroverted person that loves to interact with people and plan and organize. Our personality differences seem to compliment each other, and are an advantage for us in many ways.

Working together as a couple wasn't always easy though, and it really took us a few years to find our groove. At first it was difficult for me to understand the importance of differentiating our personal relationship from our work relationship. As a woman, it's easy to react emotionally to stressful situations, but that's something I've always tried to be aware of. When it's showtime, if we have an issue that we feel we need to discuss, we put it on pause until after the show is over, because the main priority for both of us is to do the best show that we can do. It really comes down to self-awareness and communication to make a relationship like this work. Anyone that knows us, knows that we're both pretty opinionated and stubborn people and neither one of us is the type to sugar coat how we feel, and we actually appreciate that quality in each other. We will probably always disagree about things in the show and creative decisions but, in the end, we really do trust each other and every debate leads to a stronger show. The importance of communicating and really listening to each other is something that we're always trying to focus on, and we've learned from experience to just try to take things in stride. That would be my best advice to myself and for other couples in this business: to choose your battles and don't sweat the small stuff. Another thing that has

helped us work better together is delegating between the two of us different things to focus on. Show installs that used to be so stressful, now run like clockwork because we both have our own specific jobs — I usually work with the lighting and sound technicians, while Kyle works with the stage technicians teaching them their cues and how to handle the props. With both of us focused on specific goals, it has helped us to handle such a stressful situation better. Working together is not something that is right for every couple. It definitely takes a certain kind of relationship and level of commitment to make a situation like this work, but for us, it's worth it. We truly are married TO magic, because we both love magic and are equally committed to each other, and to the show. The biggest test of our work relationship yet was our appearance on SyFy channel's magic competition show, "Wizard Wars," which we consider to be one of the most challenging, yet most rewarding experiences of our career. On the show, performers are given random

items that they must use to create magic routines with, and if you win the first round you go on to the 2nd round, competing against the in-house team of "wizards" for the grand prize. Our goal was not only to create strong magic, but to create routines that flowed with purpose from beginning to end. It's hard enough to create magic with such limited parameters using the given objects, but the lack of time and practically no onstage rehearsal made it even more stressful but, fortunately, our years of experience performing together paid off. Kyle was busy testing methods and building props while I was scripting and piecing together our routines, and we ended up winning both rounds and took home the \$10,000! The best part, though, was not only winning, but winning with a routine that was strong enough magic to fool the judges, including Penn & Teller. Kyle is so creative, and he deserves all the credit for that final effect with the egg! We were very proud of ourselves for being able to work together under such pressure, with hardly any sleep, and still be



Photo credit: Illya Novikov

able come out on top. That's one thing that we've definitely learned in our 12 years, no matter what the challenge, if we set our minds to it we can accomplish anything if we work together. This coming year we'll be headlining in the Walt Disney Theatre on Disney Cruise Line throughout the spring and summer of 2015, and we can't wait to see what the future holds for us!

If you have not yet, make sure to see Knight Magic's February 5, 2015 appearance, and victory, on "Wizard Wars," SyFy's Channel's unique magic program. Their episode is titled "Silly Rabbits." Thank you, Kyle and Mistie, for your fun and honest sharing! Thank you for being, yet another, wonderful couple, Married in Magic! See more of Knight Magic at: www.KnightMagic.com

Married, performing couples, what is YOUR story? 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 share can include anecdotes, learned les-

sons, 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 an email to: matthew@fallonmagic.com.

Matthew Fallon is an entertainer, speaker and author currently traveling twenty- six weeks per year performing his comedy hypnosis and comedy magic shows. When not performing, he directs individuals and corporate groups in breaking through limiting beliefs and unwanted habits through his consulting work. He makes home in Colorado with his beautiful bride, partner and backbone to his success, Mistia, and their two beautiful children.



RED HOT ACTS

BY NICK LEWIN

DANIEL KA

RED-HOT FROM SPAIN

In this issue of Vanish Magazine I want to introduce you to a young magician who hails from Santander in the Cantabria region of the beautiful country of Spain. This 25-year old magician has done all the necessary groundwork to become a world-class magician and now he is quite literally taking his act out on the road and letting the world realize the powerful set of skills he has developed in the last 14 years. While interviewing Daniel I was very interested in the intelligent and analytical way he has chosen to develop the talents he needed to perfect his magic show. He is a very impressive young man.

The day Ka assisted a friend in presenting a magic show at their school a fuse began to burn. He loved the reaction they received from the live audience and instantly realized that he wanted to become a serious contender in the magic world. His first move was to become a member of his local magic club, C.I.C. (Circulo de Ilusionistas de Cantabria) where he is now the secretary. Daniel later joined the other magic club in his hometown the R.I.S. (Reunion de Ilusionistas) and his success is a fine statement about the way our local magic clubs can help shape and develop young performers in the magical arts. It is truly a wonderful worldwide resource to be able to join your local magic club.

Ka began seriously performing his own magic show at the age of 13 with a debut performance in a local nursing home. He was also lucky enough to find a mentor to help him develop and strengthen his performing skills. That mentor was the talented dove worker Maykel, from his hometown of Santander. Maykel was the Spanish Champion of General



Since the passing of Maykel four years ago, Ka has looked to his fellow Spanish magician Arkadio as one of his advisors on all things magical..”



ABOVE: Daniel Ka from Spain

that featured some spectacular quick-change costume elements.

Since the passing of Maykel four years ago, Ka has looked to his fellow Spanish magician, the award winning, Arkadio as one of his advisor on all things magical. It is almost impossible to overstate the importance of mentors and colleagues when it comes to reaching our full potential as performers. Watching videos of Lance Burton became another very positive influence on Daniel’s growth as an artist. It is amazing how many young magicians worldwide have been inspired by the style and skills of the Kentucky legend.

Ka then began the time-honored process of exposing his talent to the magic world via international magic contests. He became the Stage Magic Champion of Portugal in 2009 and received the Spanish National Prize of Illusions and General Magic in 2007 and 2009. Daniel also received a special mention at the F.F.A.P. contest in France in 2006 and in 2007 he was selected for the Hans Klok trophy competition in Haarlem, Holland. Clearly the magic world was starting to take notice of this young performer and he decided it was time to make his mark on lay audiences throughout Europe. In 2010 he ended his participation in the competition circuit and began his professional career as a

prestidigitator.

Realizing that he wanted to expand his magical skills into a full-scale theatrical production, Ka enlisted in a theatre school where he began to study theatre, dance and music in order to maximize his magical skills. “We perform entirely for our audiences, Ka says, “I wanted to learn how to convey emotions in every way possible.” The show that Daniel created in 2010 was called “K” and it proved a turning point in his future development. The show contained what was to become his signature blend of high-energy illusions, interactive magic and his prize winning dove work. It was an instant hit and it was immediately apparent that Ka was on the fast track to success.

Now that Ka had defined the perimeters of the magic he wanted to perform, he spent some time in the United States in order to focus his vision. Daniel attended one of Jeff McBride’s acclaimed one-week Master Classes and says that it inspired and informed him greatly. While in Las Vegas he was also greatly impressed by the magic, movement and energy that Rick Thomas brought to his live show. Returning to Spain it was time for Ka to go on the road and really allow his performance to fully jell by putting into appli-

cation all the skills he had worked so hard to acquire.

In 2012 Ka embarked on a six-month engagement performing in various hotels and resorts in Menorca in the Balearic Islands. He performed over 200 one-hour shows to very International audiences of between 1000-2000 people during that contract. His show was total framed by music and he did not speak a single word during his performance. I found it impressive that within this "silent" format he was still able to include feats of mentalism and interactive magic, which really increased the scope and impact of his show for his audiences. Returning from Menorca to his hometown, Ka quickly added corporate and additional theatre shows to his blossoming resume.

In 2013 Ka took his show for another six-month stint on the road, this time to the resorts of Mallorca where he continued to wow the visiting tourists. He credits both of these lengthy engagements with allowing him to build up his confidence and polish by performing in front of live audiences. Daniel used video to really study his ongoing performances and help to perfect his 60-minute show. After finishing his engagement in Mallorca Daniel took the opportunity to study with the legendary Ger Copper in Holland. Between them they not only worked on the illusions in Ka's show but also on creating the new act that Daniel is getting ready to debut. An ambitious young man Ka was certainly very shrewd with his choice of mentors and teachers and it began to be reflected in his performances in a very beneficial manner.

The last two years have seen Ka expand his performing base to include the flourishing cruise ship market. His ability to present a lengthy show to international audiences, speaking multiple languages, was a very strong benefit to him in the cruise market. The universal quality of his non-verbal show allowed him to become a big hit on ships throughout Europe--- and now across the entire globe. Daniel has also recently completed a tour across the United States in order to allow American audiences to catch a glimpse of his fresh and vital performing style. He has taken time out from his performances to take meetings with some major agents and talent buyers---so don't be surprised to see him become a familiar face on the entertainment scene Stateside.

Poised for a red-hot future, it was a pleasure to talk with Daniel and listen to him explaining his ideas and thoughts about being a magician. Ka has been carefully plotting and charting his future since he first started performing magic,



and so far it seems to be working out exactly as he planned. I will be watching his progress with a great deal of interest and I fully expect him to become a force to be reckoned with in the very near future.

If you want to learn a little more about Daniel or watch some video of him performing I suggest you check out his website at www.danielka.es I think you will enjoy him a great deal.



MAGIC NEW ZEALAND E-ZINE

FREE WEEKLY MAGIC E-ZINE

OVER 18,000 READERS

EDITOR@MAGICNEWZEALAND.COM

WWW.MAGICNEWZEALAND.COM

THEN

Not quite
as wild and
crazy then!



GUESS WHO THIS IS?
See answer at end of magazine

THE DIVERS LUNG TESTER

www.diverslungtester.co.uk



I took this gag on my last tour and it was hysterical. A great laughter making machine. - Paul Daniels

**HAND-MADE by
JORDAN O'GRADY**



T: 07717737729 - W: diverslungtester.co.uk - E: diverslungtester@gmail.com

A trip to Cancun

by George Iglesias

A TRIBUTE TO TWO CLASSICS OF MAGIC

MAKE ANY SIGNED CARD TRAVEL TO CANCUN IN A VERY SENSUAL WAY!
LOTS OF COMEDY! VERY EASY TO PERFORM AND OPERATE!
GREAT FOR COMEDY MAGIC, PARLOR AND STAGE SHOWS!



Available now at:



www.twistermagic.com

Dealers contact:



www.murphymagic.com



EPIC FAILS IN MAGIC PART 1 USING "OUTS" TO AVOID THEM

“Those who dare to fail miserably can achieve greatly.”

- John F. Kennedy

Every day on a stage somewhere in the world a juggler drops a club, a dancer falls out of a turn, a singer hits an off note, a trapeze act misses the catch, a comedian’s joke doesn’t get a laugh, and a magician has a trick go horribly wrong.

All these performers feel the humiliation of these failures, but the magicians tend to get hammered even more since they are expected to make the impossible possible.

We also tend to be reliant on not only our dexterity, but also the mechanics of a prop that can

choose to stop working at the most inopportune moments.

Having “outs” for just these unexpected situations can save our show, possible future bookings, and our dignity from potential disaster.

Each flavor of our magic profession has it’s own “outs” to deal with situations gone awry.

Close-up & Parlour performers seem to have it a bit easier and can easily transition a classic force gone wrong into another trick. With enough sleight of hand skills, any mishap in a

close-up routine can quickly be adapted with the audience completely unaware. Aside from flashing or a shell flipping over at the wrong time, strong misdirection and the ability to move on to something new allow most close-up magicians to recover quickly from a failed effect.

Chris Blackmore is a regular starring performer at Warren & Annabelle's Magic Theater on the island of Maui, Hawaii. He performs up to 12 shows each week in the intimate close-up magic theater. With that many shows, things are bound to go in unexpected directions from time to time.

While performing a show, Chris was doing a card sword routine. He noticed the elastic was broken on the prop just before bringing out the sword. The card had been chosen and he was left in a very prickly situation. Rather than stopping, he quickly transitioned to a card on forehead with the guest. Chris remembers having plenty of sweat on his brow to hold the card in place.

Having a strong magic background and knowing loads of magic, he was able to instantly dive into his wealth of knowledge and be the magician his audience expected him to be.

Mentalists often rely on the audience not knowing the outcome of the routine till the end and can drive the bus down any path they want changing directions as the audience contributes to the path the effect takes. The use of multiple outs in mentalism is a common practice and allows for what seems to be a free selection for the audience finishing with an impossible outcome or revelation.

But even the best mentalists have days when it just doesn't go as planned. I remember working with a mentalist who borrowed a lady's ring and attached it to a lock for a 7 Keys to Baldplate effect. None of the keys ended up opening the

lock after 5 minutes trying to get it free. Needless to say, the lady was extremely displeased that a maintenance guy had to cut the lock to retrieve her precious diamond ring. It was a painfully excruciating situation to witness and most of the audience didn't stick around for more afterward.

What would you do?

Escapes generally have the outcome explained right from the start. Added twists or staged situations, while left as a surprise to the audience, are always planned ahead of time. Houdini rarely took chances and had everything covered before attempting any escape, including paying off the right people if necessary.

Some escape fails can truly be fatal. There is often an element of actual danger involved. I remember seeing a video clip from Halloween, 1992 of a buried alive using wet cement and a Plexiglas coffin. The box collapsed and left the magician, Joe Burrus, without air or time to climb to safety. Sadly, he did not survive.

David Blaine had a failure of his much-hyped underwater world record attempt when more cuffs were added to the escape at the last moment for the TV network. While he did not complete what he set out to do, the stamina he portrayed by staying in the water so many days and then lasting well over 5 minutes was still an impressive feat. By that time, the audience was with him and he had already captivated them.

Stage Illusionists have it much harder as it's not easy to cover a planned routine using a prop designed to perform a specific task, involving multiple people, precise staging and choreography, music and lights, etc.

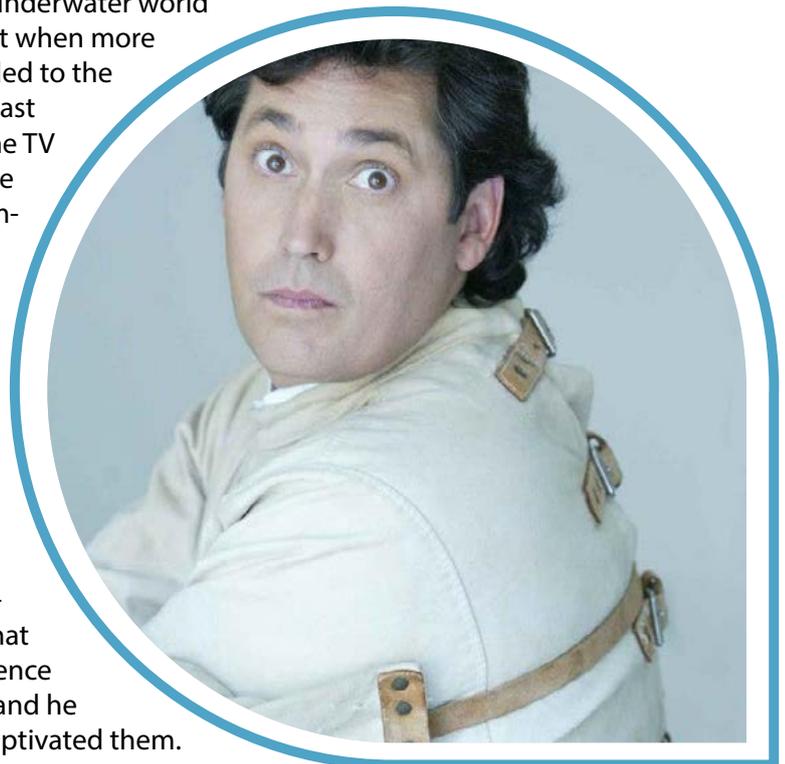
As an illusionist, I do more double and triple-checking of everyone's pre-sets & cues than with any other type of magic I perform.

While it makes for great stories later on, that flop sweat from an illusion going wrong or being exposed is as close to being stripped down naked in front of an audience that I can imagine.

Greg Gleason is a good friend who is currently touring with the Masters of Illusion live stage show. He also did 9000 shows at the Wizard's Secrets show at the MGM in Las Vegas.

Here's how he described a couple of incidents during the run.

"I was to perform twelve 20-minute performances a day in a theater designed and built specifically for the show. It was not your average magic show or theater, it was magic



Chris Blackmore

in the round and all the props were on cables and lowered from above onto the stage as needed then were lifted back into the ceiling after the illusion was over."

"Not only did we do 12 shows a day, we had 3 min to reset the show after the audience exited the room before the next sell out crowd was seated for the next show. I performed so many shows there and if anything could go wrong, it did, and I will never forget a few of them."

"One show when I was performing the sword suspension, I laid my assistant on the tip of the swords, removed each sword until one remained under her neck, all was good until the stage started revolving and instead of balancing on the tip of that sword, she fell straight to the floor with a loud crash. There really was no out for that, so I just had to laugh, after I knew she wasn't hurt. I do remember she gave me a dirty look as she walked off stage."

"Once, between the shows, the blade was not replaced in the 8 ft. guillotine and as I was performing the illusion my assistant walks out to me with the stocks and the blade still concealed in it from the last show."

"The entire show was on a music track and there was no stopping so I had to think fast. I looked right at my assistant and said, "Oh good, Jeff is here and just brought out a new blade." I proceeded to take the blade out of the stocks and lock it into the guillotine right in front of the audience saying, "Lets check it out."

"I lifted the blade up and cut a carrot in half and continued with the rest of the routine. I finished the routine, the audience applauded, I went on to the closing effect and I don't think anyone in the audience ever thought anything was wrong."

"Now I go over every trick or illusion I do and try to think of every

"..all was good until the stage started revolving and instead of balancing on the tip of that sword, she fell straight to the floor ..."



possible thing that could go wrong and have a plan what I would do. Not only does this give you a plan for when it does, it also makes you more aware of what could happen so you will prevent it!"

It's not always the magic that fails. Sometimes the music, the lighting, the microphone, the assistants, a prop not ready, the pyro, the costumes, and other show elements contribute to those embarrassing stage moments.

Long before Janet Jackson had her costume malfunction on live television, Charlotte Pendragon experienced her own epic costume fail.

The Pendragons were performing their sub trunk on a live television show hosted by William Shatner. When it came time for Charlotte to come out of the trunk in a "new" costume, the costume was not all there to cover her and she was unable to stand and climb out for the bow. Jonathan kept pulling her up, but she did not budge.

Of course Shatner was in hysterics

over the situation and the clip made it onto some other shows later.

Here's a clip that shows the performance:

<https://youtu.be/HuMVQezPMeY?t=19s>

You've probably heard, "What happens in Vegas, stays in Vegas." We can now also say, "What happens on TV, stays on YouTube."

In the next issue we'll continue to share examples of Epic Fails and what "outs" performers used to solve their predicaments and even sometimes becoming a hero in the process. Plus, we'll discuss how to be prepared with your own "outs" for these unexpected situations based on the experience of seasoned pros.

charlesbach@gmail.com

www.charlesbach.com



DIAMOND JIM TYLER'S

WINNING \$PINNING NICKELS\$



\$14.95 plus S&H

SPIN & WIN! Whoever said there was no such thing as a free lunch never owned a pair of *Winning Spinning Nickels*.

This set of uncirculated 2013 nickels were machined but look ordinary to the casual observer. When spun one will always land heads up and the other tails up. With a little sleight of hand your mark will believe that you only have one coin. You can make them always win or lose! This might be the best investment you've ever made.

"Your spinning coins are the best ones out there. My dad would have loved knowing you. With your nickels I'm sure he would have made a killing!"

-Tommy Thomas
Retired Gambler – Man of God -
Son of Titanic Thompson

djtyler.com

CONSTRUCTING A REALLY STRONG MAGIC SHOW 2

NICK LEWIN



“It isn’t the destination it is the journey. There is a very real problem with your performance of magic if you don’t heed these words and accept them as an important warning! ...”

I would like to take the opportunity to expand and add to the guidelines that I gave on this topic in our last issue of *Vanish*. Constructing a really strong magic show is not an easy task and I want to add some positive steps towards achieving this end, in addition to pointing out some of the easy to make mistakes that are so often noticeable when unseasoned magicians perform for lay audiences. I am basing this article upon both my personal experiences and the teachings of my various mentors. Everyone in magic stands on the shoulders of those who have gone before him or her and I am lucky to have had some amazing teachers.

One of the things that my first magical mentor Ken Brooke regularly used to drum into my youthful head was, “It isn’t the destination it is the journey.” I’m not sure he ever used those exact words to be honest, but he definitely and forcefully expressed the sentiment. Roy Johnson certainly did use the words in one of his

early books, and in more philosophical ways it has been featured in many great metaphysical texts. These are words to live by.

It isn’t the destination it is the journey. There is a very real problem with your performance of magic if you don’t heed these words and accept them as an important warning. The nature of most tricks is to have a set-up and then further action that leads to a finale. I prefer to use the term reveal rather than finale. That ultimate reveal usually takes place very quickly and it also usually functions as an applause cue.

There is often a tendency for an effect that has a five-minute build up to result in a five-second reveal. If this is the case then you really need to pace those first five minutes and make sure they contain enough entertainment ‘meat’ that your audience won’t lose interest in what is happening prior to your reveal. Turning a reveal



into a double punch finale is another useful way to add serious impact to any show.

Many years ago my good friend Bob Fellows was chosen to perform the mentalism segment in the premiere production of Dick Foster's original "Spellbound" revue. Foster had searched high and low to find a suitable "mind reader" and he didn't think any of them were suitably commercial for his high-energy show. Fellows created a mentalism show in three days (never having performed one before) that wowed Foster and his audiences alike. It was a very impressive feat that surprised and shocked many people in the magic world. It also pretty much changed the course of Bob's life.

Fellows had a brilliant insight and I want to share it with you; he decided that most mentalism acts were too slow and lacked a strong enough final punch to the effects involved. Bob decided to create a mental act that was structurally based on a dove act. His thinking was that most dove workers per-

formed a magic effect and then topped it off with the production of a dove, for instance, the Torn and Restored Newspaper culminating with a dove being produced from the crumpled restored paper. Another example being the vanishing cane followed by a dove production from the silks that replace the cane. Fellows realized that this 'double punch' technique was how manipulative acts managed to pack so much impact into their relatively short working times. In my opinion this was a brilliant piece of perception on his part and it paid off magnificently for Bob with those "Spellbound" audiences.

There isn't enough forward analytical thinking in the magic world and ideas are often depressingly retroactive in scope and nature. Much of magic is proudly based and biased in the past, and very little really new stuff is really going on. Think about how many magic props look like they are sloppy reproductions of artifacts from a bygone era. The more expensive props often just look like good reproductions of Victoriana. A

great deal of nostalgia is definitely involved in a love of magic. However for a lay audience nostalgia about magic usually doesn't stretch back any further than hazy recollections of what they remember seeing as kids. I think it is vitally important to base ideas on a balance of old and new to achieve maximum impact in our development as performers.

The kind of retrospective fascination I am talking about doesn't just apply to the physical artifacts we employ in our shows. One of the things to be most affected since TV became the standard entertainment medium is the matter of pacing. You have to keep things moving at a fairish pace for a contemporary audience. You don't necessarily have to rush things, but you definitely need to add major interest points throughout your routine to keep your audience's attention. You aren't competing with their memory of the last magician the audience saw, but rather the latest TV show they watched.

One thing you can do with great effect is to ruthlessly strip away unnecessary wasted space or as it is known in radio 'dead air.' One of the writing rules of the great Elmore Leonard was, "I try and cut out all the writing that people will tend to skip when they read the book." These are words of sublime simplicity and wisdom from a master communicator. Comedians craft their sets endlessly to remove even one unnecessary word, and many magicians would do well to take a leaf from their book.

As a spoken/visual art form the audience are held hostage to your pacing and they can't skip the bits they find dull. What they can do is lose interest/attention in what you are doing, and that is bad, very bad. Sometimes as performers we are much too attached to things that we do and say that really don't move the action forward or contribute to the audience's enjoyment. The difference between elegant and



verbose can be just a word or two. As performers we need to be very conscious of the art of self-editing as it is a major key to relevancy.

One of my favorite stories concerning editing features the great Oscar Wilde. A friend of Wilde enquired how he was feeling; "Exhausted, my dear boy, simply exhausted!" He replied, "I spent all morning working on a poem and I removed a comma. Then I spent the entire afternoon working on it and added the comma again. I am simply exhausted!" It can be very hard but extremely important work to make the correct changes, especially if they are minor ones. The other classic writer's story is; "I wanted to write you a short note but didn't have time; so here is a longer one."

Sadly we magicians are seldom able to enjoy the benefits of a good and impartial independent director. We are primarily self-directed and that leads to us failing to be edited by an outsider with theatrical knowledge and a fresh pair of eyes. It is a problem to look out from inside our bodies and prune the rosebush to improve the blooms. It is brutally hard to be honest about oneself because our egos often confuse our weaknesses with our strengths as performers. The reverse is also true and it is also not uncommon for the ego to totally fail to spot what our true strengths are. It is the nature of the beast. He is a confusing and a confused little critter the average ego, and he is more often our enemy than our friend.

Illusionists missing out on the critical input of a director frequently hit a creative speed bump when they replace his or her insight by merely adding choreography and lighting. Both of these elements certainly have a real role in improving a performance, but not if they merely clutter the focus and slow down the action. In a similar vein manipulative and silent acts often make far more gestures than are necessary to achieve their intended results. It is



not being artistic just to add things that look artistic. The ultimate goal is to use directness to achieve our desired results. In the same way performers who speak are probably using too many words to say what they mean, and are therefore confusing/delaying or obscuring the action.

With the instant access to movies and television afforded to the general public in this era of streaming entertainment, audiences have become, sometimes unknowingly, dependent on the director's touch in shaping the performance they are viewing. Therefore as variety performers we need to self-direct constantly to make our work as commercial and accessible as possible to our audiences. Even reality programming, that lowest form of television entertainment, moves at a pace and level of interest that bares no relationship to actual real life. You don't really think the Kardashians are fascinating do you? No---but good editing can make them appear so.

In my last article I discussed ways to improve the journey to the destination, i.e. the reveals taking place during your show, and the eventual finale of your performance. My emphasis was on ways to keep the show of maximum interest to your audience while navigating the action points provided by the magical highlights. I touched on the important aspect of linkage as a means to control the texture and dynamics of your performance. I feel this to be an incredibly important and often overlooked aspect of creating a strong magic show.

Ken Brooke was a great believer in interjecting visual stunts and linkage into his show in order to help maintain a steady and forceful pace; his style was not particularly driven by spoken jokes. Billy McComb of course used his verbal wit as a highly effective way to streamline the magical proceedings. I learned a lot from both of these two mentors and have combined their respective styles as much as possible. I steadfastly maintain that it is these

moments of linkage that are the make and break points of a strong performance.

One thing that both these performers and most other top professionals share is their ability to present a show that doesn't have any awkward transitions. Beware of moments when the audiences consciously notice that the performer has finished one trick and is now beginning to perform another. The seamless show is a strong one when it comes to retaining an audience's attention. Of course, if the performer chooses to make a very definite transition from one effect to another by drawing a bold line under the previous proceedings and starting something quite different, then this can be a serious statement too. However, it is not a technique that should be overused or it quickly loses its power and effectiveness.

I understand the notion of the 'storytelling' approach to magic, but it can seem extremely dated to a contemporary audience unless it is very expertly handled. It is worth noting that telling a story is by no means the same thing as being a true storyteller. I see a lot of performers who treat each item as a separate gem in need of extensive polishing, and then spend a great deal of time 'setting things up' instead of moving ahead in a speedier manner. You really can add too many details and too much color. The yarn you spin may well not be of as much interest to the audience as you think it is. Don't fall in love with your own words; they may be a lot less riveting to others than you believe them to be.

One of the most quoted phrases in magic is Robert Houdin's statement, "A magician is an actor playing the part of a magician." Definitely true, but no longer a particularly radical thought and maybe it is time to just accept it as a given and take a fresh look at it. One thing this concept does not do is to give a magician a reason to pontificate, be precious or worse still become self-important. There is very little more deadly than a magician who takes himself too seriously.

In this connection it also bears serious reflection that an actor enters the arena with a good script, a director and usually an additional cast in order to help create the play. William Shakespeare stated, "The play is the thing," and (if I may attempt to qualify the Bard)---not the player. With a magic show it is the act that is the thing and not just the magician. Certainly the personality of the performer is a key ingredient in making the show enjoyable but it is not the only element. In other words while a magician may be an actor playing the part of a magician it behooves him to make sure the play is up to scratch.

A strong show is like a good three-act play and the construction of both has a huge amount to do with finishing a successful journey and arriving at an enjoy-

able destination. By all means share the ingredients with your audience that might enhance their journey, but make sure these details really enrich the experience rather than just clutter the trip— then you are traveling on a first class ticket!

Advice that I never tire of sharing with fellow magicians is to write down your show and study the way it looks on paper. Don't just look at videotapes, but actually write it down. It is much easier to judge what your product is actually like and then to improve it if you write it down. You can't successfully edit something until you solidify it. You may be dealing with what you think is going on/being said onstage rather than what is actually happening. It is astoundingly easy for a magician to fail to realize how much he may be fooling himself in his attempts to fool his audience.

In your show you must know where you are going and how you are going to get there. When you have a clear picture of these two vital details then you can get to work on ways to make it as enjoyable as possible for your audience. To paraphrase that Elmore Leonard "Writing Rule," it probably wouldn't do any harm to analyze the bits in your show that the audience find least interesting---and then skip them. A poor performer works for his own satisfaction, while a good performer works for his audience. A careless performer doesn't even notice the difference between the two modes.

The following list of five items is one that is very near and dear to my heart. It is my top five ways that a magician can improve his show. I am going to make this a short and sharp list because I have written individually about most of these ideas before, and in some cases at considerable length. However in my personal goal of condensing my thoughts on constructing a really strong magic show, it would be incorrect of me not to state them again. If you want to read about some of these ideas more fully I would refer you to my blog www.remarkablemagic.com

Focus.

The greatest way to improve any show is to spend some serious time deciding what you want the audience to take away with them after the show is done. Once you have analyzed your conclusions then the easiest way to bring them into application is to focus on the things that help and hinder your audience in the realization of your goals.

Focusing what you say and do during your performance is the golden key to achieving your greatest potential as an entertainer. If you are fuzzy in your means and methods then it is very unlikely that you will ever really achieve the show that you set out to perform. I know that classically 'the three golden rules' of being a

magician are 'practice, practice and practice,' but I truly believe the three golden rules to being an effective and entertaining magician are "focus, focus, focus."

Visibility.

It is vital for a magician to make his magic as visible as possible to his audience. We often spend hours in front of a mirror practicing a routine/move and end up worrying way too much about what we are seeing and not nearly enough about how we can ensure our audience gets a better visual grasp of what is going on. Sometimes this can be addressed by something as simple as adjusting the height at which we hold a prop or re-thinking the angle at which we present our effects to the viewers. The very simplest guideline is if they can't see it then they won't like it. The other side to this coin is audibility, and making sure that everything you want the audience to hear can be heard easily and clearly is a vital consideration.

Editing

I stated this earlier but have no hesitation in repeating it in this list. It is almost impossible to edit your performance too tightly. It is very easy to fall in love with words and actions without every fully realizing that this has happened. If you can achieve something with less words or actions then the over all effect is probably going to be much simpler and easier for an audience to grasp. This in turn will strengthen the impact of what you do and greatly enhance the enjoyment of the audience.

The old saying amongst gardeners is to prune a rose bush as if it belonged to your worst enemy. Be ruthless and cut them way back and the roses will flower all the more spectacularly next season--a fine metaphor for cutting back on any redundancy in your show.

Simplicity.

The very best way to achieve any result in a magic show is to search for the simplest method that can achieve the strongest effect. Always distance yourself from what you personally feel about a trick and try and focus on what the audience is going to see and feel. I am certainly not suggesting that you dumb a trick down just to make it easier to perform, just have an ethic of simplicity that prevents you from the cardinal sin of over complication. The goal of a magician is to fool his audience, not to confuse them.

If there is a less complicated way to achieve any given effect then there is certainly much to be said for taking that route. At the very least there is probably less chance of it going wrong (enemy number one!) and it should leave more available time and attention to spend on your presentation. Simplicity that doesn't slip

into sloppiness is your very best friend in performing magic.

Entertainment.

As magicians we obviously love magic and everything that it entails--- otherwise we wouldn't devote our lives to it. However it is always worth remembering that there are a great many people who are not quite as excited as we are about the prospect of being fooled. People prefer to be entertained than fooled, so why not use this to your advantage.

There are people who are not particularly fond of comedians, however, a great many more people like to laugh than be fooled. Our job is to tie up the magic in a nice little entertainment package that is of maximum enjoyment to the largest amount of people. Our goal should never be the trick but rather the way that trick affects the audience. Keeping this simple fact in mind is an excellent way to improve the entertainment level of your performance.

I certainly hope that these two essays of mine have been of some interest to some of my fellow performers. As previously stated I am very aware that there are no, carved in stone, rules in performing--- wouldn't it be dull if there were? If you think things through thoroughly and then act deliberately you can potentially turn every piece of advice upside down and inside out. However, given the innumerable double lifts that are explained and published in magic journals a little performing theory is never a bad item to throw into the mix.

A magician is as only as good as the magic he performs, and a performer is only as good as the act he presents to his audience. It is wise never to confuse a series of tricks with a carefully composed and balanced magic act. Maybe that previous single sentence contains the heart of what I have tried to convey in these two articles. I certainly hope you have enjoyed reading my thoughts on the topic and that they have given you some food for thought. I invite your comments and thoughts and as always can be reached at nicklewin1@mac.com





DON'T SHOOT THE MAGICIAN AARON FISHER

Aaron Fisher possesses the ability to create, design and develop some of the most original and innovative card magic effects of today. He is also known for his original sleight-of-hand, and his writings on performing close-up magic.

You can read more of his thought provoking articles at www.aaronfishermagic.com

Except for a handshake or two at Hollywood's Magic Castle I don't know Neil Patrick Harris personally. However, it's clear to me that he and his team worked hard to put together a piece of amazement for the Oscar's audience.

There's been massive criticism about his performance since the broadcast, so in response, I'm going to reveal the real secret behind NPH's Oscar act. We often look at these events exactly as we would if we were normal audience members – because NPH's performance was not an official 'magic show'. But as magicians, we owe it to ourselves to examine his work at the 2015 Academy Awards critically, from the perspective of who we are: fellow magicians.

The more we understand what goes into another magician or performer's job, the far better equipped we are to do our own. If you want to do a great magic show, or perhaps even host an awards banquet or event, you have something to learn from the 2015 Oscars.

Pick A Great Effect

If you watched the Oscars, you saw the highly talented actor, and fellow magician, Neil Patrick Harris host the show. Toward the very end of the 3 hour and 20 minute broadcast, he performed

a version of a classic mind reading magic trick. He revealed a previously sealed envelope to show he had predicted, long before the evening began, virtually every unscripted or truly spontaneous moment of the broadcast.

It's a great trick when done well and hundreds of performers will tell you it's a bonafide classic.

Choose Presentation that Fits the Event

As Ricky Jay's director, leading playwright and dramatic thinker David Mamet once theorized, award shows excite us because they allow us the chance to see our 'stars' under unusually human circumstances. Over a three hour event, our normally composed and controlled stars can't help but reveal small glimpses of their real selves. At least for me, that's a big part of the drama and fun of the Oscars.

Harris chose a presentation that not only highlighted those human moments, but allowed them to resurface and crystallize in the minds of the audience. Recalling those rare moments of humanity in his presentation of a classic effect was a strong choice.

Never Forget Show Host Rule #1: Show Runs Late; Host Gets Hate

Though I don't know NPH's thoughts and opinions, I do know he's a professional of the highest order. That means he may be disappointed with some of the critics – but I'd say he's not surprised.

He knows that hosting a show is, by design, a thankless job. It's the first job you receive when you start out as a variety stage entertainer. All of the greats know this because they lived it well before any of us heard of them. Performers like Steve Martin, Billy Crystal and Ellen Degeneres learned to host, or emcee a show, from the ground up.

The role of the host is simple: facilitate the show. Keep the damn thing moving, and fill time between segments only as needed. The host is NOT supposed to take a lot of time for themselves or attempt to upstage the headliners.

Therefore (and all the pros know): if the show goes well, the host is largely forgotten. If the show runs long, the host receives ALL of the audience's frustration, boredom and anger. The host represents the public face of the production, despite having little control over the event.

Oscar hosts know well in advance the show will run too long. They know there will be so many cues, commercials, musical numbers, retrospectives, nomination announcements and award announcements, that's it's going to be a very long night – and too many bits will

be required for anyone's taste. By the last hour of the broadcast, people will be begging for Gaga, Best Picture and Bed.

It's a no-win scenario. And while I don't have any inkling to Chris Rock's reasoning on turning down the gig, I bet at least a few of those thoughts ran through his head.

Three Cheers for NPH

NPH had the courage to take an almost impossible gig and play it with style. He had great energy, and used that energy to make sure that magic, the art we all hold dear, played a feature role in the show.

Movies show the magic of modern myth; the wonder and the mystery at the center of the human experience. Movies do this so well that most people feel a great film offers a more magical experience than any magician's trick.

NPH did an incredible job of representing live magic during a show devoted to the celebration of the moving picture. He reminded anyone watching that there is no substitute for the magic you can experience when a true magician shows you a miracle in real time. He proved that not all magical experiences are made from special effects, bits of film and great music.

Because when a real magician predicts the future, you have to wonder, if just for a moment... "Was that possible?"

I'm hopeful that many young people watching the broadcast saw, for the first time, that a real magician can do something even the most powerful movie cannot: allow us to question the reality we live in and whether or not we can make the impossible possible in our own lives.

Perhaps a few viewers watching the show discovered the seed inside themselves that will eventually result in a rarity: a real magician. To those of us who want magic to thrive, grow and evolve toward its rightful place in this jaded world, that's what winning looks like.

And to NPH, I'd like to say thank you on behalf of all of us. You did the job with style and talent. To you, Derek and the rest of your team – Bravo!





The Wizard's Way to Power Presentations

Tobias Beckwith

As I write this, I've just returned from Las Vegas where I helped teach our annual Magic for Speakers and Presenters workshop at Jeff McBride's Magic & Mystery School. You may not be aware of this, but my first job out of grad school was teaching both acting and public speaking at a branch campus of the University of Pittsburgh. I was excited to get the job, except that I had never taken a public speaking course myself. I had years of acting training, though, and my MFA was as a theatrical director, so I read a bunch of books on public speaking, learned what I could, and combined that with what I already knew. Years later, I discovered that combining magic with a presentation can be just the thing to give it that extra bit of pizzazz and make you, the speaker, really stand out from the crowd.

I've taught the art of "Power Presenting" now, not only at University, but as part of the McBride Magic & Mystery School faculty, and to business leaders and scientists all over the US. We're currently creating the first Wizard's Way to Power Presenting workshop to take place a bit later this year here in the San Francisco Bay area. Since there is so much to know and learn about the art of presenting effectively, I can only begin to touch on a few highlights here. These are the five top bits I thought the readers of VANISH might most benefit from:

1. It's been shown that your audience will take

away just three main things. You need to decide what they are. How? First make a choice about the one thing that you want from the talk. What's your purpose and vision for giving that talk? In other words, how will the experience of hearing your talk change your audience members? Once you decide that, you can choose the three major things that audience needs to learn or experience to get them from where they are to where you want them.

2. Keep it simple. People seem to love PowerPoint, and it can be a great tool, but all too often it is used in ways that try to convey too much information – don't waste your precious talk time overwhelming the audience with details they don't need to have in order to get from where they are to where you want them to be. The other problem with PowerPoint slides is that all too often they are a distraction. Your audience can pay attention to one thing at a time: which means they can't look at a slide and pay attention to what you're saying. If you're not careful, slides will just confuse the audience.

3. By far the most powerful way to communicate – whether one or one or one to a thousand—is through stories. Stories are the way our minds like to make sense of the experiences that make up our lives. They are the way we turn raw experience into meaning. Stories are

your way past resistance to change. An audience that gets involved in a story really gets the experience the story relates. If you just tell them why they need to change, they are unlikely to get it. But if you can get them to experience the change vicariously through a story, you can bypass their rationalizing reasons not to change.

4. The best stories are those that we participate in. It's one thing to hear about someone else having an experience. We are drawn in and it affects us. But it's far more powerful if we are actually the one going through the experience. Magic is a very special kind of theater which allows you to give that experience to audience members, directly.

5. So: How to choose the right magic in order to serve your purpose? I'm in the midst of this process myself, as I work on my talk based on *The Wizard's Way*, (tinyurl.com/wizardsway) so this is very immediate material for me. There are a couple of things I'm finding:

a. It needs to be fast, simple magic. The more complex, and the longer it takes, the more it's likely to distract your audience from the point you're making, instead of driving the point home.

b. Most magic has inherent messages built in.

i. Linking rings: Things that are separate may be joined, things that are joined may be separated.

ii. A card location: Things that are lost, may sometimes be retrieved.

iii. Torn and restored paper, bill or whatever: That which has been destroyed or torn apart, can sometimes be healed...

c. I think you get the picture. Magic can really serve you as a public (or private) speaker if you

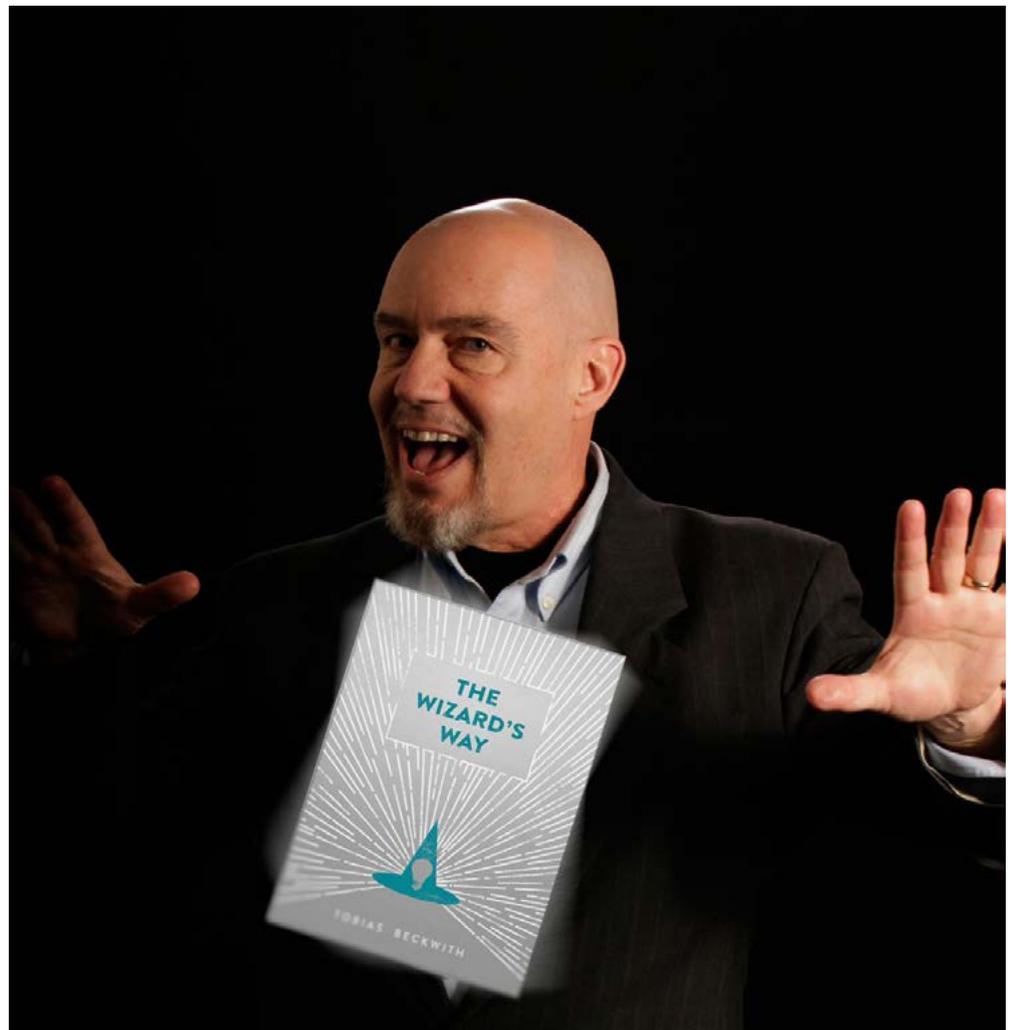
keep these principles in mind. To recap: Use the magic to create a story in which your listener can participate. Make sure the magic is quick and direct. Finally: use magic that already has a meaning, and generates a quick emotional response, even before you weave it into your story.

Of course this is only the briefest gloss on how magic can support your public talks. We go much, much deeper at our class on Magic for Speakers and Presenters, and in my *Wizard's Way to Power Presentation* workshops, which, if you've found this to be of interest, I hope you'll ask us about!

Tobias Beckwith

tobias@yourmagic.com

www.tobiasbeckwith.com



A TASTE OF MAGIC

A model for magic club income

By Nickle Van Wormer

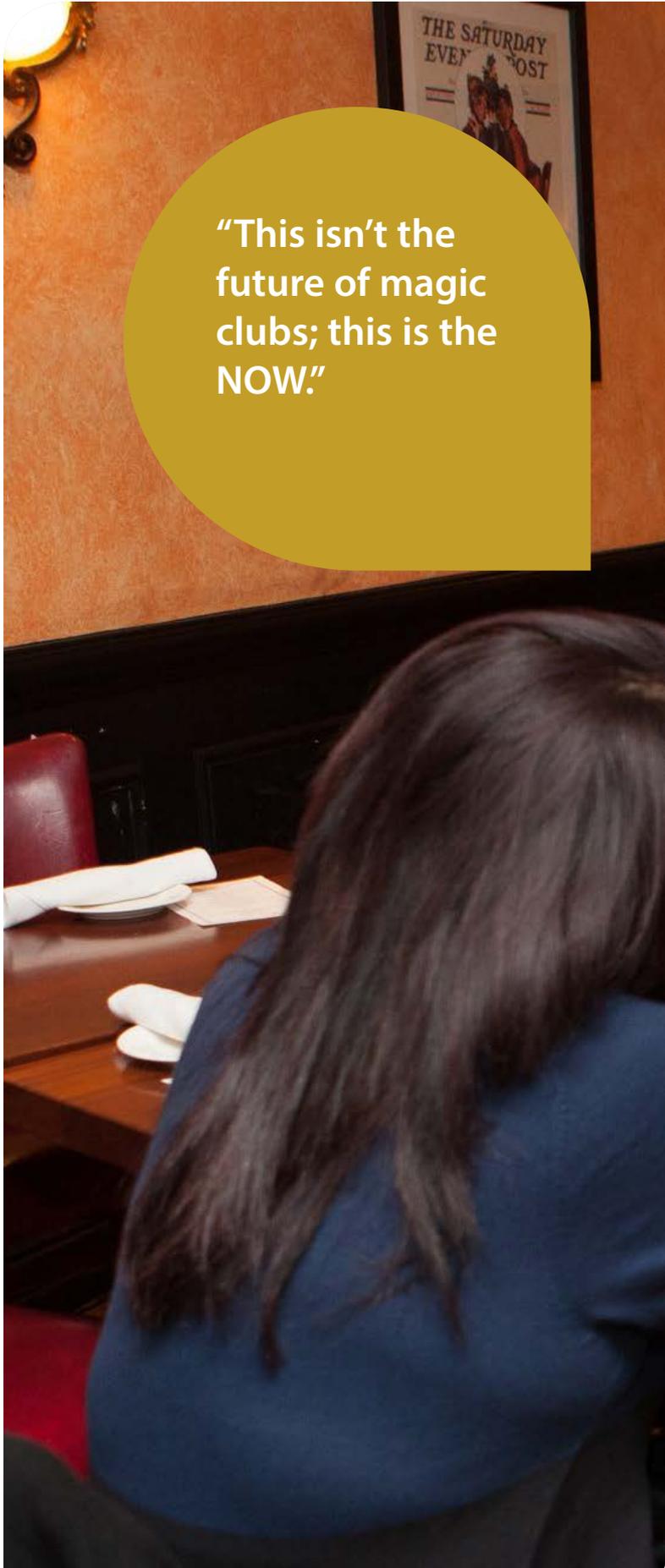
Most of us have witnessed, or even participated in a magic club fundraising show. What better way to give your local club a small balance in the bank than to put on a show where friends and family can pay to watch uncle George perform a holiday themed version of Hippy Hop Rabbits. Aside from the monetary benefit to the club, a show gives club members the opportunity to perform for a lay audience. Now imagine if the basic concept of the club show was taken, twisted, flipped, and reimagined, like only a magician could – and should more often.

THE EFFECT

What the audience sees: Upon entering the restaurant the spectator is led up to a private dining area with approximately eight tables set for dinner. Once seated at a reserved table the spectator looks over the three course menu with multiple entree options. Soon a hotel reception bell is heard from one end of the room, and all attention is drawn to the host (tonight it's Eli Bosnick). After a quick introduction food orders are taken and magicians approach different tables and perform. As one course is cleared from the table a new magician appears with more close-up magic. From salad through to desert, the spectator sees magic with coins, cards, mentalism, comedy, slight-of-hand, rubber bands, and all from different magicians. Eli keeps the flow of the performances moving and the evening ends with the spectator applauding the ten performers seen throughout the night.

THE SECRET

How it works: *A Taste of Magic* is actually a magic club show. However, this club show is rated five-stars on



"This isn't the future of magic clubs; this is the NOW."



TABLE SIDE

MAGIC PERFORMED

AS A CLUB

Yelp, is New York Times featured, and is seen by people from all over the country. Each performer is first and foremost a member of *Magnets*, a New York City magic club. Professional show standards are held by requiring club members to pass an audition. Eli revealed when a member auditions to perform for *A Taste of Magic* the answer is never “no,” but could be “not yet.” A club member who is not be ready to perform in a professional setting, where the audience has paid \$50.00 for a ticket, is mentored and encouraged until the senior members of the club give the green light. By senior members I am referring to the club leaders, not old members. In fact the average age of club members is only twenty-three. A member performing for the first time may start off slow by only performing at one table, as opposed to rotating from table to table throughout the course of the night. As members build up confidence and performance skills they are then given more and more “flight time.”



“Flight time” is the main reason members participate in *A Taste of Magic*. Whether the members are active hobbyists, full-time magicians or somewhere in between, the common concern among them was not having enough opportunities to perform. How could they improve as performers if they did not have a real audience to perform for? Many magic clubs offer advice, suggestions and even one-off opportunities for members looking for performance experience. The founding members of *Magnets* created an ongoing venue for club members to not only keep their performance skills honed, but also test new material for a lay audience. This brings us to one of the key elements that make this club, and *A Taste of Magic*, successful – service. In the club setting members must be candid, and willing to take criticism. And therefore must be willing to actively participate. For the performances, members willingly step aside to let other members succeed. For example, one frequent flying member told me, *“I was doing a little fork bending early, and then we had a member that came in, and he was interested in learning it [fork bending]. So the moment he was ready to perform it I stepped over, because this is not about me continuing to do things I’m already good at... necessarily. If somebody joins up and they’re the new fork bender I’m going to put my forks away. If somebody else wants to do an invisible deck, I’ll step back because I know I can do it.”*



Why restaurants participate: Depending on the venue *A Taste of Magic* will seat

between 30 to 80 guests. Taking its share of \$50.00 a ticket a restaurant can easily generate income using a fixed menu, and selling drinks, which are not included in the ticket price. With approximately 20,000 restaurants in New York City, restaurant owners and managers are often looking for something different to bring in customers. *A Taste of Magic* does just that by attracting new clientele. At Gossip Bar and Restaurant, one of the locations *A Taste of Magic* frequently appears; the owner told me that he will try anything once. If it works he'll do it again and again. He sees a *Taste of Magic* as a win-win for him and the performers. Although he did mention that the individual magicians do not do it for the money.

So where does the money go? After the restaurant takes its share the rest goes into the Magnets Club account. The money is then used in various ways. Shortly after I attended *A Taste of Magic*, a group of the club members drove to Columbus Ohio to attend Magi-Fest, and the shows income helped cover travel expenses. Another way Magnets uses the performance income is to help members produce individual shows. This includes paying for venues and even filming performances. As of right now they have three shows planned to produce with the help of *A Taste of Magic* income.

At the end of the night I left thinking that this was the future of magic and more specifically magic clubs. However, I soon realized that I was wrong. This isn't the future. This is the now; young performers are taking the initiative, and putting in the hard work, to promote and support each other. Both young and old can learn from the work being done by the Magnets Magic Club.

Nickle Van Wormer is a security specialist and corporate trainer for Wegmans. He currently lives in Rochester, NY. He specializes in using magic in collaborative projects such as live dance, theater and music performances.





**ALAN
HUDSON IS A
PROFESSIONAL
MAGICIAN AND
COMEDIAN
BASED OUT OF
LONDON.**

Magic Clubs - Why Bother?

By Alan Hudson

Are magic clubs still relevant today for younger magicians?

When I was growing up and finding my magical feet, I was lucky as I managed to find a young magicians group in the Hull area (HumberSide Young Magicians) run by Arthur Settingrington and Jon Marshall, without whom I'm sure I probably wouldn't be where I am today (unknown and skint). We had competitions for stage and close up magic (I'm a proud winner of Spooner Trophy 1989)

At 18 I was allowed to join the Hull Magician's Circle. Another proud moment as I got to join the stalwarts and started entering the adult competitions. We met every other Thursday and was a great chance to see visiting lecturers and



hyde end
studios

**THE INTERNET
HAS CHANGED OUR
LIVES IN SO MANY
WAYS.**



take part in the trick drives - coming up with a trick with a matchbox, a packet card trick or a trick with a piece of string. It gave you a deadline to come up with something as you knew people were going to watch it.

Skip forward a few years, I'm now a member of The Magic Circle (and recently been made an Associate Member of The Inner Magic Circle with Silver Star). I've come a long way (188 miles to be precise) and enjoy been a member of the most exclusive magic club in the world. It's got public approval (almost everyone in the UK has heard of The Magic Circle, even if they aren't quite sure what it is. Most seem to think if you are a member, you must be good).

However, are clubs relevant today?

The internet has changed our lives in so many ways. For magic clubs, I would say they are largely redundant for most of the reasons I would have been a member when I was younger.

I would go to see lectures - no need now, I can watch who I want, when I want online. I can also, rewind and watch again so no need to buy the notes for an extra £10 after.

I would go so I could show magic - no need now as I can do a trick and upload it to my Instagram, Twitter and

Facebook and get instant feedback.

I could chat about magic with a group - with Facebook and forums, you can have all the chat you like about magic and even better, eavesdrop on what other people think from all over the world.

I could ask advise about a new trick - again, The Cafe and other places excellent sources of info. Also, I've built up over the years enough contacts to know the right person ask about a specific style of magic.

So are magic clubs relevant in 2015? I can only speak from personal experience, but I think being a magician can be a very lonely job. You drive to the gig by yourself and leave by yourself. You are working when most people are at home and vice versa. The magic club is a regular place to hang out with my people, have a few drinks and go for something to eat after. A deadline to get that trick ready for. A place to network and a place to gossip, discuss and argue with leaving a digital trail.

Without magic clubs, you lose the all the interaction that only having people present can give you - a nuance on a move, an idea in flowing conversation and best of all, the

funny awkwardness as the crazy member is heading towards you with the worst Viagra joke you've ever heard. You get to mingle with the great and the eccentric. You get to see who has the ego and who has work on that trick you are working on.

It would be a great shame if magic clubs died out. If you haven't been to yours for a while - go along. Have fun. Have a drink. Show some tricks. You might remember why you joined in the first place.

VISIT ALAN at
www.ALANHUDSON.net



**IT WOULD BE
A SHAME IF
MAGIC CLUBS
DIED OUT IF YOU
HAVNE'T BEEN
TO YOURS FOR
A WHILE - GO
ALONG.**



Photo from SpitalfieldsLife@gmail.com

GREGORY WILSON & KARL HEIN'S

Switchcraft

EASY MONEY MENTAL MIRACLES

Patrick Page started it all with *Easy Money*, turning blank pieces of paper into cash. Greg re-popularized the concept with *Hundy 500*, and Karl did the folding and unfolding using only one hand with *Heiny 500*.

Using Pat's *Easy Money* brilliance, Greg and Karl independently conceived a new way to further the gimmick as a covert switch instead of an overt change. This secret undercover handling opened up many new possibilities in magic and mentalism.

Included are SIX mind-blowing routines of secret switchery by Greg, Karl, David Gripenwaldt & Anton James.

Speaking of mentalism, we know what you're thinking...

¥€\$

Switchcraft can be done with any denomination of any currency anywhere in the world!

\$35

DVD and demo video available only at TheSecretSource.com

*"To unleash the moment,
this is one of the things that
I always carry and use."*

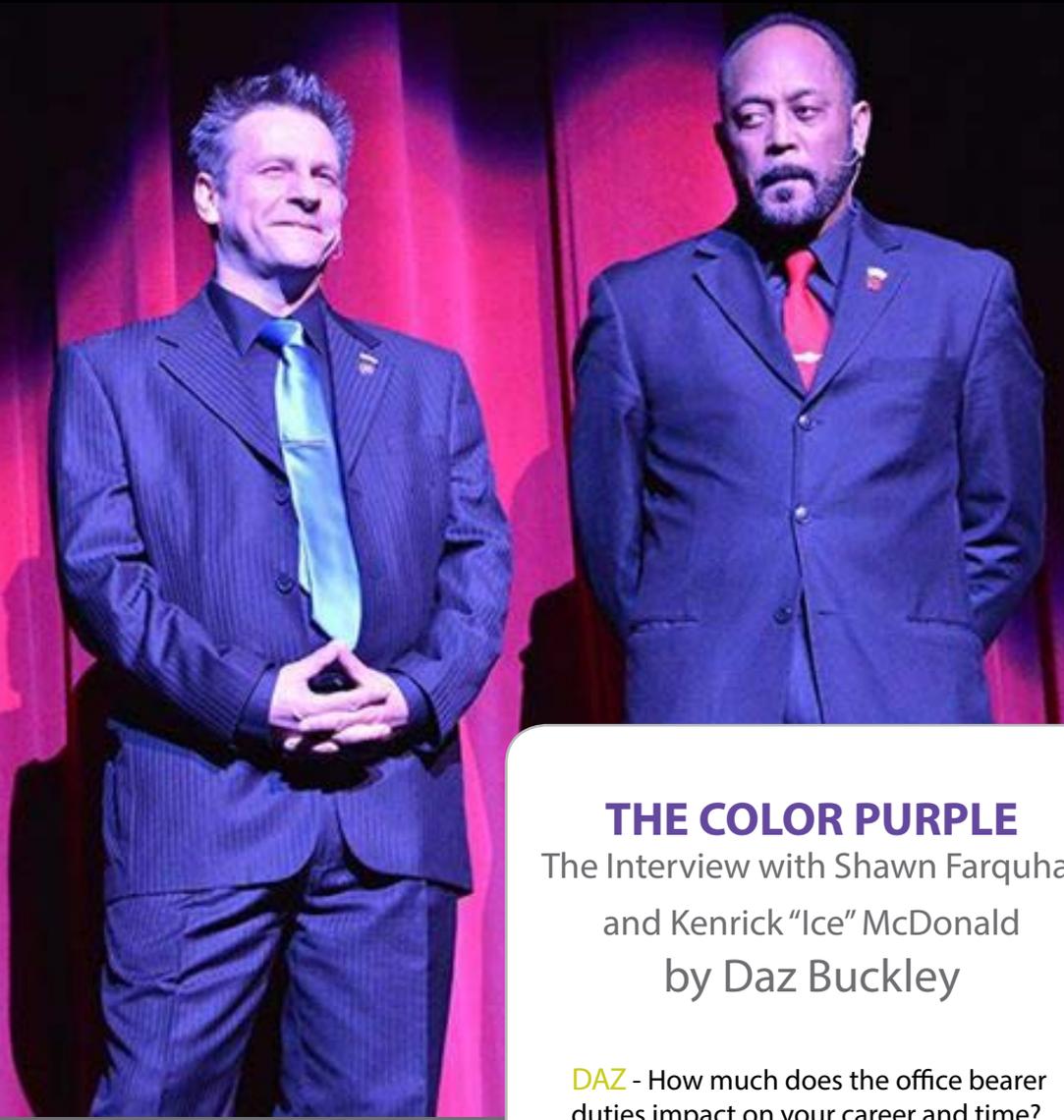
— Greg



*"Of all the tricks I've devised,
Switchcraft is one of the most
powerful and practical."*

— Karl

THE
SECRET SOURCE



QUESTIONS WITH TWO PRESIDENTS 2

Daz Buckley kindly transcribed the interview that was broadcast live on Google Hangouts and Youtube for **Full Circle Magic Facebook** group. It is worthy of publication as a series in VANISH to learn more about the I.B.M and S.A.M organisations.

THE COLOR PURPLE

The Interview with Shawn Farquhar
and Kenrick "Ice" McDonald
by Daz Buckley

DAZ - How much does the office bearer duties impact on your career and time?

ICE - Wow!

SHAWN - You wanna go first?

ICE - You can go first.

SHAWN - A massive amount on both. On time, on career, on finances....all those things. I hit the ground running on July 5th and headed straight to China....I haven't slept in the same bed for three nights until Christmas time....I came home the middle of December, took a break, and I hit the ground running again the day after tomorrow....back on the road to Florida, Bulgaria, Hungary, Russia....over to Vienna and Austria.... and all of this is out of my pocket. A lot of people think we have a massive expense account, but we don't. We're giving back for the love of magic. There's a small per diem but it definitely doesn't cover what we are doing. Ice and I just traveled recently to Chicago for a benefit for a member who's facing some health issues. We paid for our own flights out and everything. Sandy Marshall, who produced that, was kind enough to organize accommodation so we weren't completely out of pocket, but financially



it's a big hit. Time wise, everybody wants your time. We do as much as we can. The night before last I did a two hour lecture in Sri Lanka. So, we couldn't make it to Sri Lanka and back in time for this so we did it by Google Hangout. Technology has helped it a bit, but I'm still trying to keep the career going and get out there and do shows. I try to be the busiest working guy out there, but in between I'm trying to put more focus now on what the I.B.M. needs, and so for now it's doing shows around what I need for the I.B.M.

ICE – It became a balancing act for me because my Ice McDonald brand had been travelling like crazy, and so the last couple of years we've been actually setting myself up for this year. When I hit the ground running on the 5th I went on an extensive media tour, hitting all the radio stations and trying to promote the organization. My goal was to get many people to witness these great organizations of magic, and the institution of magic. I spent my first six months making sure people knew about magic. As Shawn said, in December is the only time we get a chance to slow down and....

SHAWN – You got sick....

ICE – The only time I'm not on the road I get sick for 12 days. So I am in Canada now, Shawn and I have had some telephone interviews and then another two today and some more tomorrow.

SHAWN – Tomorrow he is going to the S.A.M. assembly #95 where they are presenting him with a plaque and do the whole thing here so....

ICE – So it's getting pretty busy and my goal from here on is to promote magic. Yes, promote the S.A.M., but you need to understand this is a great art so I stand in a unique position of showing the world what we look like. And so I get a chance to go to different countries. I leave here, I go home....I've been married for 26 years in March, so I get time to spend with my lovely wife and

then I'm off on the road again. So my goal is to show people what magic really looks like, and in all of that you see us sitting together showing that it's all about the magic. He put it best (points at Shawn's hoodie). Keep Calm and Perform Magic. (A slogan Shawn has adopted during his tenure as President, and emblazoned on his clothing.)

SHAWN – That's what it's about.

ICE – It's not about bickering. It's about the spirit of magic. That's what connects everybody. If you go out and you connect with the spirit of magic and the love of magic, that's what it's all about. Not colors. You know, whatever level you are, you are supposed to be the best representative of whatever genre you are. So if you are just a novice and you are pulling a quarter out of someone's ear, you have to be the best quarter puller you can be, just to get that grandchild's expression. If you're on-stage and supposed to be the best, you are supposed to make the nation stand up and say "Oh my god! What is this thing? What is this great art". That's what it's really all about, and what we represent.

SHAWN – If you ever get to hear Ice lecture that's literally a small piece of his lecture and it's inspiring. When he goes out speaking as the President that is one of the most powerful things in front of groups. To tell them that they are the face of magic; that when you fail, when you screw up, when you decide to practice in front of an audience it's like committing magical treason.

DAZ – During my research I made a few key words about you. Intense, Compelling, and Captivating. What I didn't write is passionate. You are both incredibly passionate about what you do

SHAWN – Passion is pretty much the right word to describe it. I've been married twenty five, almost twenty six years and people ask me "How does Lori feel about your relationship with magic?" and I always say "Well, I fell in love with magic before I met my wife", so I'm

very passionate about magic. The performance of it, the preservation of it, the history. Some people may call me a hoarder, but I'm just a preserver of the history of magic. In 6 cars worth of garages at the moment and gathering more. I have a passion for it.

DAZ – And yet, if I had to compare I'd say Ice has even more passion than you Shawn. That surprises me.

ICE – You say that, and I tell people if you cut me I bleed magic, and my wife says it's in my DNA. But I can say I found one person who is even more passionate about magic than I am, and I think it's Shawn. Because....

SHAWN – We're the presidents of each other's fan clubs too....

ICE - I'm the president of his fan club....

SHAWN - And he's the president of mine....

ICE – But I think you have to have passion. That separates you when you're in the trenches and you're trying to show people this great talent. You get knocked around in this business if you don't have passion. I think you'll walk away really easily. Shawn - I remember when I started in magic all the faces of the people around me, and all the young, encouraged magicians excited going to contests, going to the conventions, the staying up until 4 o'clock in the morning, sleeping in the vans out front. And most of them went to real jobs and had real lives. Real responsibilities. And, well, there were a few of us who realized we had no employable skills

ICE – We're un-employable!

SHAWN – We've got nothing but this. We love it!

DAZ – Well you can do a lot worse than spend a lifetime doing what you love. If you were going to be known for anything after your tenure it would be the "Keep Calm and Perform Magic" slogan. Is that now your epitaph? Will that be on your tombstone?

SHAWN - I don't know if it's for my tombstone, but I really believe in it. I think it's such a strong statement.



We're not brain surgeons. Nobody dies at the end of the day if we don't do it right. We're not lawyers and nobody goes to prison. And even in the worst case scenario we don't hurt anybody, but what we can do in a best case scenario is save someone's life. I tell this story.....I came out of a show on The Norwegian Star and went to get a late night snack. I went outside to eat the burger and there was a man standing at the rail. I said Hi, we talked for a few minutes, and he seemed kind of....off place. We kept talking and the next thing you know its 4.30 in the morning, and we talked about everything. I showed him a couple of card tricks, we laughed and it was fun. And then about three years later I got a letter from this man. He told me that the night I met him it was his intention to jump over the rail of the ship and

kill himself. That his wife had just left him, he'd been diagnosed with cancer, there was nothing good in his life, and he booked this cruise long before his wife and he had separated. He decided to take the cruise and he was going to jump over the rail. He said he went to see the magic show though, and he laughed more than he ever had, he cried twice, he heard messages... he read different things into what I said, but he got something out of the meaning. And then when he met me and realized that what I said onstage wasn't a script, but that it was genuine, he couldn't stop talking to me. He went home, bought the Royal Road to Card Magic, and started practicing magic. Three years later, in a coffee shop, he met a beautiful redheaded girl from Ireland. He walked up to her and asked if she'd like to see some magic, did

some tricks for her, and then proposed to her several months later. And he was writing to invite me to his wedding. He said "I don't want you to think you got me a wife, that I did all the hard stuff, but I want you to know you played a part in it". I keep that letter; I didn't go to the wedding. I didn't know what I would say if I got to the wedding."Gee! Glad you didn't kill yourself"...noI don't know what I would've said, but I have the letter and it's a real badge of honor. By what we do with magic, even though I consider it to be little card tricks, even though I'm a small part of a really big show, the fact of the matter is we can affect people's lives, in the best case scenario, with what we do. Ice – You have to look at this whole thing in a life situation. I remember performing for a childhood cancer foundation and the parents were crying and everything, and they didn't want to see this guy performing, but all of a sudden you hear them giggling and talking. And so what happens, like with Shawn with that guy and myself, if you can ever get that passion of your heart and the skill of your talent to connect it goes out so hard that you're actually the one who benefits from that. And at that very moment you realize that this is what it's really about.

DAZ – Mmmm strong words.....as I said, passionate. There may not be two more passionate men on the planet. You told a bit of a fib before though Shawn. You did have a skill before magic. It's little known,

but you did study as a chef?

SHAWN – I did! I started when I was very young. I was 15, my brother had just applied for a job at 16, but he wasn't home when the pizza shop owner rang to offer him a job so I accepted the job. I collected pay cheques in my brother's name when I was underage and unemployable, because I like to cook. I started as a pizza cook, became a broiler cook, cooked lasagna and steaks, and I actually went to Culinary Institute thinking I was going to be a chef. I worked at a place called Rattenbury's, which was a very high end 5 star restaurant in British Columbia. My chef had a nervous breakdown when I was sous chef, and so I was chef of the restaurant for a short time. I saw exactly how much stress there was organizing 25 people, getting your wine, your bakery, working with the line cooks and the wait staff, preparing the food, preparing the menus. I lasted for nine days. After nine days I walked up to my boss and told him I was going back to doing card tricks, and quit. I don't know whether it's a skill; it's more of a trade. I'm very lucky that what I do in magic feels like a god given gift. I practice to hone it, but the talent's not in my hands. It's in my presentation, and how people can accept what I say and do.

ICE – Magic seems to be infinite. It's like....you can go do something else and come back. In my late teens I was a fashion model, and if you know anything about fashion models you know they



**S.A.M'ERS
AND A LOT
OF I.B.M'ERS
ARE COMING
IN AND THE
LINE BETWEEN
THE BOTH IS
BLURRING INTO
THAT PURPLE.**



have a lifespan of about four years. But I was doing magic also, and I'm thinking of guys like John Calvert who live to a hundred and something. These looks are going to go away soon. As you can see, they've gone away (laughs), but the magic lasts forever.

SHAWN - I've seen pictures of him on the runway as a model.

ICE - I was able to combine the modelling with the magic, but as the modelling went away the magic sustained itself. That's the beauty of our art.

SHAWN - The modelling helped you though; learning how to pose, the look, the style and everything

ICE - Sure. How to stand, how to walk. Even martial arts. With balance, and I use my hands a lot. That's also martial arts. So all of that comes together; the singing, the dancing, the speaking..... all that comes together.

DAZ - You got that out there before me Ice. I was sure few magicians knew that part of your history. But it does raise a great point. We often become very magic-centric. We look inward. But it's really important to look outside of magic for inspiration.

SHAWN - Great artists, contemporary artists that we all admire right now like a Jeff McBride..... he is phenomenal and all his inspiration comes from outside magic. From his Wiccan community, Burning Man, it comes from Kabuki theatre, from drum dancing and that sort of stuff. And we're fascinated by it as magicians. "Look! That's different ". Where we all look at each other, and we all do the same trick, and we all do it the same way. But the people we look up to are a Eugene Burger because he has this voice that just booms. He's a storyteller, and the way he comes across. Lenart Green; He's totally into games. He's like nine years old at heart. But everything's about a puzzle and a game. And so he created all his magic and it's all puzzles and games. So finding what outside influences are, really defines who they are as a performer. You look at these

guys that are totally buffed, they're rocking it, they're into weights or whatever. It's their outside influences that help to define who they are within our community.

ICE - You can look, even outside the magic community. One of my inspirations was Sammy Davis Jr. And the reason being his perseverance. Unfortunately he had to go through his greatest talented years when he was treated somewhat not as equal. But he persevered, and he ended being one of the greatest performers. Because he had to perform "in spite of". You know what I'm saying? People who have done things "in spite of" tend to be stronger. I'm a magician today in spite of having the deck stacked against me. I was not rich and I had a magic kit that was not complete. I could've easily said "This isn't complete" and thrown it away, but you have to go "in spite of". You look at inspirations out there who've achieved with great problems or great issues, and you see that you pull from their inspirations.

SHAWN - Yeah, you know, nobody's dealt the perfect hand, and it's about finding a uniqueness in the hand you were dealt and how to play it to the best of it's abilities. I love when magicians come up and say "I can't palm cards 'cause my hands are too small" So? Find a better way to do it. "What?" Well if you can't do it there must be another way to do it. Find a new solution. Ninety percent of my magic is because the true goal that I was going for I wasn't able to achieve. But I found something that worked and I used it. And it worked better. I have an effect called "Torn to Pieces", a torn and restored photograph trick, which I later found out was based on an idea by Dan Harlan. One thing that most people don't know is that it was the result of a failure. It was my goal to tear the photo and restore it perfectly. But I couldn't make it happen no matter how hard I tried. And in the end, not making it restore perfectly was better! Because when I tore it up and I did find a way.... well, I didn't tear it up; I cut

it up and restored it perfectly. When I gave it back to the spectator they looked at it, "That was nice" and they gave it back to me, or they left it on the restaurant table. When I tore it up and it was mixed up they took it home, because now it was unique. And so, the failure was the success. So often I reach a point where I think it's good but it isn't, and I still perform it, and it becomes so much more successful as a failure than it was as the goal I'd set in my mind.

ICE - A lot of time my failures come.... I'm self-taught and never had a mentor. I'm doing close up now and the person who I counsel with is a three time world champion here (points at Shawn). You couldn't have a better counsel here, but my failures came because every step I took forward I took two backwards because I had no guidance. In those failures I learned how to produce birds and how to produce effects a different way, because no-one told me I couldn't do it that way.

SHAWN - But this is the rule. You have to do it that way! You didn't have that.

ICE - There were no rules. People used to say don't perform with people behind you and in front of mirrors. And I'm finding myself doing bird illusions in a discothèque..... I know I'm dating myself, but I'm in a discothèque where I'm down, there are mirrors all around, and people are looking down all around so I'm fully surrounded. Because no-one told me that I couldn't do it.

SHAWN - Exactly. You wanted the gig.

ICE - Right. I wanted the gig. And so, not having a mentor somewhat kind of affected me. But on the other hand I had to find a way to achieve "in spite of".

SHAWN - I think a good mentor lets you fail. Sometimes my students don't understand that. Where I send them out and I know they aren't going to do as well as they should, but I think sometimes it's better to learn from failure. You remember it for a lifetime. If I just give you a rule and say always do that, and you accept it, you never know why the rule

was put in place. But if I say "This is how you should do it, but if you want to go do it your way, go ahead" and they fail, now they know the consequences of it. Now when they go out the second time the results are different and it's a more positive experience.

ICE – By not having a mentor..... I mentored five magic champions but I know how to mentor them. Not having a mentor you would think that would be difficult, but I mentor people. And when Shawn says you let them fail, not everyone will hear what you have to say. So you're sitting there "I told you to do it that way.... But I want to do it my way" you let them do that. And then you can come back and say "Ok, I've given you the opportunity"

SHAWN – "What did you learn from that?"

ICE – (Laughs) it's like, Grasshopper, you can't take the pebble from my hand until you succeed. So mentoring is wonderful. I believe in mentoring; I just didn't get the opportunity. My situation was different because I come from a strict Christian background. My parents wouldn't give me a mentor that's magic anyway. They wanted me to have a mentor who was a minister or like a bible based kind of mentor, so I had to suffer not having that

advantage.

SHAWN – You're better at the mentoring. I've mentored dozens, but I find that at some point most of the people I mentor get angry. And they don't like you anymore. And then its years later when they come back and apologize and say "Wow, I've just realized I'm successful, I've got my own show here, or I've done this TV thing". And they come back when they're really successful and say thank you, and I'm like, "do you remember the time when you hated me and you were like, you didn't get me this or I wanted that?" I'm sorry, you know, but there are stages. I mentored one couple where it was like "You're going to do all manipulation" and then from the manipulations I said "You should learn to do illusions" And then I put them on a completely different path and said "You should do comedy". "But which one should we do?" And later they are doing comedy with the illusions and manipulation, they are winning awards and becoming internationally acclaimed and they were like "You didn't guide us". No, actually I gave you exactly the stones you needed and you stepped on them in the right position, and that's when it all came together. It happens.

TO BE CONTINUED ...



Kenrick 'Ice' McDonald
2014-2015 SAM President / Professional Magician

ALL THAT GLITTERS

GOLDEN CAT™ MAGIC FESTIVAL

GABROVO, BG 2015

BY LEE ALEX

As the saying goes, “all that glitters is not gold” and that is most certainly true of the magic festival in the Bulgarian town of Gabrovo, however I say that in the most positive sense! Let me explain that Gabrovo is known as the international capital of humor and satire; there is even a museum dedicated to traditional local humor art. The people of Gabrovo are also known nationally for their sense of shrewd business and alleged miserliness. Whilst the “Golden Lion’s Head” used to be awarded at the World Magic Seminar in Las Vegas, in Gabrovo it is the local symbol of a cat with a cut off tail that adorns the Grand Prix trophy, and what’s more the “golden” cat is in fact silver! In case you were wondering the cut off tail allows cat owners to close the doors of their house quicker when they let the cat out, so as not to let the heat out in winter... or so the tale goes. Our hosts for this the fourth Golden Cat Magic Festival were as always the founders of “Quick Hands Project”, local magicians Dani Magix (Jordan Belev) and Mr. Jim (Rosen Dimtirov). These two enthusiastic professional magicians are dedicated to promoting the art of magic to the citizens of Bulgaria and joining together the “old school” magicians with the enthusiastic youngsters, who appear to be at a total loss if they do not have a deck of cards permanently in their hands.

In past years international magic guests of the “Golden Cat” have included David Stone (FR), Topas (GER) and Lennart Green (S). This year the guests of honor were the current President of the International Brotherhood of Magicians





These two enthusiastic magicians are dedicated to promoting the art of magic ...

Drag
PHOTOGRAPHY

Shawn Farquhar (CDN) and Fritz Alkemade (NL). It is Dani and Mr. Jim's most likeable personas that attract these international magicians to the event along with their faultless hospitality. In the unassuming town of Gabrovo the local audiences are equally enthusiastic to welcome the stars that perform at the Golden Cat Festival; standing ovations from the Gabrovtsi (as the people of Gabrovo are known) are the order of the day.

The Golden Cat Festival is officially a two day event, however I was lucky enough to join Shawn, Fritz, Dan, and Mr. Jim a day earlier and discover a little of the local tourist scene. Our early arrival also allowed us to technically rehearse for the Sunday night gala show in the 400 seat "Revival Hall" (зала "Възраждане") in Gabrovo. As we were to discover later this was the wisest decision to ensure everything was ready for the watchful

eye of the local audience before the festival participants arrived... or should that be "party - cipants"!

The festival this year attracted magicians from Croatia, Serbia, Romania, and Turkey and of course from all over Bulgaria. After an informal gathering on Friday night the festival was officially opened after lunch on Saturday by the hosts Dani and Mr. Jim. The setting for the first event was a large room which comfortably accommodated the seventy or so registrants right next to the brand new Hotel MAK where we were staying (everyone agreed that the shower in the rooms was to die for!). The proceedings were also watched upon by what appeared to be hundreds of uninvited guests; these were in fact window mannequins in various professional uniforms from security to nurses to military. The atmosphere was uncanny but I soon forgave myself for thinking that I was maybe attending the wrong festival. First up was a display of "XCM" (Xtreme Card Manipulation) by Nikolay Kolibarov,



Dani Magix and Mr. Jim - the hosts of the festival

followed by a competition in the same branch. The young performers were fascinating to watch and I was most impressed by their solid dedication to achieve their skills. This was followed by the close-up competition in which again the magicians entertained despite the language barriers. As a member of the jury for both competitions I was looking for both technical skill and entertainment value and on both accounts these guys of differing ages certainly delivered.

After a short break and a catch up with more friends everyone returned to the room for the star lecture of the day by Holland's Fritz Alkemade. Fritz (with a "z") is well known for his "Let's Go Dutch" series and this time he delivered a variety of effects from his own show, each with his own whacky stamp on them, all of which could be presented either close-up or in a cabaret situation. Fritz is very likeable and presented all the material with great gusto, much to the pleasure of the magicians in attendance. The lecture was almost two hours but the time passed fast as Fritz continued to both teach in a very clear and thorough manner and entertain at the same time. We are all familiar with the expression "what hap-

“

We are all familiar with the expression "what happens in Vegas" ... well the same is true for Gabrovo ...

pens in Vegas..."; well the same is true for Gabrovo (or indeed anywhere in the world in my experience), so I can not reveal all the secrets of the first night at "Golden Cat"; however suffice to say that after dinner we all made our way back to the room with the mannequins who were now in party mode. Among other things we were entertained by the talented Petar Gianni Sharkov who did striking impressions of previous "Golden Cat" stars among others, including David Stone (obviously Petar has spent too much time with David as he had the accent down to a tee!), current FISM World Champion Yu Hojin this time with an assistant, Shawn Farquhar, in the presence of Shawn no less, Lennart Green and Germany's Topas. Unfortunately Peter's perfor-



Photos: Top: Astor "Ali Baba" from Sofia, BG, Marius "Verdini" Paraschiv - Romania - bottom: Piksi & Zeka from Belgrade, Serbia

mance was cut short here as he dislocated his arm from his shoulder and was unable to continue. Many of the spectators believed it was part of the act, but we soon realized this was for real. Nothing serious as I understand, and if you are reading this Petar, get well and we all look forward to the continuation next time. For the curious Petar has kindly uploaded the video here: https://www.youtube.com/watch?v=m6lfYNI_GAE

Sunday morning was the stage competition which this time was held in the "Revival Hall" where the evening's gala show was also to take place. The competition consisted of five participants of varying ages from Bulgaria and Turkey. Unfortunately the standard of magic was not as strong as what we had experienced in the close-up and it was professionally decided that no prizes would be awarded in these categories. Well done to those who did participate; their enthusiasm was not waned and many promised to come back next year and enter with improvements all round.

The highlight of the festival followed – the much awaited lecture of Canada's Shawn Farquhar. I have seen Shawn lecture many times and his charm and passion for magic only mature with the years. The lecture began with Shawn's signature cups and ball routine which was not revealed. We were then treated to some invaluable material for all situations all from Shawn's own professional repertoire – practical, to the point and of course always magically entertaining. Shawn received a standing ovation at the conclusion of his lecture, and it was well deserved.

Early Sunday evening after freshening up at the hotel the festival participants made their way to the "Revival Hall" once again and the artists in the gala show walked along a red carpet in the entrance in front of locals and media. It was a great feeling to be placed in the lime-light and the Gabrovtsi welcomed the foreign performers with open arms; typical of the hospitality which we had all been experiencing during the whole of our visit. The gala opened with a laser show and then the magical appearance of our hosts and compères for the evening, Dani Magix and Mr. Jim. Before the gala came into full swing, prizes were awarded for XCM (Simon Radev), close-up (Yuri Zahariev), junior (Victor "Bieber" Badjarov) and the Grand Prix. The "Golden Cat" this year (remember only actually silver) deservedly went to Marian Kirilov who as well as the "Golden Cat" trophy also won an all expenses paid registration to the Blackpool Magician's Festival 2016 – well done to all the winners.

The proceedings continued with performances from Bulgaria's very own "Father of Magic", loved by Bulgarians young and old, Astor "Ali Baba" Antranik Arabadjian. Astor owns a center for magic in the capital of Bulgaria, Sofia and hosts regular magician's lectures

and shows for the public. From Serbia we were treated to the colorful illusion show of "Piksi and Zeka", from Croatia the mental magic of Sasa Gerber – Sasa runs a small convention every May in his home town of Osijek "Magic Os" which I have reported on in this magazine earlier. A charming performer and friend from Romania was next on the line up; Marius "Verdini" Paraschiv is always very presentable and a charming character who performs at great ease in a very likeable manner – pure sophistication!

We had already seen Fritz (with a "Z") in his lecture and now it was his turn to take the Bulgarian audience by storm: a high energy audience participation routine which had the crowd in the palm of his hand. Fritz performs in his own manic style which the audience both young and old alike really enjoy. It was a hard act to follow but I managed to find an adorable child helper from the audience which made my presentation of Jay Mattioli's "OLBS" a success. I can't believe out of all the four hundred or so audience members I chose the boy that was wearing Union Jack socks! I felt extremely patriotic, and this led to some great spontaneous gags. The highly anticipated finally was Shawn Farquhar who presented in his own professional manner. Once again great audience participation for Shawn's presentation



Shawn Farquhar at convention



of the dancing handkerchief (which thanks to Sean Bogunia’s ingenious work has now become a staple in Shawn’s working act) and of course no performance by Shawn Farquhar would be complete without his well known routine “The Shape of my heart”. Of course the magicians in the audience lapped this up and it was equally well received by the lay public who immediately rose to a standing ovation.

We were treated again to the Andromega laser show complete with a laser poi swinging Sinbad look alike, two beautiful ladies in LED costumes, a laser drone which flew out over the audience of its own accord and the huge android costume which has the most programmable set of lights in Europe. An energetic end to a great international gala with represents from seven different countries – that alone was some feat considering the size of the Golden Cat convention – well done to Dani and Mr. Jim.

All the participants in the gala show received a plaque of gratitude for their participation and honorary membership to the “Quick Hands Project”. We were all welcomed once more on stage and the audience again was wildly enthusiastic with their applause and ovations. What lovely warm people!

Finally it was back to the hotel for some real Bulgarian hospitality with champagne, “rakia” (the local schnapps), wine, beer and a buffet. Magicians and par-

ticipants partied and danced until the small hours, and still many were still showing each other effects or sharing moves – the atmosphere was magic!

The following day I had to travel back to Istanbul, but Fritz and Shawn were lucky enough to make it for an evening of hospitality from Astor at his “Magic castle Hotel” in Sofia. If you are in the area it is well worth a visit if there is an event on offer. Next year I heard that the “Golden Cat” will host David Williamson, so that is a date to mark in the diary already. I hope to return to the town of Gabrovo for some more magical adventures and of course to enjoy the true friendship of these Balkan magicians.

Lee Alex, April 2015

Photo credits : Drago McDrago



FORCE 4

A TOOL FOR MENTALISTS

Wayne Rogers



A4
or LETTER
SIZE PAPER

This is the answer to a solution I've been after for years in my mentalism show!!
Opens up endless possibilities that will enhance any routine . . .
Wayne has created the ultimate tool for professionals . . .
My prayers have been answered
FORCE 4 is INCREDIBLE!"

Paul Romhany

One of the best utility tools in the trade. The routines included are exceptionally clever. Well thought out. I see a lot of potential here . . .
Great job Wayne. Keep em' coming!

Neal Scryer

You really do have a great prop there and one you should be proud of. Well done my friend.

Banachek

I put it in my show straight away, for a completely different purpose and it KILLED!

I get a LOT of legwork out of such an innocent switch.

Kennedy - That Mind Reader Guy

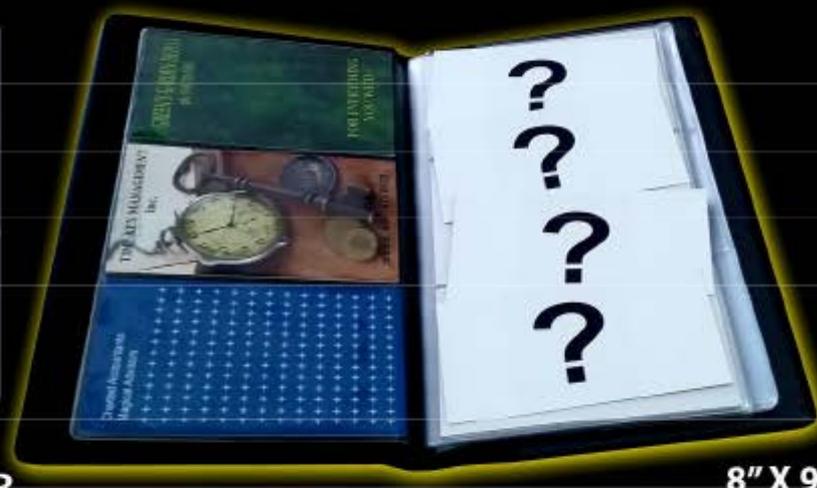
DEALER ENQUIRIES TO
Wayne Rogers
chicane@nzmagic.com

The Mentalist opens a simple black vinyl folder and shows 4 envelopes
4 spectators each choose an envelope
Spectators have an absolutely FREE CHOICE of any envelope on the folder
BUT . . . EVERY choice is under the performer's control . . .

NOW ALSO AVAILABLE . . .

FORCE 4 *MINI*

THE FORCING SYSTEM
IN A BUSINESS CARD HOLDER



8" X 9"

With 10 new routines by Jim Kleefeld and Wayne Rogers

<http://www.nzmagic.com/magicshop2014.html>

THE FIRST MAGIC APP THAT ALLOWS YOU TO PERFORM AN AMAZING MAGIC TRICK WITH YOUR MUSIC.

Magic Tunes

THE SOUND OF MAGIC

by Charles Bach

It's the 21 card trick with music. Plus, all the work of shuffling and dealing is done by the app. You just sit back and enjoy performing the effect.

Here's what happens:

- *Someone chooses any song from your playlists.*
- *They never tell you the name of the song!*
- *The songs are mixed up 3 times then a final screen appears and the song they chose plays magically.*

Remember, they never tell you the name of the song, but you make it magically play. You can even perform this without touching the phone at all!

- *Easy to do.*
- *Three different methods for performing the trick are included so you can continue to amaze those that think they know how it's done.*
- *Use up to 27 songs from your music library.*
- *You can even customize the final play screen with your own pictures from your gallery or camera.*

Yours for only \$2.99



Available on the
App Store

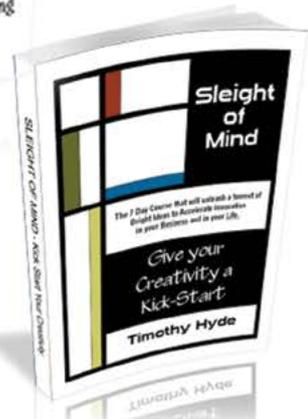
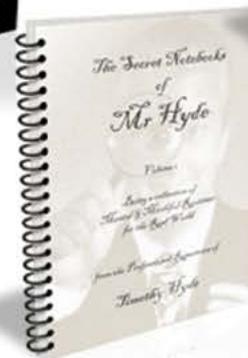
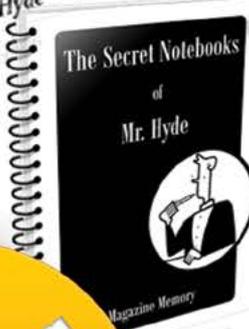
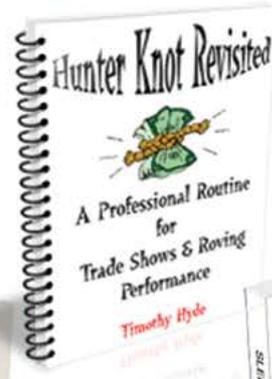
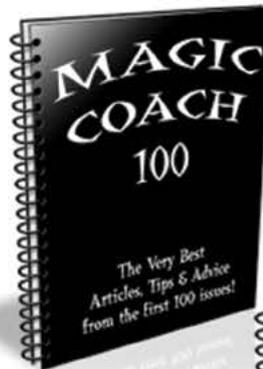
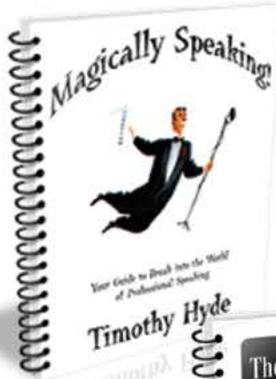


ANDROID APP ON
Google play



Mystery Performers!

www.MagicCoach.com



MagicCoach publications are available for instant download at www.MagicCoach.com or via www.Lybrary.com

Something
for everyone

Magic Marketing • Trade Show & Roving
Mentalism • Family Shows • Professional Speaking

Including

- ▶ **MagicCoach 100** - Our best selling compilation of Advice, Articles & Tips on forging ahead in your entertainment career
- ▶ **Secret Notebook #1** - Mentalism routines straight from the professional act of Timothy Hyde
- ▶ **Secret Notebook #2** - Magazine Memory! The most comprehensive book written on the reputation making routine in over 70 years
- ▶ **Hunter Knot Revisited** - A complete routine for Trade Show and Roving Performers
- ▶ **Routines for Rascals** - 5 dynamic professional routines for Children's and Family Shows
- ▶ **Magically Speaking** - A guidebook to catapult you into the world of professional speaking

Check out the full descriptions, download 2 free ebooks and of course sign up for our free emailed newsletter.

www.MagicCoach.com

MAGIC MARKER

PROBABLY THE
BEST GAG
SINCE THE
FUNKENRING!



FROM
THIS...

...TO THAT



IN THE BLINK
OF AN EYE!



Click here to
watch the magic
marker in
action.

Click
Here
To buy

\$29.95
(+S&H)

www.KeithFieldsMagic.com



MAGIC REVIEWS

PAUL ROMHANY & FRIENDS

TO WATCH VIDEO REVIEWS CLICK HERE

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

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

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

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

Vanish Magazine- Trick Review

PLEASE NOTE: We are now based out of Vancouver, Canada so all items can be shipped here. Contact us to get the shipping address.
editor@vanishmagazine.com

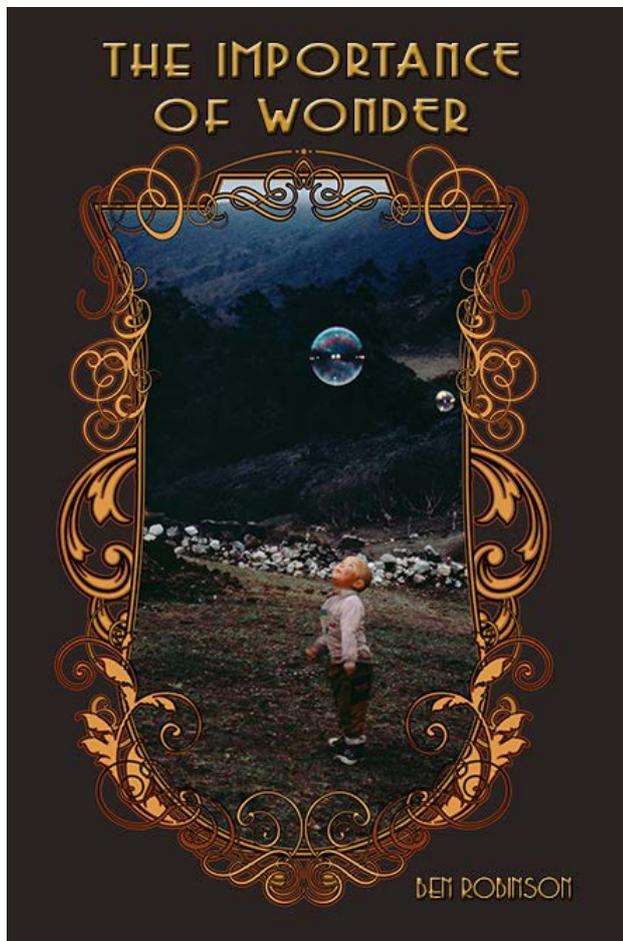
TO ADVERTISE IN VANISH

To place an advert contact the editor for a list of price options. Look at the various advertising sizes in this issue and choose the one that best suits your needs.

For more information e-mail at:
editor@vanishmagazine.com

1 THE IMPORTANCE OF WONDER

by Ben Robinson



THE IMPORTANCE OF WONDER is a tender meditation on the subject of wonder! Famous illusion designer Jim Steinmeyer calls wonder in his Foreword, "the only goal."

In this essay, now expanded and enhanced from its original 2015 serialization in VANISH magazine, Ben Robinson brings to bear his considerable experience as a wonder worker. Drawing on the work of master magicians Max Malini, Sam Sharpe, Doug Henning, Cardini, John Booth, and Harry Anderson; and film icons James Cagney and Fred Astaire, THE IMPORTANCE OF WONDER reminds us what the ancient Art of Magic has always been about — especially, in the 21st century.

Whether you are a magician, puppeteer, storyteller, dancer, or corporate executive bringing product to market, the value of wonder cannot be ignored. A presenter's success depends on affecting audiences.

REVIEWS:

"My biggest wonder is why magicians have to be re-

mindful of this. This is a must read for anyone who has ever pulled a coin from behind a child's ear." - Charles Windley

"Robinson, Ben, *The Importance of Wonder* (2015). Ben Robinson has been creating wonder professionally worldwide for more than forty years. As a professional magician, it is not just part of his job description, as he points out in this book, it is the essence of the job. Magicians are not mere comedians or tricksters or practical jokers. If they take their profession seriously, they need to understand wonder at a deep level, in order to convey it to others. In so doing, they and their art will be taken seriously, for creating wonder is a serious business. Illusion designer Jim Steinmeyer, in his insightful foreword to this book, describes it as a "fascinating, stream of conscious essay on wonder." I would also describe it as a meditation on the topic: a critique of the current state of the art, with a look back on its history and a plea for more thoughtful performances. Anecdotes from Robinson's personal experiences and extensive research cite the work and words of Malini, Mulholland, Henning, Booth, Paul Daniels, S. H. Sharpe and even Albert Einstein. The book includes a technical description of an impromptu performance piece designed to create wonder in a spectator that even a non-professional can master with dedicated rehearsal.

If this work causes more magicians to wonder about wonder, it will have served a noble cause. If it gives non-magicians a greater appreciation of the formidable task of the magician, so much the better." - RICHARD HATCH

"Thank you Ben Robinson, for your latest literary contribution! A wonderful addition to my library and my life. Full of history, stories and insight, the reader can begin to understand the complexities of the art of magic and the pursuit of wonder. Bravo. A very enjoyable and through provoking read. I highly recommend it. Tom Frank

"As I watch the magic on television lately I start to feel we have lost the art of Wonder. The performances are more of then than not very lack luster and the essence of what magic once was is slowly disappearing. Most of the television shows are about the editing than they are about the wonder of the magic. This book is a must read for anybody who wants to bring back wonder to their performances and give the public something that will start them taking magic seriously as an art form. Ben has expanded on his series in VANISH magic magazine and this book is filled with photographs, stories and words of wisdom that will make us all think about what our audiences perceives and what we offer them as magicians. A MUST read for every single person who loves magic."

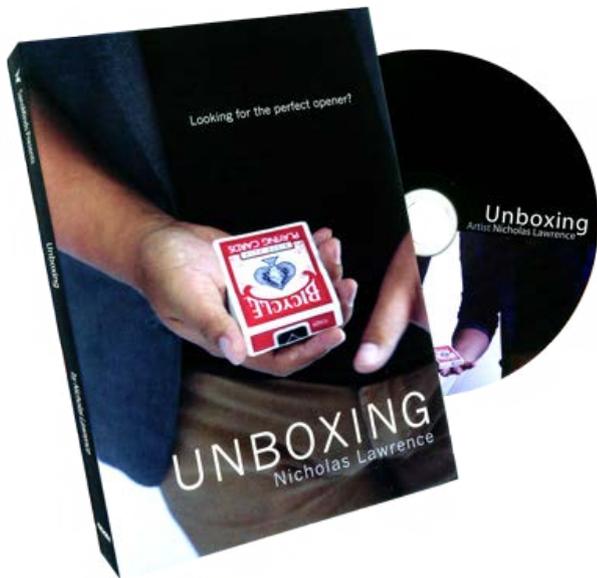
PRICE: \$19.95

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

AMAZON BOOKS

2 Unboxing by Nicholas Lawrence and SansMinds



Still looking for the perfect opener? Look no further. THIS IS IT!

From the mind of Nicholas Lawrence, Unboxing is the ultimate visual box vanishing effect that leads right into your card effects.

Start your magic with a bang. Wow you audience even BEFORE your routine starts.

Words can't describe how magical this looks. You don't want to miss this. Check it out.

MY THOUGHTS:

This is an incredible visual effect that looks as good in real life as it does on the promotional DVD.

PROPS: You are supplied with a DVD and most parts items needed to make this up. There is quite a bit of preparation needed and work involved to make this up but it will be worth the work. You only need to make the gimmick once and you can re-use it over and over. One good thing about making a gimmick is that you can make more yourself and have them in your case. The gimmick is the thickness of a regular playing card and is extremely clever. Once the 'box' vanishes you are left with a regular deck and the gimmick can easily be taken out under guise of removing a joker or two.

TEACHING: The DVD is almost 50 minutes and goes in to detail on how to prepare the gimmick and perform-

ing instructions. They go in to great detail on various handling techniques and how to get in to the effect. They also talk about how to hold the deck to cover most angles. You will learn a lot of different handlings including having this change under a spectator's hand and in a napkin. The most visual though is just waving your hand over the deck. The various handlings help when it comes to different performing conditions.

WHERE TO PERFORM: This is a great opener for a card act and ideal for strolling or close-up. You do need to watch angles somewhat although it's not too bad as long as you are aware of your working conditions. You can get in to the effect fairly easily and in the instructions they keep the deck in the pocket along with the gimmick. Because of the nature of the gimmick you don't really want people burning your hands so if you play this as though it's just a deck inside a box most people want be looking too closely at the box. In the DVD they show you how to cover up some of the tell tail signs that the box is gimmicked. The re-set is pretty instant and it is easy to get in to the set up once the cards are back in your pocket.

LEVEL OF PERFORMANCE: This is obviously aimed at somebody who already performs card magic and use this as a way to start a card trick. There is a little bit of handling to make everything appear as it should and for this reason I would say this is aimed at those who have been in magic for a little while. I wouldn't recommend this as a trick for a novice magician. The walk-about performer would certainly use this and if you are looking for something just to perform for friends then this would be good for you as well.

FINAL THOUGHTS: I love visual magic and this is as visual as you can get. With a wave of your hand over the card case it instantly changes in to a deck and you can go in to any card routine. As soon as you perform this people will realise you aren't going to perform their Uncle's favortie card trick. This is a great way to start a card routine and show that you are different. It's something they would see on television and grab their attention for anything you might want to show them. It's easy to get in to and even easier to ditch the gimmick.

PRICE: \$19.95

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

3 BENZ by Sean Fields



DESCRIPTION

There are fewer joyful moments from a spectator when they open their hand and witness a hard, metal coin warped and bent right in their hand. Even better, the astonishment they have when they see you easily bending a coin at the fingertips, like soft butter.

Bending a coin to pull off a great coin-bending magic trick has historically been expensive, or unwieldy. Using pliers or a door jamb to bend a coin is highly inconvenient and usually scars the coin. Benz gets the job done long before the trick ever starts, so there is no heat, no pressure and nothing but pure magic.

Benz is a precision, laser-cut, secret coin bending device that you will carry with you everywhere, so that you're always ready to bend a coin anytime. Benz is a refreshing alternative to pliers or doors for any coin you need bent, now.

Easy to use and carry

Bends most coins under 3mm thick

Also bends cutlery, and other small thin metal objects

Highly Convenient

Constructed & laser cut from industrial grade tungsten.

It doesn't get any stronger.

Designed like a car key to easily blend in with everyday items

Durable and tough, for long life and rugged use.

MY THOUGHTS:

Benz is a tool designed to bend not just coins but any small metal object that will fit in to the size of gap in the key. With all other coin bend gimmicks they are made just to bend a coin so this allows for much more including keys and spoons, etc. This is very simple and effective if you want to bend coins. You can use this to pre-bend coins as well as bend them at a real time bend.

PROPS: You receive a very special key that allows you to do the bends as well as a download for a 30 minute instruction tutorial. The quality of the key is first rate and built to last. It comes in a great packaging. You could attach the key to your set of keys however I prefer to have it in my pocket by itself as my keys are too big and take up too much performing space when doing walk-about.

TEACHING: Sean teaches two different ways to bend coins as well other objects. You will learn three different bends. There is one that the beginner can use and two for the advanced performer. The advanced techniques look as clean and fair as any I've ever seen. If you are familiar with sleeving then you'll be able to master these more advanced bend routines without too much trouble.

ROUTINES: The Basic Bend - this is a very basic coin bend but looks great. In this routine you borrow a coin and switch it for a coin you have already bent. You will learn a finger tip false transfer that looks really good to switch the borrowed coin for the pre-bent coin. This is very easy to do and practical for any situation. This visual bend of the coin looks amazing and this is a routine that is well worth learning. Even though this is simple it's incredibly effective.

Sean also teaches a killer version based off Derek Dingles Bounce Change. For this coin bend you'll need to be able to sleeve but that shouldn't put you off. This is so open and fair it is one of the best coin bends I've ever seen. It is more advanced but something once you see you'll definitely want to learn. A borrowed coin is placed on your open palm and bounced very openly between your hands until it visually bends. The move will require a lot of practice to get several things to happen at once however this looks so amazing it's definitely worth the work. You'll need to sleeve a coin. Sean does a great job teaching this and the slow motion video helps you understand what is happening. For a walk-about routine you can't get any better than this.

The STFU Bend is another technique that Sean uses for bending a coin. Again this is very powerful and deceptive bend that happens with the sleeves ROLLED UP but still uses sleeving. Again this will take a little work but Sean shows you how to quickly shoot a coin up your

sleeve. You do all this as you roll up your sleeves and it looks as fair and clean as possible. This can also be used as a one handed switch. The sleeving will take a little bit of practice.

Bending Other Objects: Both Banachek and Cassidy have work on bending other keys. You can easily incorporate the Bendz with their routines. Anything that can fit in to the end of the Bendz gimmick you can bend from spoons to knives etc. This section is very short but this is what makes this gimmick different than all other 'coin' bends on the market.

There is also a section showing how to get over having any 'scuff' marks on a coin so there is nothing on the bent coin that gives away the fact it was bent using a tool. This is fairly important to sell the overall illusion.

WHO CAN USE THIS: Anybody who wants a gimmick to help bend a coin or any other small metallic object. This is something any level of performer as it really does make the job of bending a coin much easier. I think the best use of this is to use for pre-bending coins. It takes seconds using the gimmick and small enough to carry with you at all times. Another advantage is that it can be used to bend many other things as well. There are enough handlings taught on coin bending to cover the basic to more advanced.

WHERE TO PERFORM: Coin bending routines can be performed anywhere from informal occasions to professional walk-about gigs. Anytime you can borrow a coin and do something with it then leave it with the spectator creates a much stronger impact and lasting impression on them. Bending objects is something everybody wants to see a magician or mentalist perform and this makes life so much easier. All of the techniques Sean teaches for bending coins can be performed under any condition.

FINAL THOUGHTS: Even without the gimmick this is worth it just to learn Sean's amazing coin bend routines. They are visually some of the best I've ever seen. The gimmick is well constructed and easy to carry with you. At a moment's notice you will bend coins and other objects making this a much more versatile tool than other bends on the market. Sean does a great job with the instructions going over his routines very clearly and with practice you'll have something you will use for the rest of your life.

PRICE: \$34.95

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

4 DESTINATION by Rus Andrews



DESCRIPTION

Imagine being able to place a single playing card down in front of a spectator, have them merely think of a card and even change their mind.

THEY NEVER SAY ANYTHING, THEY JUST THINK OF THEIR CARD!

They turn it over and it matches perfectly! Sounds impossible?

This is Destination.

Destination is a principle that will allow you the ability to predict playing cards, poker hands, blackjack hands and even a thought of name ahead of time without the spectator ever saying aloud their thoughts. Everything exists purely inside their mind.

On this DVD you will find everything you will ever need to perform the perfect thought of card effect. In addition, you will also learn further insights including the incredible bonus effect "Getting to know you" by Peter 'The Perceptionist' Turner, who guest presents the DVD with Destination's creator - Rus Andrews.

MY THOUGHTS:

This is purely a psychological force that is taught over one and a half hours where you can predict a poker hand the spectator merely thinks of. You need to be confident to perform any type of force like this but once mastered it's something you will have in your repertoire forever. To do justice and get the most ac-

curate results and pull this type of force off you need to be a very confident performer. To perform this you will need to do it on somebody who knows and plays cards, especially if you use the poker hand. You can predict single playing cards using this method as well.

Peter Turner joins Rus where they discuss Rus's method in detail with a few of Peter's ideas thrown in. It's good having two performers bring different things to the table as it shows the many possibilities something like this can offer.

The first thing you will learn is how to get the suit the person is thinking about. There are various ways Peter uses to get this information or force a suit in a person's mind. Rus's version is much more open and isn't a force. Rus's version is the easiest and most practical without getting bogged down with too much over-thinking. This is one the one I recommend using.

The value is the next thing Rus is able to force on a person. He has strutted the method so the spectator can't remember what they were asked in what order. This is part of the false memory created in the spectator's mind and he is able to control which card he wants them to think of. Both Peter and Rus talk about how important it is to watch the spectator's reaction as they give away lot of information without saying anything.

You will learn the poker hand prediction in which you predict which poker hand they are thinking of. This is where you need a person who understands poker and what makes up a great hand. You are supplied with four little photographs of four poker hands. You would use this depending on what suit they have chosen. The poker hand is really a great idea because it allows you to have them seemingly have a free choice of thinking of a playing card which ends up making up part of the photograph of the Royal Flush.

The Single Card revelation is really the Holly Grail of the mentalism world. A playing card is placed down and the spectator is asked to think of any card which ends up being the one on the table. This is a very bold method and while it uses the same method previously taught it is still a lot 100% accurate. I would think the more you perform this the more confident you are of what a person will choose, or guide them towards.

BONUS PDF ROUTINE: The DVD also contains a Bonus PDF routine with the follow effect:

The spectator is handed a deck of cards or they can use their own, and is asked to give the deck a shuffle.

The cards spread out to show that the deck is thoroughly mixed, squared back up and the spectator keeps hold of the deck.

The spectator is then asked to think of a card and change their mind as per the original

Destination procedure.

Once the spectator has committed to a card they are asked to go through the deck without showing the performer and visually stare at their card for a moment?

The cards are now cased and placed away as you explain that you want this to be purely between you and them without the aid of cards.

The performer now reveals the spectators thought of card with 100% accuracy.

Important things to remember is this can be done with any borrowed shuffled deck, no gimmicks and the spectator NEVER mentions aloud their thought of card throughout the entire effect.

FINAL THOUGHTS: There is a lot of information on this psychological force on this DVD. Having Peter Turner on here ask questions helps in fully understanding this force and many other options available. He asks questions that the viewer could possibly have so this is an advantage of doing the DVD like this. This is definitely for a certain market and not the general market of magicians. You need to be a very confident performer to pull this off and probably work best for a mentalist rather than a magician performing in a restaurant for example. This wonderful thing about this is that it's about the spectator and not the performer. They are in control, or seemingly, of the whole situation as everything happens in THEIR mind.

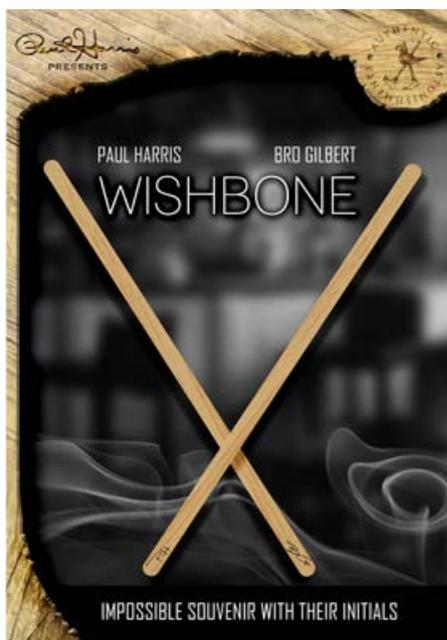
This is an in-depth study in to something that can be very strong in the right hands and in the right place. Rus has put years of work in to getting this as accurate as possible and for those who like this type of work this is a fantastic DVD that you will learn a lot from. It's very specific to certain performers and not aimed at the beginner but more an advanced worker in mentalism or magic.

PRICE: \$45.00

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

5 WISHBONE by Paul Harris & Bro Gilbert



DESCRIPTION

An impossible souvenir with two wood coffee stirrers. They can even be signed!

Snap off two ends, put them in her hand. The two initialed pieces impossibly melt into a single seamless "wishbone"...which she can keep forever and ever.

Be a Star at Starbucks...or wherever you hang out for coffee.

Very easy to do
Completely self-contained
No palming or switches
Perform surrounded
Refills available
"WishBone" souvenir is completely examinable: no seams, lines or glue marks...just a single smooth one-of-a-kind impossible object.

COMPLETE WITH 40 WISHBONE GIMMICKS

MY THOUGHTS:

Close-up magic is moving away from a lot of unnatural looking props to props that seem like the magic is impromptu. Wishbone is one of those effects and it certainly delivers on all accounts. This effect

PROPS: You receive 40 gimmick stir sticks - this is enough for 40 performances. If you can find stir sticks

that are the same then I would suggest getting those. Finding the exact stir sticks might be a problem but they generally are made to look like a regular stir stick. Some I have seen are thicker, larger, etc. so finding the exact one might be a problem. It's not necessary but if you perform this regularly you are going to want to buy refills of this trick.

TEACHING: You are supplied with a website and password and can watch the instructions online. Personally I much prefer this and am glad to see this is finally happening. DVDs will very soon become a thing of the past and it's happening right now as most manufacturers move to download instructions. You do have the option of saving the instructions so you will always have them on hand. The reason this is happening is that it now allows you to watch the instructions on any phone, smart TV, tablet or computer. In the past we were restricted to watching them only TV or computer.

Bro Gilbert does a great job with teaching as he shows very clearly the handling and a performance. There is also an advanced handling which makes this look even more impossible, however, as Bro mentions he prefers the Paul Harris Easy Version.

This is a one camera shoot in different settings and it's all you need when learning this routine.

WHERE TO PERFORM: This effect is strongest if performed almost impromptu. If you are at a coffee shop it is natural to tell your friends you want to show them something using two stir sticks and you go and get them. This allows you to 'set' this up and get it out of your pocket. Bro himself says this is where he most performs it. It is ideal for these type of venues.

Quite often at certain informal type walk-about functions you will have stir sticks for the tea and coffee, so you could make that part of your patter to introduce them.

Having said that, if you perform at restaurants or any walk-about function you could easily carry these in your jacket pocket and tell people you'd like to show them something unusual with stir sticks.

This can be performed surrounded and takes up no room in your pocket making it an ideal trick for everyday use as well as a professional gig.

THE ROUTINE: One of the things that appeals to me about this is the Wishbone aspect. This makes total sense and gives you a reason to 'get' in to the ready position at a certain point. Another point I like about the routine is that the two ends of the broken stir stick are placed in to a spectator's hand so the magic happens in THEIR hand and that is what makes it so strong. In the instructions Bro talked about various ways of revealing the final magical moment but he and Paul Harris both decided, and were right, in having it happen to the

spectator. This is a very personal effect because they both sign it and then the two ends fuse together after they make a wish with the 'home made' wishbone.

LEVEL OF PERFORMER: You will need to practice this to get it looking as natural as Bro, however there is nothing too hard about the technique so this is well within the reach of beginners to the more advanced performer. A beginner would need to practice it a lot more and use a lot more sticks.

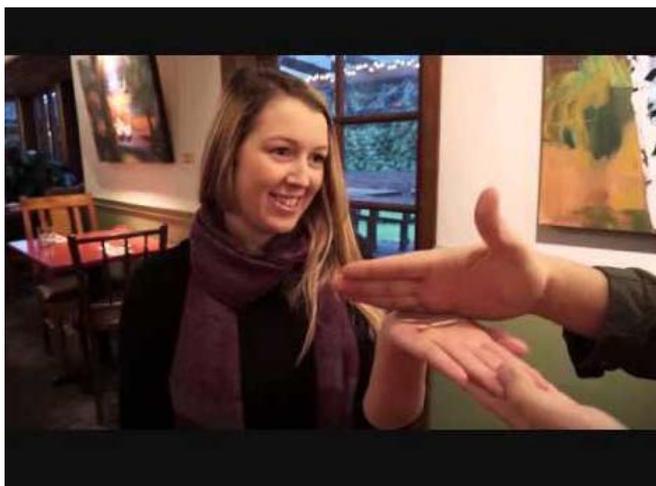
FINAL COMMENTS: Overall I was very impressed with this. This is one time I don't feel the promotional video did the actual effect justice. The fact you CAN show two stir sticks separate prior to the actual moment of 'fusing' I think is the selling point, and that didn't really come across in the promo video for me. I was very happily surprised to see this was possible and really sells the effect to the spectator and makes the effect that much stronger.

Anytime you can use something organic in magic that is easily recognisable by the spectator's, and perform them under the right condition making it seem impromptu then you have a true miracle. Add to that the fact it happens IN THEIR HANDS with something they just signed moments before then you have a killer effect. The idea of a 'wishbone' is magical and this is something I could imagine my magic idol Doug Henning would have been performing.

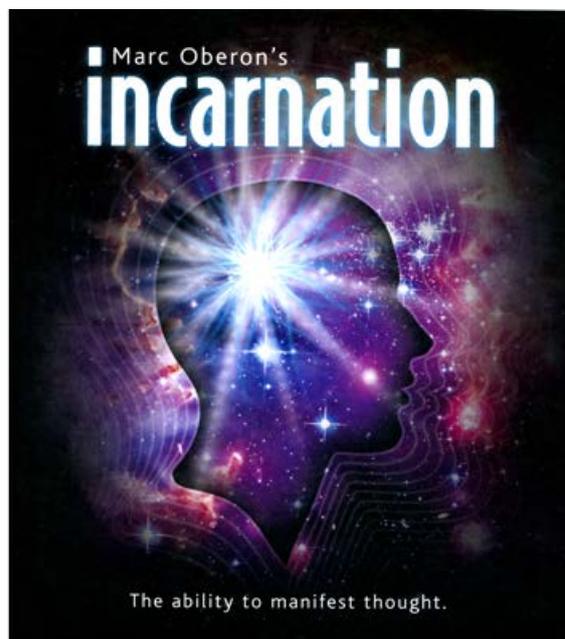
PRICE: \$34.95

AVAILABLE: All Magic Retailers

WHOLESALE: www.murphysmagic.com



6 INCARNATION by Marc Oberon



DESCRIPTION

Marc Oberon latest gimmick has been a year in the making. Called Incarnation, it provides the ability to manifest thought and offers countless presentational possibilities for magicians and mentalists alike.

Instructional DVD included

Effect One

Imagine a single folded card is on display. The spectator is asked to think of any card, (no force) and when the value and suit of the card is named it is shown to be a perfect match.

Effect two

The spectator names any of 52 cards (no force) and imagines transmitting it through space where it appears before their very eyes.

Effect three

Spectator selects a card and images writing writing their birth sign across the face of the card. The imagined card materialises and is shown to have the correct birth sign on it.

Instructional DVD

There is a full instructional DVD included with the effect, so you will be able to see each step in detail

MY THOUGHTS;

While you are going to learn routines you will also very quickly discover that what you receive are two amazing tools that you can perform so many different routines with.

PROPS: You get a DVD in which Mark explains in detail how to use everything you receive. One funny moment for me was when he asked the camera man to name a playing card and the guy yawned - I'm glad they left that in as it made me laugh. Mark does a great job teaching the many uses of these props and teaches different routines and handlings and the reason behind having these props on you. It's one thing to bring out a notepad but there needs to be a reason for it. All of the routines he has created, and others have shared with him, make use of the pad so it is there because it needs to be.

There are two different props you receive, although I refer to them as tools. The first is an amazing clip which allows you to produce or switch a playing card. By itself this is an excellent item and very clever. In performance you will need to watch angles with people behind you, but with correct body management you shouldn't have too much of a problem. Just be aware of your working conditions. I will say though that after a few practices with the clip mine broke! The glue that holds the card in place just wasn't strong enough. I had only tried the move about half-a-dozen times and it came off. I was able to re-glue but that is a worry when performing this at paying gigs. It would be possible to make this up yourself and from this experience would suggest having a back-up in your prop case just in case this happens. It's a shame because this is such a great gimmick and it enables you to visually make a folded card appear on the end of a bulldog clip or perform an amazing switch. I can't see a mentalist wanting to 'produce' a playing card that looks like a card sword as it's a magic trick - however for the magician it is a novel way of instantly appearing a card out of thin air and looks as fair as possible. For me personally I like to have the card folded and seen throughout the presentation.

The Note-Pad. No problem here with the props breaking. This is an amazing utility device that looks like a larger note-pad. It actually has two different indexes built in to it which allow you very quickly, and easily to gain access to an entire deck or cards plus a few extra things for another routine Mark teaches. I should say that the cards are folded, which makes it very easy to palm, but the cards themselves are perhaps the most clever of all the gimmicks. The thinking behind this is extremely clever and with practice you will be able to easily access the cards and then with a little more practice unfold the chosen card. Actually, out of all card indexes I've seen this is the quickest to gain access.

After watching Mark explain it once I immediately went straight to the cards. The unfolding of the card took a little work but it's well worth it for the miracles. The way the notepad is constructed means that there is NO force involved - the spectator's really do have a free choice of playing card in their mind. Note that you can't hand out the reveal card at the end, but this shouldn't be an issue because you have just performed a very impossible prediction.

You are also supplied with other necessary larger cards for the note-pad depending on which routine you choose to perform.

The paper itself in the notepad you can easily cut from any piece of paper as only two sheets are used. If you perform one of Mark's routines then you won't even need the blank pieces of paper.

WHERE TO PERFORM: I think the perfect performance venue would be for an intimate stand-up show, although you could certainly do this in a walk-about situation. It would be ideal for trade-shows or a situation where people are in front of you. The clip can be placed around your neck with a string or attached to your jacket (you are supplied with an extra magnet), and the notepad in your trouser pocket, although it is a little too big for the inner jacket pocket. I don't see doing the entire routine in walk-about surrounded however the bulldog clip you could easily use.

LEVEL OF PERFORMER: This is not for the beginner but for a mentalist or magician depending on what routine you choose to use. Practice is required however most people who have had several years in magic should have no problem with the handling.

ROUTINES: This is jammed with various routines and ideas not only by Marc but others as well. In particular there is a routine just using the bulldog clip gimmick where one spectator signs a playing card which is folded and placed in the clip and another person signs another card. That card is folded and then unfolded and it has now changed places with the one in the clip. This is a fantastic routine for a card magician and the perfect trick for walk-about.

There are routines using Zodiac symbols which would appeal to many where you produce not only a thought of card but also a spectator's zodiac symbol without any prior knowledge.

For magicians there are gags which people will find funny then you blow them away with the reveal of the chosen card, and for the mentalist there are reveals that play both for the psychological performer or more serious mentalist.

FINAL COMMENTS: Both the tools you receive are ex-

tremely clever and combining them both together you end up with something that looks impossible. At the end of the day it delivers exactly what it is supposed to. A card is seen in a bulldog clip throughout, a spectator names ANY card and it ends up being the one in the clip. This is exactly what this does and it doesn't get any cleaner than this.

PRICE: \$99.95

AVAILABLE: All Retail Shops

WHOLESALE: www.murphymagic.com



7 THE IMPOSSIBLE BOX V2.0 By Ray Roch



REVIEWED BY HARRY MONK

Roch's thinking is really "Outside of the Box" when it comes to something so innocent as a little origami box built in front of the spectator in a matter of seconds out of just six playing cards. He then performs a diabolical chop-cup style routine without any magnets or gimmicks. Everything can be examined and even given away at the end of the routine. This is ideal for every close-up or walk-about situation.

In this DVD Ray teaches how to quickly build the card box, as well as giving away his in depth secrets, which turns the Impossible Box in to an amazing device for producing, vanishing and switching. Not only does Ray share two very magical and entertaining routines, but he also give you the ability to easily create an instant cost-nothing working prop that you can give away to the spectator as a souvenir.

Version 2 offers Ray's signature 'chop-cup' style routine that he fooled top magicians with at FFFF Convention when he performed it and for the first time Ray shares a revolutionary NEW move that makes it possible to do your favourite chop-cup routine without using any gimmicks. The design of the box allows for some very clever sequences that will fool your audience and keep them entertained.

CLOSE-UP & PLATFORM ROUTINE: Ray teaches his routine that can be performed at Trade-Shows, Restaurants or any close-up condition. You build a box from six cards and then produce a small object. This object is placed in your pocket but jumps back under the box.

This is continued until you magically produce three large objects, such as an egg, die and lime.

WALK-ABOUT ROUTINE: Perform a chop-cup in the hands of a spectator without any tables. While the spectator is holding the box a ball jumps back and forth until three large objects are produced. This routine is ideal for any walk-about gig.

BONUS: bonus performance with a 3 year old - making this a very versatile routine for both adult and kid shows.

BONUS: Interview with Ray Roch on the history and background to this effect that he has been performing for over 20 years.

"I LOVE that trick. An "origami" sort of thing that isn't, a card sort of thing that isn't that either, and just great magic."

- Gene Anderson

MY THOUGHTS:

This is an incredibly clever and fun routine which is so versatile that you can perform it under any working condition. Ray Roch has been performing his Impossible Box for over thirty years and in this version he shares the most commercial routine that is ideal for any restaurant or walk-around performer. There are so many great moments in this version that make it different from the first version Ray released a few years ago. This is one of the best cup and ball routines I've seen for a very long time. It's easy to learn and is short and to the point. You get to perform a chop-cup style routine either on a table or in a spectator's hand, all this without any magnets or gimmicks - just a box and two small balls and your final loads.

DVD: The DVD is shot with multi-camera angles which really enhances the teaching and makes it easy to learn. Another aspect I enjoyed was having Ray teach two other magicians the routine so you can see how others get on learning this. The ideal way to learn this is with the six cards you will need and have them on hand.

BUILDING THE BOX: The best way to learn this is have the six playing cards you will need to make this up. Ray can make the box in a few seconds. After a few attempts I was able to make this up quickly and easily. By itself the card box is a novel gift to gift away. This is a great item to learn if you find yourself with lots of left over playing cards. You could make this up with different back designs which would look very unusual.

THE LOADS: Ray teaches three different ways to build a box and at the same time load a ball. Each version has its merits depending on where you are performing. Any of these looks great and will go unnoticed by spectators. It is a great way to start a ball and cup style routine

and comes as a total surprise. Ray mentioned that he does this with any small objects such as in a cafe where he used creamers for the small chop cup balls and for the larger production load used other items he found on the table.

THE ROUTINE: This starts off like any chop-cup routine where a ball is taken out of the 'box' and placed in your pocket only to re-appear back under the box. Ray has come up with an incredible move that completely fooled me when I watched the performance. Because of the design of the box you will be able to perform an incredible move that turns anything instantly in to a chop-cup ball without the use of magnets. For his version Ray uses little baseballs but you can use almost anything you can hide in your hand.

Once you've mastered the chop-cup style move the next step is to learn how to load the final three larger loads. Ray has come up with a very unique method that allows you to load almost three items at once so you don't keep going back to your pocket. Unlike Version 1.0 the objects really do come out of the box and again because of a special technique Ray has really enhanced the illusion.

WALK-ABOUT VERSION: This is my favorite handling because you can perform this in any setting and without the use of a table. By using a person's hand you can create everything in their own hand and let them keep the box at the end. There is nothing more magical than having the magic happen in their hand and then let them keep the props you used. The reset on this is instant as all you do is place the loads back in your pocket. You just need to take enough cards with you to the gig. Part of the performance is the making of the box and this itself is unusual enough to get people's attention.

WHERE TO PERFORM: Because of the new handling you can perform this almost anywhere. This could be great to show friends in a casual situation or at a formal close-up or walk-about show. I can see this being a great routine for trade-show performers. If you want to learn something that will make you stand out from others this is a great choice.

FINAL THOUGHTS: I think this will appeal to a wide range of performers on all levels. Here is something that comes from a performer's repertoire that they have been performing for almost 30 years so you know it is a well constructed and thought out routine. The fact you can perform it anywhere and anytime makes this a real winner for me. The handling is straight forward and the overall effect is fun to learn and perform. I very highly recommend this for anybody who does close-up magic.

PRICE: \$24.95

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

8

SHARP THIS By Vanishing Inc. Magic



A Classic, simple, direct effect:

The Magician takes a deck of cards and fans them in front of a spectator. They are asked to merely look at, and think of ANY card whilst the magician turns away. Once they have a card in mind, the magician closes the deck and turns back around. With NO questions asked, the Magician deals down to the thought of card.

No guesswork, Forces, Peeks, No Breaks held, the perfect effect for the working professional!
Made in Bicycle stock

MY THOUGHTS

This is an easy trick to perform and uses a system that has been done before but Gary has a few touches that make this 100% accurate.

PROPS: You are supplied with a bicycle deck of cards and a DVD. The sound quality of the DVD at times is a little hard to hear, it would have been good to have this recorded with a microphone rather than the mic from the camera. The instructions are clear and you can easily understand the principle once you watch the DVD.

EASE OF USE: This is easy to do as the deck is a stack that does the work. Gary shows a way to

have the spectator concentrate on a certain area of the deck which makes this work and doesn't allow their eyes to wander all over the deck. It does look a little unusual though to show the cards in such a way but it works. It will take a little practice just to get used to this because it's not a natural way to show cards this way. This is well within the reach of the average performer and something a pro might carry with them and perform. There is no sleight of hand involved, no peeks, forces or breaks needed. The spectators really do get a chance to just look at a card.

PROs and CONs

The overall effect is very strong and because they merely look at a card and nothing is said it is very direct. This effect is best done when two spectators look at a different card each. You ask one to look at a black card and another a red card. This is a great trick if you are doing walk-about however the deck can't be examined and you can only use it for this one trick. You could certainly repeat this but the chances of the same cards being chosen are high.

FINAL THOUGHTS:

This is an effect you will fool people with and has a strong impact as you'll see from the performance. It's easy to do once you understand how the deck works and something you could carry with you in your pocket. As for method it's not new but because of Gary's handling it makes it even more impossible because NO questions are asked and there is no fishing for cards. It's a very clever use of this principle and well worth the price asked.

PRICE: \$34.95

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

9

Remastered by Lyndon Jugalbot



DESCRIPTION

After long days of discussion with our good friend Lyndon Jugalbot, finally Lyndon managed to re-release 4 of his effects in a DVD with us. These 4 effects are remastered where the effects and handlings are enhanced. This DVD comes with the necessary props so you can make the gimmicks without worrying about the materials. Besides that, this DVD included his three underground effects which means that Lyndon will be sharing his 7 powerful effects in a single DVD. This is a collection of Lyndon's signature effects.

1-Haunted Wallet 2.0:

The rising bill has never been easier. The new gimmick design allows you to perform the effect completely self-working. The best part is you can hand out everything for the examination and you can even control the bill back into the wallet.

2-Gravitation:

Borrow any bill and animate it by your command. Keep the gimmick in your wallet so you can perform the effect at anytime and anywhere.

3-Fortuna:

Lyndon and Skymember has taken bill through card to a new level. Take out the lucky card and borrow a bill, let's the penetration happens right in front of the

spectator's eyes.

4-Fraction:

The upgraded version of Lyndon's best seller effect "Half" visually twist the card before the spectator's eyes.

5-Dispense:

This is Lyndon's approach to the classic torn card effect. Visually vanish the torn corner and make it reappear in your spectator's wallet.

6-Is Switch:

One of the simplest ways to switch a card in an isolated space for a spectator's chosen card. The deceptive move for an open prediction effect.

7-Mystique:

An insanely visual ink changing effect as seen on TV. The possibilities are endless. Never let it be limited by your imagination.

Gimmick included

MY THOUGHTS:

If you enjoy making up props and a bit of arts and crafts then this is for you. Once you've chosen which effects you want to perform then you'll need to get some of the times supplied to start making them up. All of the effects or 'pieces' are created using something 'special' which is supplied. Many others have recently released various routines using this 'material' but Lyndon offers seven very different ideas that you can make yourself.

PROPS: This is a DVD with seven effects and you are supplied with the necessary pieces needed to make up the various gaffs. You get more than enough to make up all of the effects taught and extra should they break.

THE TEACHING: This is designed so anybody from any country can learn - there are English subtitles and music background, no narrative. Everything is taught in detail from the construction of the gaffs to the handling. In some cases various handling techniques and effects are taught using the same gimmick.

THE ROUTINES:

HAUNTED WALLET 2.0 - This is a quick trick and perhaps might go unnoticed by a spectator. You open up your wallet and some bills rise out. It's a quick trick and certainly can be in your wallet at any time ready to go. You can also do this in reverse and have the bills go back inside the wallet. The bills need to be open flat and not folded. You are supplied with the material to make this up and once it's done you can leave it in your wallet and perform this at anytime you need money. This might be a good way to introduce a bill in a close-up routine or if you are just out and about with friends and you need some cash.

GRAVITATION: This is another effect that you can easily keep in your wallet and borrow a bill and animate it. This doesn't use thread but a different method and the animation isn't quite what you would expect. It's visual and a nice idea using a borrowed bill. Again this uses a little gimmick you will need to make up with the items supplied.

FORTUNA: This is a very visual effect where a card passes through a borrowed bill. This won't take as long to make up the gimmick and again you can use this over and over. This is best viewed from front on and so you need to watch where people are standing. This is well within the reach of most levels of performers and like anything once you practice it you'll have something that looks very cool and very deceptive.

MYSTIQUE: This is one of my favorites on the DVD. This looks as good in real life as it does on the video. Once you've made up the gimmick you will have something very different. The presentation is you draw a picture on the back of the card, in this case a heart. You blow on the heart and it instantly vanishes and ends up on the face of the card a spectator is holding. This is a really lovely effect and has some very strong visual moments. The cards can be handed out for examination at the end which is a nice touch.

FRACTION: This is a rather novel idea and perfect if people are looking face on. It's almost like a Card Warp but without folding cards and only a small fraction of the card turns around behind the other. This will require some handy work in making this gimmick up. It's a very quick visual effect and under the right conditions and at the right moment would work well rather than a stand-alone effect. Perhaps if you talk about how you can alter what people think they see and then perform this.

DISPENSE: This is a different take on the torn corner to a different place. In the first version you use the same principle as used in other effects and tear the corner off a chosen card. The corner visually vanishes on top of the deck to appear elsewhere. This requires a little handling to master. This is ideal for walk-about and could be done under any working condition with people looking down on the deck.

ISWITCH: This is a great way to switch one card for another in your wallet. It happens so quickly that it goes unnoticed by a spectator. This has so many uses and could be ideal for an open prediction style routine or card to wallet. This is one of the most useful tools on this DVD and something well within the reach of most magicians.

FINAL THOUGHTS: This is a great introduction to working with the something 'special' that you are supplied

with. Lyndon has created some extremely visual effects and 'tools' using this product and if you are willing to put the time in to making the gimmicks up you will end up with items you can carry with you at all times and perform anytime. You will need to be patient when making up the gimmicks but they are well within the reach of most people. For anybody younger I suggest making them up with an adult as they involved needles and scissors.

PRICE: \$29.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

10 TAB TEST By Wayne Gox



DESCRIPTION

Wayne Fox, creator of Secret Soldier, Safe Keeping & Flick Drift presents: TAB TEST - a mind reading effect that you are guaranteed to carry, always.

Perfectly organic and expertly taught, TAB Test is an easy way to transition from your card magic into amazing mentalism without missing a beat!

The unique gimmicks included means there is no fishing involved and the effect is very easy to perform!

MY THOUGHTS:

Here is something you should be carrying with you at all times because it just fits on your regular box of bicycle cards and is a great little quick piece of mind reading. This is a great idea and simple to perform with high impact.

PROPS: You are supplied with a DVD and four different playing card tabs. These tabs are designed to come off and go on a regular box easily so if they look at the box later on there is nothing to find. The fonts match the writing on a regular box so nothing looks out of place. Personally I prefer the blue deck as it's much easier to read than the red writing. Also you will want to make sure the person you perform this on has good eyesight or has their glasses with them. If you look at a regular

tab on a deck of cards then that is what the writing looks like on the gimmicks. I would assume that most younger people have better eyesight than older people like myself. The reason for the four card tabs is that you get the chance to do this twice with different words.

EASE OF USE: Part of the method involves a script that Wayne teaches. This is easy to learn but an important part of the method.

There is of course the issue of the spectator picking up the box once the effect is over and not find their word on it as the gimmick is gone. Wayne doesn't recommend you really let the spectator read the box once the effect is over - however he does cover this should it happen and it adds an extra element to the overall effect using your business card.

THE REVEAL: There is no fishing for any word and his method is very as far as getting the word the spectator thinks of.

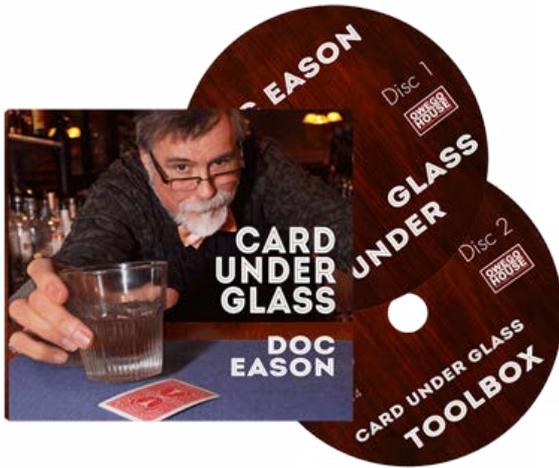
FINAL THOUGHTS: I really think this is very clever and as an added effect to a card routine is a great idea. If you use a deck of red or blue bicycle then pick this up because it's something you will be doing over and over. I would imagine this will be the effect people remember long after your card tricks have come and gone!

PRICE: \$30.00

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

11 CARD UNDER GLASS By Doc Eason



A classic Bar trick brought to new heights...

With its origins in the magic bars of Chicago, the card under glass idea was popularized by Heba Haba Al (Andrucci). Al taught his version to Bob Sheets, who, in turn, fooled a young man named DOC EASON. Doc spent the next 35 years perfecting the trick and the routine. Slipping a card under a drink with an audience watching his every move is hard enough to do once but, even after telling his patrons he is going to do it, Doc does it an incredible 6 more times!

Also included:

TOOLBOX - instructions on the moves and sleights and psychology.

INTERVIEW - "The Boisterous Participant" (or how to deal with hecklers)

DIRECTORS CUT - Doc explains every step of the routine while you watch him do it! Not just how, but the all-important why. It is an advanced lesson not only of card handling, but of CROWD handling.

MODULAR ROUTINE - each one of the tricks is strong enough to stand by itself. The full routine is over 30 minutes of entertainment! A roller coaster of fun and amazement!

A MONSTER ROUTINE YOU CAN USE FOR YEARS!

MY THOUGHTS:

This is WAAAAY more than a look at a classic card effect - it's a workshop in how to entertain with a deck of cards. This two set DVD starts off with Doc Eason

performing a 30 minute show in a bar where he performs his A list material. It is very rare to find somebody who can entertain with a deck of cards and keep people interested for 5 minutes let alone 30 minutes, however Doc certainly does this and more. He is a master of his arena and every single person who performs with a deck of cards need to watch this and look at the structure Doc uses to keep his act entertaining, rolling along and filled with such strong magic.

The performance itself is like a 'Fugue' in music where you have a central theme and other things are happening around it. The way Doc has put this routine together is very much like this with lots of things happening but it always comes back to the central theme.

THE DVD: There are two DVDs in this set. The first DVD has a full 30 minute performance, which I've said earlier is like just having a front row seat at Doc's show.

The first thing you will learn is the bare bones of the card under glass. Doc has performed this well over 30,000 times for lay people and so he knows the inside out of this wonderful routine. As Doc says this routine knocks the spectators off balance. From start to end they won't know what hit them. The final card under the glass is the perfect ending.

You will learn each phase of Doc's routine - this is a three camera shoot and is very professional. Doc shares his 'wonder words' and for those who are familiar with Kenton Knepper's Wonder Words will understand what Doc is talking about. From start to finish he chooses his words carefully .

Not only will you learn some great card routines but also how to structure an act, tips and finesse on card forces, double undercuts etc.

Some of the routines that makes up Doc's full set and you will learn include two card transpositions, Ambitious Cards, Triumph and 3 card monte - as well as Card Under The Glass.

The second DVD will teach you Doc's handling on the following:

Classic Force, Top Palm, Classic Peek, Top Change, Double Under Cut, Double Lift, Milk Shuffle, Slop Shuffle, half Pass

There are also other sections of this DVD including having a section on what to do if somebody catches you loading it under the glass as well as an interview where you'll see out-takes , etc.

WHO IS THIS FOR?The performance itself is for everybody because you'll learn more than just tricks studying this but also wonderful lessons on audience management. This is where I think Doc is one of the best in the world at working with people. There are so many tips and bits of business covered I feel this is also ideal for every magician who performs for lay people. The magic

itself with the cards will require you to have some card skills because so much happens in this routine. The actual magic isn't for the novice and medium card performer.

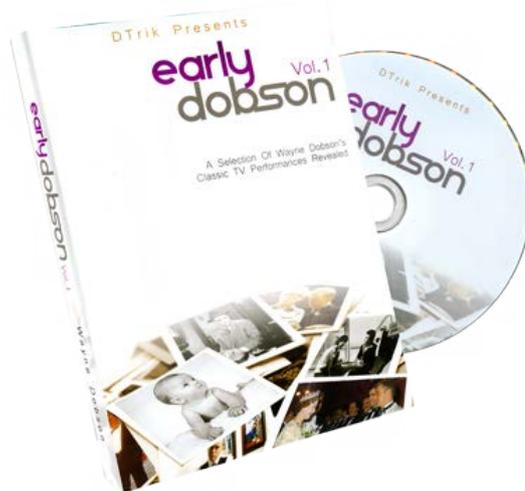
FINAL THOUGHTS: I love this DVD - perhaps one of the most entertaining as well as educational DVDs I've watched in a very long time. I would recommend EVERY magician to pick this up and watch somebody who has spent 35 years making a living by performing the magic you'll see on this jam packed DVD. Kudos to everybody involved in this production and to Doc for allowing this to be released.

PRICE: \$49.95

AVAILABLE: All magic shops

WHOLESALE: www.murphymagic.com

12 EARLY DOBSON VI 1 by Wayne Dobson



Early Dobson - Volume 1

This is Dtrik's latest release, Early Dobson Vol. 1. Wayne Dobson is proud to present this rediscovered archive TV performance footage of some of his best close up material, performed in his classic style in front of a live studio audience and on various TV show guest appearances. Now with the help of his Right (and Left) hand man Mike Sullivan, 8 powerful 'Real World' effects are explained in detail, covering the methods and routing, in order for you to add them to your magic repertoire.

MY THOUGHTS:

This is a collection of 8 close-up effects from Wayne's early TV career from the late 80s to early 90s. On this DVD you get to watch Wayne perform these effects on various television shows and everything is taught by Mike Sullivan. The material on here uses cards and coins. Most of the routines are standard plots such as Matrix and sandwich routines with a new effect by Wayne called FLIP using four queens and a chosen card.

The effects have been used by Wayne for many years and proven to be entertaining as well as mystifying for lay people. Most of these are relatively easy to perform so most levels of performers should be able to get something from this DVD.

Razor & Invisible Card is a combination of two effects and will require some preparation and sleight of hand skills to pull this off as Wayne does.

My favorite though is his Coin in Glass with four regular coins, a shot glass and wand. The method is clean and a well structured routine that can be performed at any-time and under any condition.

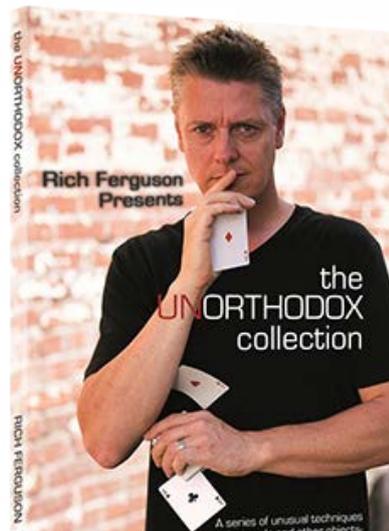
Mike does a great job teaching these effects and for any fans of Wayne's this is a chance to have some of Wayne's performances and explanations in one place. For those who don't know Wayne Dobson you'll have some classic plots with easy to handle methods.

PRICE: \$24.99

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

13 The Unorthodox Collection by Rich Ferguson



It's like your own private lecture on card techniques and more outside the box ideas with cards and other objects. This DVD is 15 years in the making and ripped right from Rich's working material.

"I didn't start doing magic until my late 20's. If I saw magic on television, I'd try to come up with a way it was done. Most of my thinking was 'wrong'... but led to some very useful tools I use in my magic today! It's time to share it."

- Rich Ferguson

Learn a KILLER utility move that's a strange hybrid of a second deal, palm and double lift. Imagine being able to secretly switch cards, visually change cards, hide cards, add cards, produce cards and do dozens of other sleights using ONE unusual move.

Also, learn Rich's unorthodox thinking for:

Second deals

Producing a chosen card

Popping a card across hands

Using your arm and stomach for card switches

Various ideas with common objects and more...

This is a not a tricks DVD filled with performances or routines. This IS a series of techniques and awesome ideas you can use in your magic where you see fit.

Over 50 Unorthodox Moves plus various ideas and bonus.

Introduction (5minutes)

FALLOUT UTILITY MOVES (40minutes)

FALLOUT ADD ON
FALLOUT TRANSFER TO THUMB
FALLOUT TRANSFER TO TENKAI
FALLOUT PLACEMENT
FALLOUT MIDAIR CHANGE
FALLOUT AROUND THE WORLD
FALLOUT SWITCH
FALLOUT DROP ADD ON
FALLOUT ADD UNDER
FALLOUT PALM
FALLOUT SQUEEZE
FALLOUT ROTATION DOUBLE
FALLOUT DEAL
FALLOUT DEAL ADD ON
FALLOUT INVISIBLE DEAL
FALLOUT DOUBLE
FALLOUT SPIN
FALLOUT TWIST
FALLOUT SANDWICH
FALLOUT DOUBLE SECOND
FALLOUT PRODUCTION
FALLOUT UNDONE
FALLOUT FAKE
FALLOUT BRUSH BY VANISH
FALLOUT RUB CHANGE
FALLOUT WAVE CHANGE
FALLOUT SNAP CHANGE
FALLOUT PUSH-IN CHANGE
FALLOUT CUT TRANSFER
FALLOUT TRANSFER TO BOTTOM
Unorthodox Card Moves (31minutes)

Pop Out Cut

Tenkai Toss

Tenkai Boomerang

Back Alley Palm

Back Alley Production

Dribble Double Snap

Dribble Double Toss

Buckle Change

Push Through Pivot Palm

Push Through Pivot Transfer

Push Palm

Push Fallout Palm

Rotation Palm

Rotation Palm2

Unorthodox Second Deals:

Pinky Second

Second Air

Pivot Second

Side Swipe

Side Swipe Top Change

Second Top Change

Unorthodox Moves with Object (18minutes)

Easy Load

Sticky Bands

Pinky Pull

Flash Strip Production

French DropUp

Muscle Pass Production

Muscle Pass to Vanish

Muscle Pass Transfer

Running Time Approximately 1hr 45min

MY THOUGHTS:

I recently watched Rich's At the Card Table Workshop and instantly became a fan. Rich has a rather unique take on magic because his background is certainly not like most of those who get in to magic. I think this is part of what makes him so unique and his approach so fresh. One thing for sure after watching this is that Rich has the 'chop's' to do some great card magic.

This DVD has no performances but is filled with moves including his Full Out Utility Move. Rich will share some moves that you will need to know to do many of his routines including the second deal, Tenkai Palm amongst many others. He goes over all of these moves briefly and doesn't go in to great detail on the moves so you need to be well versed with the moves to perform his Fall Out move. What I like is the amount of work he put in to giving credits. There were a few that I wasn't aware of including who came up with the Double Lift. Even though only camera is used Rich does a great job teaching this and getting as many different angles as possible so it makes it easy to learn.

The Fall Out move has so many different possibilities and lots of variations. These are all under the chapter on Fallout Utility combinations.

OTHER IDEAS:

The final section of this DVD is filled with some great idea ranging from elastic bands, loading pockets, a production of something from flash paper that is great for walk-about. You can produce candy, pens, etc. Rich has obviously been doing this for some time as he goes in to great detail on how to get the most out of this production. What I REALLY loved was his French Drop where instead of the coin falling down it goes 'up' and looks fantastic. This would certainly fool not just laymen but every magician who knows the French Drop. Again his research on the history is very impressive. His Muscle Pass takes it from being a gag from a coin jumping from hand to hand but more of utility device. He goes over this move quickly but this is designed for those that already know the move. He uses it for a production at the finger tips as well as a ditch for coins.

FINAL THOUGHTS:

This is for more advanced card workers and those with a good understanding of magic and technique rather than a novice. For anybody who works with cards you'll find the Fall Out Move has so much potential and I'm all about learning more moves to add to an arsenal. This is

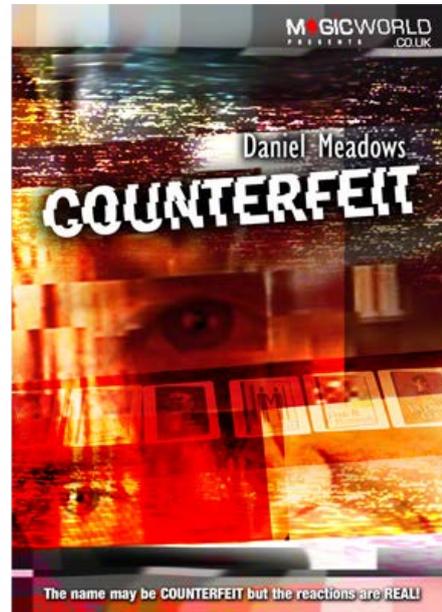
a great product with incredible information including the research Rich has done on the history of each move he presents. Very Highly Recommended.

PRICE: \$35.00

AVAILABLE: All magic shops

WHOLESALE: www.murphymagic.com

14 COUNTERFEIT by Daniel Meadows



Six cards. Two free spectator choices. One mental miracle! The name may be COUNTERFEIT but the reactions are REAL!

Counterfeit is a handling of a packet trick from the devious mind of Stephen Tucker (used with kind permission), with an adapted presentation by Daniel Meadows.

Imagine this:

6 cards are displayed bearing the pictures of some dubious sounding DVD titles

The spectator chooses a DVD for themselves

The spectator then chooses a DVD for you

Despite the spectator making both choices, you can show that they were successful in selecting the 2 cards that are different!

Was it your influence or their intuition? You decide!

Points to remember:

Easy to do!

Resets instantly!

Works every time!

No memory work!

No angle issues!

No tricky language!

Can be performed without a table!

On the accompanying DVD, Daniel Meadows runs you through everything you need to know to be able to add this to your repertoire. Minimal pocket space

required; maximum spectator reaction!

MY THOUGHTS:

This is a very easy to do and a cute little packet trick based on an idea by Stephen Tucker. The concept of This and That cards has been done many times before and in particular by Ben Harris - unfortunately he wasn't given any credit as he really put the idea of this on the market many years ago. I think if you are going to release an effect based on other effects it is very important to do as much research as possible and give all credits.

The overall effect has two different outcomes. One with THIS card and the other will be THAT card, it all depends which movie card the spectator chooses. The storyline is funny as each movie is a 'counterfeit' with titles such as '50 Sheds of Grey' and Romeo and Julian - so there are some funny moments as the spectator's choose a card. Two cards are moved aside and the spectator shows the others as all having THIS printed on the back, and the one chosen card and your chosen card both say THAT.

EASY TO LEARN - with only one real move this is aimed at the novice to professional. It's a fun little packet trick that won't bring the house down but will get a few chuckles and a little mystery. You can't have the spectator's look at the back of all the cards so they can't be handled. It's one of those routines where you lay down some cards and perform a quick routine then put the cards away. In the right condition it would work fine. If you work restaurants then this would be the ideal place to perform this, or for a group of friends. It's only six cards so can be carried with you in your wallet or in the plastic bag the cards come in.

The quality of the cards doesn't appear to be high end such as Bicycle but they work and should last a while.

Overall if you are looking for something that is easy to do and a little different in the packet card trick type effect this is a good choice.

PRICE: \$24.95

AVAILABLE: All magic shops

WHOLESALE: www.murphymagic.com

15 Equilibrium by Magic World



Demonstrate the ability to synchronize precisely with ANY spectator. ANY time. AGAIN and AGAIN. Just by taking hold of their hand you can effortlessly reach a state of EQUILIBRIUM with them.

With Equilibrium, Daniel Meadows has built on the work of Al Koran & Dave Arch to update an old principle with a new twist in order to produce an effect of contact mind-reading. The mechanics are simple and allow you to really connect with your participant and focus on the pure effect.

Imagine this:

A spectator cuts off some cards from a deck and then gives you some cards too.

The spectator holds their cards behind their back at all times

You join hands with the spectator and form a connection

You eliminate cards from your hand until you reach a state of Equilibrium

You both deal your cards down to reveal you have the same number;

You have exactly matched them!

Points to remember:

Extremely easy to do!

Resets instantly!

No memory work!

No angle issues!

Can be performed without a table!

Now can be performed genuinely blindfolded!

Equilibrium introduces the new 'Deadly Locator Card' which hides in your deck in plain sight until you need it. Whenever required, it allows you to create miracles from a shuffled deck in use. On the accompanying DVD, Daniel Meadows teaches 4 different ways of performing the main Equilibrium effect along with a handful of bonus ideas to get the most out of your Deadly Locator Card.

MY THOUGHTS:

This uses what is called a Deadly Locator Card from a Deadly Locator Deck. When I picked up the cards supplied (one red back and one blue) I just thought they were regular cards. Upon watching the DVD I learnt the secret and thought these were fantastic. Once you know how the deadly card works it makes this effect very easy to do, instant reset and something you can use for other things. You are supplied with two gimmick cards, one for red back and one blue. By adding one to a regular deck it will go completely unnoticed by the spectator and simply feeling the back of the card you know which one is the locator.

While you can't really shuffle the deck this isn't an effect where they should want to shuffle the cards because it's not that type of effect. You can however, if push comes to shove, have them shuffle as Daniel explains but with the proper presentation this shouldn't happen.

In this routine the deck isn't really used as a 'card' trick but more of a tool to show the spectator how synchronicity works. This work stems from others such as Al Koran and Dave Arch in Synergy and is known as the 26th card principle. This version introduces the locator card which makes it much easier to perform and no memory work. The nice thing about this routine is that it uses a spectator. It can also be repeated again which is something magicians don't like to do, however in this case the reset is instant and you can do this over and over making this very practical. Daniel talks about ways to do this if you to build it up should you be asked to do it again.

The really nice thing about this version and using the gimmick is you can do it behind your back so you really don't see the cards at all.

Overall this is a great effect and would appeal to every level of performer from beginner to the professional. Just add this one card in to your deck and you can have a really interesting effect that isn't a regular card trick. Several versions are taught on here including one where you don't even need to touch the cards. This really makes this an impossible effect and is very strong. This uses another marking on the card that is easy to see and will go unnoticed by a spectator.

BONUS - Daniel shares a few ideas using the Deadly Locator cards using effect you already do. This section would appeal to magicians who want to include a great gimmick card that will help make life easier in doing various effects where you want to find a chosen card. Anytime you need a marked card this is a great one to use.

FINAL THOUGHTS:

A wonderful gimmick card that will make your life much easier and should open up a lot of ideas for your regular card work. This effect is something that is easy to do, would appeal to every level of performer and shows you have a very unusual skill. The nice thing with this is that it can be repeated over and over without them finding out the method.

PRICE: \$24.95

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

16 GAME by Luke Jermay



DESCRIPTION

Roberto Giobbi, Michael Weber, R Paul Wilson, Daniel Madison, John Archer, Asi Wind have all played Jermay's "GAME" and now it's your turn ... "GAME" is Jermay's professional handling of Dai Vernon's classic "Trick That Cannot Be Explained" that brings this previously opaque, challenging, and difficult concept to the hands of even the novice.

Full details of performances with your deck, a borrowed pack and alternative handlings are covered in this DVD. A shuffled deck. An impossible prediction. With "GAME" the rules have changed.

MY THOUGHT:

This is a version of Dai Vernon's the TRICK THAT CANNOT BE EXPLAINED" and I love this version as it is incredibly clever and FUN to perform making it a self-working card effect that will fool the pants of everybody.

Two versions are taught, one using your own deck and another using a borrowed deck. Both are similar in method so once you learn version one version two will be easy to do.

The first uses a few little 'gimmicks' although nothing that will be suspected by the audience. You would need to buy a special deck that will make this much easier to perform although later in the DVD Luke shares a few ideas about how to do this without the special deck. This is a deck that Luke said he uses a lot and is

something you all know about. While it's not 100% necessary to have one if you are going to use your deck for a trick you might as well get used to using one of these because you can use it for every other card trick you perform and at anytime go in to this routine. Luke does a great job teaching this with John Archer as his student and anytime John is involved you can't help but smile. I enjoy this type of teaching method as you feel like you are sitting there with them and because John doesn't know the method he asks the questions most of us would ask.

The best way to learn this routine is to sit down with a deck of cards and keep going over the method. You can do this anytime and before long you'll realise just how easy it is and how easy it is to get to the desired result. What is funny about the DVD is most times the best results come up with the cards showing that this would happen in real life as well.

Luke has given this a lot of thought and obviously performed it many times over the past ten years. He has made it in to something that every level of performer can do. There are lots of ways to go with the handling on this and they are all covered on the DVD. The first version is a great way to perform this effect and makes it easier to do than many others out there. One of the reasons I like this effect is because it makes you think while you perform. It's one of those effects that will keep you on your toes but isn't that hard to do. As Luke says it's a self working trick.

BORROWED DECK: You can perform this routine using a borrowed deck and it's almost as easy to do as using the first method. Luke goes in to detail on how to do this and once you do this with a deck you'll understand fully how this works.

FINAL THOUGHTS: This is an incredibly easy way to do this routine that I would recommend to a beginner or a professional. It's as close to a self-working card miracle as you'll find and this would fool magicians and lay people alike. This is a really well structured routine of Dai Vernon's classic and Luke's contribution makes this available to every level of performer. If you are looking for a great card routine with a gambling type theme this is something that I very highly recommend.

PRICE: \$29.99

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

17 Space Shifter by Nicholas Lawrence



Gravity doesn't stand a chance, with Niels Duinker in the room!

Audiences around the world - from Europe to Asia; from Las Vegas to Dubai - have experienced the wonder and excitement of Niels Duinker live! Now you can view this internationally touring entertainer right from your own comfy chair. This DVD features footage from performances all over the world. You'll see the superior skills, charm and charisma that have earned Niels his far-reaching fan-base. Clubs, machetes, diabolos and even jokes are set flying effortlessly in this fast and funny variety show.

Niels can even help you start your own globe-trotting career! His easy-to-follow, step-by-step instructions in the art of juggling will set you on your way. From basic skills through advanced 7-ball manipulation, Niels guides you to success! So, get started! Watch. Laugh. Juggle. Learn to be as amazing as Niels (is that even possible?). With Niels Duinker, you'll learn soon enough: Gravity Is Way Over-Rated!

DVD CONTAINS:

Show Footage - 32min
Learn To Juggle - 35min
Promo Video

Slide Show

Suited for all ages / NTSC - Playable in all regions.

MY THOUGHT:

This is a professionally produced DVD that not only teaches you basic juggling but also includes some great footage of Niels live show. The first thing that hit me was the overall production quality from packaging to the actual quality of footage. The teaching segments are done in a professional studio with excellent sound quality and several camera angles making learning to juggle fun and easy to watch.

This is designed for those who are beginners to the more advanced who want to learn 5, 6 and 7 ball juggling. If you are a magician and want to put some basic juggling skills in to your show this is a great product and if you already can do the 3 balls juggling and want to take it up a notch then again, this is the product for you. You will also learn how to juggle rings and clubs.

The live shows are mixed up from various performances around the world and on cruise ships, and the material ranges from hats, clubs, knives, audience routines and more. Again it's a great opportunity to see a working performer share his skills.

I loved this DVD and for anybody interested in juggling this is a must have.

PRICE: \$20.00

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

18 Sherlockian by Ben Cardall



DESCRIPTION

Today's audiences crave for something modern and current. That is precisely what you get with this dvd set Ben Cardall, being a cross between Sherlock Holmes, Dr house and a cousin we all wish we had, can provide you with exactly that! From knowing the contents of your spectators pockets, to what they do for a living, to becoming a human lie detector.

In age where the ability to read people is king, Ben provides you with the material to show your audiences that you can!

Content:

3 truths and a lie:
Propless lie detection. Simple!

Speed Deduction:
A system that allows to deduce whatever information you like from your spectator as well as a thought of card

The psychometric system:
A system that will allow to know the contents of your spectators pockets

Rainmen:

A borrowed memorised deck routine where you give your spectator these memory powers at the end

Sherlockian:
Through the telling of a Sherlock story you demonstrate your uncanny powers of deduction

Psy-do:
Solve any murder mystery your spectator sets you

Sensory Perception:
Use your senses and the spectators to have one person feel another's thoughts

3 point problem:
Seemingly help your spectator immediately solve and feel better about any problem

The Twitches Theory:
Read the face of your spectators to read their memories

Becoming The Man:
Give any spectator the incredible powers of sherlock instantly

MY THOUGHTS:
This two DVD set is jam packed with a variety of material for magicians and mentalists. Nice camera work makes these effects easy to learn. I also LOVE the fact that these routines are somehow connected to Sherlock Holmes. I'm a huge Holmes fan and do a full stage show myself called Murder By Mystery where I perform a Sherlock type character. The routines in here are very believable as far as the Sherlock connection goes. Ben has a very natural style about his performance which makes it enjoyable to watch and brings the audience in to each story. With the popularity of The Mentalist these effects would play very well for todays audiences as most people are familiar with the pseudo-explanation of how mentalists work. This also comes with a PDF file of the routines in the original book form. The one thing that comes from this is that each effect is more than just a trick but a 'set piece' or structured routine. The story element really adds a wonderful and entertaining element to the overall routines.

RAINMEN: A memorised deck based on the premise of the movie Rainmen where you can name the order of court cards from a mixed deck. The nice thing about this is that you can use a borrowed deck and they can be shuffled. Ben said he uses this table hopping but it would require your spectator to pay full attention. The method does require memory work which Ben teaches. Because you are only memorising the court cards this is a good place to start if you want to memorise cards. This is something you need to practice to get it fully under your belt but you'll have a routine that makes sense and is very impressive as far as memory work goes. I do

like the Rainman tie in because it makes sense with this routine.

The second part of this routine is for the performer to give the spectator the power of photo reading. There is a little technical skill required but nothing most people with some skills with cards couldn't do. The move itself becomes invisible and shouldn't be a big deal for most. This is a really strong finish to this routine.

PSY-DO: This is a routine using cards that have different things written on them such as a victim, place and weapon very much like CLUEDO. The spectator has a free choice and the cards are placed back amongst the other cards. By using different reading techniques you are able to tell who committed the murder, where it was and the weapon. The method actually requires very little skill but you will need to be able to palm but certainly nothing that will go noticed. You could do this one on one or perhaps the best way is to perform it using three spectators. If you do it this way then Ben teaches a method which enables you to also tell which person chose which category. You will have to make up your own cards but the PDF has examples and you could copy those.

SPEED DEDUCTION: This is more of a system to deduce information. A card routine not using playing cards however in a group of larger people it looks like they are looking at a playing card. This idea was used before by Doc Hllford however Doc used a regular deck but similar in many ways. Ben's version allows you to instantly know what card was chosen. You will need to make up special cards to do this but you can easily buy the deck needed to make this up. With a large group this is a dual reality type effect that will play very strong and look as though you can read the spectators mind. This is very much a performance driven routine that really ties in with the Sherlock Holmes type deductions. This is one of my favorite routines in this collection because it connects on various levels with the people involved and anybody else watching will be blown away by your ability to deduce a person.

PSYCHOMETRIC SYSTEM: This is a system you could use for a variety of routines. Essentially this is a modified forcing bag to become a peek bag. It's incredibly clever and will go completely unnoticed. As soon as an object is placed inside the bag you instantly know what it is. You will need to make up the bag but this will certainly have many uses. Again, this is a great tie in with the Sherlock Holmes, especially the routine Ben shares using cigarettes. Sherlock Holmes was able to tell which person smoked which cigarette and this bag will enable you to do this. If you tie this in with a blindfold then it will make it that much stronger.

SHERLOCKIAN: This is a three-phase effect and takes place in a fictional story of Holmes. You will need to do

some preparation as this uses a few different principles to achieve. The first part of this isn't a trick but more an observation so there is no real trickery here.

THREE POINT PROBLEM: A walk-about mentalism routine which is a nice version of 'which hand.' This is a three-phase effect where he blends the element of real skill with sure fire method. In this version you have the participant to write something on a card - this is a nice connection with that person. This is done using your business card and then folded up in to quarters. Ben also uses a sponge ball to represent the joy of the problem so you have a folded piece of card with a person's trouble written down and a sponge ball. Again Ben gives a nice twist on this and it's a genuine game. The method here uses a psychological method and the more you suggest the more the spectator will give away which hand it is in. This type of material is extremely believable and builds a nice rapport with the spectator. The final part of this routine is the ability to tell the spectator what they wrote down. The method is super easy and perhaps the best peek in the world. It's a natural move that you have set up prior to the last revelation.

SENSORY PERFECTION: A routine that uses blank cards with words that have something to do with material - you can use as many or as few cards as you like. The method requires some skill in peeking and handling cards but nothing anybody with some basic card skills couldn't do. There is a nice variation by Titanas on here which make it even easier so you don't need any card skills. The system used to 'cue' the other person in this is a very nice touch and this is a great routine to perform on two people and in particular I think this would be very strong with a couple who have been together for a long time where one person knows what the other is feeling without saying anything.

TWITCHES: The premise of this has to do with reading people's faces and emotions such as happy, anger, fear, sadness and surprise. This is a rather easy to do routine and really relies on the performance. The method is very easy but to pull this off you do need to do a routine like this justice you need to be able to act a little to really put something like this across - but having said that this is well within the reach of most performers due to the clever method involved. Again, this is a performance piece and really draws the spectators in with the routine.

THREE TRUTHS AND A LIE: A routine based on the premise of finding out which lie the spectator is telling a lie. This is based on 'reading' and Ben shares this - it's called a Baseline and it's well worth learning this method. It's commonly used by those who give readings in the non-mentalism context. This is a skill that is worth learning as it is something you can do anytime and anywhere without any props. With a routine like

this the more experience you have in doing this type of thing the better you get at it.

BECOMING THE MAN: Imagine turning a spectator in to Sherlock Holmes. You present an old hat from Sherlock and a photo which is placed inside an envelope. The method is very clever and this is very much a story telling type routine. There is really no move but the method I absolutely love. This is a real performance type piece that will fool your audience.

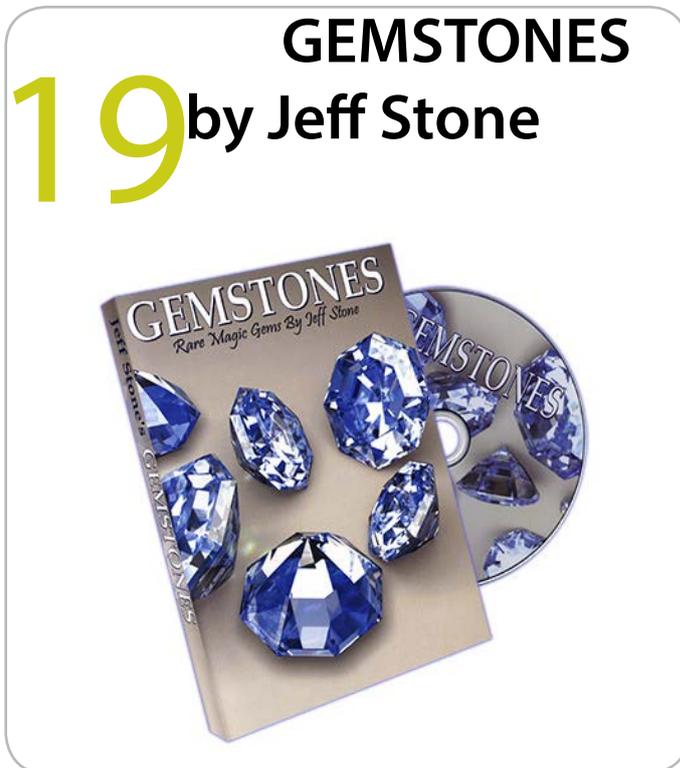
FINAL THOUGHTS:

This DVD offered some fantastic routines and as I mentioned these are more performance pieces although could be performed individually. As a concept of a themed mentalism close-up or intimate show I think this would work incredibly well. If you love Sherlock Holmes then you'll love the connection these routines have. To really pull material like this off you do need to have experience as a performer and the better at being convincing at what you are telling the audience the stronger and more believable it will be. There is no reason people shouldn't walk away thinking they have just experienced what it would be like if they were to actually meet Sherlock Holmes.

PRICE: \$60.00

AVAILABLE: All magic shops

WHOLESALE: www.murphymagic.com.



No pipe dreams here. Even experienced magicians will be fooled by some of the material on this DVD. Everything from coins to keys to rolls of film, candy, office supplies and more. You will be shocked when you see how visual and how surprising some of this material is.

Learn the S.S. Vanish and you'll have a utility at your disposal that will allow you to completely and cleanly vanish and/or switch any small item that you can fit in your hand.

You'll see how Jeff uses classic moves in unique and different ways that will catch even the most well-studied magicians off guard. You'll witness one of the cleanest vanishes of a playing card or dollar bill imaginable. Plus you'll have access to a special bonus website full of extras and additional effects.

MY THOUGHTS:

This hour and a half DVD is filled with great commercial magic. The material here is great for those new to magic and those who do magic professionally. A nice feature is Jeff has bonus material as a download from his website which goes with this DVD.

A few stand-outs for me include:

PROMETHEUS BOX:- a card box that allows you to do some cool things and you can easily make yourself. Jeff shares a routine called Quasi Photo using this box to vanish most of a card which ends up inside a rolled up piece of film.

VISA2.0 - This is a fun routine and a combination of ideas and is a real fun routine. It uses blank cards with different products on them and a hand drawn VISA card. The additions Jeff has added really make this much easier to perform and the force a lot less obvi-

ous than the original. This would be a great routine for restaurant workers where you want instant re-set and something that is great for both adults and kids.

QUARTERBACK - An effect that would be great for walk-about. The mechanics on this are very easy and within the reach of most people. It's a rather unusual transposition from a coin in an envelope and a chosen playing card. This is a well structured routine as the misdirection is perfect and happens at the moment when the spectator is doing something else. .

DOCTORING DALEY - Jeff has used Daryl's patter and added a great kicker ending. This is a terrific effect that you can do with a borrowed deck. The perfect effect for walk-around. The mechanics are fairly easy for the beginner and any card person will master this very quickly. It's a really quick trick that people will want to see again and again. He also has an addition where he changed the Kings back to Aces.

MISER'S NIGHTMARE - Another great routine for walk-about performances. Using four coins they vanish one at a time and even in the spectators hand. You just need a lighter and four coins. Another routine that is well worth learning. The mechanics are easy and include a finger palm which Jeff teaches. Each coin vanishes in a different way which will throw the spectator off. This is one of my favorites on here. The last vanish is really sneaky and fooled me completely. It's a great vanish you can use for other routines. Jeff also shares a few additions on the basic routine. Years ago I learnt a coin purse switch by James Lewis and never found a use for it, that is, until now. It is possible to make all the coins appear back in a coin purse.

SUCKED UP: A routine by Donny Orbit and this is Jeff's handling. This is a terrific trick if you do any type of close-up for kids. A coin vanishes and ends up inside a sealed sucker that has been held in a spectator's hand. The coin is taken out by magic and then visually jumps back in the sealed packet. A little preparation is needed but it's very easy and once you've made this up you can use it over and over. This would be something every walk-about performer could keep in their pocket if kids are at the gig.

MOST TRIUMPHANT: The classic Triumph routine that can use a borrowed and shuffled deck. Jeff's handling allows you to perform this in a person's hands which makes this a great walk-about effect. This is an easy version that most people could do without much prior card skills.

TRIPTYCH: A card routine, that again is great for walk-about performers. This uses three different chosen cards where one card turns in to the next card and then it turns in to the next one. A little skills required but Jeff

teaches each move in detail so a little practice and you'll have it nailed. With this routine each revelation builds from the last so the last one is the strongest. A quick short routine that is great for cocktail type gigs.

ALL FOUR ONE: A very different production of four of a kind that were named by a spectator. They can name any card from a borrowed and shuffled deck. You get set up right in front of them using standard techniques. A relatively easy routine that doesn't require all that much skill.

SAFE KEY-PING: Here is a fun routine using a key and 'key-hats.' These are the little rubber pieces you can buy at Wal-Mart that go on top of keys. Using this idea Jeff has combined thimble moves and coin moves to come up with a really great routine. It's visual and quick and easy to do. He starts off by throwing the 'hat' in the air and catching it on his finger like the Karate coin. The structure of this routine means any heat is off any moves that you need to do at certain times.

SYNCHRONICITY: If you can back-palm you can do this routine. You would need to watch angles on this but it's a rather visual card transposition.

UNDER MY SKIN: This is a very different routine where a coin actually ends up INSIDE a signed playing card. There is some preparation needed with this but you could make these up prior to the gigs. Again this is a routine that would work for both kid and adults and you can leave the spectator with a very unusual souvenir - I can imagine doing this with business cards as well if you can get the printed on playing card stock. This is not an effect you would do at every table or for every group if doing walk-about. You really want to wait for when you want to impress and leave somebody with a souvenir. The reason here is because of the time it takes to prepare the gimmick. The actual mechanics are very easy to perform.

FINAL THOUGHTS:

This DVD is shot with one camera but the quality is good and you get all the information you need. If you wanted to do walk-about jobs and just had one DVD to get this is certainly one that you could learn enough material to make a career from. Armed with even four or five of these routines will allow you to do any walk-about gig from cocktail functions to restaurant work. With so much material and a variety of effects this is great value. Some classics but Jeff gives everything a 'worker's touch' making it practical, fairly easy and visual magic. Very highly recommended.

PRICE: \$25.00

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

20

VIBE By Bob Solari



The Jersey Devil Bob Solari is at it again. With his latest project VIBE, Solari gives YOU a chance to offer a set of real miracles to your audience. Utilizing a very under used technique, you will be able to perform a huge array of modern miracles, without using ANY sleight of hand!

Out of this galaxy

A deck can be fairly shuffled and turned face up and spread on the table. The magician says he is able to memorize the entire deck in SECONDS! to prove it he turns the cards face down and deals them into two piles. When he turns the piles face up, he has dealt all the red cards in one pile and all the black in another!

Got The vibe

A card is freely selected and lost in the deck. The spectator can shuffle and cut the deck, proving the card is legitimately lost. The magician asks the spectator to concentrate on their card as the magician deals through the cards. When the magician feels a vibe from the spectator, he stops dealing and turns the card he stopped on over.....and its THE RIGHT CARD!

4 Of Any Kind

Imagine removing the four kings (or any other 4 of a kind), having the spectator lose the four kings into the deck and shuffle. The magician is able to deal through the cards and find all four Kings with NO SLEIGHT OF HAND!!!! It can't be more fair!

Covert Vibrations

Slydini student and magician Bill Wisch joins in on the fun with this minor miracle. Using his fingertips, Bill is able to separate the deck red from black. Without looking, not only is he able to separate the colors, he can separate the cards into ODDS and EVENS!

Remember, all the tricks are:
COMPLETELY SELF WORKING!
EASY TO PERFORM!

MY THOUGHTS:

This is an extremely clever way to mark cards that will allow you to perform some truly incredible magic. Bob teaches his method on how to prepare the cards which will take about ten minutes. This is not your standard marked deck as it allows you to do magic without looking at the cards. Once you get comfortable with the markings you will be able to perform the routines very quickly and effortlessly. Bob teaches two different ways to prepare your deck.

OUT OF THIS GALAXY - this is a fantastic version of Out Of This World where the cards really are mixed up and using Bob's system you'll have the most direct version of OOTW possible. If you were to do this routine for real then this is what it should look like.

GOT THE VIBE - A very easy to do 'find a card' routine using Bob's system. It pretty much turns a deck in to a tapped deck without using tapped cards.

4 OF A KIND - A rather unusual routine where any four of a kind are named and taken out of the deck. They are then placed back in the deck and then shuffled by the performer and the spectator. By dealing the cards face down and not looking at the cards the performer simply deals the cards face down and is able to separate the four chosen cards. Again, by using this system this becomes a very easy to do effect but very impressive on the audience.

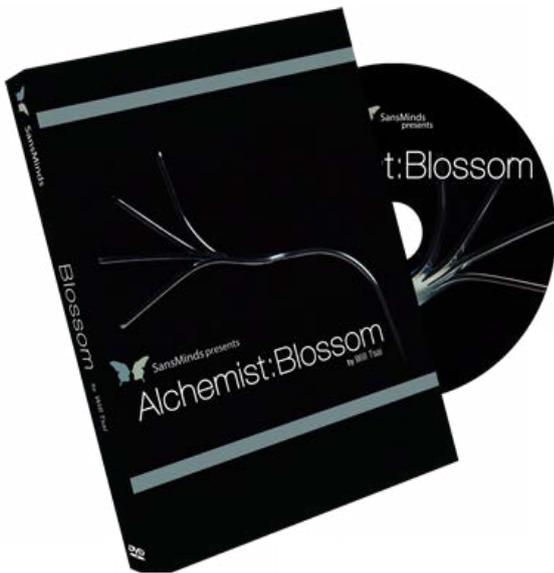
COVERT VIBRATIONS - I remember being a kid and watching a TV show called "That's Impossible". They often had magicians on and the one effect I remember was a performer who could separate black from red cards without looking at them. At the time, I was a kid, I believed red cards were heavier than black. This routine will make your spectators believe the same thing. It's a killer routine and something your audience will believe is possible. Bob's system makes this easy to do with a shuffled deck. This is a really great demonstration of powers I think most people think magicians have. The added kicker here is the performer is able to separate the even and black cards as a kicker.

FINAL THOUGHTS:

This is a tool that can turn the complete novice in to a seasoned looking card worker with incredible skills. I just LOVE this system that Bob shares and have had so much fun with it myself. The nice thing about it is you can do it to any deck of cards and use that deck for every card routine you already perform. At anytime you can perform one of Bob's killer routines and blow your audience away. My two favorites on here are Out of This Galaxy, which really is the ultimate Out To This World and Covert Vibrations. Very highly recommended for every person who owns a deck of cards.

21

BLOSSOM BY Will Tsai



Guarded closely in Will Tsai's professional working show for over 10 years, he is now unleashing the most awe-inspiring, self-bending metal effect to ever hit the shelves.

If we truly had the power to bend metal, why stop at just one bend?

Blossom will suck the wind out of your spectator as your psychokinetic ability contorts and flares the neck and every single tine of a simple dinner fork. The moment where they realized that the power of your mind is reconstructing the physical properties of metal is one that will live with them forever.

The best part? This incredible moment can happen in their hands. They feel the movement of cold, hard steel manipulating right in their palm. It is a visceral moment that is almost too much to wrap their head around.

Traditional metal bending cannot compete with the technology and secret contained within blossom. Clean, real and elegantly beautiful, blossom is the next generation of self-bending metal effects and one that will solidify your reputation.

EASY TO PERFORM.

EASY TO RESET.

ACTIVATES ON BODY HEAT.

STAYS STRAIGHT IN ROOM TEMPERATURE.

MAGIC HAPPENS IN YOUR HANDS, THEIR HANDS OR

HANDS OFF

The Blossom Sensitive Version triggers at 20-25 degree Celsius. Use when you need to get your audience's attention in the shortest amount of time and with less patter. Great for loud or very busy environments!

MY THOUGHTS:

Will Tsai has released several different effects using this technology through his company Sans Minds. This version using the metal memory method is perhaps the best I've seen from this company. Like all of these versions you need to use the cold spray, or Dust Off and hold the can upside down which produces cold spray.

What makes this a great version is the fact that not only does the fork bend but the prongs bend as well. In the past you would have to use misdirection and muscle to produce this effect, however here the fork does it all for you once it is placed in your hand. As with all of these routines, if you could really bend a metal spoon or fork with your mind this is what it would look like. I'm sure Uri Geller would have started a religion if this was available when he was making a name for himself.

The only downside I have with all of these effects are that you have to spray after each performance. This isn't a method you could do strolling from table to table or group to group without having to hide in a corner and spray and get the fork back in to shape.

If you are aware of this and this isn't what you want to use it for then I'd very highly recommend this. In the tutorial Video Will shares a great idea on keeping this frozen, and he found a method that allows you to keep four different forks or spoons in the 'cool' state until you need them. Will shares a close-up version as well as a stage version. If I were doing a demonstration on stage of metal bending and had a camera on me THIS is the version I would be using.

There are two different versions of this. One is a very slow bend which doesn't happen straight away, and the other is a slightly faster bend. The version you choose will depend on the type of performance you want to give and you'll need to choose before purchasing this.

Overall this is a great version of this type of effect and using the memory metal method. A complete novice could now become Uri Gellar without any practice. If you've always wanted to do the most incredible fork bending routine without having to use any skill then this is the version for you. Combine it with other methods and you'll have the most incredible metal bending routine ever devised!

PRICE: \$189.95

AVAILABLE: All Magic Shops

WHOLESALE: www.murphysmagic.com

22

TCHIN by Eric Leblon



DESCRIPTION

In this video, Eric Leblon shares with you no less than 11 magic effects using glasses and bottles. Apparitions, disappearances and transformations. The effects are highly visual, fast and punchy! Imagine being able to turn an empty glass into a full glass right under the noses of the spectators, or even make a full glass of liquid disappear in a split second!

In this DVD you will find a host of magical effects that can be presented both on stage or in close-up conditions

"His skills as a magician and professional approach always astound me. This DVD is a must!!!"
-Etienne Pradier

"Eric does the kind of magic I like, it's visual, deceptive, easy on the eyes and hard on the brain!"
-David Williamson

"As always you fool me senseless!! You have produced an absolute goldmine of information for anyone wishing to add visual liquid, glass or bottle magic in their repertoire. Great stuff!!"
-Nicholas Einhorn

"Eric Leblon is a great magician with cards, and he has an uncanny ability to produce liquid from anywhere!"
-Joshua Jay

MY THOUGHTS:

You receive a DVD with a special gimmick called "Want a Drink" that allows you to easily produce a glass or a bottle of wine. The effects are all highly visual and some really caught me off guard. Out of all of them I particularly enjoyed the idea of turning a small bottle in to a regular bottle of wine using a borrowed jacket. It's a very unusual idea but looks fantastic.

In addition to some of the routines you will need to use a TOPIT to vanish some objects and get some tall glasses that will fit the gimmick. Eric uses Topit Revolution which I'm not familiar with but looks great on the DVD. It's a separate item you can purchase or use any Topit you may already have. The nice thing about this gimmick compared to similar versions is that you can change from a glass to a bottle by changing the size of the gimmick.

Eric has devised some very clever techniques on the handling which make it relatively easy to retrieve the glass when needed. The structure of his routines are well thought out and look very natural. As a bonus you will see him perform many variations on various television shows in France. I enjoyed watching the tutorial as much as the performance to see how easy the handling is. The film work is excellent and everything is taught without saying a word.

You can perform most of this material under any condition from walk-about to stage which makes the routines very versatile. I would just watch angels but with the right misdirection you'll get away with this in most working conditions.

The Bottle Surprise is an incredible appearance of a bottle of wine from balloon if the audience is front on. For this production you will need to watch where your audience are sitting. It's more for stage or platform with people in front.

The handling will take some practice to get it as smooth and natural looking as Eric but it will be well worth the time.

WANT A DRINK: This is the basic routine of producing a glass from silk hanky under the misdirection of looking for a straw. It's extremely clean and if you used a borrowed napkin this would be killer. I could imagine somebody doing this walk-about or restaurant.

Overall an excellent production and some truly startling appearances, vanishes and transitions of filled glasses of liquid. **VERY HIGHLY** recommended.

PRICE: \$49.95

AVAILABLE: From all magic shops

WHOLESALE: www.murphysmagic.com

23 TOO HOT TO HANDLE BY Kieron Johnson



TOO HOT TO HANDLE BY KIERON JOHNSON (INCLUDING T&R CARD IN CHOCOLATE BAR)

From the creator of the best seller "To The Max" Kieron Johnson comes a brand new mind bending piece of magic called "Too Hot To Handle". Imagine being able to supposedly control temperature! Turn a freezing cold can of Coke into a boiling hot one! Being able to make the can hold a drink someone has chosen!

A cup of Tea

A cup of Coffee

Any drink you like

Using Kieron's new system you'll be able to gimmick any can of drink to contain any type of drink you want inside.

The ring is sealed

The can is opened by the spectator

No Magnets

No Glues

Using two special Glo Holders, you can carry the can around in your pocket for up to an hour.

Included in the package:

Full instructional DVD featuring multiple live performances

Special Glo Holders that carry the can and egg

Special tubing

As a real bonus we're also including Kieron's fantastic "Card in Chocolate Bar" routine that he closes his current set with. This could be a DVD on it's own!

MY THOUGHTS:

I would say Kieron is the modern day Malini. I say this because Malini was well-known for waiting until the perfect moment to perform the perfect trick in a certain situation. This might mean carrying around a block of ice just to perform at the right time and get the maximum impact. Kieron has designed several effect like this where you carry something just to have it performed at the right time and create the most amazing experience that legends are made of.

This effect is one such routine that is definitely a reputation maker. If I were to do a TV spot or really have to impress a client this would be it. It's a very novel effect and very easy to do. You are supplied with an in-depth instructional DVD as well as two special props that help keep everything in place and nice and toasty.

You will require some prep work and while you can carry more than one of these set-up in your bag I wouldn't see this being performed for table hoppers or strolling magic, unless you had a very large bag! You will need to supply a blank deck of cards on which you will write various names of drinks and other items.

The nice thing here is that you can keep the tea in a can hot for about 6-7 hours and the special bags supplied also help keep it hot when you are working. The method itself is extremely easy once you have done the preparation, and you could carry a few of these made up and perform them several times during the course of an evenings entertainment.

As a bonus Kieron also shares a fantastic card revelation where a card appears inside a chocolate bar.

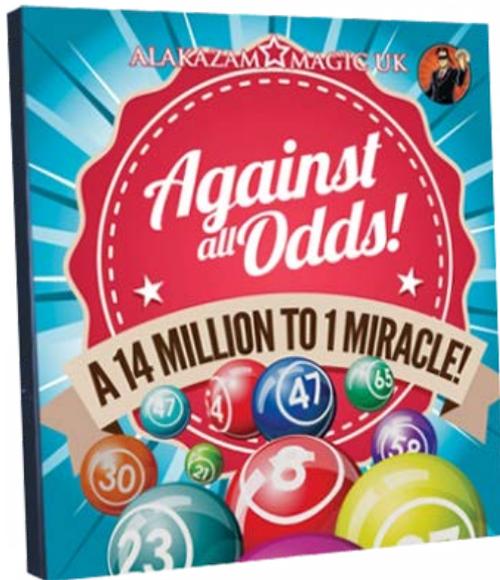
Overall this is a fantastic routine that is really out of the box thinking. There will be some people who will take the basic idea and tools and come up with their own routine, which is great. It is definitely one of those routines that will have people talking about you long after you have gone!! If I had to impress a client then this would be the one to do it.

PRICE: \$48.95

AVAILABLE: All magic shops

WHOLESALE: www.murphismagic.com

24 AGAINST ALL ODDS by Peter Nardi



DESCRIPTION

If there is one thing we all have in common it's that everybody wishes they could predict the Lottery and with odd of almost 14,000,000 to 1 it seems very unlikely!

Lottery fever is a worldwide phenomenon and there was a time you couldn't walk in to a shop without seeing some novelty way of generating your numbers. The Lottery Deck is one of those ways. The idea is simple, mix the deck, select six cards and take your chance! BUT what if nothing was left to chance? What if you could actually predict the lottery?

Based on an idea by Mark Elsdon (the rights to which were purchased by Alakazam almost 10 years ago) The Alakazam team have added a new design, more kickers, new handlings and new ideas!

Against All Odds is a true coming together of minds

Mark Elsdon, Peter Nardi, Dave Loosley And Andy Smith have each played with this incredible routine for the past few years and now it's time to share the routines and ideas with you.

Against All Odds is a custom designed and printed deck which looks perfect in every way.

Basic Effect

After a very fair mixing and selection procedure (no equivocation) you spectator is left with 6 cards each depicting a different number lottery ball.

You now hand them a Lottery ticket with exactly the same numbers on! (The ticket may even be handed to them before the effect even begins)

Against All Odds has taken this incredible plot and made the selection process seem so free and fair, Your spectator will suspect nothing and feel like they have made every decision themselves yet, "The Numbers Will Always Match Perfectly"!

Against All Odds complete with:

Custom Printed Deck

Multiple handlings for both close up, Parlour and stage Bonus cards and routine

With Against All Odds in your pocket you are set to perform a 5-10 min close up or cabaret set that your spectators will not forget.

MY THOUGHTS:

You receive a special deck of cards that are made to look like lottery balls on them as well as a download link for instructions.

What this basically does is let you do a lottery prediction for either close-up, stage or parlor. The deck is designed to look like a deck that might be sold in a novelty shop that you could use to pick lottery tickets.

This idea is from Mark Elsdon with Peter Nardi's addition of turning the original in to a lottery prediction. This also gives you the chance to predict the color of the balls as well as the numbers. This is a self-working trick so technically anybody should be able to perform this. Peter Nardi goes over the method very well and shares some small tips that really help sell this routine.

Because the method is so direct there is no forcing of any kind of any of the balls - everything is a fair choice. It really is a great effect and the reset is instant so it is great for table hopping. You can have your prediction as a real lottery ticket which makes for a great give-away.

You also get a PDF file once you have registered the trick and you can now perform this for Stage. This version is really fantastic and uses six people who all sit on chairs. The cards are chosen as per the close-up routine yet the end result is a really great finish. As the routine moves along each part becomes more impossible. For a self-working routine this is one of the best I've seen.

Overall this is one of the best routines that Peter Nardi has released because it is so versatile and the lottery prediction is so strong. The stage version is something I think a lot of people will be adding to their stand-up show. Extremely highly recommended.

PRICE: \$38.10

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

25 EVP by Alan Rorrison



DISCLAIMER: To some people, what you're about to perform is beyond their grasp of reality. Use at your own risk.

James Randi has a standing offer of \$1,000,000 for proof of life after death. Claims are cheap. Proof is everything. EVP gives you the power to put the apparent PROOF of life after death onto your spectator's phone. A memento they can keep forever and never forget.

EVP (Electronic Voice Phenomenon) are electronic recordings interpreted as voices from the dead or other paranormal sources. Alan Rorrison's latest masterpiece, EVP, allows you to seemingly harvest voices from the other side and make them answer the questions of your spectator ON THEIR PHONE. Your shell-shocked spectator will leave the encounter with the likely evidence of a spirit's voice on their phone, as they replay it over and over, in utter disbelief.

EVP is an incredibly easy to use device in magic to ever allow the spectator to keep the evidence of a seemingly paranormal event on their own phone. Use your newly discovered power wisely.

Professionally engineered technology

Easy to use, learn & perform

Can be used with any spectator's smartphone

Can be performed sleeveless

Instant reset, repeat over and over

Beginners to top pros can use EVP

Customizable spirit voice responses

Customizable for ANY language

No apps, no stoges

Online access to full video instructions with performances

Easy to carry, always ready to go

(NOTE: Smartphone required to operate EVP)

Alan would like to extend a massive thank you to James Brown, without his inspiration none of this would have

been possible.

Original credit to Cesaral Magic for being the first creator in 2012, that used a spectator's mobile phone for recording EVP

MY THOUGHTS:

This is a very unusual effect that would definitely leave spectators freaked out. The first thing you notice is the excellent packaging. The box this comes in is strong and a great place to store all the props. Everything is protected by a cut out sponge inside so there will be no issues of damage.

The instructions are downloaded using the code you are supplied with and everything is taught in great detail for both MAC and PC users. This will work with any modern day cell phone from an iPhone to an Android.

Once I watched the video I was able to set this up very easily and have it working. This does require the use of your own cell phone although it's never seen. In some cases you may have to download an APP to get the gimmick working properly. You must be wearing a shirt to do this so it can't be done in a T-shirt.

Once this is set up you can easily walk around and perform this all night with borrowed phones. It's impossible for anybody to detect the method and everything is under your control.

This is the type of thing you would expect to see in a horror movie or one of those ghost shows on TV. You borrow a phone and record some questions in to it. When it is played back a ghostly voice answers those questions. All this is done on a borrowed phone without any APPs etc - just using their voice recorder.

The nice thing here is you can have the voice say anything so you can ask any questions you like and in any language. The method is incredibly clever and the effect definitely leaves a tingle down your spine. I like Alan's idea of leaving the spectator to play the recording back and discovering the voice. It's one of the very few effects that would leave them screaming. You are limited by your imagination on this one.

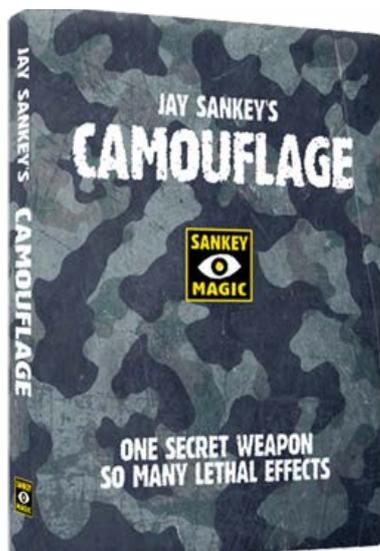
Even though I know how this is done it still leaves me shaking after I perform it - it's THAT real. The one thing I noticed is you don't want too much background noise so a bar situation might not work the best. Just pick the right moment to do this and you'll really freak people out. Once you have the props in place you will need to try it out a few times to tweak it to get the feel of how to work this the best but it's VERY HIGHLY recommended for anybody on any level of performance.

PRICE: \$99.95

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

26 CAMOUFLAGE BY JAY SANKEY



Paul Harris' Screwed Deck many years ago and thought it was novel. This was the inspiration for Jay's gimmick and he has created a much more practical version that doesn't require a deck switch. You will need to do a little preparation but nothing too time consuming or difficult. The overall illusion using the gimmick is very good and can be looked at quite closely from an audience. The quality of the gimmick is first rate and the nice thing is that the design enables you to use any deck of cards. It works better if the cards are older rather than a brand new deck.

I always enjoy Jay's teaching DVDs because he talks about performance as well as just an effect. In this case he talks about his 'rule of three' theory. If you enjoy playing around and creating your own effects then this is a gimmick that will certainly allow you to do this. I would imagine many people will buy this and come up with some very cool ideas and routines of their own. Jay teaches three effects to get started and you don't have to be a card technician to do these.

COLLAPSIBLE - This is my personal favourite of the three routines on the DVD. This is the routine that inspired the gimmick. It's a great and novel walk-about effect where you show a deck cut in half (literally) and then you visually fuse two halves together. The cards aren't gimmicked and you can use the cards right upfront. I think this is a marvellous way to start any card routine where you show two halves of a deck. You can get a funny joke by saying you asked somebody to cut the cards at the last table and they took the idea too far. The nice thing about this is that you get rid of the gimmick as you put the box away and can be instantly re-set for the next table.

51GONE - He also shares a routine where an entire deck vanishes from a card case expect for the chosen card.

APERTURE - Again with the quality of the gimmick you get a really novel effect that can be performed very close-up. This version allows you to push a pencil through an entire deck of cards. You do need to watch angels a bit on this one. The gimmick on this is built in to one card so you can easily add it or ditch it at any point.

PRICE: \$29.95

AVAILABLE: All Magic dealers

WHOLESALE: www.murphymagic.com

DESCRIPTION

Camouflage features a diabolical, secret gimmick that allows you to perform impossible penetrations, revelations, fusions, and even a levitation.

The secret gimmick also works with ANY brand of playing cards in the world.

Some of the tricks taught are:

APERTURE - A pencil is slowly pushed through the pack. A moment later, the deck is completely undamaged and can be handed out to be examined. **NO DECK SWITCH IS INVOLVED.**

51GONE - The pack of cards visually disappears from inside the card case, leaving only the selected card. And yes, the card case can be examined! A perfect closing effect.

COLLAPSIBLE - Two halves of a deck of cards visually FUSE together into one solid pack. The pack can be immediately handed out for examination. A perfect opening effect.

Comes complete with the very special gimmick + a full-length instructional DVD!

MY THOUGHTS:

You are supplied with a DVD and the special gimmicks needed to make your own effects. I remember seeing

27 BANDWIDTH By Gregory Wilson



DESCRIPTION

Renowned for his creativity and off-the-cuff performance style, Gregory Wilson's BANDWIDTH is his latest seemingly impromptu miracle that allows you to borrow a spectator's finger ring and stretch it out like soft taffy. You then morph and manipulate the metal back to its previous circular form.

As if that weren't enough, you slowly squeeze the ring at your fingertips until both sides touch. To finish, you restore their flattened wedding band with a Ninja-like stab of your finger -- in mid air!

The stunned spectator takes the ring off your finger to find everything, except their mind, back in its original condition.

Since people have such strong and emotional connections to their precious metal, that's why BANDWIDTH is so visually jarring and insanely unforgettable.

Streaming video instructions

Precision, laser-cut gimmick and practice ring included

Extra crushed gimmick ring included also

Prop allows you to stretch a borrowed silver or gold ring

Easy to do even with short sleeves

3 second setup

Instantly resets

MY THOUGHTS:

Bandwidth is a fantastic routine using a borrowed finger ring. What makes this method so deceptive is that you don't need a shirt or vest to do this with, all you need is a shirt such as a T-shirt. The gimmick is designed so that you can use either a silver or gold ring. You are supplied with a size 11 ring to practice with plus two special gimmick rings and an elastic and safety pin. The download instructions go in to great details

from set-up to performances to gimmick management. Gregory goes in to great detail after working this for a long time and shares all his experiences. The tutorial itself is a joy to watch as it's light hearted but educational at the same time.

The effect is divided in to two different routines. The first is where you stretch a borrowed ring. The method itself is actually very easy and while watching the instructions I was able to get this down. You will need to practice and like everything once you perform it enough it will look very natural. The handling is really clean and Gregory gives different handlings in case you feel uneasy with the original move. A really nice touch with the gimmick is that you can use either a gold or silver ring and to make it easier to get the correct orientation of gimmick there is an orientation bead that you can feel.

I had the gimmick in place all day while wearing a T-Shirt and it never got in the way of my daily activities. Whenever the opportunity came about I was able to perform this. The magic happens about waist level so you want people looking down to get the best view. The angles are pretty good but just be aware and use audience management to make sure nobody can see the gimmick. Gregory covers all this and what to do if you find yourself with people surrounding you.

There are better rings to use and the rings with diamonds aren't the best. Pretty much any mens ring will work as it depends on interpretation of what happens to the ring. You don't have to say anything about the ring however if the ring has texture to it then Gregory says he will smooth the ring out, so you get the stretching plus smoothing out of the ring which makes this work.

FINAL THOUGHTS: What I love about this is that once you are hooked up you are ready to go anytime anywhere with a really unusual and visual effect with a borrowed finger ring. It's very easy to do and the gimmicks you are supplied with are top quality and will last a lifetime. The instructions are clear with lots of tips and pointers. It's perfect for table hoppers, walk-about, restaurant magicians and even just daily use.

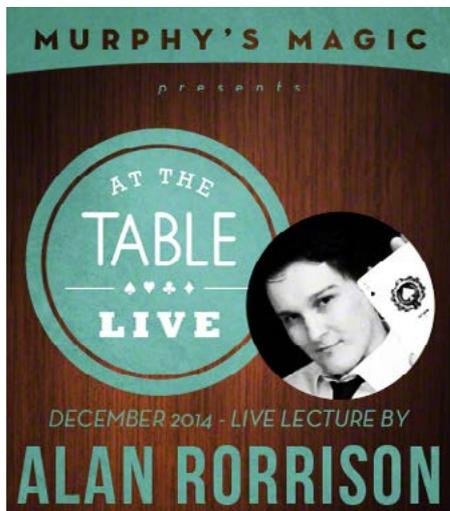
The bonus on here is Garret Thomas' Ring Thing which is a really nice finish to the overall routine.

PRICE: \$39.95

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

DOWNLOAD REVIEWS



In this lecture, Alan will be performing and explaining effects that have never seen print. Not only that, he will spend time talking about the creative process from HIS point of view, and share with you what goes on in his mind when trying to create a new effect. Alan will also talk about creating magic for TV and how that differs from creating for himself and others. So, unpublished work from Alan Rorrison? A talk on creativity from a creative guy? Yes please!

Slick Sandwich - A sandwich routine where the spectator throws in 2 jokers into a dribbled deck and catch their own signed card.

Misers Monte - A Monte routine where all the controls are done for you with a simple gimmick and you can always win.

Broken home 2.0 - The updated broken and restored key that uses a borrowed key and a simple gimmick that can be carried on you any time anywhere.

Linked - Take a key off your spectator's key chain and visually link it back on in a second.

Trans - A bill transpo that happens in the spectators hands.

Quick cap - A signed cap in bottle where only one cap is used and the spectator is left with the bottle.

Peter's beer - A self-popping beer or soda bottle. Completely hands off.

Money through headphones - Take some headphones and have the spectator hold the cord for you. You then take a banknote and pass it visually through.

MY THOUGHTS:

Without a doubt Alan is a terrific thinker and this download is JAM PACKED with some amazing, visual close-up magic. Over TWO hours of quality material. What I really enjoyed about this is that it gives you an idea of how Alan's mind works and how he creates the miracles he performs. The opening routine is called LINKED where you take a key off somebody's chain and link it back on. It's a quick trick and easy to do. Alan explains it in detail and it is one of those routines you can carry with you at all times and perform under any condition. Not only does Alan teach the method but also explains the ins and outs and thinking behind each effect. He shares his ideas on why the effects work and how to make them stronger.

In particular he talks about letting the 'magic' sink in with the audience. Let them get the magic without telling them what is happening. I've always felt this was very important.

Broken Home 2.0 is an updated version of an idea Alan had out a while ago. Again this is an idea you can carry with you at all times. It's an unusual effect and in this effect you need to be aware if the gimmick matches the spectators keys, however, you can get a key in color that most people would have. Some really great tips on reels and pulls and attaching items to them.

Again, a very visual effect where you break a borrowed key and restore it. There are some real nice surprises on here where Alan shares his very first trick he came up with. He also does a practical anywhere card to wallet. He also performs a variation of Ben Harris's FLIP card routine. There is some great magic on here if you work bars especially signed bottle cap to bottle. This is really ingenious as he teaches you how to make a folding cap that bounces back - it's very clever and something worth knowing. What I love about this is that you can get this ready quickly and leave them with it at the end.

Perhaps my favorite is Alan's money through headphones - it really is a visual and startling routine using a borrowed note. He shows how to make a gimmick for less than \$2.00.

Filled with material that is all part of Alan's repertoire and can be worked in the real world under most conditions.

Some great bonus material including Alan's opinions on television magic. This coming from somebody who works in the industry is well worth listening to.

PRICE: \$24.95

AVAILABLE: All magic shops



This AT THE TABLE EXPERIENCE with Ekaterina, will have a little bit of everything for everyone. Ekaterina, who appeared on the SyFy hit show, Wizard Wars, will be giving you an exciting class in cardistry, magic & showmanship. There will be something here for both the complete beginner as well as the more advanced. So break out your cards, and prepare to learn everything from basic flourishes to enhance your magic, to the more advanced and difficult moves to just plain show off.

Ekaterina will also be covering magic for both close-up and stage as she tips one of the effects for the stage that she performed on Wizard Wars. Ekaterina will also perform and explain a few card effects which have never seen print until this event. One of them fooled Penn & Teller! Mix that in with a funny rope-escape routine, and you have yourself an AT THE TABLE EXPERIENCE that cannot be missed!

MY THOUGHTS:

Ekaterina is originally from Russia and now resides in Montreal, Canada. When it comes to card artistry Ekaterina is one of the finest I've ever seen. She really makes card work an art form and performs some incredible work with a deck of cards. She says something interesting that she doesn't perform many card tricks for people because there are so many. What she does perform though is very memorable and leaves a lasting impression with your audience more than pretty much all others. It's very unique. This download is a real variety from close-up to stage.

She opens the download by teaching a variation of her signature routine where a chosen card has a spectator's name actually printed inside a card. In this variation Ekaterina teaches a great version where a picture ends up inside a chosen card. For anybody who wants to really impress people and leave them with a souvenir that is very different, this is a great effect. You can use anything from a company logo to a contract idea and a horoscope idea.

She shows you exactly how to print your own cards and split cards. The information she shares on card splitting

is just gold. If you haven't tried card splitting then you should, because you'll be able to have some powerful magic with your card repertoire. There is a little preparation involved but well worth it. Having your own picture actually inside a playing card could be an amazing item to give away.

Edakterina teaches a routine using her finger ring which you can do anywhere with your finger ring. It's a great routine that is relatively easy to do. It's a great routine for those who want to practice a French Drop.

She also teaches a rope tie that used to be part of her Gypsy Rope routine. It's a great rope tie which Ekaterina teaches and uses it as more of an escape rather than a magic trick. The method is very simple and anybody could certainly do this. You could get some great mileage with 50 Shades of Grey movie just out now.

You will also learn some tips on cardistry and if you are interested in flourishes then you'll love what Ekaterina shares on this art form. There is a great section on powdering your cards as well which will make them much smoother.

The final effect is a routine she did on a TV show called Wizard Wars. This was specifically designed for the TV show and she gives the detail and history on this. It's a very clever routine using a chalk board and chalk dust. This is a really great idea and a fantastic reveal of a word for Steve Valentines book test, although any reveal this would be great.\

PRICE: \$24.95

AVAILABLE: download from any magic shop online

WHOLESALE: www.murphysmagic.com



With an undisputable passion and love for magic, Francis Menotti is one of the best at taking magic as a craft and turning it into ART. Famous for his powerful presentations of magic, we can guarantee that anyone interested in improving their magic will learn something from Menotti.

During this At The Table Experience, Menotti will not only perform and teach the inner workings of some of his most famous effects such as Exdyslically Shunuffled, but also bring with him unpublished work on cards, coins and even the mind. In other words, there will be something here for everyone!

No matter where you are in the world - here is your chance to watch and learn from one of the best. Experience Menotti and ask any questions live you might have along the way. Get your VIP Membership today!

MY THOUGHTS:

Francis is a very clever guy and he obviously gives a lot of thought about what he does. He studied mythology at College and shares his views on magic and his ultimate goal is to have people walk away entertained but also questioning some part of their life on some level. He talks about how as magicians we challenge people's sense of reality and this comes across in this lecture. I love this type of performance and it makes you leaving asking questions.

Francis opens up with a fantastic routine with a shuffled and unshuffled deck, not just the techniques but uses this to illustrate the trick to answer the question 'what are we trying to do with our audience?'

Another highlight of this is Francis talking about scripting. This is something we don't often hear about and is so vital for any performance. Francis creates a lot of routines with words because he loves words. He offers great advice on using words including using words as music in your act. He talks about how to script an act which is invaluable information. A lot of people are scared of 'scripting' and this will hopefully help those who have questions about it.

You will also learn some great routines such as a killer copper/silver routine that is practical for the working environment. You'll be fooled by this because of the

structure and the use of 'off-beat' moments.

You will also learn on here one of the most important business tools called branding. If you want to make money from magic then you need to know how to brand yourself. This will elevate your work to another level of income. It's very important and people who understand this can tell you how important this is. These are as important as the sleights or the tricks.

Character development is also talked about and especially when you know who you are you will have a natural affinity for a certain thing. This is another very important section of this download. So many people aren't aware of their character and Francis really opens up about his character and who is onstage. Any time we get an insight in to this is something we need to listen to.

He also shares his 'prop management' sheet which is amazing. I've NEVER seen anything like this before and is something I should seriously do myself. I'm the worst for prop management and this would help me so much. For me this was the most amazing item on this download - it will make my life so much easier.

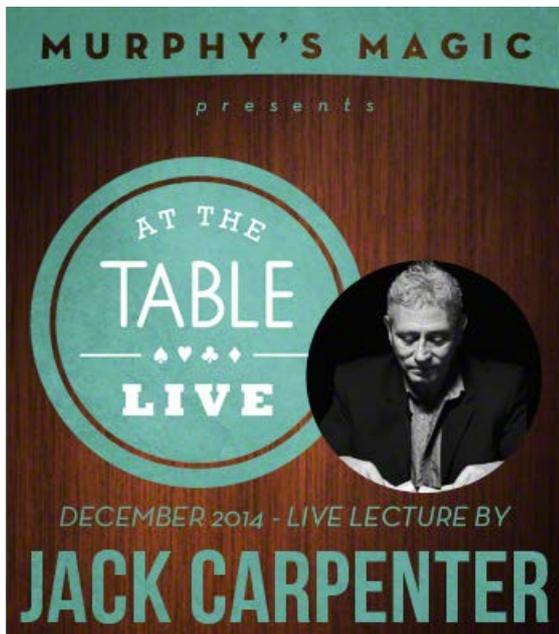
Another trick he shares is Ring in Nest of Wallets using Alan Wong and Nick Einhorn's Nest of Wallets. It's a great example of making an effect your own and make it work for you. He creates an amazing moment when his own finger ring disappears - it's a very unusual moment and I can see it playing well in the working world. I must say this is perhaps one of the BEST borrowed rings in wallet routines I've seen. I'm getting my wallet out and will add this to my act. It's perfect for walk-about and close-up. It happens right out in the open and is KILLER. It's worth buying the next of wallets just to do this routine.

This download is filled with a lot of incredible information. Francis opens up and shares not only great magic but even more importantly advice that will help improve your performance and your business.

PRICE: \$24.95

AVAILABLE: download from any magic shop online

WHOLESALE: www.murphysmagic.com



Jack Carpenter has contributed over 40 years of his life to the art of magic. His sleight of hand techniques are truly one of a kind. Jack WILL completely FRY your mind as he takes you down one path only to completely derail what you THINK you know.. THAT is the reason why Jack Carpenter has been praised by some of the top cardmen in magic today. From his published books, to manuscripts, to DVDs, Jack has spent a lifetime paving the way for the die-hard sleight of hand enthusiasts.

This will be YOUR chance to learn NEVER BEFORE published material from one of magic's true legends. In this "sleight of hand course", Jack will be going over:

Card steals, shuffles and controls. PLUS Jack will show you some never before seen routines that utilize these moves. Here are just a few of the items that Jack will be sharing with you:

Way Off Balance - Freely place 4 aces on to the table and then place the rest of the deck in the box. With NO funny movements, the deck is seen to instantly be on the table, leaving only the 4 aces in the box. Highly visual card magic!!!!

Gambling Protection 101 - After shuffling and cutting the deck several times, you spread the cards on to the table. You reach into your jacket pocket and show that you have stolen all of the red cards, leaving only the black cards behind.

The NEW Carpenter Shuffle Shift - Place 4 aces into four different parts of the deck. Execute a few riffle shuffles. With NO funny moves, the Aces all end up gathering under your drink! (This is just one of MANY applications that utilize this fantastic move.)

NOTE: Due to the nature of live events, the trick list may change.

MY THOUGHTS:

If you love card magic then you'll thoroughly enjoy this download. Jack is a master of gambling techniques as well as 'scams' in general. He opens with a great cheating effect using a few five dollars notes. This is something you can do anywhere and anytime. The premise of scams is a great way to open with this routine.

Jack is such a pleasure to watch and watching him handle the cards is a lesson in amazing technique. The count calm is something every card person needs to learn. Jack teaches three versions and each one is a different technique. This is worth the download alone! Even when you know how it's done you can't detect it. This enables you to get two cards ahead which is ideal for any cards to pocket. Jack calls this the lightning palm. The thinking behind everything he does comes from years of hard work, which he makes look so easy. The 'Pure Count Palm' is something everybody is going to want to learn and use. The uses of this are unlimited. Card technicians are just going to love all the new moves Jack shares ranging from palms, shuffles to routines.

Apart from the amazing moves you'll learn why and how Jack comes up with innovative card moves. Hack really knows his stuff because he is able to credit everybody and when they came up with the moves.

This is a real goldmine of incredible card material that every card person should watch and learn.

PRICE: \$24.95

AVAILABLE: download from any magic shop online

WHOLESALE: www.murphysmagic.com



Murphy's Magic is proud to welcome Paul Gertner to the At The Table Experience coming this January, a lecture full of innovative, hard-hitting and INSPIRING magic!

Want advice from a master magician? A man recognized by his peers as one of the finest sleight-of-hand magicians in the world today, has consulted for David Copperfield and has even performed for a U.S. President? We know we do.

From his amazing Steel and Silver to the astonishing Unshuffled, Paul will be performing, teaching and explaining his most famous pieces of magic as well as gems he has kept hidden from the world until now.

With over a THOUSAND clients and 30 years worth of experience, here is your chance to learn from one of the best in the business

My THOUGHTS:

Paul Gertner is one of the most amazing close-up magicians in the world today who is well known for his 'steel cups' and balls routine. It's by far one of my all time favourite cups and ball routines to watch.

The download starts off with a performance of this routine and it's one I can never get tired of watching. It's Paul's Steel and Silver cup and ball routine. The final load is KILLER - this routine is such a great lesson in directing the audience's attention to where you want them to look and the final production is amazing.

His coins across routine called 'A familiar Ring' is something I've been performing for years and know many others that also use it. It's one of the most commercial routines for any working condition. The idea of using a spectator's ring is a great idea and it connects a coins across routine with the spectator and the surprise transposition from a coin to ring at the end is a great climax for any coins across routine. The reason I enjoy this routine is because it is perfect for walk-about and you can do this in the spectator's hand. You do need to

have a good classic palm to do this routine and a gimmick coin, however it's worth learning how to palm just to do this.

The four ace routine called 'Those are the aces and those are not' with a chosen card is another great example of Paul's thinking and performing strong magic. The entire structure of the routine is well thought out with a lot of magical moments.

Paul also spends time talking about The Classic Force. He talks about the ins and outs of getting the force right every time. He learnt a classic force by doing it every time at a trade-show. His version is slightly different than most because he tried to force the bottom card. The real secret of a classic force is knowing that people reach in for the card at a constant rate of speed. Once you understand this it really makes the force much easier and more reliable. The basic idea about a force is timing. One of the things I like about this download is that the host is joined by another person, Anthony, and together they ask some great questions. I like having two people sitting there with Paul discussing what he is talking about.

His card in book is a combination of a book test and magic trick. I LOVE this - it's a great combination of a chosen card in book test. This is called Library Card and is from his latest DVD release. It's almost like a card stab but using a book.

There is some great discussion on the current state of magic and how to handle spectator's who want you to float like Blaine or something they see on television. This happens to magicians all the time and so it's good to hear how others handle this. Paul has some great takes on this type of conversation with people.

The Copper and Silver routine is fantastic. It's a simple routine but the magic happens in the hands and the surprise where they change places is priceless. This is a routine with a story and is a great example of doing more with coins than just changing them from one to another.

I also love the stories Paul shares about Johnny Carson. Paul taught him the Coins Across Routine amongst other routines. This leads to Unshuffled which is perhaps one of my all time favorite card routines. This is something Paul used on Carson with cameras close-up on his hands and the deck and it looks incredible on film. For anybody who performs or wants to learn a Farrow shuffle this is the reason to learn one. Paul teaches this routine and it's well worth learning.

Amongst other routines taught is a routine using three die and a hat called Triple Dilemma. This is another favorite of mine to watch and to see Paul do this is a real

treat. The stories he creates around his magic is a real lesson in constructing routines and having incredible climaxes to effects.

Over two and a half hours of great close-up magic, story telling and piece of advice. This is filled with gems and to see somebody of Paul's calibre share so much makes this a very worthwhile download. I enjoy the format of these and the quality of filming is very high.

PRICE: \$24.95

DOWNLOAD from any magic dealer

WHOLESALE: www.murphysmagic.com



Nathan Kranzo is a true worker in magic. Having honed his skills working resorts and going on tour, he went on to consult for Penn and Teller among others, and has had his work published in Magic Magazine, Genii Magazine, The Linking Ring and many more. In this At The Table Experience Nathan will teach you material that is tried and tested. Magic that has been worked and perfected over long periods of time. Fun, reputation making and fooling - Nathan brings it all! You'll see effects like:

RED BLUE Coincidence - Inspired by a Jim Steinmeyer effect. Almost self-working, and one of the cleanest card magic effects you will ever see.

Conradi Miracle Prediction - A routine straight from Kranzo's Comedy Magic and Mindreading Show! Nathan proves he can predict the future by pulling a duplicate of any THOUGHT OF card from his pants.

X-Ray Card Stab - Nathan's 'real work' on the X-ray Card Stab. An anytime, anywhere card stab using borrowed objects and even a borrowed deck!

The Coin Opener - Visual and attention-grabbing coin magic with audience interaction, and that can be done standing without a table. The perfect walk-around effect!

The Voodoo Card - One of Nathan's signature routines. A selected card folds itself and then SCORCHES itself by fire...inside the spectator's hand.

Rub A Dub Wallet - A quick card trick that is over in seconds but includes THREE strong moments of magic. The card to wallet ending fools magicians and laymen alike.

Tru Test - This is Nathan's adaptation of the U.F. Grant Magazine Test. A magazine is chosen, a page selected and torn to pieces by the spectator until they are left with a single piece. They think of a word on that piece, and tell them what it is! This is a closer!

The World's Coolest Book Test - Two paperback books

that can be examined are offered. One is selected and any page opened to. You ask them to read a sentence and ask them if they can imagine or "draw" an image that represents what they read. They do, and so do you, duplicating it perfectly! A strong Book Test or Design Duplication that will even fool you and the brilliant and simple method will have you laughing at its simplicity!

MY THOUGHTS:

This download starts off with Nathan performing some of his workers from his act. This is a real mixture of close-up to stand-up performances from coins to cards to mentalism. The first is a great coin routine for walk-around that could be used under any close-up condition. He has created a well structured routine from start to finish. It uses a gaff coin that is available from any magic shop. This routine is perfect for walk-about because it happens in the spectator's hands. After the opening you can go in to any Copper/Silver coin routine. Nathan tips his favorite routine which he hasn't shared anywhere else.

The World's Coolest Book Test - here Nathan performs and explains his book test using gimmick books. It's a very easy way to do a great book test where you can get a person to think of a sentence or draw a picture. Almost all of the words or sentences can be drawn quickly which makes this great for a design duplication. For each word Nathan has a specific drawing and he can relate each drawing in his performance. This is very easy to do and well within the reach of all performers. The system uses an old idea but the great idea here is there is no memory work involved. With the gimmick books he also has something written on the back to make life that much easier.

TRU-TEST - this is a great magazine test and what is nice is they talk about 'outs' and how to get out of it. This is something Nathan thinks about in all his routines just in case something goes wrong. Nathan works a lot of comedy clubs and he can perform this routine there. It makes it very topical because you can use any current magazine. This uses a clever principle using 'fake' pages that you add to any magazine. This is what makes this such a solid piece because you can use add the gimmicks to magazines. Nathan shares various ideas on how to use this including having a person tear the page up until a small piece is left. This is an old principle where you just need to know the first letter of the word. It's very easy to use and the nice thing about this is that you can do a multiple revelation. You can also have them focus on a picture on the page torn out and you can know this, so you can reveal a picture and a word. This is something Nathan sells but here you can see how it works and see if it will fit your performance. Nathan's version is slightly different than the original because he uses less words and he talks about making a new version using even less words to remember.

Nathan bought the rights from UF Grant for this effect. This would be a great routine for any stand-up show from parlor to stage.

Card in Fly - This is a great use of a Mene Tekel deck of cards. It's a great way to have a card chosen and have a duplicate next to it. This is a really clever way to do ANY card from a fly without having to palm at all. In this version a duplicate card with different colored back is taken from the fly. This trick would be great in comedy clubs and for walk-about if you feel comfortable doing a card from fly effect. This version is one of the cleanest and easiest and the method for getting the card in to the fly is very clever. This is well within the reach of every performer as there is little technical skill required. For those who don't like to produce a card from their fly Nathan also shares a version where a card is produced from your inside pocket. This is a very direct routine that doesn't use a pass or double lift or any palming.

Coin Routine using an opaque hanky - This is a great routine for walk-about with some real visual magic using one coin and a hanky. It reminds me of Michael Ammar's three coin routine but this just uses one coin. Actually this would be a great addition to Michael's routine either to start or end his routine. This would make a great opening for any walk-about environment. I really like the visual effect using the Striking Vanish where the coin visibly jumps from the hand to inside the hanky. This requires a little skill and work but once mastered you'll have something you can add to your working repertoire. You end very clean with only one coin. This is one of my favorite effects on this download and is worth the price of the entire DVD for me. The kicker here is the production of a drink from an idea by Jim Pace.

They also chat about Nathan's time working on Wizard Wars and some inside stories. It's a nice inside scoop and advice on working for a television show.

FINAL THOUGHTS: This download has something for everybody. Nathan is a working magician and the material he offers is something that can be used under most working conditions. There is such a great variety of material on here that it will appeal to beginners to full time performers. I love the laid back style of these downloads because the guests often open up and will share tips and inside information that are worth gold.

PRICE: \$24.95

AVAILABLE: Downloads from any magic shop

WHOLESALE: www.murphysmagic.com



Jay Sankey is an absolute phenom when it comes to magic. Arguably the most prolific magic creator in the world, he has already thought of it all and; then some! We could spend an hour just naming all of the ideas he has released over the years, and Jay himself promises to present hand-selected material and will NOT be holding back even an ounce.

With a mix of old and new, Jay will be covering moves and effects he has become known for, but will also be debuting two BRAND NEW and never before released effects called Deranged and Camouflage.

Deranged - a mentalism effect using a postcard featuring the Mona Lisa. Dead easy to do, and as hard-hitting as they come! Camouflage is a secret gimmick with practically UNLIMITED possibilities. Vanishes, transformations, penetrations and even levitations! A gimmick not only versatile, but one that will work with ANY brand of playing cards in the world!

MY THOUGHTS:

Jay Sankey is without a doubt one of the most creative magicians in the world. I don't know anybody who has released as much magic as Jay's and anybody who has people around the world performing his magic. This download is one of the most entertaining I've ever seen from all the downloads Murphys' have put out. If you don't learn some cool magic and great advice at least you'll laugh all the way along. NOTE - You WILL learn some INCREDIBLE magic on this download.

Jay not only teaches some great magic but shares his philosophy that comes with years of performing both magic and comedy. His comedic timing and ability keeps this moving for over two and a half hours.

One of the funniest things when doing this live is you don't know who is going to SKYPE in with a question. One guy from the UK calls in while taking a bath. It's hilarious yet at the same time the question is excellent and I think most younger people will connect to.

What I like about Jay's performances are the stories he has behind them. His torn and restored card is a great example, but also a trick he uses when he can't talk but needs a very visual effect. I absolutely LOVE this and this could very well now be my favorite torn and restored club. Jay teaches not only tricks but how to make effects play more. This could be done with

One of the real highlights of this download is all the extra's Jay throws in. It's the advice he gives and the thinking behind each effect that really makes this a great download. He discusses framing tricks and using gags. There is also great advice on performing close-up magic for larger crowds.

Jay also shares his information about being creative and what is important to him. For anybody who wants to create their own magic this is great advice.

He uses the Witchita Slip to demonstrate how to practice moves. It's a great move and again Jay's advice on one move really shows just how much thought goes in to what he does.

While there is a lot of card magic on here you will also find material using money, straws and other organic ideas. His bill in straw is an incredibly strong effect that you could do anywhere.

This download is one of the best I've seen for so many reasons. Jay has such a great philosophy on performing and I wish this rubbed off on many performers today. He has an understanding of what works, how things work and what people want to see when you are performing. I think a lot of this comes from working comedy and knowing who you are, who the audience is and what is expected. Definitely download this because you'll not only laugh so hard but come away a much better performer.

PRICE: \$24.95

AVAILABLE: All magic shops

Wholesale: www.murphysmagic.com

APP REVIEWS

REVIEWED BY CARL ANDREWS

"AUGURE" — By Salah Aazedine & Myke Phillips



£74.99

Category: Entertainment Version: 1.0

Compatibility: Initially available only for iPhone. iPad version to come. Release date is March 20, 2015.

From The Developers:

AUGURE is an Email prediction Application for IOS devices that allows you to make multiple predictions in one longer prediction.

*You can predict anything from something as simple as a Playing Card to a Lottery Ticket type effect.

*Predict NAMES, PLACES, BIRTHS, SPORTS EVENTS anything you can imagine.

*You can have as many or as little reveals in your predictions as you want. Here are few examples:

£74.99

Category: Entertainment Version: 1.0

Compatibility: Initially available only for iPhone. iPad version to come. Release date is March 20, 2015.

EFFECT:

Dream Prediction:

You take a screenshot of a note from your notes app and email it to your client or a friend. The person confirms they have received this email. You then ask them

to name any city in the world, any female superstar, a time, a restaurant and what they want to eat. Immediately after this you explain, that you had a dream and you wrote it down in your notes and that's what you have just sent to them. They are instructed to open the email and take a look. They do, and to their amazement, find a screenshot of a note from your notes app with the dream you had. Everything they answered is in fact exactly the same as your dream.

You type the following answers into the App: PARIS
J-LO
ITALIAN
7:30
LASAGNA

And the prediction reads like this:

I had a dream last night that I was in Paris for the weekend and I met the superstar JENNIFER LOPEZ. I took her out for dinner to an Italian restaurant around 7:30 and we ordered Lasagna. It was delicious.

*The above is a simple routine idea but you can frame the effect however you like and you can edit your pre-written text any way you desire.

Here is another EFFECT:

iKnow uKnow:

You take a screenshot of a note from your notes app and email it to your client or a friend. The person confirms they have received this email. You ask a participant to open their photos album and to search through their photos until they find someone they care about. You then look at this Photo and point out various characteristics about this person. Their hair color, their eyes etc... and what they are wearing. You then tell them to open the Email you sent them before seeing the freely chosen photo and you have that person described in that email and the kicker finish, their name as well.

The prediction reads:

Please don't ask me how I know this but I predict that you may know who this person is. Please go to your photo album and look for a MALE with BROWN HAIR and BLUE EYES. He is wearing a RED COAT, BLACK JEANS and WHITE TRAINERS. In the photo, he is OUTSIDE but I'm not sure what is happening. If you have selected the correct photo then this person is someone close to you and their name is TOM.

*100% fully customizable predictions.

*The App is all disguised to look exactly like your real iPhone Notes App.

*You can completely customize your predictions and the best part is, should you want to, you can perform the effect right in front of your spectators.

*Participant can even do everything for you, so its completely hands off should you want it to be.

*You can show a screenshot of the prediction in your camera roll should you want/need to.

*There is also a confederate mode too. The best part is, they don't need to install another app to be your confederate.

*You get your own personalized confederate URL.

*Shortcuts are possible for predictions. Type "J-Lo" and it reveals "Jennifer Lopez" in the prediction Email or

*You can use emoji's to make your predictions look colorful and interesting. *Type in lower case and have the predictions appear in Capitals and visa versa.

*Comes complete with fully Written and Photo instructions.

*In App purchase will soon be available to allow you to connect to a bluetooth pocket printer to allow the prediction appear on a printed piece of paper or maybe you would like to perform a "Printed Lottery Ticket" effect?

My Thoughts:

I have written a lot of Apps and reviewed a lot of Apps. For me, this is the best App I have seen.

The reveal happens on the spectators phone, which you never touch. To the spectator, a magic App is not involved. You send them an email prediction before asking them any questions. The email is then opened to reveal your prediction matches the spectators answers. With customizable scripts and user defined shortcuts, everything is under your control. One feature that I did not try is the confederate mode. This allows a partner to secretly enter the information for you. It is a nice feature to have and would add an additional layer of deception, although I believe it's just as effective and easy to do yourself.

I am very happy to see the price high enough to discourage the merely curious. This App is certainly worth every penny and the developers deserve to be compensated for their outstanding work.

The developers notes, listed above, pretty well sum up the App. I can concur that it works as advertised. I had a blast reviewing AUGURE. It's quick, easy, customizable and amazing! The reactions you will get are astonishing. I think I have used enough adjectives to give you a pretty good idea of my thoughts.

My Highest Recommendation!

"Mail Prediction" — By Talman



Price: £175 or \$235 USD

Compatibility: Everything is done through a web interface compatible with most devices and browsers (Safari and Chrome Recommended). you need to have a device with internet connectivity and a web browser.

This device can be a mobile phone, Smartphone, Tablet or PC.

From The Developers:

DO YOU NEED AN ASSISTANT?

All effects are designed to do without assistant But also you have the assistant option to give more impossibility to each illusion.

DO I NEED TO INSTALL SOMETHING ON YOUR COMPUTER, MOBILE OR TABLET?

No, everything is done through a web interface compatible with most devices and browsers (Safari and Chrome Recommended)

WHAT DO I GET WHEN MAKING THE PAYMENT?

You receive an email with your personal user and custom password, instructions for each of the illusions are published in private area of the portal.

HOW MANY TRICKS OR ILLUSIONS INCLUDE THE STANDARD SYSTEM?

The standard system contains 6 illusions without limits of any use.

CAN I CUSTOMIZE THE TEXT OF THE EMAILS OR PHOTOS?

No, but you can request a customization on demand, it will be facilitate the budget costs of adequacy.

CAN I PREDICT IN DIFERENT LANGUAGES?

Yes, you can send mails in the following languages:

English, French, Spanish, Portuguese, Catalanian, Gaelic and Basque.

CAN I USE DIFFERENT EMAILS?

In principle, the system is configured for a single email, but if you need to change your email or any data, you can do through the form sending the request in a maximum of 24 hours this will be changed.

WHAT IF A SPECTATOR OPENS AN EMAIL EARLY?

The spectator simply will see a mail with just text without photographs, so will seem like a mail server failure.

My Thoughts:

This is similar to "AUGURE" but it is not an App. "Mail Prediction" uses a website. You will create an account and have private access to a special website. The fact that it is not an App means you can perform this with any smart phone or internet device. It works cross-platform, even on a PC. The effect is that you email someone and ask them only to verify that they received your email but to not open it yet. You then perform one of six routines available. The spectator then opens the email you sent, your prediction is read to their amazement.

There are six nice routines available: Casino, Confabulation, Dream Prediction, Euromillions, The Word, and Watch and Card. Each routine is listed includes full instructions. The instructions are very well explained in detail. Some of your favorites like Confabulation and Dream Prediction can now be done using your smart phone.

My personal favorite routine is Confabulation:

The Mentalist requires the collaboration of a spectator who can view an email on their mobile. The mentalist sends an email with the contents of a very special person.

The spectator corroborates the reception of email on mobile and leave aside in full view of everyone. The mentalist says that yesterday had the intuition that today will meet a very special person, so he wrote an email with the answers to three questions.

If she is the ideal person, the answers must match with those that are written in the mail that was previously sent.

The questions the mentalist asks the spectator to answer are:

- First question: What is your greatest virtue?
- Second question: What is the quality you most

value in a man?

- Third question: What would be the ideal city to live with this man?

Although it seems impossible, once the spectator answers these questions, when the email is opened, the spectator finds that the answers given are a match.

Again, I am very happy to see the price high enough to discourage the merely curious.

You can visit their website for more information:

<http://www.mailprediction.com/en/index.php>

Recommended!

Carl Andrews has been performing professionally for over 35 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>

MagicSquareCheat

By Carl R Andrews, Inc.

8	11	3	1
2	2	7	12
3	5	9	6
10	5	4	4

REVIEWED BY PAUL ROMAHPY

Description

Concept by Wayne Rogers with special thanks to Luis de Matos. Check out Luis' DVD "The Magic Square".

This is a professional tool for mentalist and magicians performing the Magic Square.

It can be presented to showcase apparent mathematical prowess, or presented as a mentalism effect.

Members of the audience call out numbers at random. Unbelievably, from these the performer is able to construct a perfect magic square. All the columns, rows, diagonals and corners add up to the same number. Not only that but this number was chosen by a spectator just a few moments earlier. No formulas. No memory work. An incredible mind boggling routine for the professional worker.

MagicSquareCheat Support

What's New in Version 1.1

MagicSquareCheat 1.1

Added a black screen button to simulate the device being turned off.

Prevent sleep mode to keep the device from locking or sleeping during performance.

MY THOUGHTS:

For the longest time I have always thought that the Magic Square was one of the strongest pieces of 'magic' a person could do. I've seen a variety of performers do this, some of them great and some of them very average, however ALL of them got strong reactions when

they did the final reveal for The Magic Square. You can do this on stage, close-up, at trade shows, parlor shows, etc. and it will always get an amazing reaction.

What Carl and Wayne have done is make it 100% easy to do without ANY memory work at all. You just type in the two digit number called out by the audience and you have the answers right there on your phone. Obviously you don't want them to see your phone so you will need to find a hiding place for it. With the new Pebble Watches I'm hoping this would work because it would really make life so much easier.

The way I intend to perform this is to have two people write numbers on a white board and never show me. I then do the magic square on a large white board and turn it around and they don't see the final number, which they reveal. However, when everything is added up everybody realises it is the random number. This is the strongest of all routines because you apparently have no idea what the number was. You can do this using pebbles, or in my case an electronic whiteboard which sends the chosen number to my phone. Again, this is hidden out of sight.

This is an incredible APP that really is super easy to use and the results are instant. If you do ANY type of Magic Square you are definitely want to going to get this. If you've never done a magic square and would like the best and easiest method out there - GET THIS!!!

PRICE: \$34.99

AVAILABLE: iTunes store



ROMHANY MAGIC NOW AVAILABLE AS INSTANT DOWNLOADS

OVER 25 MAGIC BOOKS RANGING FROM CLOSE-UP TO ILLUSIONS AND
STAND UP MAGIC - INCLUDING THE POPULAR PRO-SERIES BOOKS
WWW.PAULROMHANYMAGIC.COM

MOJOSOFTWAREONLINE.COM

CARL R ANDREWS, INC.

Presents

SHOW CUES

Show Cues is a sound control system App designed by professionals for professionals

Replaces expensive bulky equipment by allowing the use of an iPhone, iPad or iPod Touch, running iOS 6.0 or higher, to control all show sounds.



Features:
cue sheets,
fade, jump, delay,
large title display,
next track display,
progress indicators,
clock, timer, warning,
manual or remote operation,
and much more...

"I highly and freely recommend "SHOW CUES".... impressed!"

— Paul Daniels

"The BEST, SIMPLEST sound cue device ever!"

— Joe Givan

"Great app! Love it! wow this should be a app for every professional entertainer."

— Oscar Munoz

"The most professional program I have ever seen..A wonderfully written manual and a professionally thought out program makes this a must for all performers."

— Bruce Kalver

Developed by Carl Andrews / Concept by Shawn Popp

For more information visit:

www.mojosoftwareonline.com

iPhone and iPad versions available in the App store.

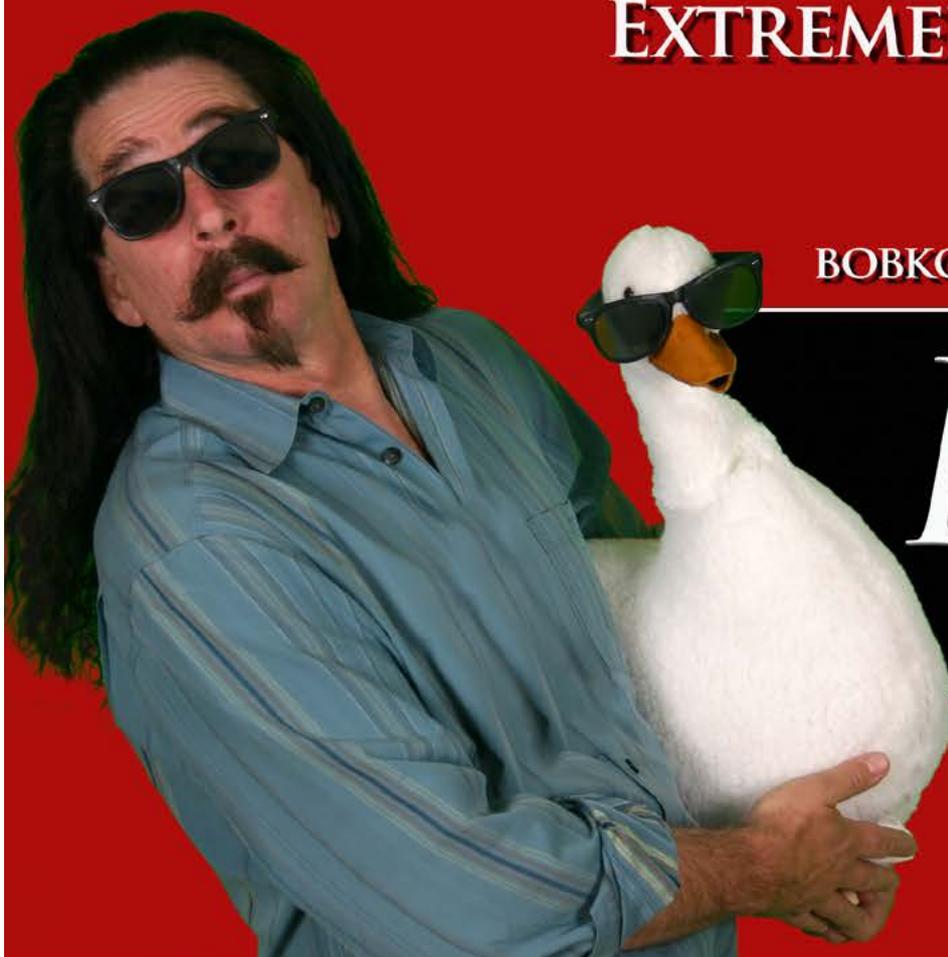
STEVE SPILL'S THE MINDREADING GOOSE

PERFECTED BY 25 YEARS OF SHOWS

HILARIOUS EYE-POPPING MAGIC

USED BY PROS WORLDWIDE

EXTREMELY EASY TO DO



BOBKOHLERMAGIC.COM

BK

THE STEALTH CHANGE BAG

By Tony Chris



The Future Of The Change Bag Is Here.

***IT WILL DO THINGS THAT NO OTHER CHANGE BAG
CAN EVEN DREAM OF***

***The Professional Workers Change Bag
With New Age Floating Pocket Technology.***

Hiding More Than You Think!

PERFECT FOR THE MENTALIST, MAGICIAN, AND BIZARRIST!

Tony Chris Magic
Creating The Art Of Wonder
One Trick At A Time

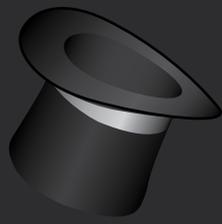


***Includes The Stealth
Change Bag
and an instructional
DVD***

Available Only At www.tonychris.com

\$65.00 Plus \$6.50 Shipping And Handling

Tony Chris © 2010. All rights reserved.



ToppMagic.com

Unique, Original! Funny and Vintage Magic

We provide products from among,

- Wild - Colombi
- Vernet Magic
- Uday Magic World
- Tora Magic
- Tony Clark
- Tenyo Magic
- Tango Magic
- Sorcery Shop
- Sean Bogunia
- Peter Eggink
- Norm Nielsen
- Murphys Magic
- Masuda
- Mark Mason
- Mak Magic
- MagicSmith
- Magic City
- Johnny Wong
- John Kennedy Magic
- Jay Sankey
- Henry Evans Products
- Heinz Minten
- Goshman
- Funtime Magic
- Fun Incorporated
- Fantasio
- EZ Magic
- Difatta
- Derek Rutt
- David Regal
- Black Magic
- Asia Magic

Good prices, free shipping Worldwide

Web: www.toppmagic.com - Email : sales@toppmagic.com - Tel : +66 (0)84 945 5151

“AMAZING!”

A PROP-FREE Show

You Can Do Almost

Anywhere, Anytime!

If you read that headline and thought “That sounds GREAT!” then this is for you.

If you love performing but get tired of hauling props around, this is for you.

If you are a full-time or part-time pro who wants something new and amazing to offer your clients, this is for you.

If you want a show that is amazing because it’s REAL, this is for you!

The show that I’m talking about is COMEDY STAGE HYPNOSIS! I’m Cris Johnson, a full-time performer who for the last 10 years has earned over \$100,000 a year performing and a LOT of that income has come from Clean Comedy Stage Hypnosis Shows!

Visit www.BestStageHypnosisTraining.com to watch a special webinar during which I answer the most common questions magicians have when it comes to stage hypnosis.

The most common questions are:

“Is it even real?”

“How hard is it to learn?”

“Can you do a CLEAN, NON-OFFENSIVE show?” (YES!!)

“Is the money REALLY better than most magic shows...even for the same clients??”

“Is it SAFE?”

“Who can be hypnotized?”

...and so much more!

Visit www.BestStageHypnosisTraining.com TODAY and learn how stage hypnosis can help skyrocket your performing career!!



The Original **LUMball** machine

Ray Lum's Original
"Ring in the Gumball"

The Effect: A ring is borrowed from a spectator and is vanished. To the spectator's amazement, the ring reappears **inside the GUMBALL MACHINE!** The machine is in full view at all times. The spectator operates the machine, **YOU DON'T TOUCH IT.** The mechanism is **100% FOOL-PROOF** and loads the ring in less than a second. **RELIABILITY GUARANTEED!**

"Ray's LumBall Machine is everything I look for in an effect."
- Kevin James

"I can assure you Ray has created a method which will give the performer the most important factor to any mechanical effect...
RELIABILITY." - Chance Wolf

"I LOVE IT! If I could only perform one effect for the rest of my life, the LumBall would be it, bar none!" - Mike Giusti

**OVER 100
UNITS SOLD!
HERE'S WHAT SOME
OF THE TOP PROS
ARE SAYING:**

The LumBall Machine is truly unique and has impressed many magicians around the world. Originally created over 20 years ago, Ray's superb craftsmanship and reliable method enhances this legendary effect. The LumBall Machine is full-size (4 ft) with a beautiful bright color enamel finish and genuine chrome trim. Each machine is custom created by Mr. Ray Lum himself and comes complete with prize balls, extra prize balls, gumball stand, deluxe cloth cover and full instructions.

Retail: \$1,250.00

Plus FREE SHIPPING in Continental United States. Shipping is extra for Hawaii, Alaska, and Foreign Orders

IT'S FINALLY HERE! A CUSTOM CASE FOR YOUR LUMBALL MACHINE!

Our case have recessed casters, custom lined with thick foam to cradle the gumball dome & to top it off, we've added the LumBall Machine logo on the lid. Choice of the following colors: Black, Gray, Dark Blue, Red and



**Don't be
FOOLED by
KNOCK-OFFS
from Online
auctions**

**Mention that you seen this ad in
Vanish Magazine
and get \$100.00 off!**

international magic magazine

VANISH

Over 100,000 magicians from around the world read this FREE magazine



WHY ADVERTISE IN VANISH?

VANISH is changing the way magicians read their magazines and enjoy a fully interactive experience. For advertisers we can now turn your ads in to an experience no other publication can offer that works on iPads, Androids, Tablets and computers.

DOWNLOAD PDF

We offer VANISH as a fully interactive PDF that can be read on computers and Tablets. The magazine can be downloaded and read at their leisure and they have it forever. Adverts can have as many live links as you want including video, email, website links and special deals.

LIVE ONLINE

The latest addition to read VANISH and it's proving to be the most popular. VANISH is now an e-magazine with page turns, fully interactive and online experiences. With only ONE click of the button readers have instant access to the magazine. This is revolutionary for any magic magazine.

REVIZZIT e-reader

For those who like to use an e-reader we have teamed up with REVIZZIT.COM to bring another way people can enjoy VANISH. Each new issues is also available as a fully interactive APP for the iPad. The e-reader is also FREE to download.

www.vanishmagazine.com

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

NOW



The Master Magician
from Madrid – Juan Tamariz