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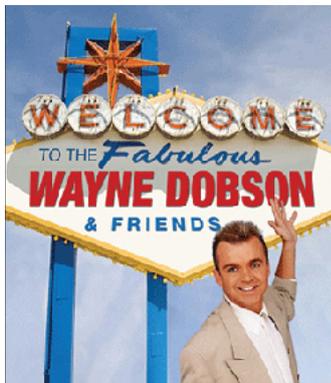
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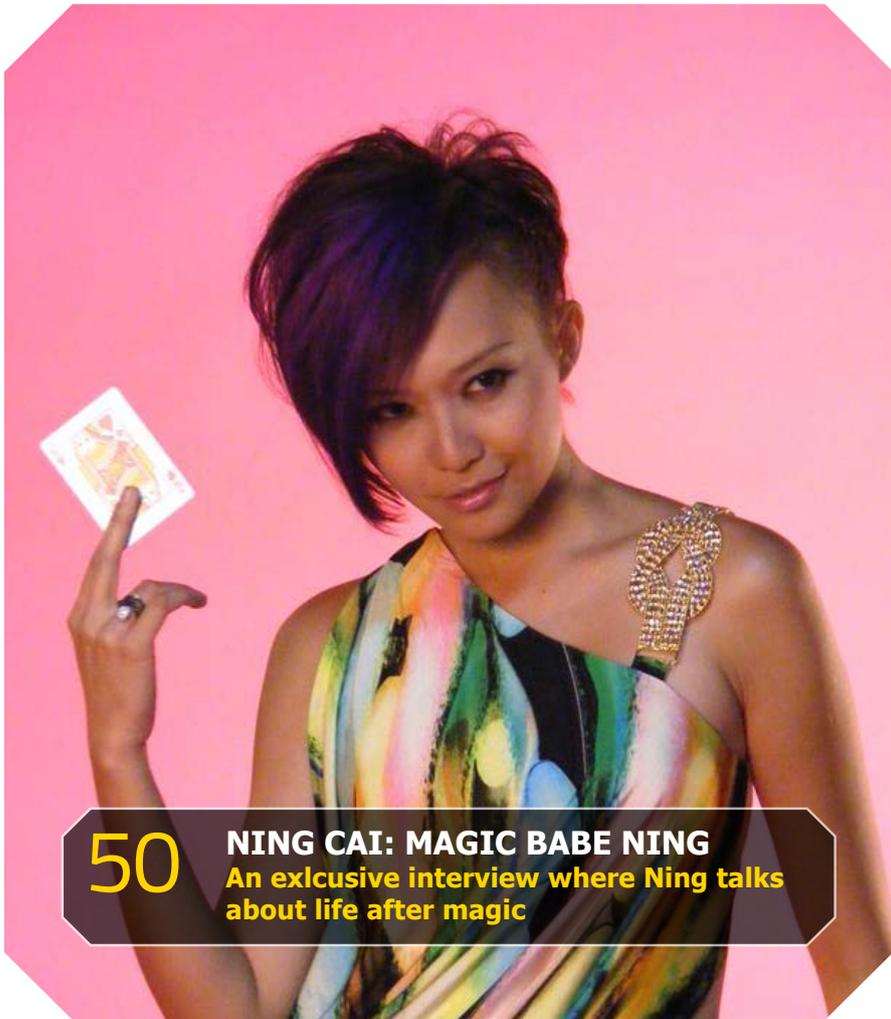


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FROM THE EDITOR



Paul Romhany

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What a whirlwind few months it has been. I started October by flying to Sweden to perform and lecture at the Magic Weekend in Lund then travelled to New Zealand for the Wellington Magic Convention where I also performed and lectured. Both conventions were amazing and the New Zealand convention was made even more special because on October 25th, my birthday, I was presented with The Grand Master of Magic Award by my fellow New Zealand magicians. This took me completely by surprise and am honoured to be recognised by all my peers in the business. I have included an article this issue with photos from both conventions and an article I wrote on why I enjoy smaller and more intimate magic conventions over some of the larger ones.

Our feature artist this issue is Ning Cai who performed under the name Magic Babe Ning. Ning has always impressed me with her ability to be a trend setter and her hard work paid off while working with JC Sum becoming a well known celebrity in Asia. Her move from magic came as quite a shock to those in magic

and it's great to catch up with her and find out what she has been up to showing that there is indeed "Life After Magic."

Congratulations to Franz Harary and all the performers who have appeared at his *House Of Magic*. All reports coming in are showing that it was an incredible opening month and the show will definitely become THE place for magicians to gather and perform from around the world. You can download the Special Edition on Franz and the House Of Magic from our website for FREE. Franz also supplied us with photos from the opening week so enjoy the

montage VANISH I put together.

With FISM having just finished plans are well under way to hold the next one in Korea in 2018. Having been to Korea I feel it has a lot to offer both magically and culturally. We are featuring a few acts from Korea and neighbouring countries to give you a taste of what to expect. Thank you to Anna Shin for helping with the articles and interviewing the artists for us.

All that remains is to wish everybody a very Merry Christmas and a wonderful New Year. VANISH will be back in 2016 with all the articles, tricks and feature stories you love to read.

Paul Romhany





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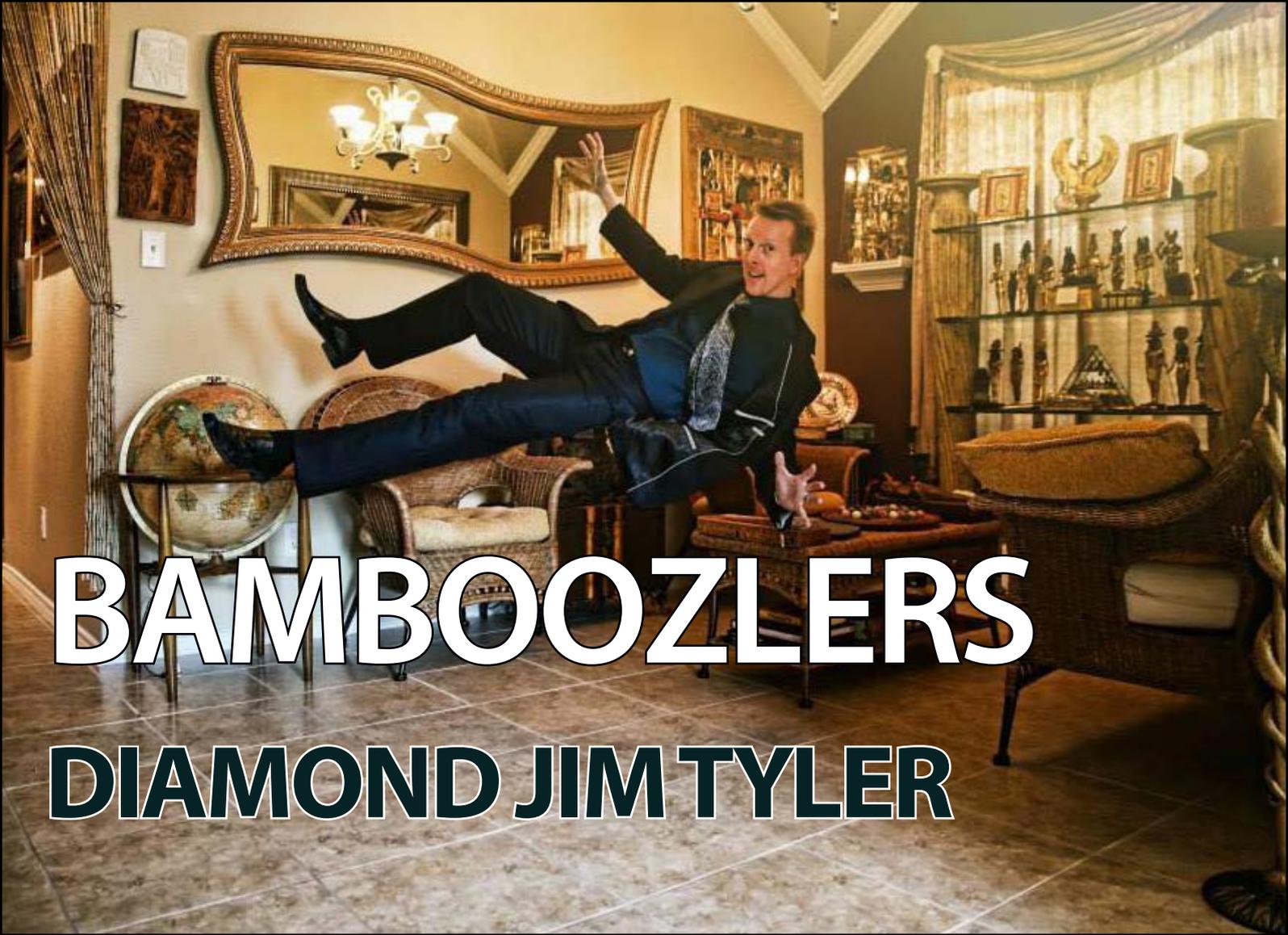
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BAMBOOZLERS

DIAMOND JIM TYLER

DIE HARD

BET: Wager that someone cannot balance a pair of dice, side by side, atop a single die.

Someone can actually watch you do this and witness the pair of dice atop the single die, but yet if they try it, one or both dice will typically fall off.

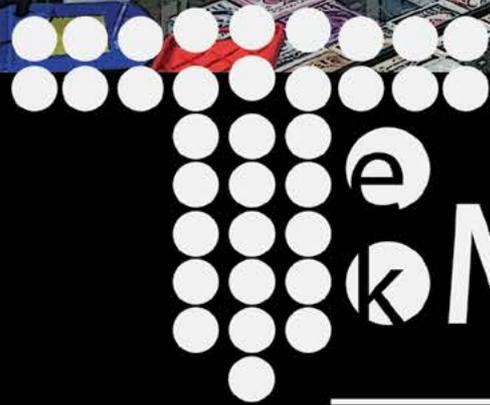
SECRET: Secretly moisten your fingertip with water or saliva and stick the dice together. For the best results I have found it is best to wet the 2, 4 or 6 side of a die because each of these numbers has no middle spot or pip. Once I've secretly moistened the 2, 4 or 6 side of the die I'll place it next to the 2, 4 or 6 side of another die temporarily bonding them together. Now it is a simple matter to balance them both atop the single die.

What's clever is that one can disassemble your example and not be able to reconstruct it; that is if you used a small amount of moisture. As soon as they pull the dice apart the moisture evaporates.

Cards are sometimes called the Devil's playthings but dice are said to be just as evil. Did you know that if you

roll a pair of dice one million times that each number will come up 16.666 percent of the time? Also when playing craps that the number seven, thought to be lucky, also comes up 16.666 percent of the time. The "Number of the Beast" carries on into infinity in both cases just like the Roman emperor Claudius' descent into Hades for being a gambler who was cursed to shake a bottomless dice cup for eternity. Now if you round off the number after the decimal point it is 667 which is actually "The Neighbor of the Beast".





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BBQ BUDDIES

THOM PETERSON

INTRODUCTION

Billy McComb's genius and practical approach to our craft cast one of the largest shadows ever felt on the magic world. One effect that's inspired variations upon variations is his wonderful "McCombical Deck." What follows is my version in which I endeavored to make the routine more self-revelatory.

EFFECT

A stack of photos are shown one at a time as the performer explains that these are his ideal guests for a fictitious barbeque. Choosing a guest for one of the spectators the magician removes a card that appears to be a picture of himself. When the spectator is asked to make a "free" selection from a duplicate stack of photos, the audience can see that they are all images of the magician. In the end, the magician's and the spectator's photos are both shown to reveal a surprise for both the magician and the audience.

REQUIRED

To perform this you'll need two sets of cards. One set consists of eight pairs that are rough and smoothed

together. Let's call this the "red set." Mine are pairs of pictures of me and pictures of Homer Simpson. So, the face of Homer Simpson is sprayed with roughing spray, and the back of my pictures are sprayed with roughing spray.

In addition, you need eight photos of people you'd want at your ideal barbeque party, as well as one more rough and smoothed pair of you and Homer (or whoever your punch line character is). Let's call this set the "blue set." (Fig. 1)

A note about construction: The set of cards I use are perfect for a cabaret/parlor environment. If you plan to use these on a large stage or close up, you'll need to adjust the size accordingly. The size of the cards I currently use are about 7" x 5". These are printed on smooth, but not glossy photo card stock. Each of the celebrity photo cards are actually made up of two pieces of cardstock glued together. That gives each of the stacks a similar thickness. This also gives both the single celebrity cards and the rough and smoothed pairs the same appearance.



Figure. 1

SET-UP

The stack of celebrity cards should be assembled in whatever order you want to introduce them from face to back. On the very back of that stack, place the one rough and smooth pair that matches that back design. (Fig. 1)

Stack the other rough and smooth pairs in a separate spot on your table and you're ready to go.

TO PERFORM

Invite a member of the audience to join you on stage as you pick up the stack of cards containing the celebrities (the blue set).

I love questions that start conversations. One of my favorites has always been, "If you could have a BBQ with anyone – living or dead – who would you invite?" I've thought long and hard about it, and what's interesting to me is that when I discuss it with others, I find that MY choices are often the exact same as other people's. In fact, I've gotten so good at this that I can often guess who someone is going to fake-invite to their cookout even

before they do. I'll show you.

Displaying the face of the cards, you begin to go through them one at a time. (Fig. 2)



Now, these may not be your choices, as they are personal to me, but here are some of my favorites:

Cary Grant. To me, this guy was as good as it got. When I think about the golden age of Hollywood, this guy just screamed, "cool."

Dorothy Parker. The great American author, poet and critic. She wrote the poem:

I like a martini

Two at the very most

After three I'm under the table

After four I'm under my host

Samuel Clemens, better known as Mark Twain – great American author and humorist.

Albert Einstein who created the Special Theory of Relativity that states that time moves slower when spent with your relatives.

Katherine Hepburn, Jimmy Hendrix, Marylyn Monroe, and here we have Dean Martin. It is, after all, a party. Somebody's got to bring the booze.

After you've gone through the celebrity cards, stop at the last one before exposing the rough and smoothed pair with your face on it.

Close your eyes. I'm going to quickly show the audience the one barbecue buddy that I would pick for you.

Expose the double card that shows your face and hold the rough and smoothed pair up as one to the audience. (Fig. 3) After everyone gets a chance to register that the face on the card is yours, set it down briefly on top of the stack and peel off the top of the roughed pair (in my case, the "Homer" card) and set it off to the side so that only the back is showing. Often times I'll slightly adjust whatever I'm going to be leaning the single card up against with my right hand as justification to place the double card on the deck before peeling off the top one.



Next, pick up the other deck of all force pairs and display them to the audience so that they can see the faces of the cards, but your spectator on stage cannot.

Now, our helper gets a chance to freely pick a barbecue guest for herself. Who will she pick? Will it be Cary Grant, Mark Twain, Katherine Hepburn? Who? She has a free selection of any one of these.

Saying this, transfer a couple of pairs from the face of the deck to the back showing all pictures of you. Then, eventually fan all of the pairs out so that the audience sees nothing but pictures of you. This is a very funny moment so don't rush it. (Fig. 4)



Turn the fan down and ask the spectator to place her finger on the back of one of the cards. (Fig. 5) When she does, clearly and fairly cut that card to the top of the pack. Peel off the top card of the stack (one of the Homer cards), and have her hold it against her chest



so that the audience can't see it. Pick up the card that you've set aside from the other pack, and hold it in a similar manner. (Fig. 6)

Now, I think I might have done a pretty good job of picking someone for your BBQ, but I'm not certain. So I'm going to ask you a series of questions, and I want you to answer honestly.

Take a small peek at your card and tell me, is the person on the card you're holding a male?

Wait for her to respond positively. Take another peek at your card. Then ask her the following questions, and wait after each one for her response.

Do you think this guy would be a lot of fun to hang out with?

Would this person make you laugh?

Would you say this guy has "classic good looks?"

Is he at least cute?

Whatever her response is to the last question, have her name the person on the card (Homer) and turn it around so that the audience can see it. Give the audience a few seconds to respond, and then turn your card around so that everyone can see that you are also holding a picture of Homer Simpson. (Fig. 7)

Well, I've always thought he's pretty darn cute!

Collect the spectator's card, thank her and send her back to her seat as you bask in your well-deserved applause.





HAVE A DRINK

By Butzi, Magicien

This routine was created for a show called “coffee show” I created for coffee specialists. Later on I applied the same principles and made it accessible for everyone in a show called “Refreshing”.

Effect:

The participant is asked to choose one type of drink between a couple of empty, flat, paper bags displayed on the table, on which names of drinks are written on. When his mind is set, the magician reveals the prediction hidden in every one of the paper bags and it matches the participant’s choice. He then reveals that the chosen bag now contains the selected drink, hot or cold and gift it to the spectator.

Overall Explanation

You force a bag behind which there is a secret slit and take from a secret place the glass behind the bag. The idea behind this piece of magic was to give the impression that you can make appear anything that the participant desires. So I linked the magician choice principle and a couple of paper bag routines principles to make it work.

There are 2 climaxes here and some of you might not like the idea of mixing “mental” and “organic” (since the revelation of a prediction is followed by a production). For me, the twist with other similar routines is precisely

those two different types of climaxes. The prediction allows relaxation at the climax, and provides a built up to the next climax ... a great opportunity to load the bag with quite a big object. When you actually materialize the choice, it adds up to the first effect and gets a stronger climax.

Step by step explanations

A) Prepare your cup/ glass:

Here is the D.Stone advice for liquid production in his lecture “Real secrets of magic” (that I recommend to watch!): put a WASHED condom on top of the glass so you don’t spill anything when it’s full of liquid. When producing it, secretly remove the condom to show a glass full of liquid.

Did you laugh when you read “WASHED”, in capital letters? Well, believe me the lubricant can kill your effect (though I never thought I would say that one day). The first reason is because we can smell and feel the lubricant on top of the glass when we drink.

The second reason to take extra care when washing, is that it might not stay on top of the cup and just slip away –and that is a catastrophe because you might have hot liquid upside down and a condom on the floor! So unroll the condom completely, wash it in your sink with SOAP on both sides, TWICE, dry it with a towel

or tissue paper to remove the extra lubricant and roll it back. Have a couple of them because when it's too dry it can break.

JUST before the show put the condom on top of your glass and push with the thumb in the middle to remove the air inside. The liquid is trapped.



Important: the kind of cup/ glass matter, and the size too (and yes, I'm still talking about liquid production). On the pictures you've seen, I've taken the BIGGEST glass possible so you can see the limit. I think it's even too big.

Another bit of advice: Don't use classic coffee cups with handles as these will get caught in the envelope slit.

If you want to make appear coffee, take a cup that has the shape of a STRAIGHT glass like the cups they have in Ikea.

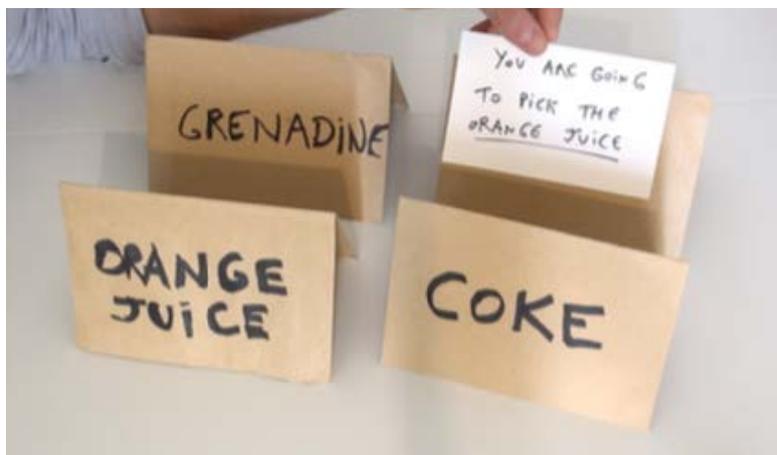
Be careful! If your cup is –even slightly - in a cone shape, the condom unroll itself completely and automatically around it!

The best glasses are this kind: straight, middle sized ones.

A) The bags / envelopes

In the original routine I had paper coffee bags with different sorts of coffee but I later on bought envelopes and wrote all kind o refreshing drinks on it for a show in summer. I then folded envelope in two so the magician

choice could be like a fun casual game and the envelopes would be seen flat and empty all the time. Here you can see the envelopes in the "Refreshing" show, with the prediction. And even if any paper bag will do, choose a size that is not too big ... a big grocery bag won't be that impressive!



How to build the gimmick envelope

1) Cut a slit with a cutter. Put something underneath to avoid cutting your table. Experiment sliding the glass through the whole to see if it fits.



Does the glass fit?



Your final production should look like this.



2) Recover the edges with tape so the hole doesn't get bigger and eventually rip.

Refold the tape behind

Take extra care of the sides



3) If the tricked / forced paper bag says "orange juice", insert a paper on which we can read: "you'll pick the or-



ange juice" for the gag/ pre-climax later on. Put it inside at this place of the envelope.

4) On each of the other paper bags, insert papers on which we can read: "You'll choose orange juice".



B) The loading technique

For the load you have many solutions, but I would recommend 3.

A) You are seated. After you reveal that you predicted the drink you reach the first climax and have time to take under your chair or under the table the glass and hide it behind the bag in a body swing motion. You can pretend to put something back in your bag and take the glass on the way back (like a lighter or a prop that was on the table for example).

B) You are stand up with a jacket: use splash bottle 2.0, the gimmick D. Stone commercialized, invented by Damien Vappereau and Jean Mark! It's very good and any jacket would cover it.

C) If you are stand up and want to perform without a jacket like I did for the show "Refreshing", put the cup half way in your pants and your shirt on top:



How to make conserve hot coffee when it's cold / a Cold drink when it's hot

TRUST ME, it REALLY adds to the effect if you make hot coffee appear when it's like -5 degree celsius outside or produce an ice cold orange juice when it's 30 degrees in the room! So conserve your liquids properly: First you need a good timing so the liquid doesn't have time to come back to room temperature. Maybe 10 minutes after the beginning or you show. The main thing: test the routine fully performed before your show -in front of camera and then in front of friends, so you know how to transport this illusion.

Then, just before leaving for the show, prepare your drink, let's say coffee. The condoms are washed, dried and ready to be put on top of the glass (once again: prepare several in case, we never know if they break or are not well rolled). Then pour the liquid in a little termos, and take all the rest: paper bags, condoms and the cup. JUST before starting the show, pour some coffee (or anyother liquid) in the cup and put the condom on top of the glass.

For cold liquids I use this kind of termos and transport a little bottle of the liquid that I will force with lots of ice around it.

The Routine

"Hey why should I drink something and you don't have anything? You know what? There was one time I went for a drink with friends and I didn't know what to order, so the waiter did something very interesting to make things move forward: he eliminated choices to see what was left at the end, what I wanted "deep down". I'll show you what I mean; I brought envelopes with names of drinks written on it. And when I show you 2 drinks you tell me which one we get rid of. Yes?"

[Perform a classic magician choice until you have two left, showing 2 envelopes and asking him to eliminate one each time. Perform this in a casual, gamy mood!]. Note: If you perform with specific products like I did with coffee specialists, I highly recommend you know a bit about the products you are playing with so you can handle an actual conversation: "This one has more bitterness, good choice! If you had taken the one from Kenya I would have said "hello strong man!" ... for example.

Now that you have two left:

Say in a light manner: "Instinctively take one of those bags."

a) If he takes the right one, say: "You know what? I knew you would take this one" INSTINCT ladies and gentlemen!"

And I continue onto the first climax. I DON'T ask him if he is sure or if that's this one that he wants!

b) If he takes the other one, just show the one you have in your hand to everyone, and say: "wonderful, INSTINCT ladies and gentlemen! And we are left with one bag", and I continue onto the climax.

First effect:

Let's say you are left with the right envelope: the "orange juice" one. You say: "I knew this would happen and I made a prediction." [Take out from the "orange juice bag" with lots of suspense the prediction on which is written "You will choose orange juice!"]. Of course the audience will be like: "wow wow wait a minute, that's a scam maybe in the other envelopes is written different things!". I laugh and say: "haha you are right, I misled you. You know why? ... Because I can. No seriously, you are not impressed because ... you haven't checked the other envelopes. Yet".

When they do, each one of them contains a paper on which we can read: "you'll choose orange juice" and I say "what does it say?" Preparing the load by putting my thumb on the glass in a specific posture: see below.

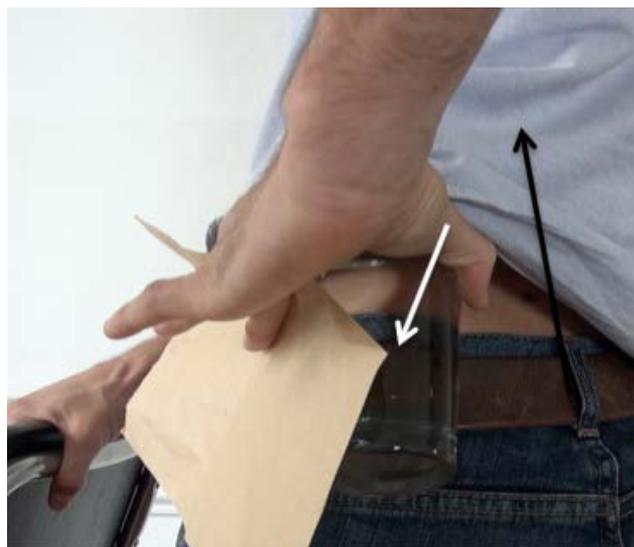
“What does it says?”
You need a high chair or bar to lean on.

Slide the thumb under your shirt



“Haaa!!! I knew it!! haha”
Body swing motion

Go up first, then down



Second Effect:

As they are experiencing the magic and being astonished looking at the prediction and the person reading it out-loud, I have plenty of misdirection to load the cup behind the tricked paper bag/ envelope, and put it further away from my body, in a relaxed in the up and down motion detailed on the picture.

The glass is behind as I'm looking at the participant

Hidden view: hold it with finger and thumb



I let the climax being absorb by the audience and when it goes down I say: "Wait a minute...I said you have chosen orange juice...but don't you want to drink it?," and pull out the orange juice out of the bag. When you do so, make it go through the slip and as you can reach the glass through the slip from the top, get rid of the condom.

This is how it happened in my summer show



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As this is my first contribution to VANISH, may I tell you a bit about myself. My name is Paul Gordon and I'm a professional magician, author, entertainer and lecturer. I've been creating magic since the mid 1970's and have been contributing my routines to books and magazines since 1979. Since 1987 I've written forty books; *The Gold Dust Trilogy* being my best-of "legacy" books. Excuse immodesty, but they look gorgeous and contain nothing but powerful "worker" card tricks. In fact, they contain 350 routines and 700 jam-packed pages. Anyway, onward...

From *Gold Dust*, this is a trick that is easy to do but packs a punch. Over the years I've published many versions of the Head To Head Poker theme. This one is the version that fooled Alex Elmsley. Why's that important? Well, it was Mr. Elmsley who started the ball rolling so far as this concept is concerned. I showed it to him back in 1995 when he returned to The Magic Circle. He liked it a lot! In fact, I gather he used it a few times to fool those who knew his original.

The effect is that you deal ten cards from a shuffled deck and the spectator decides how the ten cards are dealt; five apiece. The five he freely decides you should have are, incredibly, the royal flush in spades. Prior to performance, cull the royal flush in spades to the top of the deck. I casually do it as I'm nattering and

toying with the deck. False shuffle the deck, retaining the top five cards (at least), as you say, "*Have you heard of head to head poker? Let's play a round.*" Here you deal the top ten cards to the table thereby placing the flush cards on the bottom of the ten-card pile. Place the deck aside as it's not used again during this trick.

Pick up the ten-card pile and hold it face down in dealing grip. Say, "*Head to head poker is where we work with just ten cards. But, to give you an edge I'm going to let you make all the decisions.*" Deal the top two cards to the table so they lay side by side. Say, "*Okay. Which one do you want for your hand. Free choice!*" Turn over the card he points to and place it face up in front of him. Casually drop the inhand eight-card packet onto the one he didn't choose and slide the (now) nine-card packet back into dealing grip.

Continuing say, "*I'll do it again. In fact, let's deal... yes... let's deal three cards to speed it up and you can choose... yes, any two cards!*" Here you deal the top three cards in a row and ask him to choose two of them. The patter line is designed to make it look you were going to deal two cards but then decided to deal three as an afterthought. (Some acting is required here.) So he chooses two which you turn face up and place on his first card. Openly peruse his three cards and make a comment or two appertaining a hand of poker. Act as if you are try-

ing to help him build a good hand.

Casually drop the inhand packet onto the one he didn't choose and slide the packet back into dealing grip. Say, "Okay. Now it's my turn. I'd like you to choose for me!" Deal the top two cards to the table so they lay side by side. Say, "Okay. Which one do you want for my hand. Again, it's a free choice!" Slide the card he points to in front of yourself but don't turn it over. Say, "We'll look at my hand later!" Casually drop the inhand packet onto the one he didn't choose and slide the packet back into dealing grip.

Continuing say, "I'll do it again and again you can choose any two for me!" Here you deal the top three cards in a row and ask him to choose two of them. (Really ham it up here by saying things like, "You sure? Want to change your mind?" etc., etc.) He chooses two which you slide onto your first card and you drop the remainder onto the remaining card. Slide the packet back into dealing grip.

At this stage, he has three face-up cards, you have three face-down cards and you hold a four-card face down packet in dealing grip.

You now deal the top two (as before) to the table and have him choose one for himself. (It's placed face up onto his hand. Don't forget to comment as to what cards he has and what possible hand he's aiming for.) As usual, the inhand packet is dropped on the discard and the packet picked up into dealing grip.

Again, you deal the top two (as before) to the table and have him choose one for you. It's placed face down onto your face-down three-card pile. As usual, the inhand packet is dropped on the discard and the packet picked up into dealing grip. Okay, into the ending...

You are left holding two cards; the bottom one of which you need to get into your hand. Here's how I handle it: Stare at his four-card face-up hand of poker and patter about what he has, or hasn't, got. He will look intensely, too. (You are pausing for time-misdirection so that he will later forget as to whose deal it is next; and the pausing/pattering will set him off guard.) Okay; quite sharply, look at him (in the eyes) and say, "Okay. As quick as you can, top or bottom?" Due to the actions and patter he will have to answer quickly. If he says 'top', you deal the top card (of the inhand two-card spread) face up onto his hand. If he says 'bottom', you place it (the bottom card) onto your hand and turn the remaining card face up and place it on his hand. Whatever occurs, immediately talk about his hand and congratulate or commiserate. To end:

Say, "Remember we shuffled the deck and dealt ten cards. You freely chose as to who got what. Well, your hand is on view but mine isn't. Let's see what you gave me."

Slowly deal your cards face up to reveal the royal flush in spades; a hand that can't be topped!

Note: Please do not set the deck so that the spectator ends up with a good hand. It's too obvious – too pat. Please just try it just as I describe it.





To describe Kieron Johnson's magic is no easy task – it's like nothing you have ever seen before; and you won't see anything like it again.



SMOKING GUM

Kieron Johnson

I created this as a lead in to Al Baker's 'Card in Chewing Gum' (Also credited to Roy Johnson).

Effect:

A packet of cigarettes is introduced and one is chosen as you state that you have recently been trying to quit. You pull out a lighter and light one of the cigarettes where it suddenly explodes into flames and changes into a pack of chewing gum! You then say: "Since I started chewing gum instead of smoking I've saved loads of money!" The cigarettes in the box are now shown to have changed into a wad of cash.

You will need:

A metal, flip-top style lighter, two cigarettes boxes, some 'flash cigarettes' (available from most dealers), a pack chewing gum and a wad of cash (or whatever you want to change the cigarettes into) for the final reveal.

Set-up:

Place the wad of cash in one of the boxes and place it in the left jacket pocket. Place a the gum in your right jacket pocket and place the other box which contains the flash cigarettes in your inside right jacket pocket.

Performance:

Begin by removing the lighter from your pocket. Put it on the table or hand it to a spectator. As you take the box with the flash cigarettes out of your inside jacket pocket with your left hand, your right hand goes into the right outer jacket pocket and sleeves the gum. You then ask a spectator to choose a cigarette. After they've chosen one and whilst chatting, I casually put the cigarette packet into my left pocket and switch it for the 'cash loaded' box leaving it on the table or sticking out of the breast pocket of the jacket. I may even ask a spectator to place it in their pocket depending on the circumstances.

This switch might sound bold this will fly right past the audience because the effect hasn't even started yet and they have no idea what's coming. I call this the 'La, La, La Switch' - that's what I'm humming in my head as the switch takes place! It's all done VERY casually. It's a tad bold but it's a great tool that I use in a lot of my effects.

Now, retrieve the gum from your sleeve and take the flash cigarette in the same hand. Use the other hand to light the lighter and ignite the flash cigarette as you simultaneously produce the gum at your fingertips. All that's left to do is tell the tale of how much money you've saved before revealing that all the cigarette's have changed into cold, hard cash!

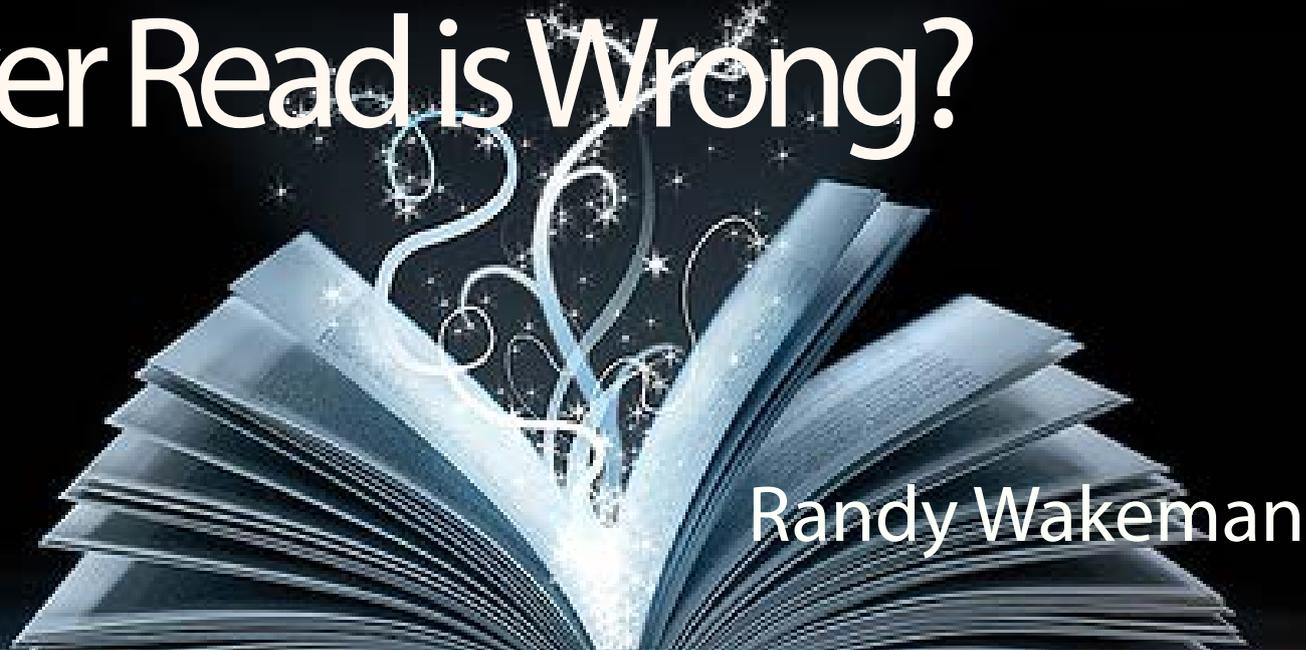
As mentioned earlier, the final load need not be cash. You can basically produce whatever fits inside the box. Toast, soil, sweets, more gum - whatever. I have even used it as a utility switch whereby I borrow a note and place it into the box, do the switch and ring in my

own note of the same denomination. Now I can go into a 'Bank Note in Chewing Gum' effect (using a duplicate serial number) for a finale. There's a lot of scope with this concept and the whole 'no smoking' presentation angle is quite topical. You may also choose to perform a short interlude of cigarette manipulation before going into the main effect.

If the idea of sleeving seems daunting you can simply palm the gum from your pocket and keep it hidden until the reveal. I hope you enjoy this effect as much as I do and if you have any questions I can be reached by email at Kieron@kieronthemighty.co.uk. Be sure to have fun with your magic and please remember to ALWAYS exercise GREAT CARE when working with fire or 'flash' products.



Why Everything You Have Ever Read is Wrong?



Randy Wakeman

Randy credits Heba Haba Al, Don Alan, Edward Marlo, and Jim Ryan as his greatest magical inspirations. Randy is best known for his close-up sleight-of-hand with unprepared cards, coins, and other small objects. Randy's intimate close-up magic is original and unique entertainment of the highest order.

www.randywakemanmagic.com

Yes, it is true. Everything that you have ever read about Magic is wrong. You might be startled at this nonsensical notion that the treasured tomes in your library, the videotapes of veracity in your collection, the innumerable instruction sheets in your archives are all wrong, but they are! Let me assure you that this observation is not being made under intellectual impairment, or after having something that "I didn't inhale."

The vital missing element from most all writings is YOU. It is not possible for authors, no matter how thorough or forward thinking, to comment for all contingencies. Chances are, they don't know you or your personality, which leaves an as yet uncrossed connection. Your specific style, your chosen compartment, your way of speaking is a huge variable in what you should learn about Magic, the way you should learn about Magic, and how you should perform Magic. The specific working conditions that you perform under, the exact venue for your next engagement, the type and size of audiences you will have are all unknown quantities to the folks who produced the nuggets of knowledge we study so carefully.

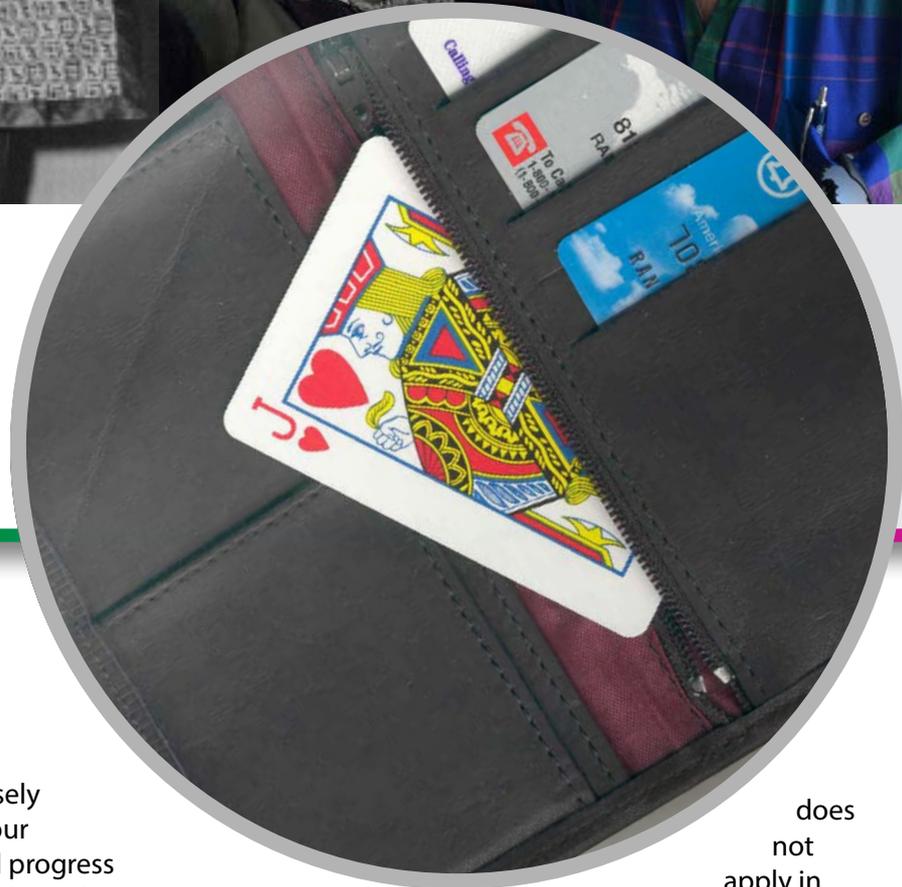
Individuality is to be rejoiced in, not lamented about. It wasn't the "Sugar Cube," it was Heba Haba Al. It wasn't "The Invisible Palm," it was Eddie Fechter. It wasn't "Glorpy," it was Ernie Spence. It may have been Karson's "Zombie," but it was Neil Foster that could give it life.

Let me cite a specific effect where my "wrong" comments start to seem right: "Card To Wallet." One of the great strengths of this classic "card to impossible location" routine is that your wallet is not a prop. It is vital to the strength of the routine that the wallet you use blends seamlessly with your style of dress. The wallet has to be a normal accessory for you; otherwise a large portion of the magic is lost. "Card To Porcupine" is by nature a far more dangerous effect, and the prickly little beast seems impossible to load. Yet, for most of us it would seem a bit unusual to have a stuffed porcupine swinging merrily from the waist. If not, perhaps you are in luck! But, I'm writing about



Unlocking the secrets ...

Above: Slydini, Karso, Tom Mullica, Randy Wakeman



Magic, so of course I am wrong. The most appropriate accessory for the most significant part of the population is not a wallet at all. It is a purse!

Perhaps you are wondering when I'll get to the point. Or, if I really have a point? Naturally, I am wrong again . . . some of you are already getting it. As it is with wallets and porcupines, so it is with technique published in the literature. I don't know if you are tall or short, gaunt or "prosperous", nor do I know your shirt or suit size. Your hands may be slender, or perhaps compact and fleshy. You might be right-handed or left-handed, or like me- a bit of both.

Recent commercials implore you to "think outside the box." Yet, how many of us think inside the box? More appropriately, do we think "inside the book?" That is why the process of really digging in, chewing on material, scribbling marginal notes, field testing our material, constantly analyzing audience reactions during and after performances can be so wildly rewarding.

It will immensely speed our magical progress to proficiency if we are ever mindful that even the most lucid technical explanations can serve only as a guide, at best. Sure, it is good to work through new moves and effects the "author's way" at first to understand the reasoning, and it is wise to consider a presentational style of patter that has been proven effective by the originator. It is an even better approach, however, to rapidly personalize everything that you do so that it becomes a part of you.

The results can be spectacularly wonderful. Slydini springs to mind, as a performer whose personality, mannerisms, and technique morphed beautifully into one. Watching another performer trying to emulate the Slydini style is a horrifically gruesome reminder that "one size fits all"

does not apply in performance art. Cardini's stage act is another completely different, yet no less marvelous example of complete integration of stage persona and magical technique. Tom Mullica's Tomfoolery act was comprehensively captured in print: I can bear first hand testimony to how truly wonderful Mr. Mullica's performances were in Atlanta. Yet, only Tom Mullica can do it "as per," and even then the Tomfoolery environment was a significant component. Perhaps Del Ray's close-up act could be recorded in a similar way, yet it would be Del Ray's presence and ability that would be lacking. Isn't it always the person that makes the most difference?

Our marching orders should include the details that make our chosen

magical gems as effective as possible for us, and our specific environments. To do this, consider that a high degree of stylistic modifications, perhaps that even complete reworks are required to make our blockbusters really bust! Frank Garcia could perform routines that were identical in method to others, yet his way of selling and maximizing the impact gave a "look and feel" that was vastly different, and immensely more powerful than the status quo. Many performers have featured "Sightless Vision" over the years, and still do today. Yet, when presented by Kuda Bux, it is just plain unfathomable and incredible. Wonderful can only be an understatement.

Hopefully, you won't take the literature so literally. Making notes like "that's not me," "why not this way?" or asking yourself "if this really feels right" as we work through new routines, or revitalize the old wine in new bottles, will only help all of us become better magicians, and isn't that what most of seek? It can be a long road, even an endless road . . . but a great ride with wonderful scenes along the way.

Naturally, I could be wrong . . .



BY CARL DE ROME

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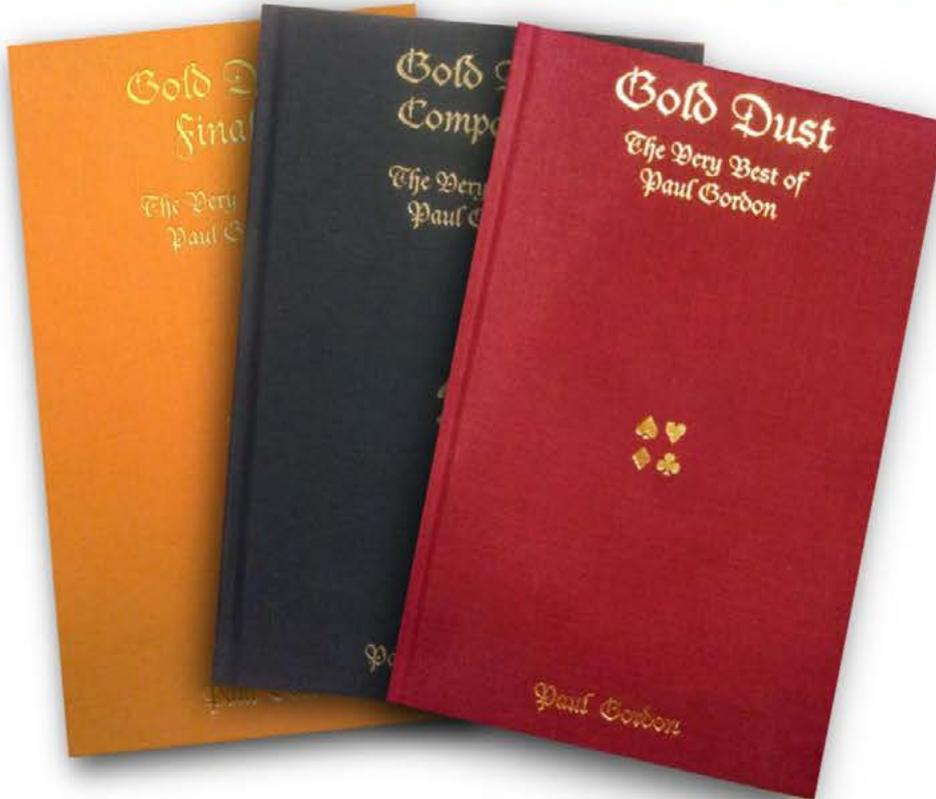
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SHOW ON THE GO

The Alchemist

Effect:

You begin by talking about how in the times of King Arthur, ancient scientists would practice an art called Alchemy, which is the process of turning metal into gold. Being the amateur scientist yourself, you explain that you want to conduct a tiny experiment. A silver ring is borrowed and you wrap it up in a piece of tissue paper and set it ablaze. In a burst of fire, the ring has magically changed into a solid gold ring. Before your spectator runs off to show everyone her new found wealth and spread the gospel of your power, you give the ring a little squeeze, where it turns back into silver.

Setup:

For this effect you will need three things: A piece of flashpaper, a lighter, and a small gold ring. The ring and the lighter go into your left pants pocket, and the flashpaper goes into your right. While this effect does not require a borrowed ring, personally I prefer to perform it that way as it tends to get better reactions from my audience. The explanation of this trick will assume that you borrowed a ring, however it will be ridiculously simple to figure out how to do this with your own ring (I'll give you a hint, just do everything I say but don't borrow a ring).

Performance:

To begin you borrow a ring from an audience member and place it onto your right index finger (Figure 1). As you display the ring, you take out the lighter from your pocket, while at the same time finger palming the ring (Figure 2), and set it on the table. You will now appear to take the ring off of your finger, while in reality you will be switching the ring on your finger with the ring you have in finger palm. Using the left hand as cover, the

By Josh Janousky

right index finger is curled in as the right thumb slides the ring off of the finger (Figure 3) and then places it on the thumb (Figure 4).

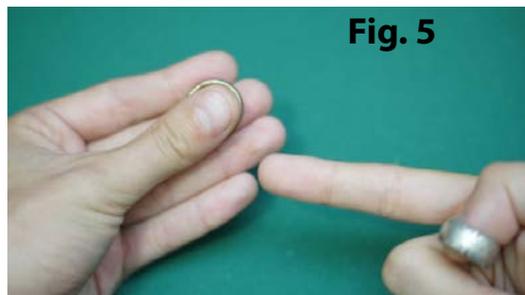
As the right hand falls to your side to grab the flashpaper from your pocket, the finger palmed ring in the left hand is held behind the finger tips (Figure 5). As you go to your pocket for the flashpaper, ditch the ring and take out the paper wrapping it around the gold ring in your left hand (Figure 6). At this point you can either set the flashpaper wrapped ring on the table and light in on fire, or light the flashpaper as you toss the ring up in the air (Figure 7).

At this point you are now clean and the spectator can inspect the gold ring (Figure 8). As the focus is now entirely on the ring you have all the time in the world to steal the original ring out of your pocket. After the audience has finished inspecting the ring and has come to the conclusion that you are in fact a real wizard, execute a shuttle pass with the gold ring for the silver ring and immediately place the ring into the spectators hands. You are now completely done with the trick, the rest is just acting. Have the spectator squeeze onto the ring and tell them to concentrate on the gold melting back into silver. Have them open their hand and they will be shocked to see that the ring has changed from gold back into silver. Congrats, you have just become a modern day Nicholas Flamel.

Notes:

This effect was first published in Magic Magazine in the December 2011 issue. Since then the handling has remained the same with one exception. Instead of setting the ring on table as a light the flash paper, I toss the ring in the air as I feel that it almost appears to change in midair. This was an idea given to me by my very good friend Ran'd Shine. Performing the effect this way does two things. First, it eliminates the need for a table, so this make this effect perfect for strolling gigs. Secondly, by tossing a ball of fire, its a great attention getter. I used to perform at my local university once a month for an event they would throw. Performing the effect this way would often cause a crowd to surround me, which in turn led to bigger reactions.

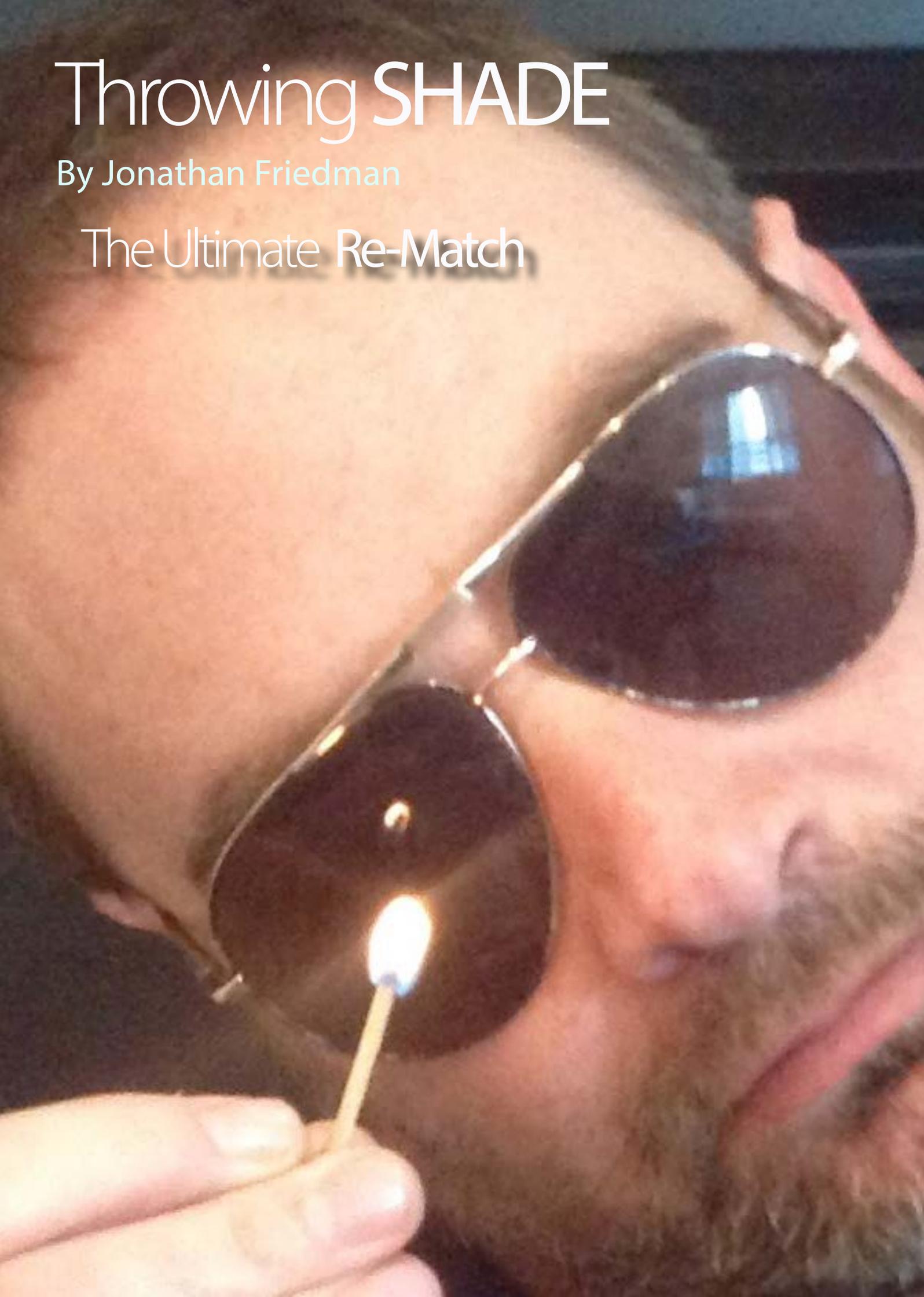
I've included a link to a performance of the effect here: <https://www.youtube.com/watch?v=6SV49D0T63U> This was shot several years back at The Magic Estate here in Orlando, Florida



Throwing SHADE

By Jonathan Friedman

The Ultimate Re-Match



Happy Holidays! Here is the perfect trick that's all about giving. Use it wisely for all of your Christmas candle lighting needs. And for all of my Jewish brothers and sisters out there, you can rock this piece of magic for eight amazing nights during Hanukkah. Mazel Tov!

Effect:

A match is torn from the book and used to light a candle (or a cigarette, I suppose). After the burnt match is extinguished, it is brought right up next to the just-lit flame of the candle, close enough to receive "the holiday, good energy vibes right back from it. This "better to give than receive" moment causes the match to visibly re-generate back into its original un-burnt state. If that wasn't enough to light your wick, the match is then struck along the matchbook, where it ignites... for a second time.

Needed:

A book of matches, a candle or cigarette (gross), a piece of flash paper, a black magic marker, and some rubber cement (fig. 1).



Fig.1

Preparation:

Cut out a small piece of flash paper, no bigger than an American dime, and color one side of it black. Because of the paper's thinness, the ink will bleed through to the other side. Two sides for the price of one! Trim a very small piece of this black flash paper so that it is now the size of a match head. Tear out a single match from the book and cover both sides of its head with rubber cement.

Loosely adhere the small piece of black paper one side of the match head and then let it dry (fig. 2). Wrap any small remains of the paper around the non-glued side,

so the overall shape of the head is normal (fig. 3 and fig.4-side view). If you plan on performing this multiple times, save yourself a little arts and crafts headache and prep a bunch of matches all at once.

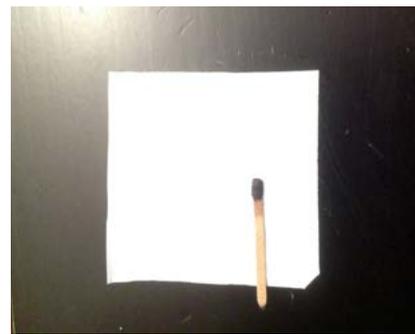


Fig.2



Fig.3



Fig. 4 Side-View

Insert the prepared match headfirst beneath the striking strip, so that it sticks up just like all of the other matches, except now it is upside down. The prepared side of the match head under the striking strip should be facing you (fig. 5).

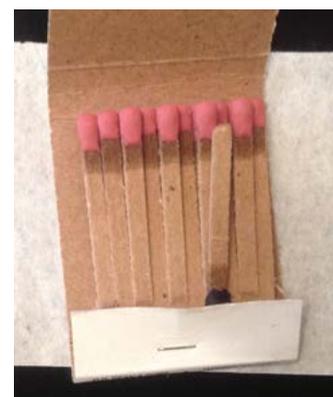


Fig.5

Performance:

In order to perform this classic, but updated version of The Twice Lit Match (Scarne's Magic Tricks by John Scarne-1951), come out with the book of matches in your left hand. Open up the matchbook with your right fingers, being careful not to let the spectator see the matches inside. Neck-tying the book will help facilitate this.

In a scissor-like action, clip the prepared match between your right first and second fingers, being careful to not scrape the glued piece off in the process. Clip the top of the match (really the bottom) in a way so that it cannot be seen through your right fingers as you remove it from beneath the striking strip (fig. 6).

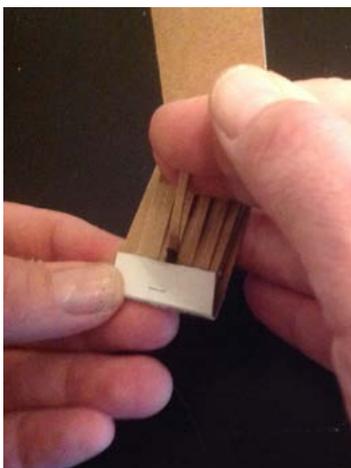


Fig.6

Tear out an attached match with your right thumb and first finger, while still keeping the prepared match in clipped position and ignite it. This is quite easy to do while keeping the prepped match in clipped position. Use this unprepared match to light a candle or someone's cigarette.

Once done, shake the burning match up and down enough to put out the flame. Allow the burnt match to secretly drop to the floor after 3 or 4 good shakes. Your right thumb reaches under the prepared match and levers it up into view on one of the upswings. (Due to the colored side showing, the spectator will believe that this is the very same match.

Hold the match, prepared side outward, between your extended thumb and first finger. Very slowly, approach whatever it was that you previously lit (cigarette, candle, etc...) as if you were going to somehow transfer the burning energy back into the match. When you get to about a quarter of an inch away from the burning item of choice, the heat from it will cause the flash paper on the match head to combust (fig. 7 and 8). While the paper is burning, use your right thumb and fingers to twist the match around, much like a paddle move. It looks like the match head visibly restores itself (fig. 9).

Because the head has been completely coated in rubber cement, the match itself will not light. Only the flash paper should go up in flames.

Rub off any remains of black paper that may be on the side of the match head facing you before showing both sides all around, if you feel that you must. I feel that it is unnecessary to show both sides. They just saw a burnt match re-ignite and morph back into an un-burnt state. Why would anybody think the other side might be burnt? Who's ever heard of only burning one side of a match?

After the restoration has registered, very dramatically, strike the match against the striking strip, apparently for a second time. You may find that you need to drag the match with a little bit more force, in order to crack through the layer of rubber cement. After letting the fire burn for a few seconds, blow out the flame, and hand it out for examination.



Fig.7



Fig.8



Fig.9

Well there you have it. I love the modern take to this classic effect. With the holidays approaching, there are lots of candle-lighting opportunities out there. I think the use of the black flash paper has a lot of possibilities and potential. If you are concerned that the match will light from the flash paper burning, I can only say that I have performed this routine tons of times and only once, did the flash paper accidentally ignite the match head. The rubber cement does a great job of preventing this. IF it were to happen, then you are really no worse off than the original effect of twice lighting a match (which is a good trick unto itself). For those that question just how realistic a black match head looks like a burnt match head, a little ash sprinkled on the match head just before drying will do the trick, although I rarely have gone through this much effort. There is no frame of reference to compare the blackened head to. The audience completely buys it. Now...go start yourself a fire in the name of the holiday spirit. You know you want to.



Haiku: Three Effects

Antino Art
The Artful Magician

“For Crazy Men”
no way is a way
I pray we are in good hands
somehow it works out

“For Ring Things”
Sonic the Hedgehog grabbing
rings at speeds of sound leaps
and bounds ahead

“For Vanished Pens”
at a loss for words finding
something from nothing un-
written Haikus

-from *When Swords Vanish:
Poems for Magic* by Antino Art

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ONE CUT

by Louie Foxx

EFFECT:

You hold the rope in one hand run a pair of scissors down the rope. Someone says stop and you immediately snip the rope at that point, letting the portion of the rope below the scissors fall to the ground. You set the scissors down and pick up the half of the rope that fell down. You tie the two together and slide the knot off.

GIMMICK:

The gimmick is simply a piece of rope that is about 5-6 inches long. Take 4 twist ties and fold the very tips back on both ends so that won't poke through the rope later. Put the twist ties into the rope and put a little bit of hot glue into both ends to keep the rope from fraying very much and to hold the twist tie in place. The gimmick is folded in half in a U shape.

SET-UP:

The gimmick can start in your pocket or in your case. Simply palm the gimmick in your right hand and hold the scissors with your right hand with the gimmick behind the scissors. The rigidity of the gimmick will make palming it easy and your hand won't look awkward because you don't need much force to hold it like you would a loose piece of rope.

Working: Have the gimmick palmed in your right hand with the opening of the U towards your wrist. Hold the scissors in your right hand over the gimmick. The rope is held in your left hand with your arm outstretched.

"You know what this is? It's a dreadlock from an albino hippie. Check it out, make sure it's just a piece of rope like any good childcare center would use."

This trick is my favorite creation, it turned out better than my previous favorite which was my daughter. It's a beautiful trick a magician's technical standpoint it's a perfect trick. It's my Citizen Kane.

This trick is stripped down to its bare bones, no bells and whistles. The rope looks good?"



Take back the rope.

"Rope can be made with tons of material, like nylon, cloth, even hemp. Hemp rope is particularly useful when working high...or in Colorado. This rope is 100% cotton, so not only is this trick beautiful, it's vegan friendly."

"Rope the world's second most well known tool. The best known tool, Tom Cruise"

Hold up the scissors, keeping the gimmick out of view.

"Scissors. I prefer to think of them as codependent knives. Here's an easy trick you can do at home. The amazing multiplying scissors trick. One...Ta-dah...A pair of scissors. That trick was dumber than time I tried to use my eleven year old daughter to try to get the senior discount at the Golden Corral by saying she had the Benjamin Button disease."

"I'm going to move the scissors down the rope and you say stop whenever you want and at that point I'll cut the cord. When my daughter was born the doctor asked me if I wanted to cut the cord, I said sure, I hardly watch cable."

Run the scissors down the rope and stop whenever someone tells you to. Offer them a chance to change their mind and move the scissors. When they finalize the spot, immediately cut the rope letting the portion below the scissors fall to the ground.



Put the scissors on the table and transfer the rope in your left hand to your right hand. When you do this put the rope into the U of the gimmick so a couple of inches sticks out. Reach down with your left hand to pick up the rope. As your body bends down the tip of the rope will point down as well, and the opening of the gimmick will point up (still hidden by your hand).

Your left hand grabs the rope off the floor and as you

stand up straight your left hand grabs the end of the rope in your right hand (holding the two ends of the rope together as if they are one) and pops the gimmick into view. It should now look like you are holding two pieces of rope with the top ends sticking out a few inches above your hand.



Now pretend to tie the gimmick around the rope, simply twisting it around the rope. Keep holding the two pieces of rope together, keeping the ends of the two ropes hidden in your hand.

"Two pieces. If I rub the end together they turn back into one. That's stupid...but that's magic and that's a beautiful trick."

As you say the last line slide the knot (gimmick) off the rope for the restoration.

NOTES:

Using a rigid gimmick solves a lot of problems for me. First it makes the piece easy to palm without your hand in a tight fist. Second it allows you to know where the ends are, so you really don't have to keep track of the ends because they will always be opposite the middle. Third, you can use a smaller piece of rope since you don't actually need to tie it around the rope, you are twisting it to create the illusion of tying it. Finally since the gimmick is metal you can use a magnet as a hold out to hide it before stealing it.

This will also work as a phase of a larger rope routine, all you'd have to do is steal the gimmick when you are ready to use this in your routine.

This is based on the rope trick taught on the Creative Magic Video by John Cornelious

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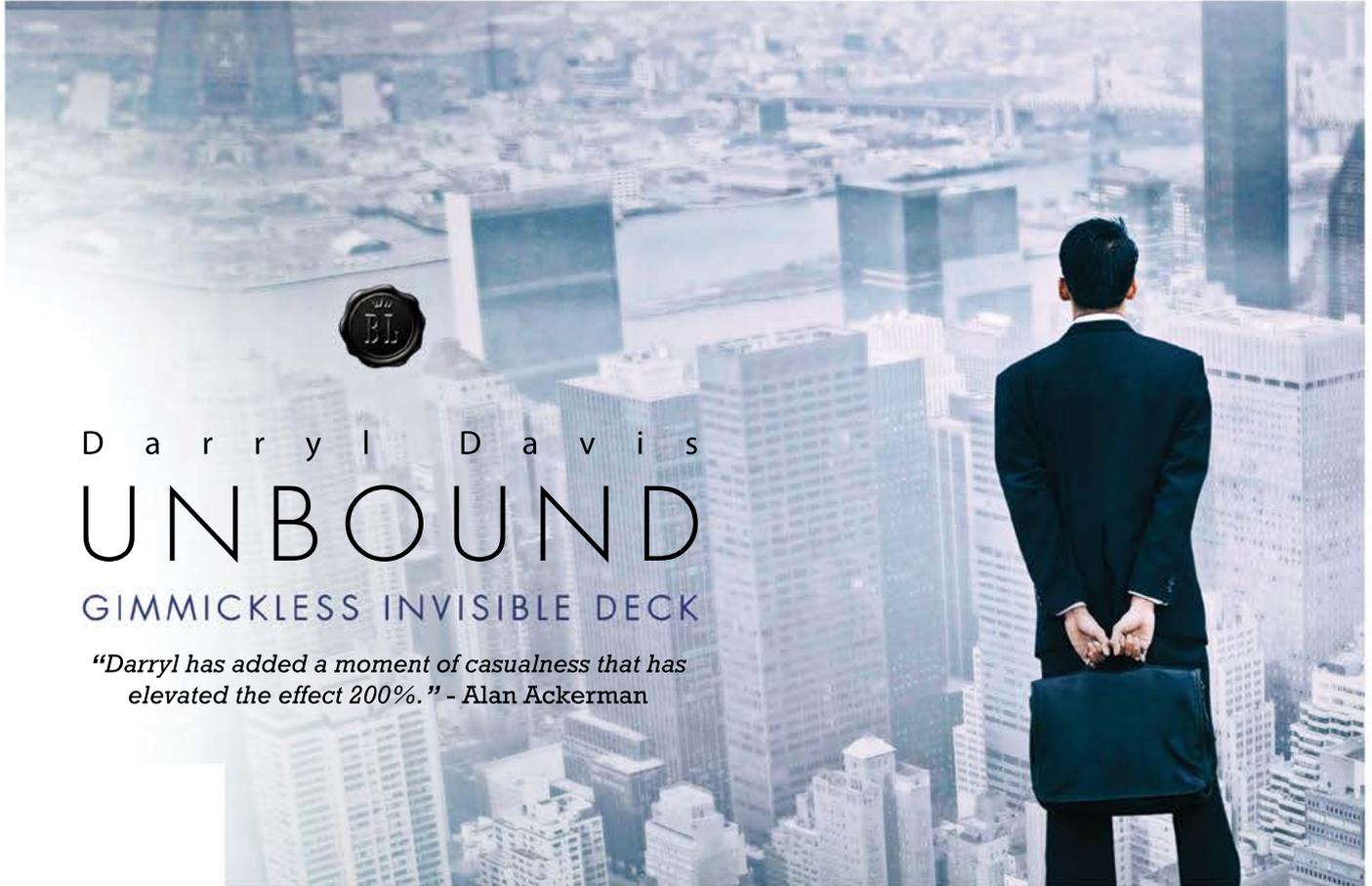
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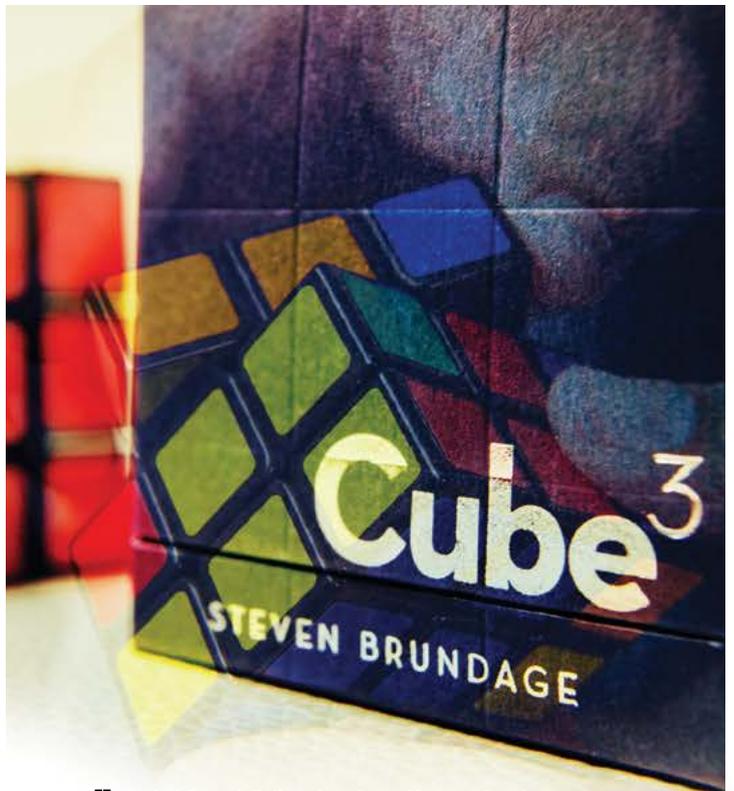
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Bringing Magical Moments to US Military Near and Far

Murphys Magic Supplies creates a first in the world of magic

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.

Murphy's Magic, International Magic Wholesaler, is striving to bring magical moments to our military. Beginning November 3rd, Murphy's Magic will donate magic products to be included in Operation Gratitude care packages which are sent to active deployed military, veterans, wounded warriors and new recruits.

More About Operation Gratitude -
Operation Gratitude annually sends 150,000+ care packages to Veterans, New Recruits, First Responders, Wounded Warriors, Care Givers, and to individually named U.S. service members deployed overseas and their families waiting at home. Since its inception in 2003, Operation Gratitude volunteers have shipped more than 1.25 Million Care Packages. Each package is filled with food, entertainment, hygiene

and hand-made items, as well as personal letters of support. Their mission is to lift the spirits and meet the evolving needs of the Military and First Responder communities, and provide volunteer opportunities for civilians anywhere in America to express their appreciation to all who serve our nation. <https://www.operationgratitude.com/>

About the Partnership:
Murphy's Magic's goal is to get magic into the hands of our service members to service bring them the opportunity to have magical moments daily. Murphy's Magic will donate one care package for every Military Heroes package purchased. There are five levels of Military Heroes packages available. Packages are available for purchase at any participating on-line or brick and mortar magic store. For a full list of participating dealers and more information, please visit www.murphysmagic.com/militaryheroes.



Marvin Berglas wins Magic Circle's prestigious Maskelyne Award for services to British Magic. The Maskelyne Award is the most respected award in

the celebrated Magic Circle Maskelyne Award for services to British Magic. The Maskelyne Award is the most respected award in

The Magic Circle, presented exclusively to those at the peak of the magic industry. Paying tribute to John Nevil Maskelyne, founding father of a magical dynasty that presented magic in London for 60 years, this award is a tremendous honour and is the fourth major award Marvin has scooped this year.

Making this achievement even more impressive is the fact it is the first time a father and son have ever both received the award. Marvin's father, the legendary David Berglas, won the award 20 years ago as a revered man of mystery inspiring the likes of Marvin, Derren Brown, Dynamo and many other magicians.

With additional awards from the British Magical Society's Presidents' Cup for Outstanding Contribution, The British Toy and Hobby Association's top honour for Outstanding Contribution and Marvin's iMagic winning the Electronic Toy of the Year, it's been a remarkable year for Marvin and the Marvin's Magic team.

Twenty years ago, two Wakefield tricksters Phil Peters and Mark Lee recognised a gap in the market for selling props and learning material to magicians.

Starting out with a small stall at an indoor market, they have grown to hold a permanent store in the heart of Wakefield. The business has serviced famous names like Dynamo - who has been purchasing equipment from them since he was a child.

Although the business is very well established, it is looking to reach an even bigger audience. As of today, Phil and Mark will see their small business advertised on primetime television across the nation.

In October, the pair entered a '15 Seconds of Fame' competition hosted by mobile payments company iZettle where they had to submit a 15 second video to be in with a chance of winning their own television advert.

Hundreds of small businesses across the UK entered and with only seven winners, competition was tight. But like all great magicians, Phil and Mark Sally managed to make their business stand-out from the crowd. Here is a link to their submission.

As winners of the competition, Phil and Mark will see their advert broadcast up and down



the country for a week in November. It will be shown on channels such as Sky News, Sky Sports, Comedy Central and many more.

"Magic is a fairly niche market, and although we have a growing clientele, we are always looking to branch out and find new ways to get our name out there." said Phil. "iZettle's '15 Seconds of Fame' was too good an opportunity to miss and having our name on national TV will do wonders for a small local business like ours."

The bullet catch is the most dangerous illusion in magic. Fourteen men and women have died performing it.

Houdini never even tried. What could be more appealing to magician and four-time Guinness World Record holder Scott Hammell? He begins training and enlists his friend, author Chris Gudgeon, to pull the

trigger. But what begins as an exploration of the hidden world of magic ends as a study of what happens when two friends stare down opposite ends of a gun. A feature documentary by Markham Street Films. Directed by Michael McNamara. Written by Christopher Gudgeon & Scott Hammell.

What happens when friends risk their lives – and friendship – for the sake of a magic trick? The Bullet Catch: It's the most dangerous illusion in magic. Fourteen men and women have died performing it. In The Trick With the Gun magician Scott Hammell and author Christopher Gudgeon set out to perform their own version of the deadly trick, and get more than they bargained for. What begins as an exploration of the hidden world of magic ends as a study of a friendship falling apart. It's a story about risk, relationships and the delicate dance between reality and illusion . . . and how everything changes when you're staring down the barrel of a gun.

Featuring interviews and performances from Penn & Teller, Bill Kalush, Carl Skenes, Hans Morretti, George Schindler, and many others. Genre: Adventure, Magic, Pop Culture, Human Interest Produced by Markham Street Film in association with Super Channel and Canal D, a division of Bell Media, with



Marvin Berglas with the Maskelyne Award

the participation of Canada Media Fund, Rogers Telefund, The Canadian Film or Video Production Tax Credit and the Ontario Tax Credit.

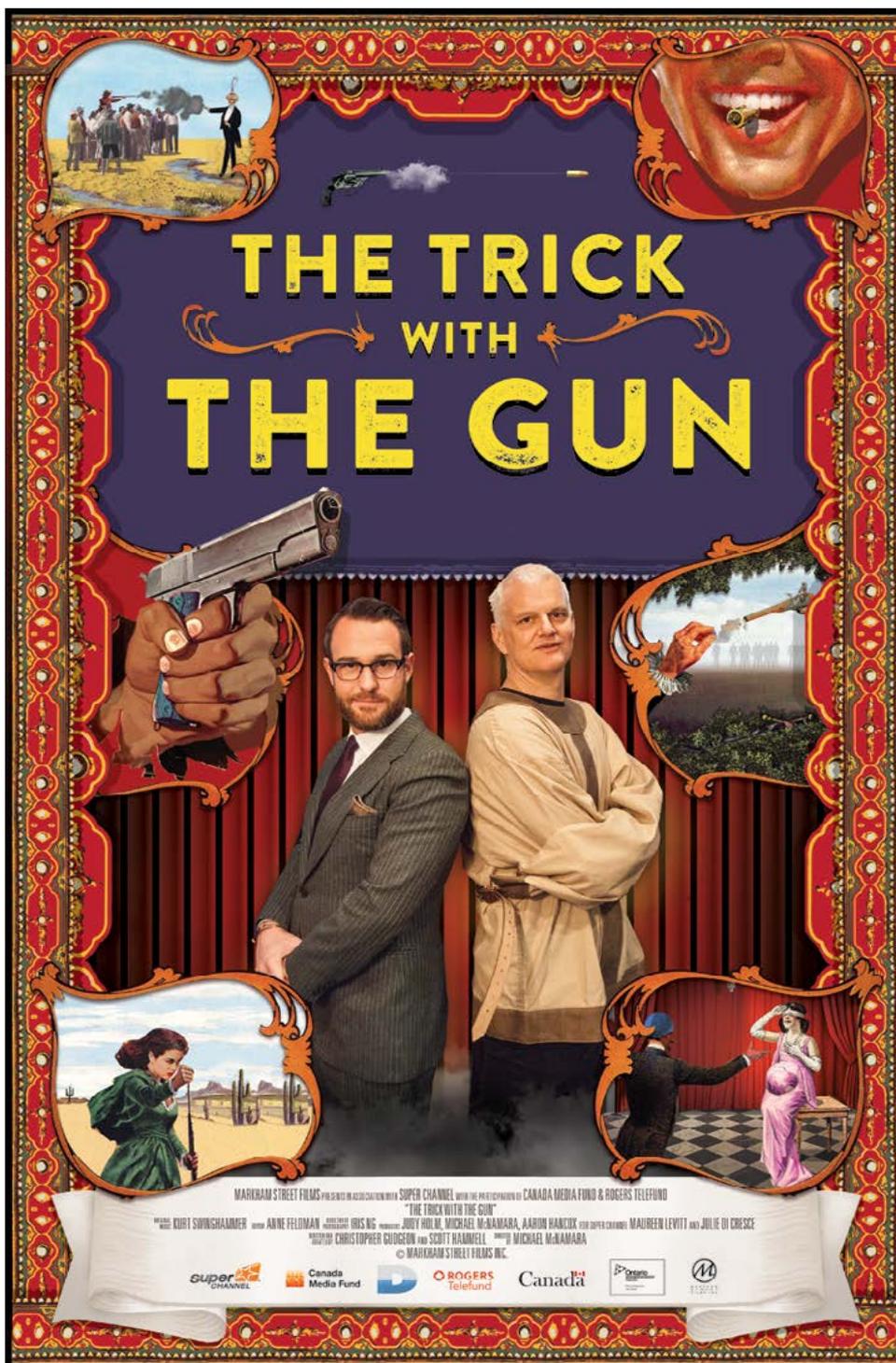
<https://vimeo.com/ondemand/thetrickwiththegun>
DICOUNT CODE FOR VANISH READERS - VANISH2015MB

Congratulations to Niels Duinker who last month made it in to the new Guinness Book of World Records.

And as you know... I don't like to brag, but I made it into the Guinness Book of World Records™... TWICE! In all the international editions my world record for blindfolded juggling (which is a stunt I do in my live shows now) was featured on page 76. And in the Netherlands edition, my record for juggling the most cups ever juggled was featured as well. At the beginning of this year, I managed to juggle 12 cups in Oxnard (Los Angeles) at the annual Kidabra convention for Family Entertainers, where I was performing.

Lionsgate and Summit Entertainment produced a surprise winner in the summer of 2013 with *Now You See Me*. While the film didn't quite connect with critics (it sits at 50% on Rotten Tomatoes), audiences were drawn by the star power of the Louis Leterrier-directed picture as it grossed \$117 million in the U.S. and another \$234 million abroad.

With that kind of financial success a sequel was naturally greenlit and next summer *Now You See Me 2* hits the big screen. The first trailer for the film - which, like its predecessor mixes comedic elements with drama and thrilling action sequences in a storyline revolving around magicians



- debuted on Wednesday.

Here's the official synopsis:

The Four Horsemen return for a second mind-bending adventure, elevating the limits of stage illusion to new heights and taking them around the globe. One year after outwitting the FBI and winning the public's adulation with their Robin Hood-style magic spectacles, the illusionists resurface for a performance in hopes of exposing the

unethical practices of a tech magnate. The man behind their vanishing act is none other than Walter Mabry, a tech prodigy who threatens the Horsemen into pulling off their most impossible heist yet. Their only hope is to perform one last unprecedented stunt to clear their names and reveal the mastermind behind it all.

Jesse Eisenberg, Dave Franco and Woody Harrelson return for the sequel with Lizzy Caplan replacing Isla Fisher

as the fourth member of the "Four Horsemen." Also back are Mark Ruffalo, Michael Caine and Morgan Freeman while Daniel Radcliffe joins the series as Walter Mabry. John M. Chu replaces Leterrier in the director's chair.

Now You See Me 2 hits theaters on June 10, 2016. A third film is already in development.

- See more at: <http://www.themovienetwork.com/>

article/1st-now-you-see-me-2-trailer-promises-more-mind-bending-magical-tricks#sthash.y8r7WCrw.dpuf

- See more at: <http://www.themovienetwork.com/article/1st-now-you-see-me-2-trailer-promises-more-mind-bending-magical-tricks#sthash.y8r7WCrw.dpuf>

<https://youtu.be/yMT7MxtBmQI>

Grand Master of Magic by Richard Webster

The Grand Master of Magic Award was initiated in 1968 by the Brotherhood of Auckland Magicians, Inc. The first recipient was the great Edgar Benyon. This is the highest honour that can be bestowed upon a New Zealand magician. This year, at the New Zealand Magicians Convention, the eighteenth recipient of this award was Paul Romhany, international performer, writer, inventor, and editor and publisher of VANISH.

Paul more than meets the criteria for this award: "Its purpose is to honour those magicians who are acknowledged by their fellow magicians to be masters of the art and craft of magic. The recipients first and foremost must be performers of a high standard. In addition they might be originators of magical effects, or administrators giving time and expertise to running societies and conventions. They could be consistent competition winners, or have an international standing, or be known only in the New Zealand setting. But above all they are people who have served magic well, have graced our art, and made a special contribution over the years."

I vividly remember Paul starting out as a teenage magician. He was ambitious, creative, and willing to work hard to achieve his goals. It's been a privilege watching him grow and develop into the international entertainer he has become. Paul has performed in more than one hundred countries, and appeared on seventeen national television shows. He is best-known for his Charlie Chaplin magic act, which he performed all around the world. He has written more than forty-five books for magicians, and won numerous awards including the PCAM Gold Medal (2003), the Variety Artists' Club of New Zealand Top Variety Act (2012), and the Robert Houdin Award, presented by Stevens Magic Emporium (2014). The Grand Master of Magic Award can now be added to the list.

Congratulations, Paul Romhany GMM! By Richard Webster.

Franz Harary House of Magic has opened up with amazing success in Macau. The following two pages are a montage of shots from the opening first few weeks. To find out more check out

the FREE SPECIAL EDITION of VANISH on Franz and his incredible journey to put together the most incredible illusion show in the world.

Broadway's holiday smash hit, *The Illusionists*, has returned to New York City with an all new show and a cast featuring three thrilling new magicians making their debut on the Great White Way! This fast-paced, wildly entertaining show, featuring seven of the world's greatest magicians, broke box office records when it made its Broadway debut last year- and now this jaw-dropping show returns with all-new mind-blowing magic, death-defying stunts and acts of breathtaking wonder.

The magicians gave the press a special sneak peek at this year's show and BroadwayWorld was there to check it out. Meet the whole gang below!

The Illusionists - LIVE ON BROADWAY is playing a limited Broadway return engagement at the Neil Simon Theatre (250 West 52nd Street) through Sunday, January 3, only. Following its Broadway engagement,

The Illusionists - LIVE ON BROADWAY will resume its North American tour.

The cast of *The Illusionists - LIVE ON BROADWAY* is Jonathan Goodwin (*The Daredevil*), James More (*The Deceptionist*) and Raymond Crowe (*The Unusualist*), joining returning audience favorites Yu Ho-Jin (*The Manipulator*), Jeff Hobson (*The Trickster*), Dan Sperry (*The Anti-Conjurer*) and Adam Trent (*The Futurist*).

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Photo by Jason Fell - Above past Grand Masters of New Zealand - L-R - Tony Wilson, Richard Webster, Wayne Rogers, Alan Watson, Paul Romhany, Bernard Reid, Ken Bates, Greg Britt

FRANZ HARARY HOUSE OF MAGIC





BARRIE RICHARDSON IN MEMORY



Richard Busch shares his memory of one of the most respected mentalists in the world who passed away on November 18th 2015.

It is with a heavy heart that I share this devastating news. Our longtime dear friend and colleague, Barrie Richardson, passed away on November 18 from complications of Aplastic Anemia. First diagnosed in May 2015, Barrie did everything in his power to fight this dreaded blood disorder, but I hasten to add, he did so with great courage, optimism, dignity, and with a zest and love of life all grounded in reality. When he spoke on the phone, he said "I feel positive now that they can find a magic bullet for me". And yet a few moments later, he spoke of the medical risks in play "in case I have to go to heaven". It's such a beautiful testament to our great friend to see his innate character on display even as he faced life's ultimate challenge.

And Barrie did do everything he could to find that magic bullet. He saw the best doctors available where he lived in Shreveport and then found specialists in Houston. Back and forth he went, getting the very best treatment and advice available. He also did lots of physical therapy, which I'm told he really enjoyed. Well of course he did. P.T. is all about people helping people in the most caring and supportive way, right when they need it the most. And that's exactly what Barrie did all through his life.

As a Professor and Dean at Centenary College, the number of students he taught and molded is "incalculable". As a creator and writer of mentalism and magic, he again taught and molded thousands of students, hobbyists, and professionals all over the world. Why did I use the word "incalculable"? Because Barrie's influence is "incalculable". You see, a teacher affects eternity. He never knows where his influence stops.

Barrie has given us so much. His writings, his books, his single effects, his DVD's, and his lectures and performances. But much more than that, he gave us,

himself.

May we always remember how Barrie could stun us with his feats of memory, the magazine test, one of his ACAAN's, etc. May we always remember how he could expertly perform even a magic trick and still hold us absolutely spellbound with his hypnotic patter like a poet, his long pauses to let a dramatic moment sink in. And then, there was that *twinkle* in his eye. I think that *twinkle* in his eye was his magic bullet, along with his kindness, his charm, his smile, and his innate goodness. Barrie was simply one of the sweetest people I have even known. He deserved trust. He earned respect. And while he never asked for any of it, oh how he inspired so much more in others.

Barrie was kind and gentle, a natural teacher, and a great listener. He understood people at their various stages of growth. I remember how he would ask



“what are you reading” or “what are you working on” and incredibly, he really wanted to know with genuine interest. He was always forward looking, optimistic and cheerful. And he urged others to live their lives that way as well, but always without words. Barrie did it the very best way a human being can, by example.

But the platelets over time did not cooperate. Despite increasing fatigue and dizziness, Barrie fought on. Even when he was told that his doctors in Shreveport and Houston could do no more for him, I’m sure the two hospice ladies who came solely for the purpose of keeping Barrie as comfortable as possible never had a more gracious and charming patient to be around, despite what was happening.

Always reading and learning as his time dwindled, he delighted in seeing family, friends, and receiving cards and calls of love and support from so many all over the world. He loved being at home, and getting out to enjoy his deck and garden.

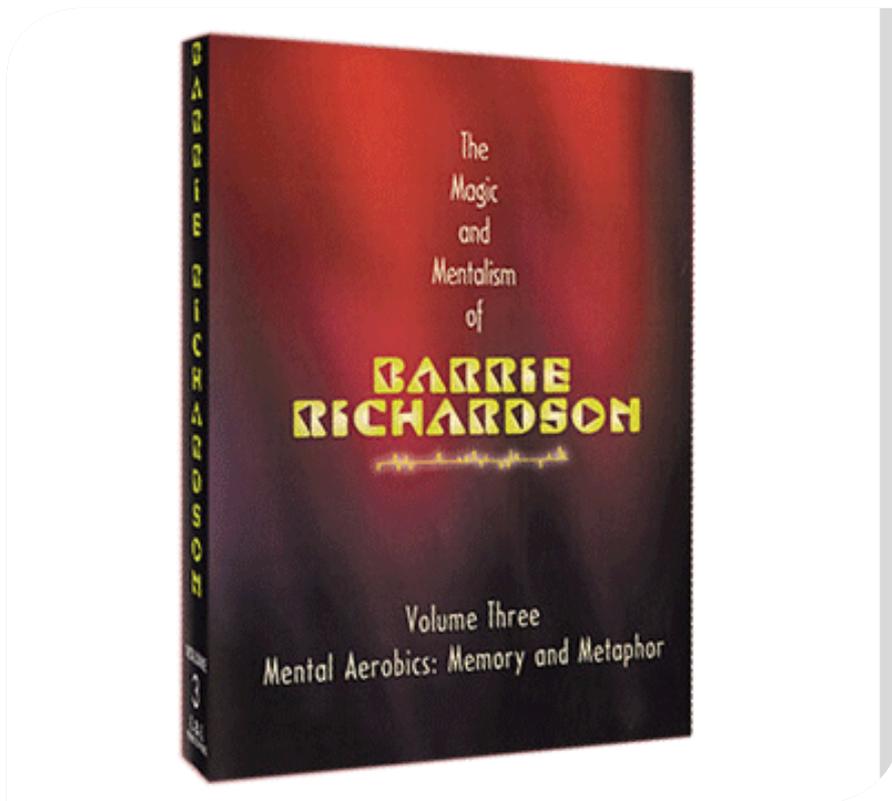
That was our Barrie Richardson, a one-of-a-kind old school gentleman of gentlemen who sent us those thoughtful hand written letters, even in the age of e-mail. His was a lifetime to cherish. So let us never forget him, because there will never ever be another one like him.

No, the doctors were unable to give Barrie the magic bullet that he deserved. So Barrie did them one better and gave us one. Go to one of his books or pop in one of his DVD’s and see for yourself!

If there is real magic in the world, and I say there is, it would be Barrie and Janie Richardson together for so many happy, wonderful years of marriage.

If there is a heaven, and Barrie expected there is, I know who

“May we always remember how Barrie could stun us with his feats of memory, the magazine test, one of his ACAAN’s.”



is performing there tonight and every night. And if you look up, way up at the stars tonight, you just might see a new star that you hadn’t noticed before. You just might notice one with a very special and unique *twinkle*. And if you look with your head as well as your heart, you just might see it is very special and unique amongst all the others stars. Go ahead and take a look. See for yourself. If you knew Barrie, you surely can’t miss it.

Barrie Richardson was 81.

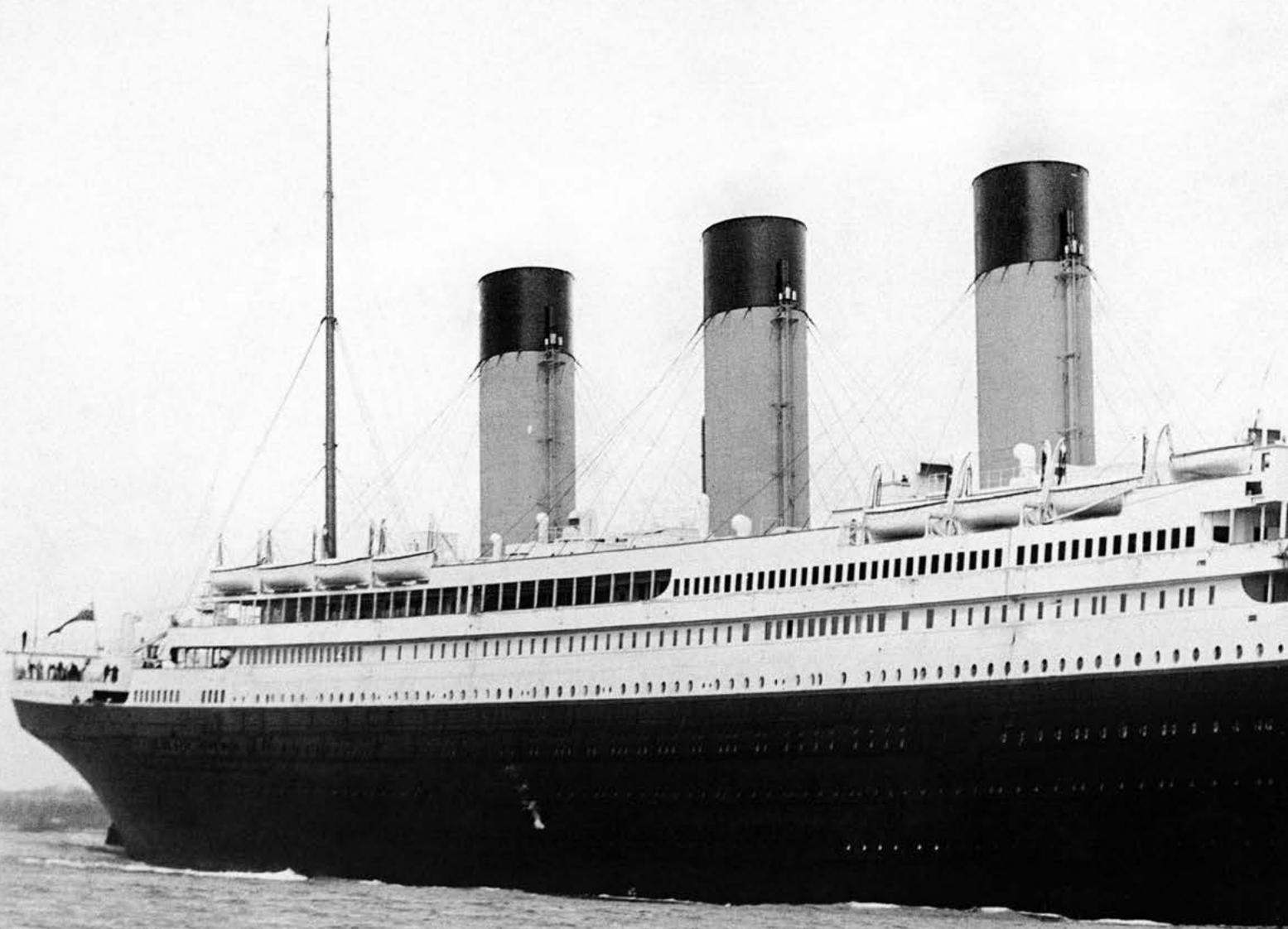


BARRIE'S BOOKS & DVDS

Barrie left behind some of the most practical and audience tested routines for both magicians and mentalists. These can be found at any magic shop and include his Three Set DVD set:
VOLUME ONE - Platform Magic
VOLUME TWO - The Magic of Your Mind
VOLUME THREE - Mental Aerobics: MEMORY AND METAPHOR

Playing Cards On The Titanic

Tom Dawson



RMS TITANIC (circa 1912)

Wikipedia Source: http://en.wikipedia.org/wiki/RMS_Titanic

Much has been written over the past 100+ years since the unsinkable sank and some of it has been about people playing cards at the time Titanic hit the iceberg; and the playing cards themselves that have been associated with this disaster.

The Titanic was the newly launched pride of The Oceanic Steam Navigation Company or White Star Line of Boston Packets, more commonly known as just White Star Line, a prominent British shipping company, today most famous for their innovative vessel Oceanic of 1870, and their Olympic class ocean liners, including the ill-fated RMS Titanic.

In that era Auction Bridge was a very popular game, especially with the class of people that would be traveling on a maiden voyage of a fantastic new ocean liner!

See figure 1 - Titanic Collector Image Source

Here is part of a report based on an interview with a surviving passenger a day or so after the tragedy. "Mr. Chevre said that he was playing bridge in the smoking room when the collision with the iceberg happened. He pointed out that probably it was a submerged berg that the vessel struck, as he saw no sign of it afterwards, though the water was cov-

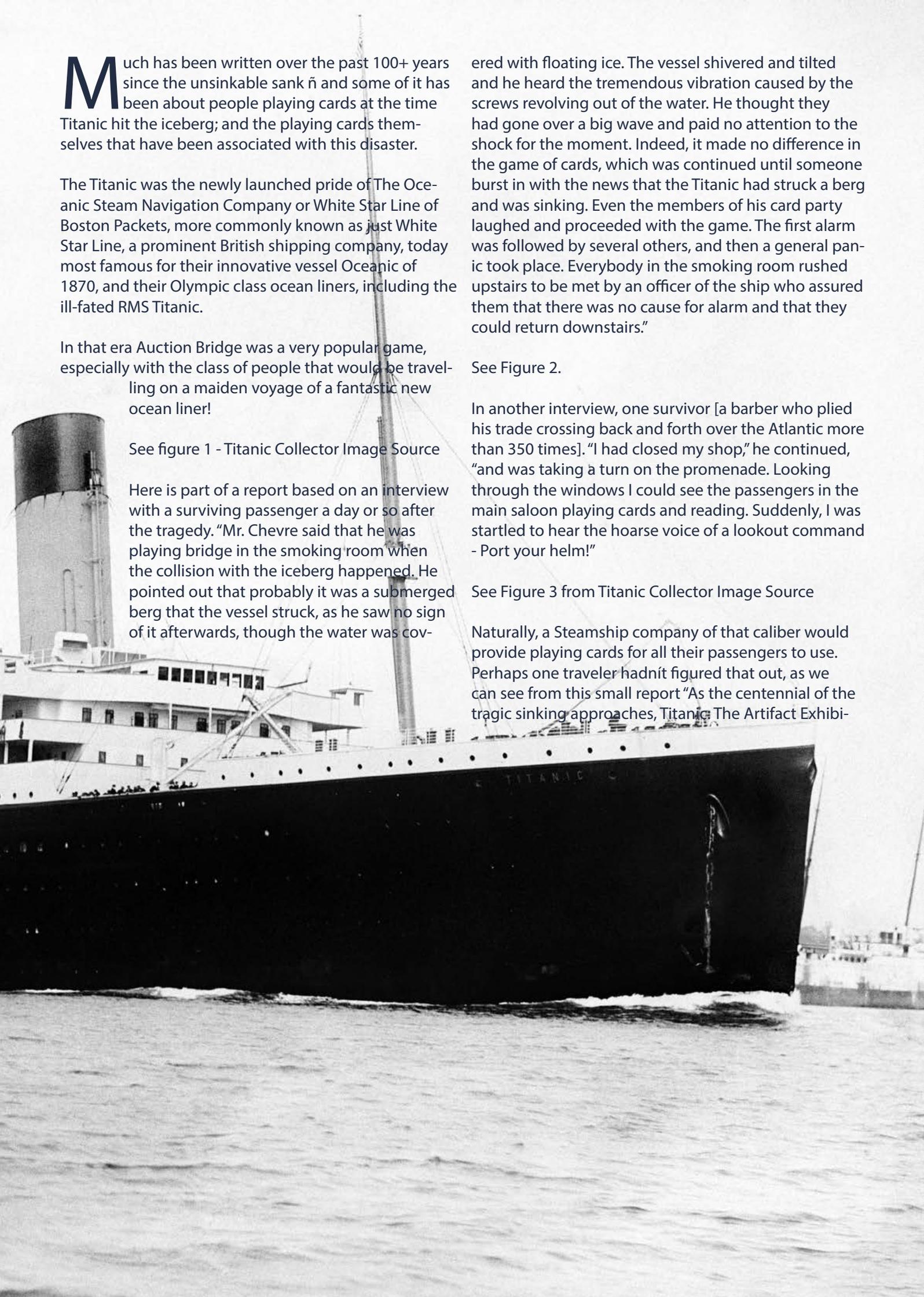
ered with floating ice. The vessel shivered and tilted and he heard the tremendous vibration caused by the screws revolving out of the water. He thought they had gone over a big wave and paid no attention to the shock for the moment. Indeed, it made no difference in the game of cards, which was continued until someone burst in with the news that the Titanic had struck a berg and was sinking. Even the members of his card party laughed and proceeded with the game. The first alarm was followed by several others, and then a general panic took place. Everybody in the smoking room rushed upstairs to be met by an officer of the ship who assured them that there was no cause for alarm and that they could return downstairs."

See Figure 2.

In another interview, one survivor [a barber who plied his trade crossing back and forth over the Atlantic more than 350 times]. "I had closed my shop," he continued, "and was taking a turn on the promenade. Looking through the windows I could see the passengers in the main saloon playing cards and reading. Suddenly, I was startled to hear the hoarse voice of a lookout command - Port your helm!"

See Figure 3 from Titanic Collector Image Source

Naturally, a Steamship company of that caliber would provide playing cards for all their passengers to use. Perhaps one traveler hadn't figured that out, as we can see from this small report "As the centennial of the tragic sinking approaches, Titanic: The Artifact Exhi-



tion invites guests to learn more about the recovered artifacts of the "Ship of Dreams." Soon to be sold at auction with almost 5,000 additional artifacts valued at \$189 million, these American steamboat playing cards are from a pack of 52 found among the personal property of passenger Howard A. Irwin and can be found inside Luxor Hotel and Casino."

See Figure 4 - Titanic Collector Image Source

Following are a few pictures of cards and packs that, purportedly, came from passengers who had taken them off the ship, or were recovered in recent salvage operations.

See Figure 5.

The 52 Plus Joker Playing Card Collector's Club is always looking for new members including collectors, artists/designers, kickstarter backers, magicians, cardists, and anyone else with interest in playing cards. We welcome everyone whether they be an experienced card enthusiast or newcomers to the world of playing card collecting. It's a whole new world!

Visit <http://www.52plusjoker.org> today to join, and get started.

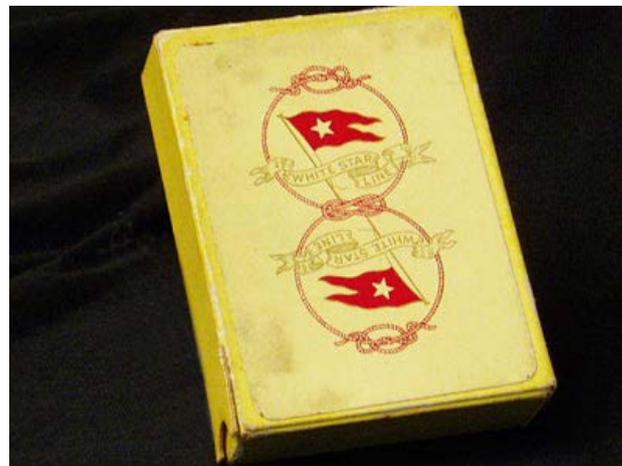


Fig. 3



Fig. 4



Fig. 1



Fig. 5

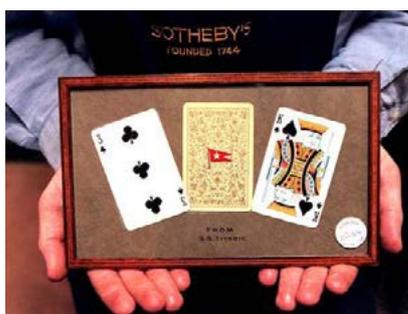


Fig. 2

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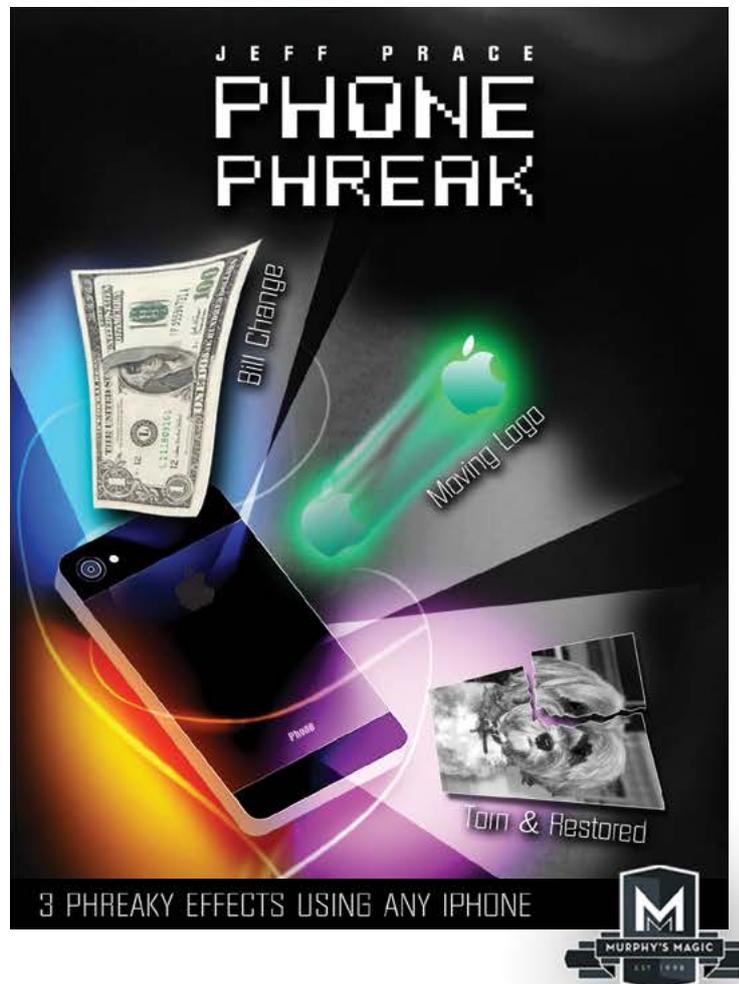
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Anything - a message, a word, a sign, or a number can be engraved on the back. The message is secretly engraved right in front of the audience with no use of stooges, forces, pre-show, dual reality or assistants. The amulet can even be in full view the entire time.

Together with the amulet you receive 20 pictures representing different themes. In the two booklets and the DVD you will have tons of unique ideas and routines - with contributions from Peter Turner, Colin McLeod, Luca Volpe, Bob Cassidy and Lars Peter Loeld.

This is a winner!
-Luca Volpe



**Quite. Simply.
BRILLIANT.**
-Colin McLeod



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Tom Dawson
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NINGCAI: MAGICBABENING

LIFE AFTER MAGIC

BY PAUL ROMHANY







LIFE AFTER MAGIC WITH NING CAI

By Paul Romhany

Ning Cai, better known as 'Magic Babe' Ning, is a Singaporean magician and entrepreneur. She has been recognised by Channel News Asia as "South East Asia's First Professional Female Magician".

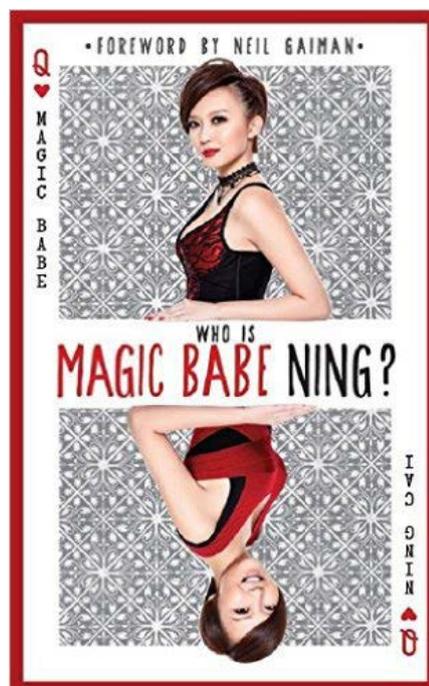
*In October 2014, Ning announced her retirement from performing magic. She is a lifestyle journalist for Today Newspaper and social influencer, and recently released her memoir *Who Is Magic Babe Ning?* in November. She married her Singaporean partner, who works in the arts, in December.*

Ning has recently started a review blog with friends in magic sharing reviews of the latest tricks which you can read at NingThing.com



MagicSeen called her “the sexiest woman in magic”. Her unapologetic brand of deadly sexy magic graced the stage and television internationally; she had even performed for Middle Eastern royalty. Respected for her bold escapology feats and contemporary femme fatale style, her intimate skills involving deadly weapons were often showcased alongside her brand of urban illusions on stage.

Multi-award winning female escape artist and illusionist ‘Magic Babe’ Ning broke hearts around the world when she publicly announced her official retirement from the professional stage on her birthday last year. In this exclusive interview marking the first anniversary of Ning Cai hanging up her magic boots and corsets, VANISH Magazine talks to the fearless trailblazer about her life after magic.



VANISH: Happy birthday, Ning! Last year on your birthday, you stunned us all with your sudden retirement decision. It's been a full year now, any plans on perhaps going back into the professional magic scene?

NING: Thank you, darling. Actually, to be honest, it actually wasn't a sudden decision, but a choice that was a result of much consideration. I had shared my plans with my team beforehand, the year before when I was so exhausted from constant cruise ship work as a guest entertainer... it may seem glamorous on a superficial level but I honestly didn't like being out-stationed for at least 7 weeks every time; you're basically stuck in the middle of the ocean on a floating hotel and the days so easily slip right by you... my stage partner JC Sum had initially advised me to call it an "indefinite break" but in my heart, I knew that I was done and it was time for me to gracefully bow

out and hand over the torch. Sirens from another place were calling out to me. My decision was fully my own and I'm thankful for every single thing I'd been blessed with. I had a really amazing decade plus doing what I did, so I have no regrets. Everything had felt like a dream! Besides being able to travel to different places around the world, I got to meet other awesome creative professionals in the industry like Marco Tempest, Danny Cole and Cyril Takayama; work with brilliant folks who I greatly respect like Max Maven, Franz Harary, Paul R. Wilson... I'm extremely grateful for it all but pretty much like being with an ex-boyfriend, I've no intention of going back. I've moved on from my stint as Magic Babe Ning and I'm happy with the new direction my life is heading in right now. Some days I do miss Magic Babe; we did spend much time together... Me getting

“

I'M EXTREMELY GRATEFUL FOR IT ALL BUT PRETTY MUCH LIKE BEING WITH AN EX-BOYFRIEND, I'VE NO INTENTION OF GOING BACK.



to know her, discovering her voice, learning how she moves, working her lines, understanding how the feline of a woman ticks... But there were things I had to put on the back-burner previously, which I'm embarking on right now. I figure, my magic CV is not going to, er, vanish... so I'll always would have been this retired kickass female magic superhero. I'm content in putting all of that behind to explore this exciting, new path ahead of me right now!

V: Was it easy though? Leaving it all behind after investing so much of your life into it?

N: No, it wasn't. Thankfully, I have a loving and understanding spouse who's always been 100% supportive of my decisions in life, despite us being pretty much polar opposites. I can honestly tell you that the performer's ego is very real and that left me feeling moody for a while. All self-respecting people have a certain amount of pride and I felt very lost, initially.

Self doubt starting to creep in when calls still kept coming in from TV networks, besides show bookers wanting me for big juicy gigs in Macau and China. It left me wondering if I'd possibly made a huge mistake. Even worse, an illusionist who is one of my childhood heroes personally reached out, offering me an incredible role in a major touring show he was producing! If Mark Kalin had asked me a bit earlier I would have absolutely dropped everything to be on The Illusionists. But by then I had already announced my retirement and choosing certain projects over others would just lead to a slippery slope, a situation I wanted to steer clear away from.

Also, as magicians, we hone a very specialized and different skill set from the rest of the world... so obviously, not everything translates when you decide to make that dramatic career switch. I mean... Who cares how effortlessly quick you can squeeze inside a base bed or how fast you can perform Crystal Metamorphosis or escape from two straitjackets in sticky, humid weather while hanging upside down 75 feet in the air from a burning rope attached to an industrial crane? Thankfully, communication is something every decent performer would have tried to perfect, and that's why I'm enjoying my time as a writer right now.

This June, I set up NingThing.com, a lifestyle blog curating honest reviews about books and magic. Magic will ALWAYS be my favorite hobby, and I really am enjoying how I'm falling head-over-







heels in love with magic all over again after I hanging up my show boots. It's quite ironic actually. Anyway, my astute friend Paul (R. Wilson) was spot-on when he shared with me that "Magic makes good cake but bad bread"... There's much truth to it!

V: Last December you released your autobiography "Who is Magic Babe Ning?". It was an eye-opener and some parts were extremely moving. Please tell our readers more about your book.

N: I was offered a book contract by international publishing house, Marshall Cavendish, for my biography when they learnt (just slightly before local media got wind of the news) about my big decision to leave magic; they had published my other book- a travelogue, back in 2012, which was a national bestseller. Writing "Who is Magic Babe Ning?" turned out to be a dark struggle for me. There were moments when it seemed that repressed memories had burst out of its locked mortuary drawer, screaming like a banshee with ticking grenades grasped in its decaying claws. Still, I decided to keep it real and shared about my difficult childhood, the struggles in my life, my cancer scare... besides becoming Singapore's first professional female illusionist/ escape artist and there after. I'm genuinely proud of my book; it's an honest read and there were times when I seriously had to stop writing, because I was sobbing like a child and my keyboard was getting drenched.

My journey in life, not just magic ...a rebellious girl from an impoverish family working in a traditionally male dominated industry, living in a fast-paced, expensive, conservative Asian society... hadn't been one filled with roses, and the process of putting my personal story down to paper really got to me.

I realized I needed time away to overcome writer's block, so I took the advance my publishers gave and booked myself into a quiet seaside yoga retreat for a month. There, at the tropical beach paradise that is Ko Samui, I spent 200-hours at yoga teacher training and earned my teaching certificate upon graduation. Coming back, I was able to finish my manuscript and the book even includes creative contributions from some of my uber talented magician/ mentalist friends (Tim Ellis, Nathan Kranzo, Boris Wild, Vincent Hedan, etc.) besides cartoon strips I'd drawn when I was living in Thailand.

V: You have tons of travel pictures on social media. What's your first book, the travelogue you mentioned, all about?

N: I love travel! I co-wrote "Adventures of 2 Girls" with my bestfriend Pamela Ho, who is currently the editor of Singapore's definitive arts and culture magazine, The A-

List. She was a radio DJ then and I was sharing with her that I was having a serious case of burn out from work... allow me to be candid, it's like social media. You always put the best of you out there; no one truly realizes the unglamorous difficulties and the hidden sadness. I had two agencies managing me; one for magic and another for media (TV commercials and appearances) and my schedule was in their hands. All my relationships failed, no thanks to my unbreakable commitment to work. I was facing a lot of constant pressure too on the work front and I badly needed a break.

Pam convinced me to do a travel project with her, as part of our bucket list challenge. So we decided to take a gap year and travel around the world. We actually had to delay it due to my filming schedule for a TV show I was hosting, and I later had to cut our travels short by 3 months because of work commitments I could not refuse. Still, it was a life-changing 9 months that we



spent traveling the world together; just us two city girls backpacking from cosmopolitan Singapore to USA, Europe, UK, Africa, the Sahara, Madagascar, Mauritius, India, Kashmir, Nepal, Tibet, Bhutan, before coming back to South East Asia.

Being known personalities, Pam and I were offered an advance along with our book contract so we did our round-the-world journey in 2011. Then, the day after finally touching down on home soil, I was whisked away to Paris to film the New Year's Eve special of Patrick Sébastien's Le Plus Cabaret du Monde. I had a crazy string of work lined up right after that, one of which being my highly publicized world record setting attempt with JC called "Mind Heist" a few short weeks after, which involved the two of us reading the minds of 100 people in 60 minutes; some being critical bloggers and cynical news reporters with their TV crew filming in the corner.

I finished writing the last chapters of the book when I was performing "Superstars of Magic 2" in Genting Highlands, Malaysia. Together with an international cast (Chipper Lowell, Charlie Frye, Nestor Hato, Sos and Victoria, etc.) we were there for a month at Resorts World, the country's biggest casino in 2012. I'd always loved travel and writing so wrapping up my book felt like an immense accomplishment and it sparked a massive fire within; I knew this was only the first of many books I'd write. I was also deeply humbled to be able to inspire others to live the life they want... and truly thankful that "Adventures of 2 Girls" was #8 on the bestsellers list the very week our book came out.

Right now, I'm frankly overwhelmed that Murphy's Magic believes in my brand and they personally contacted my publishers to carry both my books, despite the fact that "Who is Magic Babe Ning?" and "Adventures of 2



Girls" weren't written with magicians in mind. I'm grateful and thankful for the amazing love and graciousness shown to me by brothers and sisters in the magic community. You are all too kind :)

V: Are you currently writing your third book? Besides NingThing.com, what's keeping you busy these days?

N: You must be a mind reader. Yes, I'm working on a fiction novel this time, after much urging from my dear friend and literary rockstar, Neil Gaiman, who very kindly wrote the foreword for both my books. I'm gunning for this new manuscript to be ready hopefully by the end of next year. It's an exhilarating process and I'm enjoying the sweet journey.

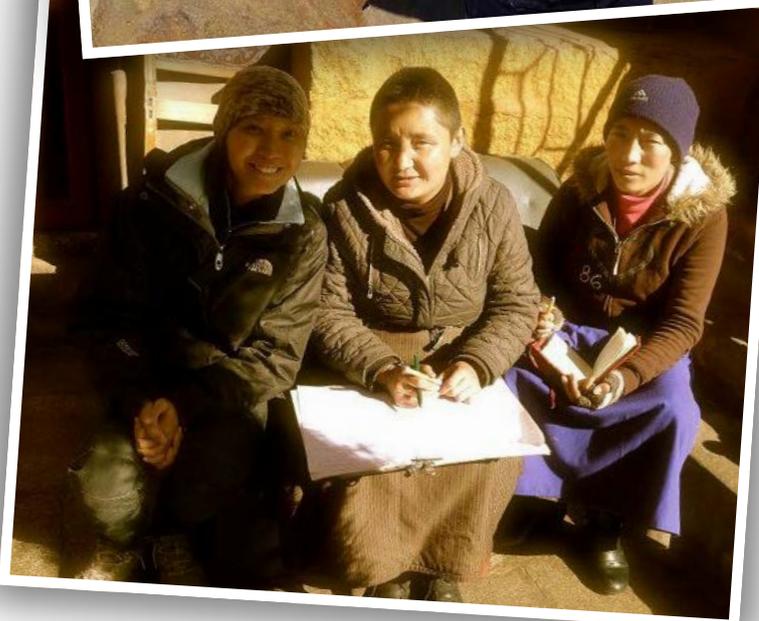
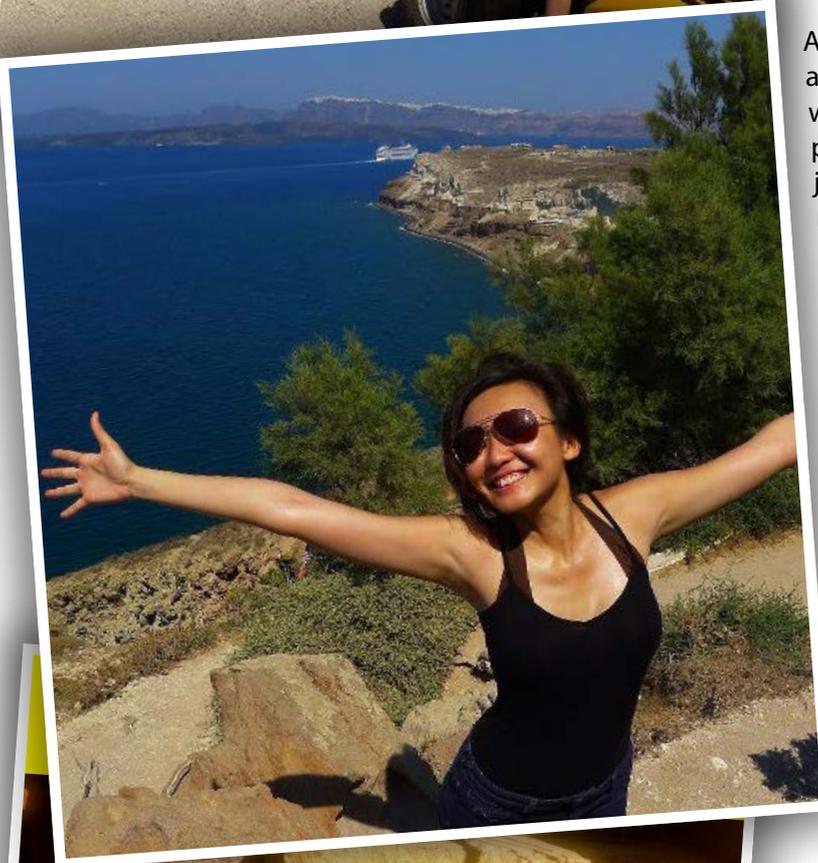
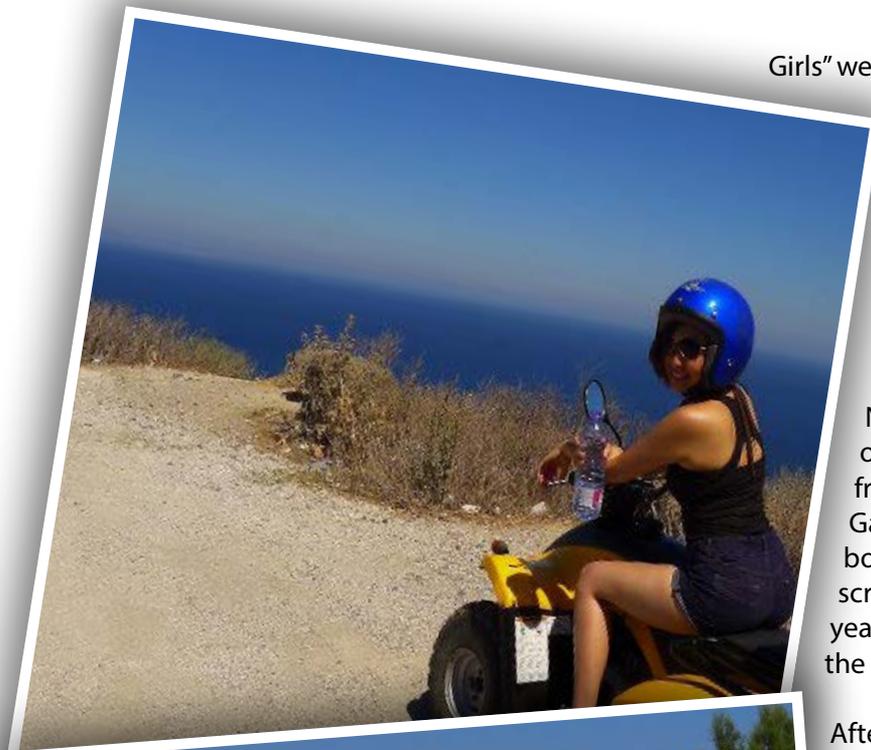
After exchanging my burnt fire eating sticks for the all-powerful stylus-pen, I'm currently a freelance writer for the lifestyle section of a major Singapore newspaper. A super duper sexy perk of the job is that I get to choose which projects pique my interests and since I only report directly to the editor and don't have managers minding my schedule anymore, I pretty much plan my own time. Life is good.

Last month the newspaper flew me to Perth to check out a new Cirque du Soleil show and I got to meet the cast and crew for an amazing backstage interview the next day. The experience was absolutely fantastic. Early next month they're sending me off to Eastern Europe for a week-long press junket in Budapest, Prague and Vienna. Travel writing doesn't feel like work... it's a dream come true!

V: Speaking about planning your own time... Do you have a 5 year plan?

N: No... I have a 3 month/ 1 year/ 3 years/ lifetime plan ;) Call me Asian but I think it's incredibly important to map out your goals for clarity. Of course this doesn't mean you don't stop to smell the roses, absolutely not... It's just about knowing your priorities since they will shift as life evolves. Self evolution is always a good thing; it's the only way you can grow and in this way, so can your dreams.

Previously, my magic career was my main focus. Everything was going far better than I'd initially projected... after graduating from University with a BA in Communications, I'd promised my concerned parents that I'd find a "regular" job if magic didn't work out in the 2-year timeframe I had given myself... that snowballed into over a decade and very quickly too. Magic more



than worked out for me, but God is fair. You can have everything you want in life, just never at the same time.

Having retired from magic as a professional magician, I'm choosing to take it easy and be in the present so I'm very mindful in who I work with and which projects I choose (the 2- time FHM cover girl was the star in the recent Summer's Eve campaign in Asia) while balancing time between maintaining NingThing.com and doing my freelance writing. My most important job is being a good wife. Hopefully I'll have the opportunity to experience motherhood the year after... maybe!

V: You're so easygoing and likable in real life, while Magic Babe can be intimidating. Are there any pet peeves though, that will make you unleash your deadly Japanese sais?

N: Well, I'm only human. I try not to judge but I really can't stand awful magicians who steal other people's stuff. It's bad enough when these pirates lie and try to pass things off as their own; it's even worse when they try to befriend you on Facebook like what they did is totally okay. Not respecting originality and intellectual property; ripping off honest artists and their hard work... is absolutely not okay. I do not believe that imitation is the best form of flattery. That is just bullshit and I have absolutely no respect for these awful people, no matter how much media exposure they may get. They are selfish thieves devoid of principles. They're not elevating the art, it's all for and about themselves.

So yep, that's my #1 pet peeve... actually, it's a toss up between that and ignorant folks who think Singapore is an old, backwards, destitute village in China. I almost strangled someone who called me "an Oriental woman" before describing the "new" technology of contact lenses, assuming that I was some unsavvy country bumpkin who just so happened to be dressed in Alexander McQueen... I mean, seriously darling, I had my LASIK done in Singapore half a decade before.

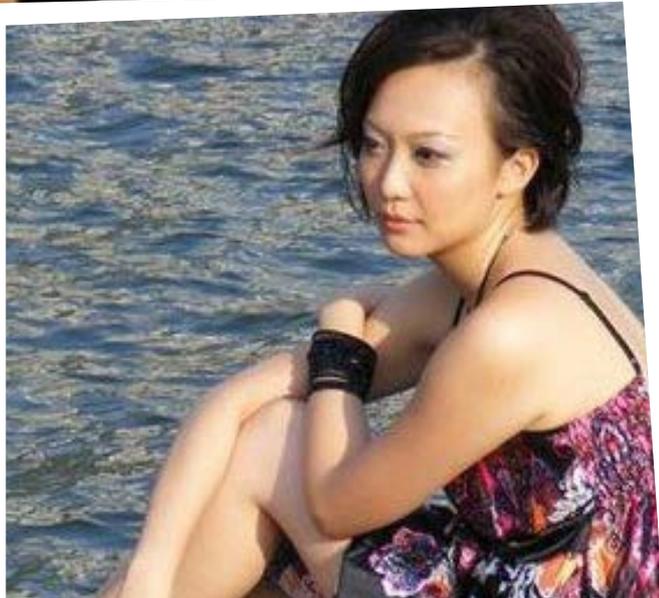
V: Some advice for young magicians out there?

N: Dare to be different. Stand out. Be your own person and show the world your bright, shining, halation of originality. Reach and expand your universe outside of the comforting velvet walls of the world you know. A good magician is one who has lived largely too. Read good





Photos: Thank you to Ning Cai for allowing VANISH to use these photos.



books that inspire you. Bravely travel beyond to gain new experiences. Pick up another language. Learn new cultures and appreciate the incredibly rich diversity the world has to offer. That's where creativity and intrigue will embrace you; when you pay attention, look closely, dream and reflect.

V: Any last words for your fans?

N: Yes. Thank you so incredibly much for everything, and I really mean everything that transpired. If you'd like to connect, you can easily reach out to me via social media (Instagram: @MagicBabeNing) or

my website (NingThing.com). I've been asked to do my magic lectures again, but I'm not quite ready to at this point. But I'm currently involved in an exciting passion project right now, which will be unveiled in 2016... so stay tuned ;)

"Who is Magic Babe Ning?" & "Adventures of 2 Girls" by Ning Cai aka 'Magic Babe' Ning are available from all partners of Murphy's Magic Supplies Inc.



Thom Peterson's

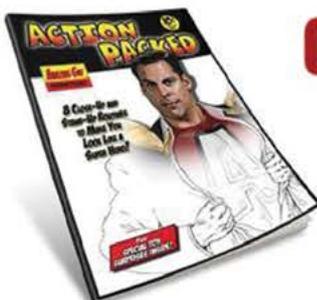
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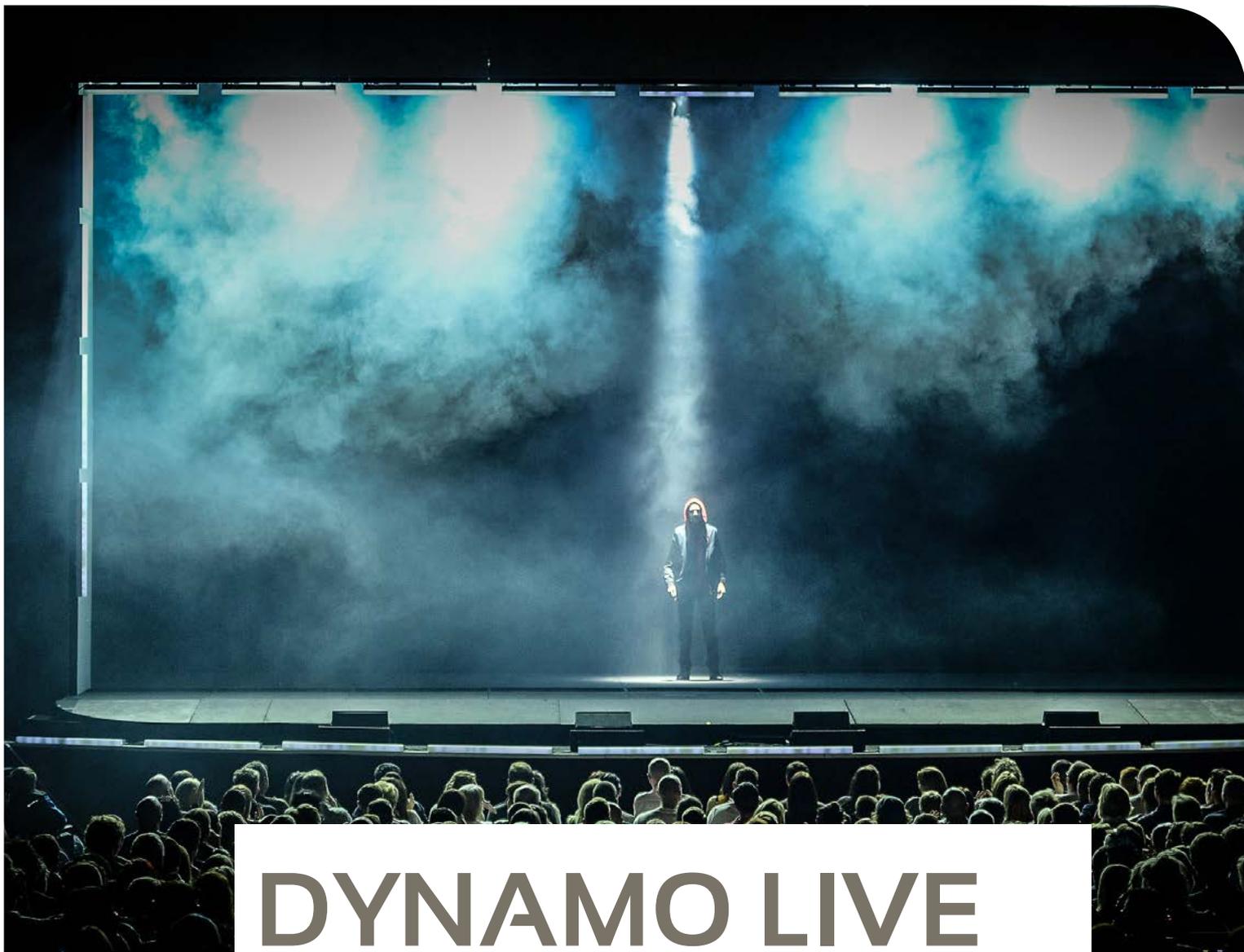
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DYNAMO LIVE

BY DAVID PENN



Dynamo has certainly come a long way since he was a young boy, growing up in Bradford UK, sharing videos of himself performing street magic with his mates. It's hard to believe that it was only June 2011 when his first TV series - *Magician Impossible* began to air. On that first episode he performed one of the most iconic pieces of magic ever, when he walked on the River Thames in London. The scene was quite literally breathtaking as he stood there with The Houses of Parliament as his backdrop whilst astonished tourists looked on. The TV series has now been seen in over 180 countries by 400 million viewers and Dynamo, whose real name is Steven Frayne has become an international star.

Surprising he never seems to get the support he deserves from the community. I remember one individual, on a well known Facebook forum in the UK posting

a comment, that he was just simply lucky. Right place, right time and all that! Dynamo's manager - Dan Albion revealed on 'The Magician's Podcast' in a fascinating interview, that it took over eight years of hard work and pitching to production companies and networks to get the series to air. The post reminded me of the famous quote "The harder I work, the luckier I get".

So when Dynamo announced his first ever live tour, it is accurate to say that this attracted a fair amount of cynicism within the community. Could the effects that he performed on television translate to the live stage? Could he even perform on stage at all? Well with tickets booked for one of the first nights in Manchester, I at least would get these questions answers.

I should mention at this point that Dynamo asked the audience to not divulge the content of the show so

I am going to give you a serious spoiler warning. I will be talking about the show's content so if you haven't seen the show yet, but intend on going, it is probably best to avoid reading further.

The house at the Manchester Apollo is packed with magic fans and the show didn't start like I expected, with Dynamo appearing on stage in a dramatic illusion. A video played on the huge screens that looked like a comic strip had come to life. The film documented the his journey as the young Steven growing up, being taunted by bullies, practicing magic and dreaming of stardom. As the video screen rose, the image of Dynamo in his red hoodie was replaced by Dynamo Live!

He introduced himself to the crowd and it is apparent that he is not a slick, natural showman in the traditional magic sense. What he is though, is the character and persona that his fans have come to expect. His performance always seems slightly understated on TV and this attitude has been translated to stage. It may not be a style that magicians are use to but to layman,that is who they have paid to see.

During the opening monologue a package was left with a member of the audience prior to the first routine of the show. This was a theatrically presented card effect performed to music, seated behind a table, relayed to the audience with a live camera. This is a beautifully choreographed routine that certainly shows his skill with the pasteboards. Many moments look like video editing as cards and card boxes vanish at his fingertips.

Six members of the audience are then chosen at random with the use of giant inflatable balls and everyone is asked to choose a number between one and fifty. When Dynamo reveals a lottery ticket in his wallet with the very same numbers, this got a great reaction from the audience and it is interesting on the night listening to laymen around me speculating on how he must have used his influence over everyone involved.

A young girl is then invited onto the stage to see first hand a performance of Gypsy Balloon before two members of the audience join him in a bar setting. One has a





DYNAMO

The first half had gone very quickly.

mobile phone that will be used and the other stores the number to the other volunteer's phone in their contacts. A bottle is chosen and then the phone is penetrated into the bottle. This is certainly one of Dynamo's signature effects. Every performer in the UK has been asked, at a gig, if they can put a phone in a bottle? It was great to see that they have created a method for performing this on a nightly basis with no need for a pre-setup or stooges. When the women called the guy's phone, which was inside the bottle, this registered very strongly with the audience.

The negativity that Dynamo has received in his career was then highlighted on a VT. It featured layman speculating that it must be all camera tricks. He then performed performed his Matrix Levitation. This is an effect that he has featured many times on television. It was enhanced with great visuals on the screen behind him as he leaned back and defied gravity.

His Nanna made an appearance on the screen performing a card effect prior to the final routine of the first half. A very clever version of The Pegasus page

effect drew gasps from the audience. A spectator selects any page in any book and remembers the top line. Dynamo reads his mind with the aid of the audience providing sound effects. When the spectator goes back to read the page again and the whole page is missing the audience simply cannot believe it. When the page is found in the guys pocket they are ready to start a new religion.

It was then, to my surprise, interval time. The first half had gone very quickly. Both times I saw the show, the first half was only just over forty minutes which I did feel was a little too short.

During the interval audience members were invited to write down favourite childhood films and post them into a box on the stage in preparation for the main set piece of the second half which opened with a performance of Luis De Matos' floating ball. Knowing the method, to pull this effect off Dynamo really got my respect here for included this item in the show.

Wayne Houchin's Kiss was performed in the audi-



ence with the aid of a live camera and even this effect had had a little upgrade. The cards were shown again right before the standard presentation, with the folded cards changing places whilst held in Dynamo's and the spectator's mouth.

The next set piece was probably the largest of the show. After predicting the correct movie, freely chosen by a spectator in the interval. Dynamo vanished in plain view before appearing instantly at the back of the audience. Dynamo proved that he knew the film that would be chosen all along by producing the movie's memorabilia culminating in the final reveal of the car from the movie. It was more of a reveal than an appearance, but all the same, got a great reaction.

Although this previous routine was probably included to add some much needed larger effects in the show it was the next routine that was my favourite. Discussing the connection that twins have between each other two brothers were chosen from the audience to take part in what looks like a series of experiments. They made identical decisions using playing cards, heard speech that was whispered in the other one's ear and felt touches on different areas on their body when the other sibling was touched. The impossibility increased when another twelve or so volunteers joined them on stage and repeated similar experiments that drew gasps from the audience prior to everyone returning to

their seats. This was a great routine!

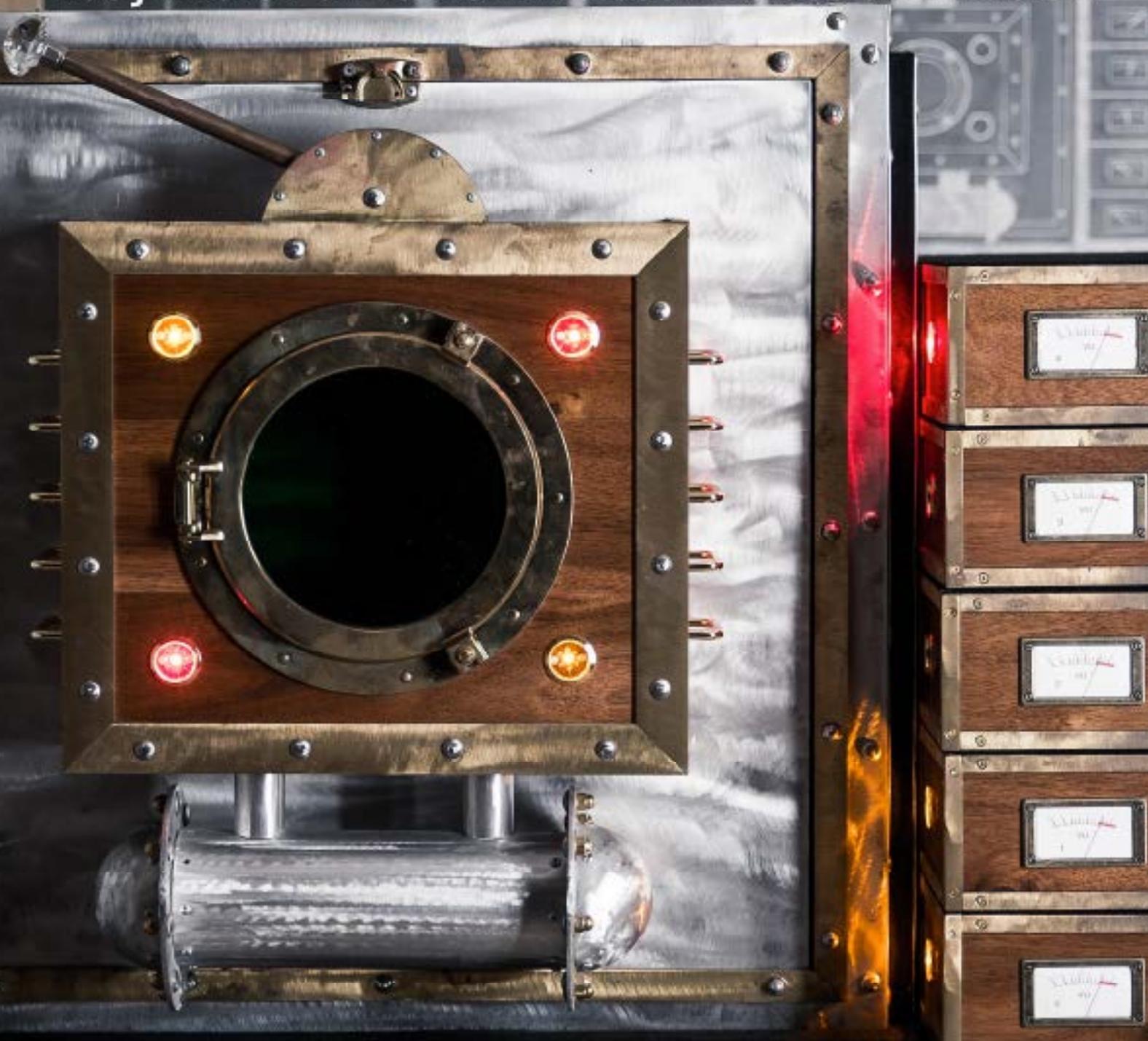
In a grand final illusion Dynamo levitated vertical recreating the image from the tour poster. Sustained applause from the audience but they were then reminded about the package that was handed out at the very start of the show. This was opened up and shown to be a the sketch book that had featured in the cartoon style movie that was shown at the start. As he flicked through the pages it revealed line drawings that were in fact predictions relating to that nights show. This second half ran once again at just over forty minutes and finished with cards cascaded down from above and much deserved sustained applause.

So all in all, was it a good show? Apart from the issue that it was a little short, for Dynamo fans, me included, it was great show! Congratulations to everyone involved.



THE TIME MACHINE

With permission from Jim Steinmeyer, based on The Lady in the Puzzle from his book *Device and Illusion*



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Your Promo Photos Suck!

By Bizzaro

FISM and what it brought to light ...

A number of years ago someone decided to start a blog called "Bad Magic Promo Photos". It wasn't just a catchy title either. For the most part they were pretty dead on with their assessment of many performer's promotional photos and how bad they were.

After that website was brought to light do you think the performers whose images they posted thanked whomever did it for pointing out the flaws in their life choices? Did they step back and take a look at their visages and think "Maybe they are right and it DOES look like I am fisting a turtle"? If you answered "HELL NO" then you would be cor-



CHEAP ASSES -
THEY DON'T WANT
TO SPEND THE
MONEY TO MAKE
THEM LOOK GOOD.

”

rect. They thanked the anonymous person (or persons) by complaining so much the site got taken down. Sadly most performer's promo photos are indeed terrible. The reasons for this are great and varied.

- **Cheap Asses** - They don't want to spend the money to pay a proper professional to make them look good. (If they are broke however, that's a different story.)
- **I have a Cousin...** - They think they will get a better deal by having a friend or family member who thinks they are a photographer do their promo. The internet is full of people who THINK they know what they are doing (See Exhibit A - <http://youarenotaphotographer.com>)
- **Self-help** - They think because they own a camera they can just do it themselves. Who needs years of training or the right equipment to do a good photo

when you have a white wall and built in flash on your iphone?

Then there are those who THINK they are paying a professional and end up using the bad photos they get because they don't know any better or already spent the money and gosh darn-it, you're going to use those crappy blurry images you paid for. (Here's a hint, if the photos suck, don't pay them) If you don't have the money hit up a local college and find some kids taking photography classes. They are always looking for subjects to pad their portfolio. They could use the practice and you can't afford any better... yet.

What's even worse is not the photographer but the subject. So many times I have seen a magician get in front of a camera and just freeze up. They don't know what to do with their face and/or body, how to pose,



or have any idea of what they are doing in general.

Allow me to share with you some tips and thoughts on getting better photos of you and your magic.

1. Different Cooks - I have a lot of friends in the photog business. I have had some great shots done by all of them. Personally I like to use different photographers for each major photo shoot I do. They all have a different eye, skillset and style which can make your photos look varied and interesting.

2. Have a Plan - When you go into a photo session, know what you want ahead of time. A good photographer can give you ideas but you know your show better than anyone. If you have a trick you are known for, why not pose doing it?

3. One Word: Texture - Find an interesting place to take photos. Something with an interesting background. You don't want to look like you bought your photos from a Sears portrait studio kiosk do you? There are times when a flat background is good but you don't want ALL of your photos to look like studio shots all of the time.

4. Outside the (magic) Box - Find a photographer who doesn't usually work with performers (or shoots other things outside of the entertainment business). Sometimes people who only work with magicians and the like tend to fall into a rut and you can spot their work a mile away.

5. Don't "fix it in post" - One thing I can't stand is photos of magicians doing things they can't do or don't perform. It usually just comes off as bad photoshopping and not magic. Get as much as you can "in camera" even if you have to remove some broom handles or arms out later.

6. Have a third Eye - Bring someone with you to the shoot who can help see things you or the photographer can't. Magicians aren't usually the best judge of what looks good and what doesn't because they are too close to the source material.

7. Are We Live!? - Some people can take great studio shots and terrible live photos and vice versa. Find someone who can shoot your next show and get live moments you can't plan for in a studio setting.



Studio shot with background added - www.fearlessportraits.com

I'm not going to sit here and tell you any of my photos are the end all be all of great magical

shots but I will tell you they were all done by professionals. To close out this article I will share some shots that might help spark some inspiration for your next shoot and help it not to suck. Or you could search google for "magician promo photos" and learn what NOT to do.



Live shot - <http://www.flashadams.com>

MAGIC ON THE ORIENT EXPRESS

LUCA VOLPE

It is not often that you get the chance to present your show on something that is a piece of history. Well, few months ago I had a call from my agent saying that I got the gig on the Orient Express! As you can imagine I was super excited for it, and in the same time a little worried as I never done my mentalism show on a train!

After few weeks of briefing with the CEO of the company that rented the train, it was a charter by a large American company, I was ready to perform.

I flew to Venice where I met my agent and the artistic director of the train and together we travelled to the train station. It was very impressive to see this train and it felt as though I had gone back in time.

They assigned my cabin, I had a passenger cabin, which was incredible! Very luxurious, a glass of champagne and even a leather box with all beauty creams inside as gift! After few minutes the train was on it's way to France. We went to eat in the restaurant wagon which was incredibly

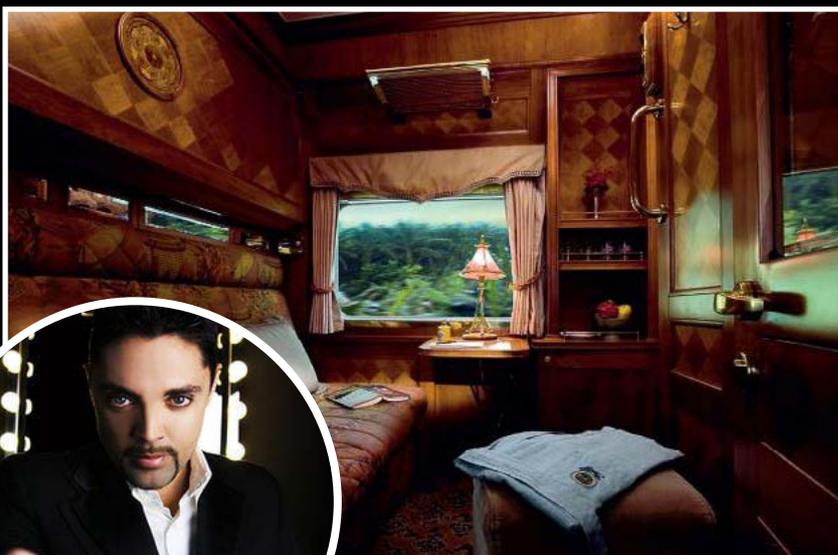


elegant and the food was amazing. Sadly I had no wine as I had to work after few hours!

After another meeting with the CEO I was ready to perform . I first-performed some strolling mentalism in the Champagne Bar and then after dinner I did my mentalism show in the main Pianobar wagon.

The ambience was so intimate that my "senti-mentalism" worked even better and the people were absolutely amazed. It was really a joy to perform for them and they were a great audience.

After the show I finally got my glass of wine and had a great dinner and was then invited by the CEO to have some champagne with some other members of the company for which I performed some other small routines.The entire event went so well that the company is bringing me to the USA



next year to do some shows. After sixteen years on a cruise ship the idea of performing on a moving train was novel. If you ever get the chance to do a show on a train make sure you take it. It offers some very unique opportunities and any worry I originally had was very quickly gone.





MASTERS OF ILLUSION LIVE

IN SAN ANTONIO TEXAS

NICK LEWIN VISITS THE SHOW AND OFFERS HIS REVIEW

Until recently a common cry in the magic world was about the disappearance of the big-scale, full evening, touring magic show. The golden era of the touring magic show seemed to be long gone by the time that I arrived in the United States in 1974. Other than Doug Henning's The Magic Show, David Copperfield, and Harry Blackstone Jr. there were only a few, much smaller, traveling shows crossing America and the rest of the globe at that time. Well, it is safe to say that magic has entered a new era, and I for one am very excited about it. The new breed of full evening magic shows are a tremendous shot in the arm to our art, and combined with the resurgence of magic on television has re-established magic as an exciting and commercial entertainment form.

Recent tours by The Illusionists, The Supernaturalists, and Masters of Illusion Live have been attracting rave reviews and sold out venues. The reaction to these shows has proven to

the entertainment industry that everything old is most definitely new again. The common denominator seems to be that these shows are shrewdly packaged events that combine a variety of different performers to deliver the magical impact needed to reignite the excitement of spending an evening watching magic. With so many fine performers available, it is good theater to feature a carefully chosen cast to keep audiences focused on what is happening onstage.

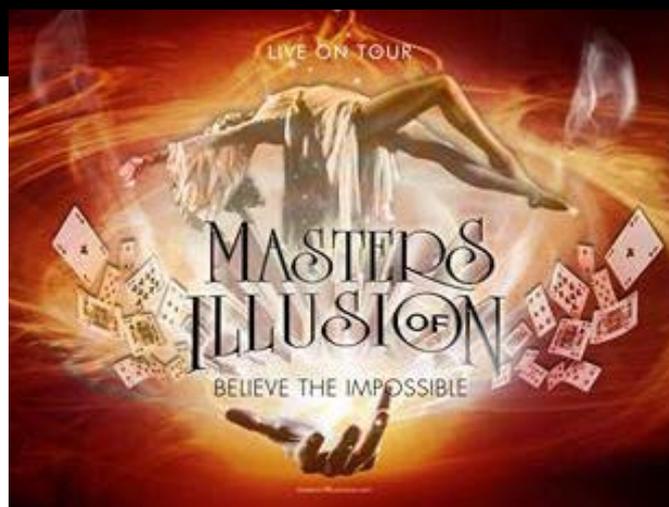
I recently spent the evening at the beautiful Majestic Theatre in San Antonio and saw the latest edition of Gay Blackstone's ongoing Masters of Illusion Live tour. I was delighted, and perhaps just a little surprised, to see the huge impact that the production made on the capacity crowd. The event attracted a family audience that left the theater buzzing with excitement over the performance. As a magician I was extremely proud of their reaction to the show. Masters of Illusion Live is proof positive that magic

"The event attracted a family audience that left the theater buzzing with excitement over the performance."



MICHAEL FINNEY

Known around the world for his hilarious comedy magic. Michael is part of the Masters Of Illusions tour and is one of the highlights of the show.



has plenty of life left in it, and is going to be royally entertaining audiences for many years to come.

The Majestic Theatre's capacity crowd gasped, laughed, and were thoroughly entertained Masters of Illusion Live, a show that featured the fresh faces that they had enjoyed on the hit television show of the same name on the CW Network. Every magician knows that the impact of seeing magic live takes magic to a new level compared to the totally different experience of viewing it on the small screen. While the TV show must have been a huge part of what attracted the crowd to attend the event, what they saw live opened their minds to the full appeal that real time magic can reward spectators with.

The production was perhaps a little bit old fashioned compared to the two other major traveling shows currently touring, and in my opinion was all the stronger for it. The theater was packed with theater goers who were probably seeing their first ever full scale magic show, and they were more than delighted at the non-stop entertainment that they witnessed. I would say that they exited the theatre ready to explore magic again on a very regular basis. The five magicians featured in the 2½-hour production presented a nicely textured magic show that moved quickly and left the audience wanting more.

The show began with the

magic of Michael Turco who presented his illusions in a friendly and effective manner that got things off to an excellent start. In his opening segment Turco presented the Eclipse illusion, the Cube Zig Zag, Losander's Floating Table and the Substitution Trunk. Michael had an instant rapport with the audience and is

a talented performer with many excellent touches in his presentation. I was not overly familiar with Turco's work until I saw him in Masters of Illusion Live, and I will look forward to seeing more of him in the future.

One of the nice touches in the show was the way it eliminated a standard

MC in favor of utilizing fast moving magical segues by "The Monks," who presented entertaining segments between the featured acts. They really kept the show moving at a rapid pace that never allowed things to drag. There is a certain sense of the inevitable when a specific performer keeps returning throughout the evening to cover



the mechanics of setting and breaking down the various acts being presented. I thought this approach to the situation kept the action moving very effectively.

Next up was Nathan Phan who entertained with an act based around his unique Scottish/Asian persona. Phan is a one of

a kind performer and his opening routine incorporated several hilarious impersonations into a kind of mental routine. Does that sound confusing--well somehow it makes perfect entertainment sense when Nathan presents it. He concluded his set with a straitjacket escape, which mined big laughs from the standard

effect by the addition of Phan's operatic singing during the escape. The audience loved it and so did I.

The show continued with a second helping of illusions presented by Drexus. Actually there was a rather sneaky piece of deception involved here that the audience never knew about,

since the part of Drexus was actually played by Jason Andrews. The authentic Drexus never made it to the States due to visa problems, however the show must go on! The production was very lucky to have a performer as talented and versatile as Andrews on hand, who did a superb job of presenting the Fire Cage, Origami Illusion, and Fire Spears. It was an excellent set that had the audience roaring their approval, and I suspect almost no one in the crowd recognized Jason when he returned to perform his own segment. Andrews is a great magical performer who is equally effective presenting illusion, manipulations, or comedy magic.

The first half of the show was brought to a strong finale with Greg Gleason performing grand illusion, in his own deceptively casual manner. Greg is a fine and seasoned performer, who scored very strongly with a set that included a Cutting in Eighths, the Disembodied illusion, and then concluded with a very pretty and effective Water Levitation. Nestled within this group of illusions was a very cool handling of the Magic Square that proved what a strong audience item this is when presented by a pro of Gleason's caliber. Greg's charm and slightly self-deprecating stage presence conceal a performer whose skill and vision make him one of the best illusionists on the scene. Gleason and his assistant Erika Lynn make a splendid spine to this production.



The second half of the show began with a floating piano effect that featured a pianist sitting at the piano while it went through a series of gyrations and levitations. This wasn't my favorite of the many illusions presented during the evening, but then again I wasn't the demographic that the show was aiming for, and I suspect it impressed the lay audience rather more than this slightly jaded magician. There was certainly a highly perceptible gasp when both piano and player performed a 365° spin in mid-air.

Jason Andrews returned to the stage and presented a very strong set that began with a section of his award winning manipulative act before opening up to include comedy and audience participation effects. Andrews had a strong rapport with the audience members that joined him onstage for a very effective Cards Across routine. Jason concluded his set with a neat and dandy Multiplying Bottles that had the crowd howling. Jason is a warm and funny performer who has a very bright future in the magic industry. Every time I see him he keeps improving on an act that was great to begin with.

After Jason Andrews impressed the audience with his smaller scale conjuring it was good theater to see the return of Greg Gleason who presented the Clearly Impossible illusion. By this time the show was moving along like a juggernaut and you might think that a solo performer presenting a rope and card effect could prove to be an anti-climatic, but not if the performer is the inimitable Michael Finney. Michael is such a seasoned pro that every word and look he utilizes onstage leads to laughter and more laughter. I think it is fair to say that Michael stole the show, receiving an amazing amount of audience reaction for his contribution.

I have been a fan of Michael Finney for many decades, and believe he is one of the funniest performers that magic has ever seen. Michael's handling of the Cut & Restored Rope is truly a classic. The onstage assistant was having as much fun as the audience while Finney performed his outstanding version of this iconic routine. Strong magic, strong comedy, and his superb interaction with his volunteer assistant made this effect one of the highlights of the evening. Most performers would have trouble topping the reaction of this opening routine, but not Finney! Michael went on to perform his celebrated Card On Forehead routine and left the audience weak with laughter.

Michael Turco next reappeared with another dose of his fast moving, audience friendly magic. In this segment Turco, assisted by his assistant Britne, performed the Cargo Cage and the Slicer illusion to great effect. No sooner had Michael left the stage than the audience was hit with another spectacular piece of magical eye

candy when Greg Gleason returned to center stage and proceeded to produce a helicopter from thin air. It was a great illusion and the audience howled their approval.

Before the applause had died down after the production of the helicopter, the entire company was featured onstage where they presented a spectacular transposition effect that ended up revealing the identity of all the performers onstage. As the company took their final bows the audience stood up and applauded the finale and all the individual performers who had contributed to the success of the show. It was a powerful response to a strong show that had succeeded on every level.

I really have to commend Gay Blackstone on the way she has turned her award winning TV show into a full evening live magic production. Gay's understanding of magic and her insight and skill in matching performers to her ticket buying demographic is exemplary. She brings another era and dimension to the already legendary influence of the Blackstone family in the magic world. There is another season of Masters of Illusion going into production at the CW Network, and I am positive her live show will also be entertaining audiences for many years to come. I extend my sincere congratulations to everyone involved in this fine evening of magic, illusion, and comedy.



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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

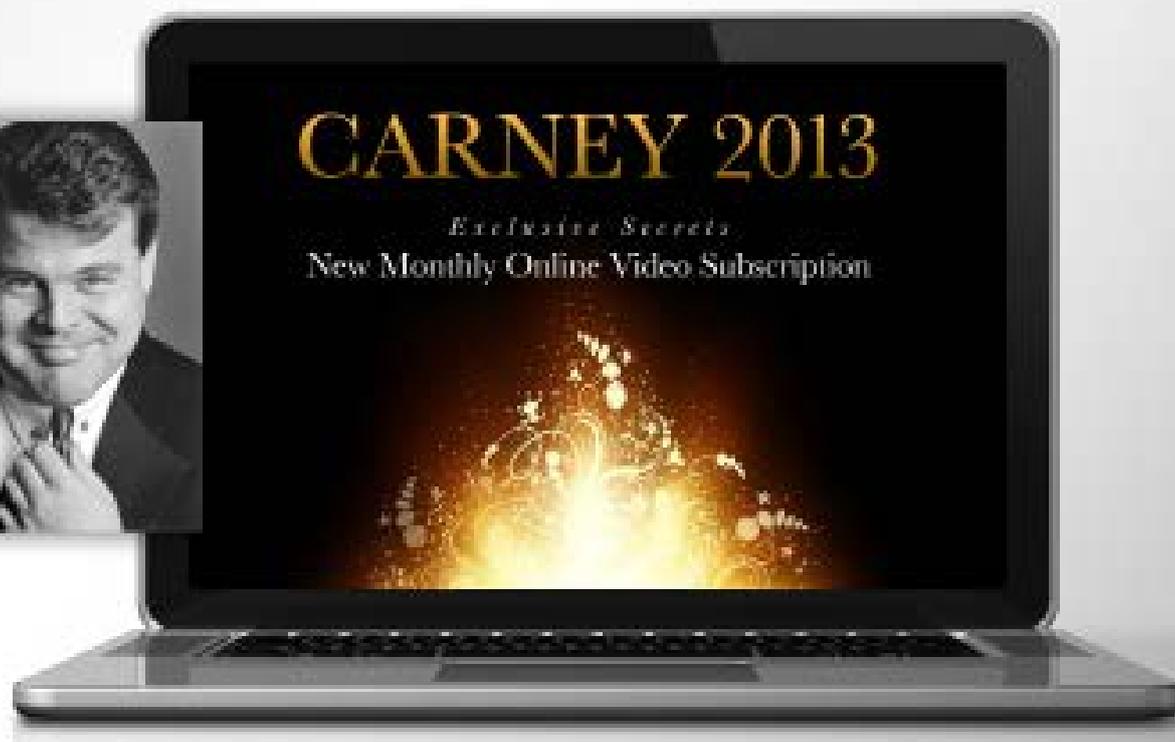
time spent fulfilling orders, and international customers were pleased to pay the same price as the USA customers. In addition, Revizzit's unparalleled protection of content, including screen-capture identification, meant that John could focus his energy on producing great videos rather than worry about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

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TEN LITTLE SECRETS

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

TRADE SHOW MAGIC

"There's No Business Like Show Business"

Ahh, long hard days on big hard floors, performing for people who just want freebies and some time away from the office. Why do so many magicians see this as a "holy grail" performing venue? I've done my share. I once risked permanent damage juggling razor sharp chef's knives all day at a catering expo and in another bizarre contract, wandered a huge trade show floor for 5 minutes each hour with a briefcase emblazoned "PROBLEMS" till I eventually met my partner on the display stand, who thankfully had a clipboard offering "SOLUTIONS." Now this client had declined magic, she wanted something arty, so that's what she got.

You see, it's all about the client, a point emphasised over and over by all the Trade Show experts. I was lucky enough to spend a bit of time with two experts last month on a quick trip to

TIMOTHY
HYDE

- It's not about you
- Easy Stage Riser
- Chest Level Tricks
- Business Card Swap
- Know the trick inside out
- Ethical marketing matters
- Work with fellow performers
- Connection & Communication
- Broaden your study

Manhattan. Lior Manor & Seth Kramer. Seth is the author of *The Modern Trade Show Handbook*, widely regarded as the must read book on the topic. I convinced him to share a few inside secrets of the Trade Show business. Seth's book *The Modern Trade Show Handbook* can be found here <http://www.trafficstoppers.com/handbook>

It's not about you

Being a good (and successful) trade show magician is not about the tricks you perform and it's not about you and your ego. The secret to being a good trade show magician is knowing that it's all about the company you're representing and their product or services.

Easy Stage Riser

In a pinch, an aerobics step makes an excellent riser. It's adjustable, inexpensive, and can be found in any local sporting goods store.

Chest Level Tricks

You can start your show with effects such as the Cups and Balls or the Three Shell Game that require a table top, but as your crowd builds, you will want to get the tricks up off the table and into the air so the majority of the crowd can see what's going on. (My friend Bob Kohler's Ultimate Three Fly is an excellent choice for a trade show trick that plays at chest level.)

Business Card Swap

Don't ever give out your business card without receiving one in re-turn. By obtaining a reciprocal business card, you can follow up with that contact after the show with a casual email or voice mail.

Know the trick Inside Out

Trade Show pioneer Mike Rogers gave me some advice early in my career (besides always telling me to "slow down, you're not going to a fire"). He said, "Seth, you need to know your tricks inside and out so that you can perform them in your sleep if necessary. You shouldn't have to think about any aspect of your tricks. You will need to focus most of your attention on the product information and how you will deliver the message to the crowd and connect with them."

Practice Inserting Custom Messages

Finding the ideal spots in your show for your marketing messages can be tricky. One exercise I've found to be helpful is customizing every show I do. I'm not talking specifically about trade shows here; I mean birthday parties, family shows, anniversary parties, a restaurant gig, etc. You can always find out some key details about the guest of honor when you book the show, or ask about the unique features of a restaurant before you start working.

Ethical Marketing Matters

Don't get a reputation as someone who will try to undercut another working performer by approaching their client when they aren't around. Chances are that word of your visit will get right back to the performer as soon as they return. Karma has a way of biting you in the ass. As they say, what goes around comes around. There's plenty of work for everyone; just go out and get it on your own.

Work with your fellow performers

Just as you are there at the show to gather crowds for your client, the other magician's and presenter's are there to do the same for theirs. It makes little sense to try and one-up the competition by performing your

show non-stop in an attempt to keep the other performer from doing their job.

Connection & Communication

Make your product pitch interactive. Ask questions during your pitch and try to get feedback from your audience. If you are able to connect with your audience and create a rapport, you will find that you are in a unique position to qualify potential leads for your clients' sales team.

Broaden Your Study

Become a student of sales. The bookstores are full of books (and audio books) that will teach you how to sell more effectively. Make a promise to yourself; For every five magic books you read, read one business book.

Seth's book The Modern Trade Show handbook can be found here <http://www.trafficstoppers.com/handbook>

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>

PHOTOS: Seth Kramer





I was not the only person who was keeping the legend alive and turned to my friend saying "This can't be the real Gene Anderson. He passed away a long time ago."

PREMATURE PASSING

BY LEE ALEX

Lee shares this wonderful story about one of the legends in our business.

Since 2008 I have been lucky to travel the world with my lecture on the subject of quick change for magicians "Time for a Change?" The lecture has taken me to Europe, Asia, Australia, South America and the United States. One of the most popular pieces in the lecture is referred to as the "Two Piece Suit". The particular suit I demonstrate in the lecture has become an icon, namely made from a cotton fabric with newspaper print. The complete suit comprising of shirt and tie, jacket and pants is literally torn into two pieces down the center. Each time I present the "Two Piece Suit" I introduce it with a dedication to the "King of the Newspaper Tear", Gene Anderson. Of course he is famed among magicians wherever I happen to be in the world, and everyone is

familiar with his flash restoration.

I say dedication since I always wanted to keep the Gene Anderson Newspaper Tear alive. The nature of the suit allows this, and magicians can easily identify with the object in hand. I have to admit that my dedication was always made in good will in the memory of Gene. It was two years previously at the Magic Live convention in Las Vegas that I was quite shocked to experience the following: The lights go out on the stage; a full blackout. No announcement. A spotlight hits a newspaper which someone is holding. The newspaper is lowered and the person holding the newspaper looks at the audience. This was an immediate cue for applause. I was touched to think that

I was not the only person who was keeping the legend alive and turned to my friend saying "This can't be the real Gene Anderson. He passed away a long time ago." Lo and behold as I look at the person standing on the stage even closer I find the resemblance to Gene Anderson uncanny. As the lights go up and the presentation continues I am shocked to see the gentleman on stage is indeed Gene himself, alive and ripping! I wish now I had done my research and not made the mistake of assuming that Gene had passed away. This year at the Abbott's 78th Magic Get Together in Colon, MI. Gene was also present. I recounted the story of me thinking that he had passed to another friend who to my embarrassment immediately revealed to Gene my mistake. Gene's reaction was classic! I had no reason to be embarrassed; in fact he reacted with raucous laughter and was humbled that I had been keeping the newspaper tear alive through my lecture. This was an ice breaker and there was an immediate bond between Gene and myself. I cannot recall the number of times the tale was told during the course of Abbott's. Gene stopped me again and again to introduce new magician friends and asked each time for me to relate the story of how I believed he was no longer with us. I was lucky enough to spend much time with Gene Anderson during the course of the Get Together and one lunch time in the company of Leland Faulkner, Hal Meyer and Peter Samelson (of Monday Night Magic fame) I was to learn why Gene had been out of the limelight for some time. Gene is known to us of course for the Newspaper Tear; however he insists that he does not want to be known as the so-called "one trick pony". For the past eight years

Gene has been compiling a book of his masterpieces and he is now very near the end of his work. It was fascinating to learn how during that time he has taught himself all manner of computer programs in order to meticulously illustrate and do all the layout, the photos and illustrations (of which he proudly announces that there are so far a total of 873!) himself. During the course of the extended lunch the title of the book was deliberated, alas at the time no conclusion was drawn. My suggestion of "Anderson Alive" was once again met with hearty laughter – Gene is always in good humor and I have never seen him without a smile on his face. I could not miss the opportunity to have a photograph taken with Gene Anderson. Had time allowed he was even prepared to take us to the Lakeside Cemetery in Colon where so many of the famous magicians of the past are laid to rest: Harry Blackstone Sr; Harry Blackstone Jr; Karrel Fox, Jack Gwynne, Hank Morehouse among significant others. Now that would have been a picture! We finally settled on a photo outside the Colon Grange

Hall on Blackstone Ave.

Gene later took me to his lodgings in Colon where he was staying with William (Bill) Watson, son of Donald "Monk" Watson, who was the godfather of Harry Blackstone Jr. and who also helped launch the career of Bob Hope. Bill himself has been suffering with pneumonia but despite that he gave us a rendition of his whistling, and shared the family scrapbook with pride, showing original photos and cuttings of his father during the vaudeville times. What a generous treat that was!

After the Get Together in Colon was over I travelled to Magic Live and once again kept bumping into Gene. His energy and love never falter, and yes, again he asked me to repeat the story of his "premature passing" to other magicians at the convention, and yes, he was always just as amused!

Well the inevitable will happen and sadly Gene will pass one day, as will we all. His legacy will live on in the new book which is soon to be published (and not too soon either). I cannot imagine



a more appropriate epitaph for the great legend Gene Anderson – “May he rest in pieces!” (Chuckles and grins from Gene once again).

Retold with the kind permission of Dr. Gene Anderson.
Picture one: Gene Anderson on stage at Magic Live 2013 – alive and ripping! (Photo credit to Mike Maione)
Picture two: Gene Anderson and Lee Alex outside the Grange Hall, Colon MI. 2015 (Photo credit to Leland Faulkner)



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EPIC FAILS IN MAGIC PART 4

20 WAYS TO NOT HAVE AN EPIC FAIL DURING A SHOW.



“There’s no harm in hoping for the best as long as you’re prepared for the worst.”

-Stephen King

There’s an old saying that ‘Necessity is the Mother of Invention’. While researching this series on Epic Fails in Magic, I’ve learned from the advice of many seasoned professionals, personal observations and my own individual experience that a new saying could be adapted for dealing with the potential for Epic Failures:

‘Necessity is the Mother of Prevention’

I’m sure you’ll agree that it’s a necessity to never look like an idiot in front of clients and paying guests if you want to work again. Even if the problems or situations that occur are completely

beyond your control, it is you that bears the brunt of all that happens during your performance. That means preventing Epic Failures from happening to you by using any means available and being prepared with some essential tools to help.

In this final installment on Epic Fails in Magic, I offer **20 ways to help prevent Epic Failures** from occurring to you. These are culled from the unfortunate experiences of myself and numerous other performers in the trenches of presenting our magical art form. Please take the advice and use it to save yourself any future embarrassment.

20 DOUBLE CHECK EVERYTHING – Always go through every piece of your show mentally and physically to be sure that all the props are there and ready to go and your script, jokes, and material are comfortably locked in your mind. Then, have someone check you.

My wife mimes all my different pre-sets to me just to make sure I set them. Only we understand what each of the mime codes mean, but when she does it to me from the opposite side of the stage, it looks like she's coaching me on what pitch to throw or when to steal third base.

19 HAVE A SET LIST ON DISPLAY Have a set-list taped out on the front of the stage to look at. Even if you don't need it, the security of having it there will help your confidence and comfort level.

Even David Copperfield does so many shows, but still has the entire show marked out and the set-list in tape across the front of the stage. He also has a teleprompter showing the script and even a prompter to help remember people's names and some "ad-lib" jokes for certain situations as they occur. Yes, David even creates the "illusion" of ad-libbing sometimes. Amazing.

18 ACTION PLAN – Have a cue line that says you have a problem. It will alert your assistant to execute the "out" or allow the sound operator to cue up the next cue without the audience being aware that something did not happen as scheduled. This method of cueing a prepared action plan was how Lance Burton handled his thread breaking while doing the dancing hank.

17 NEED FILLER TIME - Have a simple trick that allows you to fill time while the problem is sorted. Try to

keep a solid "A-Material" routine for this so you will not lose momentum when a problem arises.

I've seen a Jumbo B'Wave and What's Next? being used by some pretty famous guys like DC and Greg Frewin.

16 HAVE A SPARE OR 2ND PROP AVAILABLE – I realize it is not feasible financially for most of us to have a duplicate of our show, especially the illusionists out there. However, having two of some of the important gimmicks, tricks, or hand props can be extremely beneficial.

I have two of many smaller props that involve reels, pulls, electronic, chemicals, light-up items, or silks. These are not crazy expensive to duplicate, but can be grabbed at a

moments notice when needed and not leave me hanging.

15 . MAKE A CASE OR BAG FOR EVERYTHING - Martha Stewart is crazy organized and neat. Her common saying is, "A place for everything and everything in its place."

I have bags for the legs of the illusions and even all the smaller pieces. It protects the powder coating on the prop pieces when shipping and also helps me to account for everything. If there's an empty bag, that means I'm missing something important.

14 . PENCIL CASES FOR HARDWARE – When I used to pack up the illusions, I would always put the hardware in Tupperware contain-



Photo: Fielding West with Bob the Bird

ers or cans with lids. Many times, I'd open a case to find the hardware scattered throughout the case or the can being dented.

Finally, I discovered that larger pencil cases are perfect for the hardware for my illusions. Some even have multiple pockets and I can keep all the hardware and the tools to put them together in the same bag. Plus, they come in a variety of colors so I can instantly know which prop they belong to.

13 . BLACK UNDERWEAR – This is one of my most important personal Epic Fail preventers ever. I always wear black underwear for all my shows (with black show pants) and always tuck my white shirt or other colored shirt into the underwear.

The tight band around the underwear keeps the shirt from riding up and also prevents anything from accidentally being seen through an open fly. Yes, it's happened...a few times. It became a comedic bit for The Great Tompsoni, but can be an embarrassment for the rest of us.

I usually put on the microphone headset pack at the last minute and have to run the wire down my shirt. This requires opening up my pants and shirt to get it all set. I've left my fly open (let's just say more than twice) and the audience was completely unaware. I've discovered it, my assistant discovered it, and once I even went through the whole show without anyone noticing.

12 . HIDDEN SAFETY PINS – Another excellent bit of Epic Fail prep came from Fielding West while we were doing a series of charity shows in Vegas with Lance Burton during the holidays. Fielding is very comfortable in the realm of hosting variety shows, handling hecklers, and dealing with unusual situations with years of experience and strongly honed comedic chops. He's an awesome guy and a wealth of experience and



Photo: Illusions backstage

knowledge.

As we were getting ready to go out, something broke and he quickly pulled out a safety pin to hold it together. He showed me that inside his show jacket were some safety pins mounted inside for emergency use. Fielding always has them there ready when needed.

11 . CARPET THREAD or DENTAL FLOSS – I carry two spools of button or carpet thread for hand sewing snaps, buttons, magic cloths, and anything that needs a sewing repair. To hold knots on ropes, I also sew them with carpet thread and have also used dental floss since it is very strong (and sometimes minty fresh).

This is one area where I don't trust the dollar bin thread. Buy a good spool of button or carpet thread in white and black and it will last a long time.

10 . ALL EYES ON DECK – Always have someone watching the stage during the show. Even if there are things to be done backstage, the focus of the techs and assistants should be on the performance. Someone should always be listen-

ing and watching for something that might go wrong so they can help the performer.

Copperfield has turned the magic illusion show into a well-oiled machine. The entire production is run smoothly with every detail thought out to the n'th degree. I remember a story about what is called, "Stage Watch" that requires all assistants and techs to be aware of and take notes on all things that go wrong with props, staging, paint touch-ups, and more to keep the show always running efficiently. Great advice.

9 BE IN YOUR COMFORT ZONE – One of the most disconcerting things about always touring and performing in new places is that it takes you out of your comfort zone. It can throw your equilibrium enough to make you mess up where you normally never would.

I had a friend in the touring company of CATS and was able to get a tour of the backstage set-up for the show. Like the Copperfield show, it was a machine completely designed for touring to numerous and varied performance spaces. They brought their own stage within a stage. The entire set was built inside of the existing stage space and required very little

from the host theater.

Backstage was taped off in changing areas, wardrobe cases, make-up tables, etc. in a consistently measured traffic area that was reproduced in every venue they went to.

While our shows may or may not be this large, this advice is excellent for helping us keep our focus and comfort level at a maximum. Re-create your ideal space backstage and on-stage. When rehearsing prior a big show, tape out the stage in your rehearsal space so you and your entire cast will know exactly how much room you will have to work with. Always put props and cases in the same place. You can even tape off and label areas of a road case top or table to show where each small prop item goes.

8 EXTRA BATTERIES – I keep this one as a separate item because I realize how many of us rely on batteries for our shows. Most of my batteries are rechargeable, but are not commonly found in just any store. I have a couple extras that are fully charged at all times.

Some batteries that are in illusion props can cost \$50 or more, but I'd rather spend that money now and be prepared than to have to cut something from the show because of a dead battery.

7 KNOW HOW TO FIX IT YOURSELF – Having my own touring illusion show all these years has taught me that knowledge is power. Having the skills to fix my own equipment, costumes, and props has saved me a lot of time, money, and tears. Because of magic, I've learned sewing, electronics, hydraulics, pneumatics, carpentry, software, programming, video and audio editing, sound, lights, and numerous other skills I might never have in another profession.

Knowing how to sew is one of the best skills you can have. Hand sewing and carrying a sewing machine

and knowing how to use it has been invaluable.

Soldering and electrical wiring along with a basic understanding of power and switches will always be helpful.

Learn about and carry an assortment of glues, adhesives, epoxies for fixing emergencies. A glue gun can be very helpful for a quick fix and epoxy putty is one of my best friends. It can be formed, sculpted, sanded, fill holes, fix chips, mend cracks, be painted, and save nearly any prop disaster. It is awesome. Get some and carry it with you.

A typical repair kit should have touch-up paint or paint pens (in prop colors and flat black), gaffers tape, sticky-back Velcro, carpet tape, rare earth magnets, glue, adhesive, and epoxy putty.



6 PYRO FAILS – Getting that high paying corporate show where you use a Modern Cabinet to produce that Fortune 500 CEO in a puff of smoke is one time that failure is not an option. Whether it's the fire marshal saying no pyro or the flash pot not working to cover the reveal, this is one Epic Fail you must prevent.

Have a sparkly cloth or Abbott's appearing flag nearby to cover the reveal just in case and give the CEO

an obvious knock to let them know when it's ok to come out.

5 EXTRA HARDWARE & LIGHT-BULBS – Most of my work involves travelling internationally and that means I run into a mix of voltages, plugs, nuts & bolts.

When I'm refurbishing the props, I always buy twice as much hardware, nuts, washers, and bolts as each illusion will need so I never have to worry about missing them. When you are looking for replacements and are stuck with metric that does not fit your props, you will be glad you bought extra.

Some of the lightbulbs I use are also specialized and cannot be bought just anywhere. A case of bulbs keeps me supplied. Since voltages change, I also travel with a couple heavy-duty converters to keep me in my comfort zone and keep my bulbs from burning out.

4 COLOR CODE YOUR SHOWS – A long time ago I had a few friends in Ringling Bros. touring circus and they always referred to the different touring shows as Red or Blue or Gold. Because of this, I adopted the colors for my own multiple shows.

A theme park, a cruise ship, or fair will require multiple shows on the same day, in the same venue. Many times, a few people may return to

watch the show again. If your force card is always the same or the prediction is exactly the same each time, the magic is diminished.

I set my predictions or forces well ahead of multiple shows with a color-coded mark so both me and my assistant can confirm we are all on the right show color.

3 MULTIPLE METHODS - Multiple methods can be used as an "out" when performing for the same audiences repeatedly. Some theme park shows have season pass holders and return visitors seeing the show multiple times during the season.

Popular magic acts like Penn & Teller have fans that come see the show each time they visit Las Vegas. Playing on this idea of expectations, Penn & Teller actually changed an opening illusion called Honor System where they expose how Teller escapes from an audience examined packing crate. The next time I saw the show, they used the same examined, empty "box" to make Teller appear. I was happily fooled by the unexpected change.

Copperfield's Graffiti wall uses an awesome method that, like any illusion, can possibly fail to work. Without going into any details, David's team was always prepared with a different method to reveal the prediction that did not ruin the ending, but was slightly different from the ideal method as originally planned.

2 HAVE A BACK-UP TRICK OR TALENT - When things hit the fan, it is always nice to be able to have a skill or talent that can entertain for a couple minutes while the show gets back on track backstage.

Can you sing? If so, a short medley of comedy impressions or a cute song can endear you to the audience and give some much needed time to repair a situation.

Are you a musician? I've seen an act who does acrobatics from the ceiling have his flying rig point hoist shut down and have to fill time while it reset. A piano was brought out from backstage and he truly impressed the audience with a couple songs he knew that were not part of his show. They are now, though.

Stand-up Comedy? Not everyone is Amazing Jonathan, Fielding West or Michael Finney, but having a couple of minutes of solid comedy material written for you that can be used in emergencies will get lot of use...and laughs.

Do you do Ventriloquism? If you're Jay Marshall, you know how powerful a bit of interaction with a puppet can add charm to a show. Work on a rock-solid routine that is always at the ready.

Can you juggle? It may be common, but the skill is always appreciated. A few oranges, eggs, or eating an apple never fails to get a response. And, can always be ready when needed.

1 GAFFERS TAPE - The number one Epic Fail preventer I recommend is Gaffers Tape. It is not available in all countries, but can be purchased online and sent anywhere in the world. Google it and see all the colors and sizes it comes in. A roll of 3" black is the most common.

It never fails to show its worth in holding a prop together, covering a ripped seam, spiking the stage, covering holes in Marley flooring, keeping a cue sheet in place, or even building a mock-up prop.

Penn & Teller dedicated an entire chapter in one of their books to the magic of Gaffers Tape and it really has saved more shows than Superman could.

Always carry it with you and protect it when you do. It seems to disappear like magic when left out backstage.

I hope you have always have smooth running shows, but when needed these tips will help you avoid Epic Fails in your magic shows. Feel free to pass along your own tips and I'll share them in some future articles.

Charles Bach

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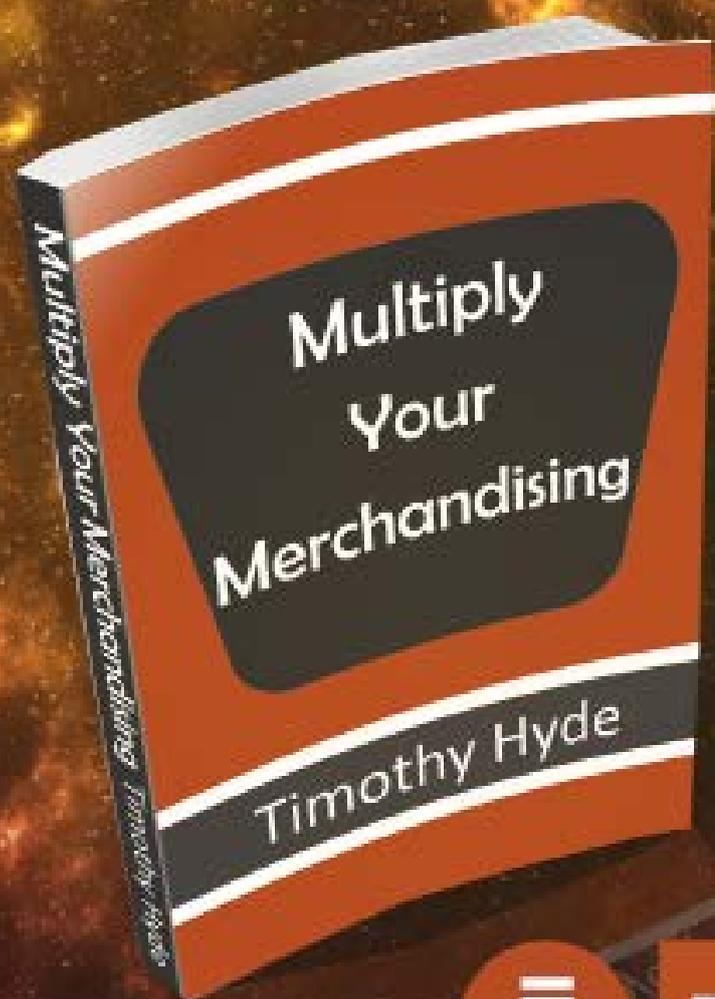
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Bigger Better—Not Necessarily

By Paul Romhany

There is something very special about intimate magic conventions. Smaller magic conventions have smaller numbers that really appeal to me more than the larger thousand-person confabs.

I've been to FISM and other large conventions. While I've always had a great time, I feel the smaller conventions offer a completely different vibe that larger conventions do not.



Over the past decade I've attended many conventions. But, for me, the stand-out conventions of magic enthusiasts were Sean Taylor's *Magic Weekend* held in Sydney Australia; a convention I attended in Brazil called *The International Festival of Magic in Oz*; the *Tyneside Magic Convention* in the UK; and the *PCAM* held in Vancouver, Canada. I can now add to this list of all time favourites *The Magic Weekend* in Lund, Sweden and the most recent *Wellington Magic Convention* in New Zealand. The one thing these conventions all had in common was the fact they were intimate and very well-run.



For me, an intimate convention is between 150-200 attendees and remind me of working on smaller cruise ships where you get the opportunity to meet the same people during the course of the cruise. On the larger ships you might meet somebody at the beginning and not see them again during the entire cruise. The following are just a few observations I've had over the years as to why I think these smaller conventions offer something unique that larger conventions cannot.

Photos by Jason Fell
at NZ Magicians Convention



Photos on this page at the NZ Magicians Convention in Wellington 2015 by Jason Fell

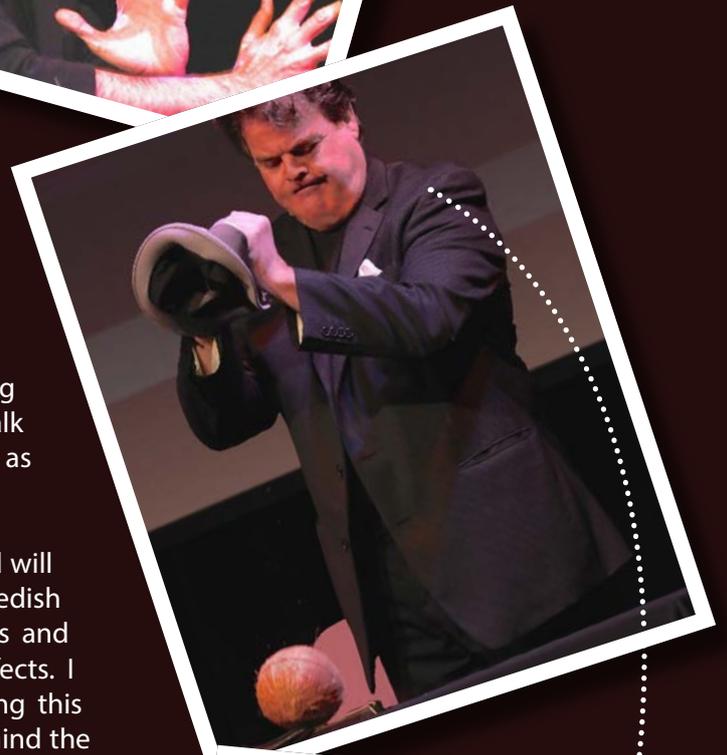


VENUE:

This is one of the most important aspects of any successful convention. If the theatre is part of the hotel, then that is even more attractive, for both performers and those attending. The hotel in Lund had a lovely theatre where I performed my one-man Chaplin show on Friday night; and I was able to witness one of the best gala shows I've ever seen on Saturday night. I would imagine it also makes life easier for the organizers as they don't have to worry about transporting artists and attendees to and from the theatre. As a lecturer and performer whenever I can walk from my hotel room to the theatre it makes my life so much easier as well. I feel more prepared than if I had to pack up my lecture and travel any distance to deliver it.

Some of the best *moments* at Magic Weekend in Lund, Sweden

photos by Arto Airaksinen



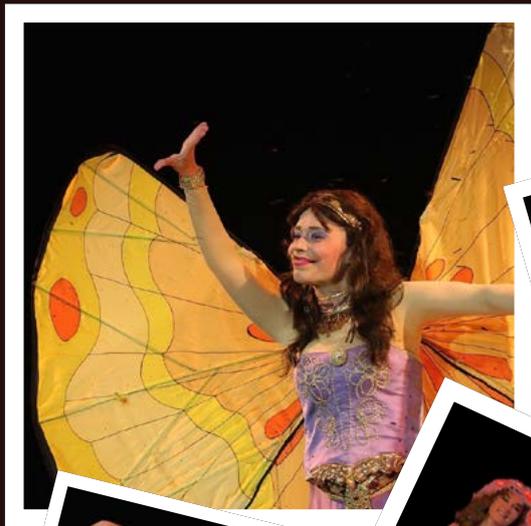
"The public shows are the key to any magic convention and will often make or break it financially."

In Wellington the gala shows were held in the most amazing theatre—The Wellington Opera House. It was a short walk for those attending and proved to be amazingly successful as they had two sold-out shows!

The public shows are the key to any magic convention and will often make or break it financially. Thankfully, both the Swedish and Wellington conventions provided great public shows and apparently the towns are still buzzing from the after-effects. I know in Lund (Sweden), Gay Ljungberg has been running this convention for quite some time and the entire town is behind the shows; as is the city of Tyneside in the UK.

I thought Tyneside had a great idea because they actually got the (local government) City Council to get on board and use their events team to help run the convention. Martin Duffy was in charge the year I was asked to perform (and lecture) and I don't think I've ever seen such a well-oiled convention like the one in Tyneside. Getting event people to run an event — who would have thought?!

"At times I felt transported back in time."



Photos on this page at the Magic Weekend in Lund, Sweden. Photos supplied by Arto Airaksinen



LOCATION:

Another nice aspect of all of these great conventions was the locations. A convention is not just about the magic that goes on inside the hotel or theatre. Often great "unseen" magic happens in the streets near the convention, the hallways of the hotel late at night, in the bars, and on your days off. I remember the first FISM I attended in Dresden, Germany. For me, the real magical moments didn't happen inside the convention walls, but on my solo walks around the city where I discovered local life, fine eating, the great beer and interesting conversation with natives.

Likewise, in Lund, Sweden, where I had a few days to explore this wonderful city, I got the chance to just hang out with magical friends outside of the convention. At times I felt transported back in time.

Wellington is another fantastic city. It is the home of the great filmmaker Peter Jackson. I was honored to visit his studios. I am inspired by these experiences. When I travel to new places I take in as much of the location as possible. Magic conventions are a great way to see and learn about places I might not normally visit.

NUMBERS: Keeping numbers between 150-200 seems to be the magic number for conventions that I enjoy attending. One of the really nice things about this is that it gives everybody a chance to meet, sit, exchange ideas, learn different customs and techniques, or otherwise just hang out.

In Wellington, for example, it was great to see the younger magicians sitting in awe one night as the great variety entertainer Charlie Frye sat with them and shared his stories and tricks. This wasn't a planned event but happened just because the convention was smaller and these kids all got to hang out with Charlie (a consummate pro) after dinner. I remember at my first FISM I would meet someone I enjoyed the company of, and then not see them again for the entire convention. With smaller conventions you have access to the people you have come to see and possibly start friendships that can last a lifetime. (Historical sidelight: One well-known pro (today), when first starting out, carried the bags of a professional children's magician in Hove, England. He says he learned more from that association



Top Photo: Gay Ljungberg. Middle: Mike Bent with David Merry. Bottom: Paul Romhany & Charlie Frye

than in a hundred hours of reading books on the subject. Their friendship began at the IBM Golden Anniversary convention in Eastbourne, England in 1986.)

NO COMPETITIONS: I have very mixed feelings about competing in magic. Perhaps, because I'm not very competitive by nature, and I have never felt the need to compete for awards. All art is subjective. So, trying to compete within an art form doesn't make much sense (to me). I do feel there is a place for competitions for junior magicians or those who don't perform professionally, as many people need goals to work toward. Competitions provide that. Thankfully, many of the well-known conventions such as FISM, SAM and IBM now have an elimination process prior to even competing. So hopefully, by the time of the actual competition, the standard is high and the audience will not have to sit through a lot of unrehearsed acts, that simply sign up and then possibly "phone it in" (thinking, incorrectly, that competition doesn't require hard work).

It's been said that acts "learn through competing." True, but enormous preparation is required to do a magic act well, and the competition is where one would think a finished product is shown, not rehearsed. The screening process insures that only competition-ready acts are shown. This helps younger performers learn to respect the thousands of hours a pro puts into a short seven-minute act.

In almost all of the cases cited, the smaller conventions had no competitions as part of the convention menu. The only exception was the New Zealand convention. The New Zealand convention limited their competing process to Parlor and Close-up performance.

The acts were screened and very limited numbers were allowed to compete. In the past the New Zealand Magic Conventions had more competitions than any other convention I know, even to the point of the "best dove pan trick." Conventions should focus on: sharing, learning and feeling inspired. This is so important for the younger people wanting to honestly learn the ancient art of magic. This happened in Lund as I sat in awe watching Danny and Jan Orleans, John Carney and others. With the focus on workshops, lectures and watching amazing performers, we all grow as performers. Younger performers watch professional magicians and learn why an act "scores."

CAMARADERIE: This is one of the reasons we all attend conventions. We all share the love of magic and have something in common. Being able to sit and chat

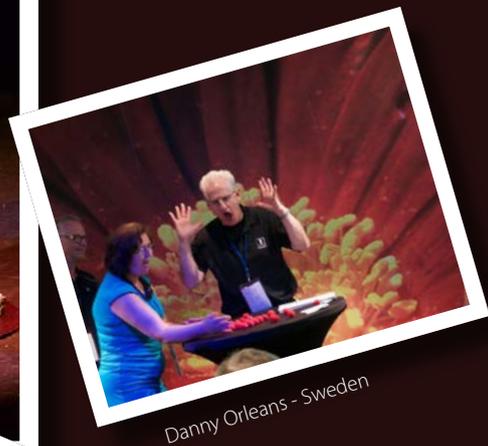
with people we admire, the ability to network, make new friends and come away with experiences we never forget is what a convention is all about. While larger conventions do offer this, the smaller conventions certainly accomplish this in a much easier way.

The next time you are planning on where to go for a magic convention, don't just think BIGGER IS BETTER. Look at the smaller conventions and check out Sweden, Tyneside and definitely New Zealand as places to visit and get inspired by the charm and delight of the host city and the overall magic of the convention.



Phil Cass - Wellington

Street of Lund in Sweden



Danny Orleans - Sweden



Nopera Whitley - Wellington



JADE:
THE BEAUTY
OF MAGIC

BY NICK LEWIN



Having spent the last 12 years writing articles about magic, I have noticed a very consistent pattern. The majority of magicians seem to have discovered magic at about the age of 11 after seeing a magic show. Next their interest in the magical arts was increased when they visited a magic shop and began to buy their first books and props. Shortly afterwards they begin to perform shows and truly start their journey to become magicians.

Jade has had an interesting twist on this evolutionary pathway, and I was fascinated hearing her discuss the role of the brick and mortar magic store in her development and genesis as a magician. However, let me start our story at the beginning, and begin by setting the stage a little with a few personal details about this beautiful and talented magician.

Jade was born in Medan in Indonesia, and by the time she was six years old was living in Taipei in the Republic of China. When she was nine years old her parents moved to San Francisco and it has been

her home ever since. Let's be honest, when you live in that particular City by the Bay--why would you ever move? For the eight years after arriving in Northern California she had no interest whatsoever in performing magic, and it was a curious twist of fate that led to her discovering magic.

The summer before her senior year at high school, Jade looked for a job to bring in a little extra cash. At the age of 17, like most teenage girls, she wanted to augment her income in order to purchase the essentials in life such as clothes, make-up, and music. Little did she realize that her part time job was going to focus and direct her life in quite the way that it did for the next nine years.

The job Jade signed up for was as a cashier at "The World of the Unexplained" located in Fisherman's Wharf in the heart of the San Francisco tourist zone. The museum also featured a small magic store that visitors were funneled into prior to exiting the building. Six months after she started her job she was dismayed to

JADE

Jade recently appeared on FOOL US in the USA with her wrist tie routine. The photo above is from a live show where Jade performs Snow Storm in China

"SHE HAD NO INTEREST IN PERFORMING MAGIC, AND IT WAS CURIOUS TWIST OF FATE THAT LED HER TO DISCOVERING MAGIC."

Jade quickly began to learn how to perform the various magical items that the store sold. She mastered all the classics ...



hear that the attraction was closing. The only job that they could offer her was working in the magic shop and demonstrating magic.

She thought about it, said "Yes," and changed the entire course of her future life.

Jade quickly began to learn how to perform the various magical items that the store sold. She mastered all the classics such as the Cups & Balls, The Ball & Vase, and Svengali Decks. She took items home at night, mastered them, and was busy demonstrating them the next day. She soon became hooked on the experience of doing what was impossible. "I remember," she says, "Kids would come into the store with their parents and look at me as if I had special powers!" Heady stuff indeed for a rather shy young lady who, until then, had no idea that anyone other than men could become magicians.

One day a customer visited the store searching for material to perform magic at a school show. After watching her spend 40 minutes demonstrating suitable tricks, they had a better idea, and hired Jade to present the show for them. In spite of never having performed magic outside the shop, it was an easy decision for her to say "Yes." "It was a new challenge," says Jade. "I like new challenges because they enlighten you." Quickly other local shows followed from leads and contacts at the magic store. She was soon performing at kids' parties across the Bay Area.

One day the Marriott Hotel phoned the store to ask if they could recommend someone to perform close-up magic in one of their bars. Jade instantly responded, "Yes, I will send her over!" She headed straight over to the Marriott with her close up kit and locked in the gig. The booking lasted 18 months and was a big success. The magic store had given her an overview of magic, allowed her to master her rehearsal chops, and also polished her performing skills. It was a splendid way to launch a career in magic.

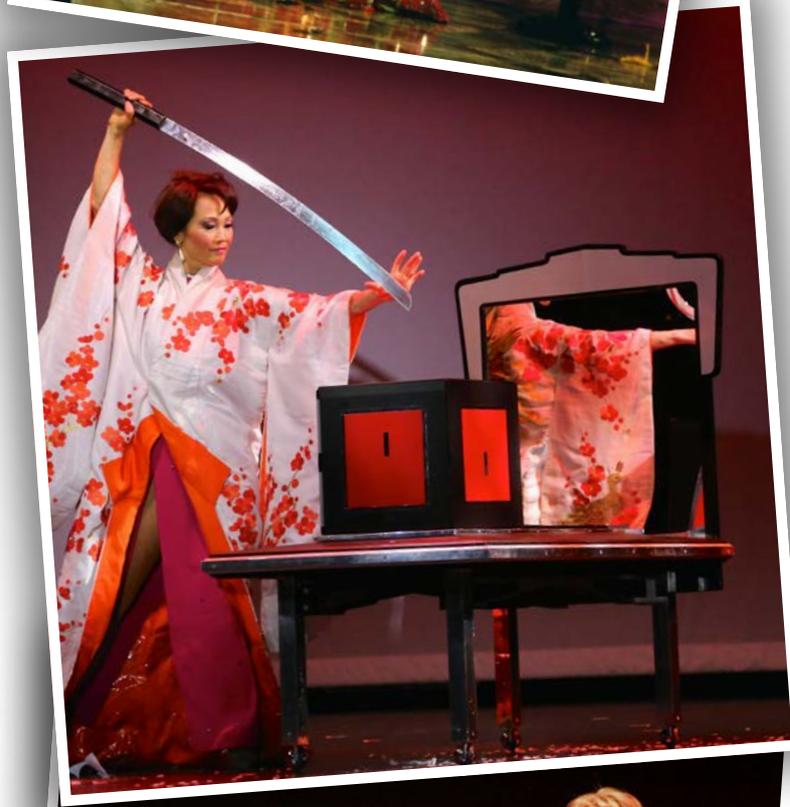
By now Jade had acquired a degree in Mass Communication from San Francisco State University, and had to decide whether to pursue a livelihood in television journalism, or to continue as a magician. She realized that a career on TV was going to have her starting at the bottom rung of the news industry while as a magician she was already getting work and making money doing something she enjoyed. She chose magic and has never looked back.

Jade counts James Hamilton as one of her early mentors, and worked with him in his show. James had been part of the influential Long Beach Mystics club in Southern California and was looking to create a similar group in the Bay area. Jade assisted Hamilton in his Chinese themed act, however, she soon realized that she wanted to create her own manipulative show with a Chinese theme and focus. Jade also made the decision that she wanted to perform this act in Los Angeles at the Magic

JADE



The Beauty of Magic



Castle. It took her two years to compose and create the act that she visualized in her mind.

In 1985 Jade loaded her props up into her car and drove down to Hollywood to audition for Peter Pit at the Castle. Jade passed the audition with flying colors and received her first booking at the Magic Castle later that same year. Her engagement was a smash and it began a highly successful series of bookings in that esteemed venue. During this time she was nominated as Stage Magician of the Year and received valuable mentoring in her craft from performers such as Peter Pit, Mike Caveney, and John Carney.

Back in San Francisco Jade was now beginning to book and appear in ever increasing numbers of corporate bookings for clients such as Sony, and Levi Strauss. She began to expand her show to include illusions as well as her manipulative and participation magic. The new direction of Jade's show allowed her to begin performing in the international cruise market, where she quickly captivated audiences. In 1990 Jade won the IBM gold medal in the St. Louis International Competition. She says that this award was a real confidence booster and gave her a real feeling of legitimacy as a performer. It also led to her being featured in a NHK magic special filmed in Tokyo in 1991. In 1993 she made quite an international splash when, along with all her illusions, she was flown to Taiwan for another TV special and an appearance on a popular sitcom. Jade also entered the hugely influential FISM contest, which in turn led to her realization that she wanted to explore performing in the fast growing cabaret circuit that was springing up throughout central Europe.

Voronin from Russia gave Jade a list of international agents and she sent mailings and tapes to everyone on it. One of these agents remembered her act from FISM and it led to a series of prestigious cabaret and television bookings across Europe from 1990-2000. Most of these dates featured her eight-minute silent act, but this was all about to change dramatically when Murray Hatfield asked her to participate in one of his Canadian tours. However, Murray needed a 20 minute set, and not an eight-minute one for his tour.

Jade went back to the drawing board for the Canadian tour and reinvented her show by designing her quick-change act. This development allowed her a complete change of character onstage, and her performance now featured commercial stand up material such as the Card Sword, Torn & Restored Newspaper and the Thumb Tie combined with her award winning manipulative act. This

show became the prototype for the act that Jade featured in casino dates in Paris, Nevada, and Atlantic City. One highlight in Jade's career at this time was being selected to perform for the Royal Family of Monaco at the Princess Grace Theatre in Monte Carlo. The performers were invited to dine with the Royal Family and Jade found herself sitting next to Prince Albert. The Prince invited her out to sail on the Royal yacht, but alas their plans could not be aligned enough to schedule it.

In 2002 Jade and her husband Mathew gave birth to her daughter Tessa and it signaled an end to her crazed schedule of global travel, Tessa was soon joined by younger brother Ethan. Jade then began to carefully balance her life as both performer and mother. She made the decision to be highly selective in her bookings and raise her performing fees. This was an excellent choice both personally and professionally and led her to become a highly sought after performer in an exclusive corporate and casino market. Jade also concentrated on her international television appearances at this time with great success.

While appearing at the Magic Castle in February 2015, Jade received a call from Johnny Thompson who suggested that she should appear on the hit CW television series "Penn & Teller: Fool Us." In April she filmed a segment for the show that featured her unique handling of the thumb tie. It was a typically elegant set that received a great deal of praise and attention--even if it didn't fool the duo! The YouTube clip of her appearance registered 157,000 hits almost overnight. You can view at <https://www.youtube.com/watch?v=GMGBGlrF8ys>

She recalls the entire experience of filming the show as being one of the classiest experiences in her career. "I enjoyed taping the show so much," she says. "I was more nervous watching the set on TV than performing it!"

What is coming up next for this beautiful and talented lady? Jade is preparing a new home based show in San Francisco where she can use her performing skills to create a bridge between the cultures that both she and her hometown share. I have enjoyed Jade's work for many years and I can't wait to see what she creates. I am willing to bet it will be artistic, commercial, tasteful, entertaining, and fun. I suggest you keep track of Jade via her website and follow the progress <http://www.magicjade.com>

You can also view Jade's promotional video at https://www.youtube.com/watch?v=H84G_AbREt0



Mr. Pearl

(Hae-Seok Oh)

Bar Magician at Magic Bar Trick

Close-up Magician

By Anna Shin - Photos by DK

Mr. Pearl is a close-up magician in Korea's best Magic Bar, Trick. With his experiences as a bar magician in Korea, he talks of his future plans as a close-up magician.

In his words ...

I am a bar magician at a Magic Bar called TRICK. TRICK is the only Magic bar in Korea and it was the first place I could truly learn magic from professional magicians. I have been here for 9 years as the main bar magician and it has allowed me to gain some reputation as a professional magician. I work with 4 different magicians here and we all aspire to become world-class magicians.

This week in November is a special week for TRICK as we invited many magicians to perform at the bar with us and even incorporated a new parlor magic show. As the main magician here, I organized these magicians to come in and created a special show from us for our customers.

Why did you become a magician?

I had a friend in high school that used to show me a magic trick every day. He would read books and watch videos of different coin magic for beginners and consistently asked me whether it seemed "magical". I'd always answer, "Yes, it was magical." He once showed me

a trick to make a coin appear from an empty hand, using down's palm. But honestly, it wasn't really "magical" because I could see exactly what he was doing. Instead, I was mesmerized by the way magicians think when coming up with such ways to hide a single coin. I kept thinking, "They must be geniuses to be able to think that way!" With this thought never leaving my head, I joined the group of friends he was learning magic with, and started my long affection towards magic. Who could've known I would make a career out of it?

But really, I still love the idea of thinking like a magician and becoming that kind of magician that truly amazes with his ideas. A true genius at work isn't it?

From a Bar Magician to a Professional Close-up Magician

With more than 9 years working at a magic bar, I realized I had some expertise when it came to close-up magic. With that, I entered the competition at Busan International Magic Festival and won first place and became a winner. Following that honor, I even became a 1st place winner at Japan's UGM convention.

With my new reputation as a close-up magician, I hosted my own magic show and held lecture shows for many magicians here in Korea. Most recently, I was



invited to perform as a guest magician at the very first, Seoul Close-Up Magic Convention.

I became more serious with my career as a close up magician and have wanted to share my ideas with other magicians. So last year, I gathered my ideas together and published a lecture note on card magic called "Ultra Mania". From my experiences as a bar magician, I plan to grow as a close-up magician by challenging myself, and taking new chances.

Current Projects

I am currently working on a second lecture note called "Ultra Mania 2". I am also currently working with Anna Shin to get the first lecture note translated to English in order to send it overseas and interact with more magicians around the world through my ideas. I am hoping my first lecture note, Ultra Mania, to be completely translated and seen in shops around the world by early next year. The second Ultra Mania is also going to be published at the end of this year. I am also trying something a little outside my comfort zone. I am finally working on a non-printed method to share my ideas. It's going to

be a DVD lecture on coin magic and we're almost finished wrapping up all the shoots before it goes in for the final edit. I am hoping these will both be available in shops around the world, and I get to show that there is a great close-up magician from Korea.

Future Plans

As a magician and as myself, I always want to do too many things and I worry which ones to begin with. I plan to perform in several magic shows as a guest magician and wrap up all the lecture projects that I have been working on for so long. But most of all, I hope to perform at the Magic Castle next year and participate in FISM Busan. I was actually a participant at the 2014 FISM ASIA but unfortunately, I did not place high enough. Yet the experiences at FISM were one of my best memories in my life that really got my heart pumping. So, I want to reconcile with many magicians I met last year, as well as meet new ones that will inspire me to become a better magician myself.

To those of you reading this article, I hope to see you at FISM 2018. Look out for me on <https://www.facebook.com/trickpearl>

“
... WITH MY NEW
REPUTATION
AS A CLOSE-
UP MAGICIAN,
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HERE.



PHOTOS BY DK

Magic Brothers take on FISM Rimini 2015

By Anna Shin - Photos by DK



Magic Brothers

(Sinhyuk Choi & Minho Park)

Magic Brothers is a Korean magician duo comprised of Minho Park and Sinhyuk Choi. They have performed at FISM Rimini 2015 and won 3rd place in the close-up category for parlor magic. They talk about their experience at FISM 2015 and their future plans as magicians.

FISM ITALY at Rimini 2015— Our unforgettable experience

This summer at the Busan International Magic Festival, we earned the qualification to enter FISMA ASIA. At FISMA ASIA, participating in the Parlour portion of the competition, we were so gratefully awarded first place and earned grand prix to be qualified to enter FISMA 2015 at Rimini. In just one year after we started performing under the name of Magic Brothers, we had been given the chance to perform with the best magicians around the world.

With our hearts pounding with excitement, we boarded the plane to Italia. This trip was the first time we have ever been that far away from home and the long trip there made us more nervous and scared for the thought of FISMA. The first day at Rimini was incredible. Everyone seemed to be soaking in the energy and joy of everyone here and it was just amazing.

The next day, we visited the stage we would be performing and we could not stop saying, "wow". FISMA was different from anything we've ever seen and the scale was so much bigger than what we were used to. We could not wait to perform on such a stage and show to all these incredible magicians what we can offer.

After the Close Up competition, everyone that competed in the Close up competition got together for a beer that night. The amount of conversation and the fact that all these great magicians were sharing a beer with us was just mind blowing. The next day, the stage



competitions began and it was where we learned a lot. We rooted and prayed for the other Korean magicians that were competing and watched in awe as the competition progressed. After all the competition was over and the award ceremony was left, we were more nervous than ever. They started announcing the winners one by one, and finally, they pronounced our name Magic Brothers. 3rd place for Parlour. The moment they announced us was one we will never forget. The rush of feelings was just unforgettable. After the ceremony, we took a photo with all the Korean magicians that were winners. It was a moment we felt so much pride and realized how great all these magicians were.

After FISM Italy and on our way back home, we pretty much passed out on the plane after all that energy we put into FISM. The past year passed through our heads like a film strip and each moment was precious for us to grow as magicians.

How we became the Magic Brothers

Minho started magic because of a friend in middle school that showed him a magic trick and wouldn't tell him how to do it. He was searching online for hours and before he knew it, he was addicted to magic. Sinhyuk also started magic in middle school because of a friend who showed him a card trick, which he now knows is card manipulation, and he just wanted to find out how to do it. Similarly, Sinhyuk searched online for hours and got hooked.

We've been best friends since we were in high school. We went to different schools, but we were both in a magic club in each of our schools. Our schools used to get together to share ideas or just for friendship with others that were into magic. As best friends, we dreamt of becoming magicians together. So, we organized a small group of magicians to form a magician's society and called it I-NIC (Impossible-Nothing in magic). We actively performed as I-NIC for 2 years with this name. After graduating college, we entered a magic entertainment company. There, we sought a new image, a new character, as magicians and came up with the idea of performing together. With the lack of two male magicians performing as a duo in Korea, we thought it would be a great idea to do so. Instead of a magician and his beautiful assistant, it would be the two of us performing. A while later, we went on a TV program called "Star King" on channel SBS and we finally came up with our name, Magic Brothers.

What now? A lot of people asked us what we are going to do now that FISM was over. They advised us to make thorough plans for the future as well. So we also wondered what we should do after FISM. But all that worries were for nothing since we were packed with things to do. First, we are working to upgrade our act from FISM and performing as guest magicians in many

magic shows and conventions. We plan to get the name Magic Brothers out there through actively performing and working with our strengths as a very public magic. Second, we are planning to make a lecture DVD. The lecture would be comprised of many magicians not just Magic Brothers and will be released regularly in a certain time span. If you would like to find out more about this lecture, please visit us on our website. Third, we are also planning a lecture show. As Magic Brothers, the lecture show would consist of how to have a simple but public magic for a show. We're still working on the details of what should be in the lecture but we plan to share our strengths as a duo and our experiences for tips in the lecture.

Our Future Plans

We grew up together and grew as magicians together. We truly congratulate each other's success and stand by each other's side in hard times. We think that many magicians around us are a little jealous of the fact that we are a duo as we always have each other. Our goal as Magic Brothers is to hold big concerts that would be on a national tour like our mentor Charming Choi. We believe to hold a concert that long will take many magic acts, professional knowledge and creativity. Many would say it would be too hard to plan a concert that big and we may not be ready, but we think differently. We believe it is because they have not even given a chance to plan one. Magicians should keep trying and challenge themselves, and we are never going to stop challenging ourselves. Please keep a look out for us!

Please keep up with us at: www.facebook.com/KoreaMagicBrothers Email: mh_magic@naver.com Company Page: <http://www.raonplay.com>



MARRIED IN MAGIC

MATTHEW FALLON

Matthew continues his popular series on couples who work and live together in magic.

I may be a tad biased, but I believe David and Abi to be the nicest magic couple working today. Yes ok, they are dear friends of mine! Still, I know of no one that differs from the opinion that David and Abi are authentically genuine and confidently comfortable (see my article "Becoming Comfortably Confident - Ego vs. Instinct", VANISH, edition 5, Dec., 2012). Their unequivocal honesty and instant likability radiate from them on and off the stage. Seeing this first-hand is proof in the pudding, as it were, to their choice words of "teamwork," "best friends" and "communication" in this article from them.

Readers of VANISH, I now present to you:

HAINES MAGIC

By David & Abi Haines

HOW DAVID STARTED -

I started performing magic at the age of eight years old while growing up in Poughkeepsie, New York. It was always my childhood dream to travel the world and make people happy. With extreme



support from family, especially my father (Lawrence Haines) and grandmother (Mae Hoban) every year I became another year closer to achieving my dream. At sixteen I was named "Magician of the Year" by the Society of American Magicians #147.

Then soon after school, in 1990, I started performing full-time along

the East-Coast of the USA. In the late 90's my show grew nationally, touring 400 shows a year with a 52' Rig (15.8 meters) in practically every venue including 12,000 seat arena's, Magic Island and The Magic Castle. In the year 2004, my business and career grew to an international level. I was on my way and never looked back.

HOW ABI STARTED ~

I started dancing at a local dance school in South-East Queensland, Australia at age five, and after a year, or so, my parents (John & Karen Burics) and I knew that the stage was where I was supposed to be. After years of hours upon hours in the dance studio, all the pain, sweat & sacrifices were paying off, with shelves of awards and trophies, including numerous achievements to my name. With dance being 100% my main focus/passion while growing up, the challenge was to find a full-time job that would fulfill my need to perform, while also being able to support myself. While learning and perfecting almost every type of dance available to me (ballet, jazz, tap, contemporary, lyrical, cabaret, singing), finding just one style to build a career in was proving to be a tough choice. By the time I entered my senior year of high school in Australia, I knew that my best option was to work overseas ... or better yet, on the seas.

While all my school friends were figuring out which college/university they wanted to attend, I was preparing for my very first audition with Royal Caribbean Cruise Lines. I was successful in making it through to the end of the audition, along with one other girl, and a few weeks later was offered my first official performing contract out of Europe. Soon the world would be my stage!

HOW THEY MET ~

2009. Royal Caribbean Cruise Lines "Enchantment of the Seas."
David: I was a Guest Entertainer performing my illusion show while Abi was a dancer in the production cast onboard the ship. We met backstage and it was love-at-first-sight. During that contract we fell

ANOTHER

AREA FOR STANDOUT

COPY RIGHT HERE

in love, then discovered a major challenge as eventually both our contracts would end, taking us to different parts of the world. Abi wanted to be the dancer/assistant in my show. The feeling was (very) mutual, however, the concern was Abi is 5'9 1/2" (176.5cm). In fact, she would be my tallest assistant ever and it would be questionable if her height would fit inside my custom illusions. Yes, she's flexible as a pro dancer ... but you can't change the length of bones.

Abi: I embraced this with extreme rehearsals. As the saying goes, "Blood, sweat, and tears" made it happen. At first I got stuck inside some of the props, while others seemed even more impossible not fitting inside at all. It was frustrating. I never gave up and knew in my heart I would find a way. Gaining space in the smallest of increments added up, includ-

MATTHEW FALLON

Share your story with Matthew in VANISH



Have you enjoyed, found value and benefitted from this series Married in Magic? To date, 12 incredible magic couples have been featured on these pages, sharing the spark of their unique, persisting magic flames. One more amazing, and very busy, magic couple will be featured in the next issue of VANISH! Your Comments are always welcome. Email me [HERE](#).

ABOUT MATTHEW

Matthew Fallon is a magician, certified hypnotherapist, speaker, trainer and author. He makes home in Colorado with his beautiful bride, partner and backbone to his success - Mistia - their two beautiful children and two very rambunctious cats.

ing finger placements, toes, and altering breathing patterns all mattered. Sometimes even creating a new method all together. Eventually, I made it work then focused on making it fast, consistent and smooth. It was a great feeling!

David: Abi's passion, drive and desire to overcome any challenge was beyond impressive. I was (still am) very proud of her — bravo! (I should have video-taped this process!)

TOURING LIFE ~

David: We currently headline on cruise ships for 10 months per year, full-time. We designed a family-friendly show for an international audience.

Abi: It's a truckload of cargo that all must be perfectly arranged to accommodate a variety of staging conditions. We must both manage a team of stage staff (ship crew members) from around the world involved with Lighting, Audio, Stage Changes, Costumes, Curtains, Rigging, Video, Broadcasting, Effects, etc.

David: Our cue sheets are crucial and are customized to each cruise ship team. It all must come together with seamless flows and transitions. Details. Details. Details. This process starts while at home, prior to leaving for each cruise ship. Abi repairs/maintains costumes, we maintain props together, rehearse new routines, choreograph, revise cue sheets, soundtracks, pack/label road cases for cargo pick-up, (shipping) manifests, inventory, schedules, etc. Since we do long-term contracts, it's not always easy finding local magic expendable supplies (Kabuki throw streamers, cannon loads, specialty items, etc.). Having them sent directly to the cruise ship can sometimes be stressful. We prefer to enter a contract fully stocked with inventory. Better to

“Abi's passion, drive and desire to overcome any challenge was beyond impressive.”



be safe than sorry.

DUAL RESPONSIBILITIES ~

Abi: When it comes to the responsibilities for our shows, David & I have everything allocated perfectly. While people sometimes assume that, as the wife and assistant, I only manage the 'easier' & 'less strenuous' tasks of installing a show; they couldn't be more wrong.

For a typical show install onboard a cruise ship, it takes about half the day to load everything aboard with a great team. Then David and I first tackle the job of assembling all the illusions, which takes generally around 8-10 hours, and it's a dual effort. There's definitely no slacking on my part as the wife, and when something needs to be lifted/moved, I do it, no questions asked. It's time to get dirty.

David: As we move onto teaching our running order to the technical crew, we both split the duties according to our specialties: I deal with the stage lighting programming (approximately 12 hours, at first), audio technicians, all technical aspects and pre-show experience. This, while Abi teaches the onstage crew how to handle each illusion, where they have to be stored during the performance, their entrances/exits and the ultimate flow of the show.

In addition to our Headliner Show we also offer a Welcome Aboard Teaser or Farewell Show Encore, Magic Teaching Workshop, Lounge Show, Behind-the-Scenes Lecture, Q&A and Meet/Greet. Abi and I work together during all this, every step along the way.

Abi: The upkeep & repairing of

costumes, designing & ordering new ones, and our performance “look” (hair, makeup, shoes & jewelry) are all aspects that I’m in charge of, along with the typical illusion show basics including setting up all props, double checking for any loose hinges, screws, broken/missing parts, cleaning/wiping down everything, pre-setting any quick costume changes, re-setting, and making sure our technical team is ready to go with no questions.

David: Preparation, organization, teamwork, communication and details are crucial to making all this come together. Leaving little-to-nothing to chance, there are always backups for backups. It’s as if we know what each other is thinking. While on stage, with even a glance at each other, we can communicate a variety of things. Being married plays a big part of all this, as a huge advantage.

LIVING / WORKING / PLAYING, TOGETHER ~

David: We’re together “24/7” practically all the time, based around a small cabin. Regardless if it’s an officer cabin or a passenger balcony suite, you must make it work. One step outside our cabin door means we’re “on stage” in public, with guests, therefore, we must act and dress accordingly. The world is a spotlight. It’s not only what you do on stage ... but also how you are off stage. It’s also important to pace ourselves and have some ‘private’ alone time. During these moments, I enjoy doing projects on my computers, looking at the ocean, or watching television to unwind.

Abi: In my ‘private’ time I enjoy going to the gym, catching up on tv shows, reading magazines and being able to fit in a movie date-night with David.

Some married (magic) couples choose to limit the amount of magic discussion during their ‘off’ hours. That’s fine and I respect it’s whatever is best for them. However, we are the complete opposite.

David: For us, magic consumes our life in every way, all positive. We thrive on it ... BOTH of us. Even during our ‘off’ hours we find ourselves discussing magic and/or magic related topics. It’s what makes us happy! In addition, we’re also best friends. We understand one another. That is a key component to making everything work on and off the stage.

Abi: David and I honestly enjoy spending our time together. We miss each other even if apart for a short amount of time. We love what we do and we’re passionate about it. We are appreciative and thankful for being able to experience all this

together. Priceless memories to cherish.

WHERE YOU CAN SEE DAVID & ABI ~

David: We are contracted long-term with Norwegian Cruise Lines. Please visit our website at www.HainesMagic.com and/or join our Haines Magic Fan Site via Facebook. We look forward to hearing from you!

THANK YOU

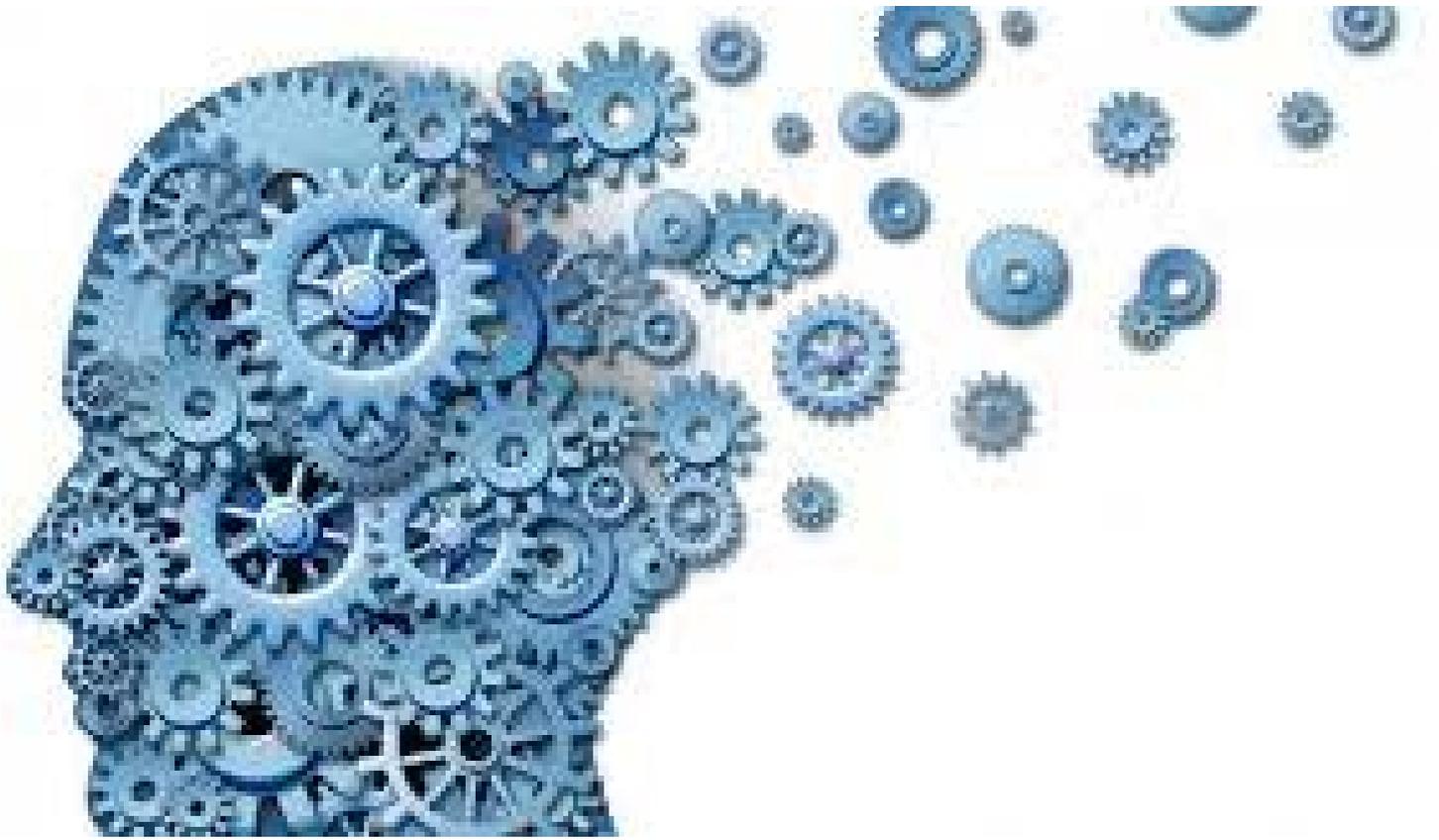
A special shout out thank you to the wonderful Paul Romhany and Matthew Fallon for your “VANISH” ... we appreciate your invite to share our story. You are class acts on and off the stage!

MATTHEW’S WORDS

Regardless of what one’s belief in fate, soul mates or Divine order may be, undoubtedly, both David and Abi are exactly where they are meant to be, doing what they are meant to be doing and are with whom they are meant to be doing it with. They are a magic-duo machine creating, re-inventing, performing and touching lives. And, true to our context here, they are maintaining their focus on absolute partnership, equality and respect. Magic couples and aspiring magic couples, take note: this is one couple I would learn from if I were to begin it all again. Thank you, David and Abi!

I truly wish Haines Magic toured on land so as to share their magical gift with so much more of the world.





Changing Gears

P. Craig Browning

My old chum Dean Hankey is quite fond of pointing out that the word BUSINESS is the bigger part of SHOW. . . when it comes to the business end of things there is a point when we the “artist” must take a deep breath and realize that if we are to stay within the trade we love, sometime we need to change gears or, as the case would be, direction. My 56th birthday lending to me just such an epiphany; the realization that it was time to cut my losses and give to my regional market what it was wanting and needed vs. what I was arrogantly willing to give it (that it didn’t want anything to do with). In other words, after nearly a decade of fighting things in this area, trying to get established as a Mind Reader, I’ve thrown in the towel and decided it would be a very wise thing to not just go back to conventional magic but to revert back to my role as Craig the Magician & Puppet Dude; that wholesome family entertainer that is willing to be a goof for your amusement and a pay check.

No, no you’re still going to hear me regale from time to time about the art of wizardry and mysticism but more

than not you are going to be getting a perspective about doing MAGIC as in TRICKS and what I’m learning (re-learning) working as a close-up/table hoper at a local dining establishment of note as well as (well, as my frined Rick Maue puts it) being a warm-up act for ice cream and cake as well as delivering considerably larger shows for area charities & schools.

Now I’m a very stubborn Irishman to say the least; I’m thick headed and when I clamp onto an idea or concept I generally hold onto it like grim death. . . white on rice, etc. But I found myself beaten at my own game recently – the darkness crept in and it was actually scaring me; I don’t do this sort of thing very well and like many in our industry, I’ve fought depression-anxiety issues for decades. But similarly I’ve seen hope come from out of the blue once I decide to “let go” and as some would say, “Let God”. . . no, not necesarrily the biblical god but a higher-power that I simply acknowledge here and there; I’ve seen far too many miraculous things to deny its existence – something is out there and it is very much real. I’m sticking to that story as I know many

of my friends and associates do with their own personal testimony around such things.

BTW. . . this doesn't mean I'm heading out with Bill Montana to do a Tent Revival Show, either!

A Funny Thing Happened on My Way to the Forum. . .

. . . I've knocked on doors and hustled to get work as a Mentalist or Reader in hotels & restaurants all over the region to no avail. On a whim I shoot three area dining establishments an email asking if they'd be interested in a house magician; one called back less than an hour later.

CONCLUSION. . . I'm onto something here.

By changing my offering and the image of what I was doors began to open quickly. . . within a week of my making this decision. Other opportunities are surfacing, bringing back into the role of Illusion Technician and effect developer; exactly where I was when I stepped away from things so long ago. But then came the other interesting opportunities; friends selling off their inventory and in one case, retiring and offering an extra special deal on their complete inventory; one that seems to host a few very special effects with one in particular.

As many know I once worked with Kirk Kirkham and as such, I've actually performed several of the famed Thurston-Will Rock Illusions including the Sawing in Half. Fact is, I've worked numerous versions of the Thin Model Sawing, Jigg & Bow Saw systems and even the Buzz Saw but, there is one version of this famed illusion that I have not only not worked or even been near, but have been fooled by for decades (and I blame Mark Kaylin & Jinger for all the sleepless nights around such). . . my retiring friend having a beautiful Wakeling Thin Model Sawing at the ready – the most perfect version of the famed sawing illusion ever! My excitement over this one piece is

because of how I envision my character and the main show's theme – a living history of magic featuring everything from a classic Chavez styled Manipulation Act to the Light & Heavy Chest to the Sawing and of course, the Levitation. But rather than being an Illusion heavy revue show this program will feature far more basic magic – slight of hand miracles and rare illusionettes like Shooting a Ribbon Thru a Lady.

Why?

I've always found myself a bit ahead of the curve when my life-path shifts like this. It is my believe that the public's facination with magic is about to turn as well, looking for more of the nostalgia than the sensationalism. The events that are unfolding for me currently certainly seem to cosign this paradigm shift and for those getting in on the ground floor, which many have already been doing, the payday won't be far afoot.

There will always be a place for the shaman and mystic – the storyteller! There will always be a place for the hustler and trickster as well. But the one thing the masses seek most is ENTERTAINMENT and that comes through us when we give them WHAT THEY WANT vs. what we want to give them. Sure, the Sawing and Sword Temple are golden oldies but they are also things of legend that exceptionally few people get to witness e.g. they are still good magic and proven amusement; they are an intrigue that inspires the consumer to justify paying for his/her seat for that hour or two of escape.

We all, especially we guys that at or cross that "Middle Age" bearier, find ourselves at that threshold in life in which we must change gears, shift direction and find a new way of approaching the same odd tasks we've been struggling with forever. This is just a glimpse at my transition and hopefully, I'll be able to shine some light for the rest of you as this series moves along.

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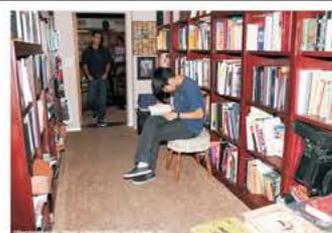
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Larry Hass in the Great Room



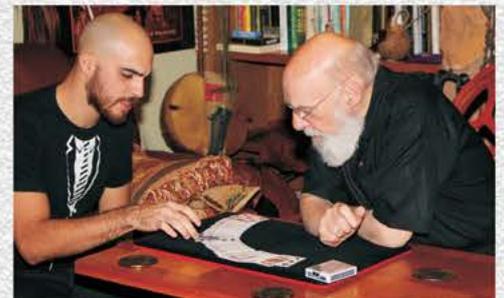
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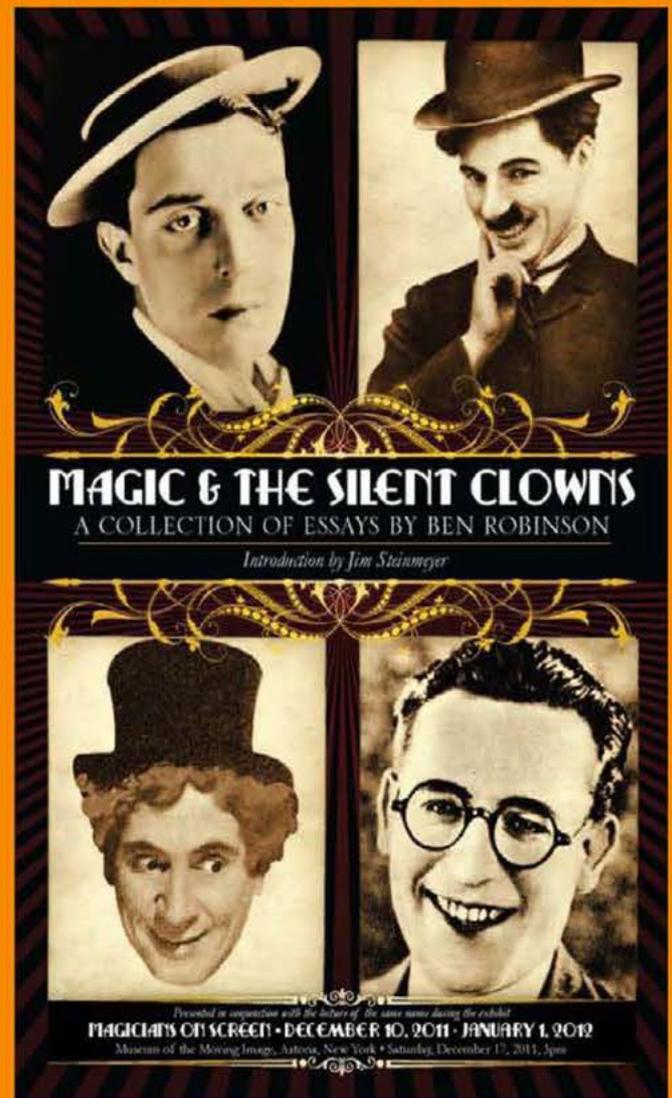
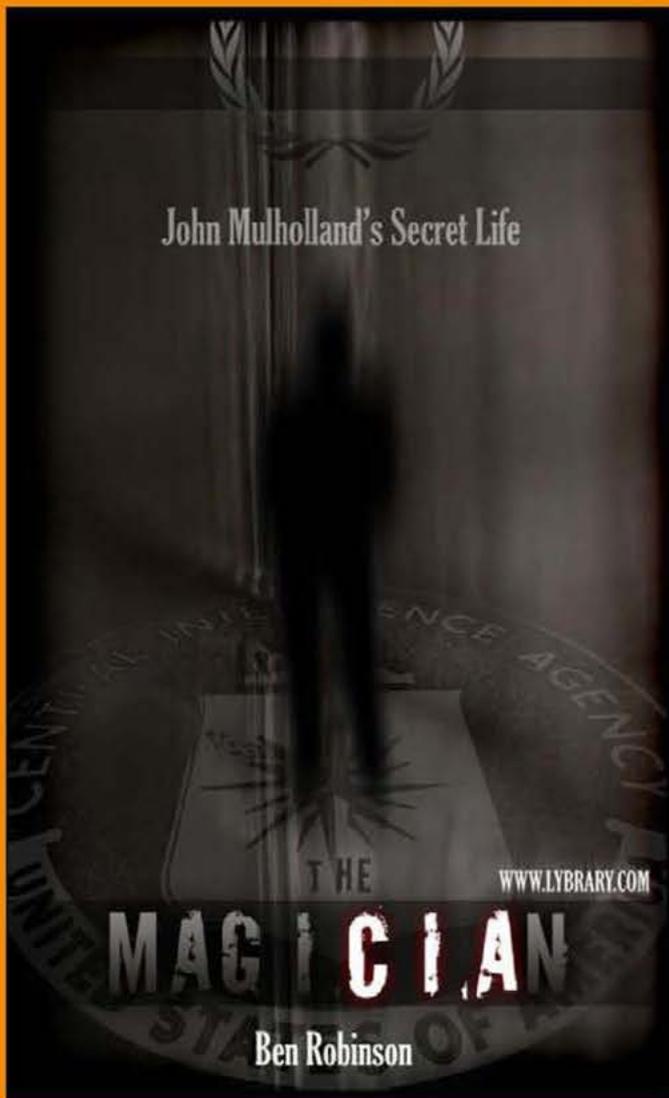
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BRAINSTORMING WITH MAJINX

MAKING THE INVISIBLE... VISIBLE! (INSPIRATIONS FROM A FLEA.)



Greetings once again from the Factory Fantastic where we strive to explore and exploit the infinite methods of our industry to achieve our ultimate goal. This time around I would like to throw a spotlight on the methods used in the miniature mechanical marvels known as The Flea Circus. In the late 1500's a man by the name of Mark Skeliot was showing off his metal working skills and fabricated a lock and chain which was attached to a flea. The flea proceeded to drag the chain across a table under the watchful eyes of none other than Queen Elizabeth 1. I wonder what she must have really thought? It wasn't until the early 1800s that flea circuses began springing up in England and continued to be very popular up until the 1930's. They are still around but I dare say few and



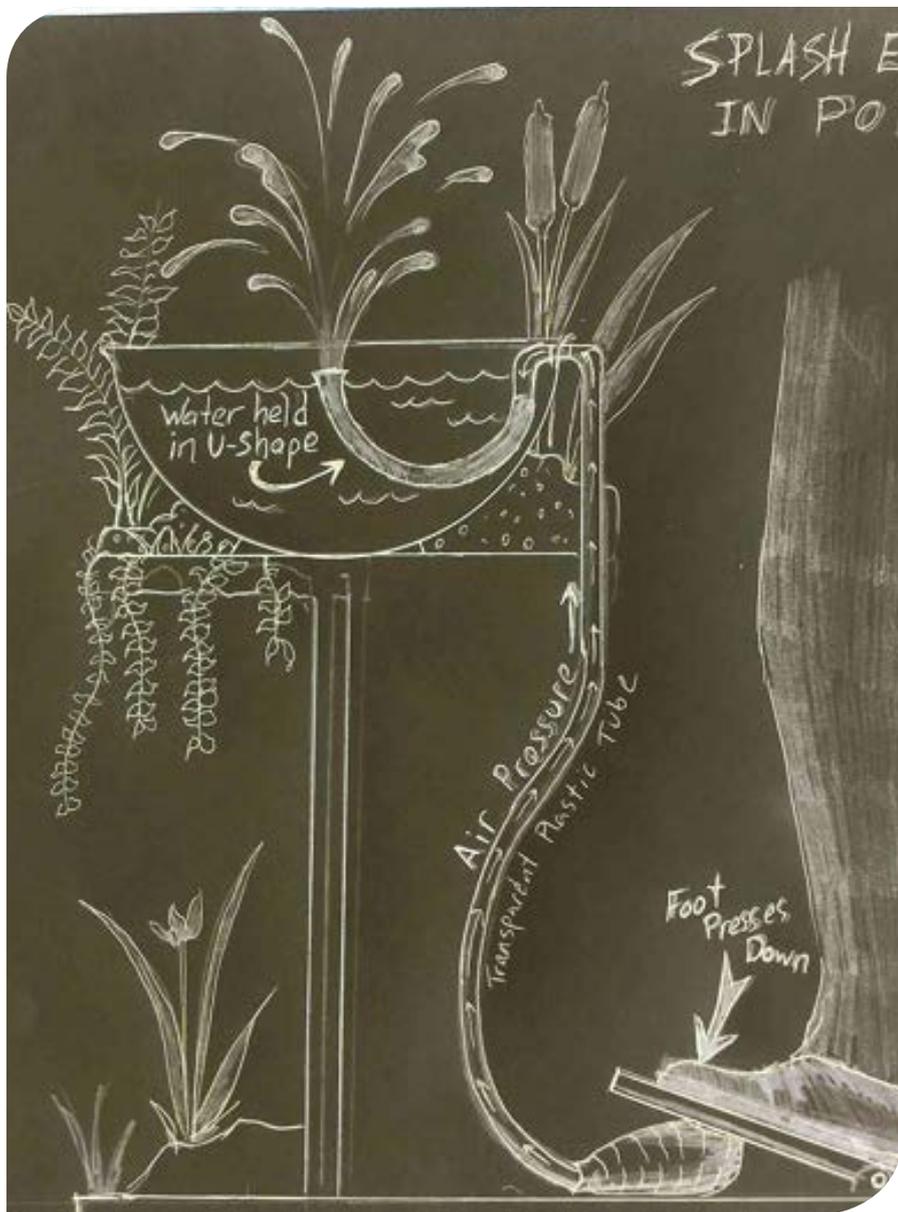
far between and rely primarily on the comedy skills of the presenter.

There was a time when real fleas were attached to various items including tiny chariots and carriages and because of their immense strength (for their size) they were able to pull them across the surface of brightly decorated tabletops and miniature circus scenes. Presentation is everything! The majority of flea circuses today don't use any real fleas at all, but instead rely on cleverly hidden magnets and mechanical devices. It is these clever devices and methods that I wish to consider and show how they can still be used to make the invisible seem visible by way of suggestion.

In 2005 I was commissioned to create an entire show revolving around fairies and fairy lore. I designed the presentation around the idea that fairies are all around us but are invisible to the naked eye unless you looked at them through a special stone with a hole worn through it's center. Very rare indeed! If you didn't have this magical stone you could at least be aware of the fairies presence by watching the environment around it... like watching an invisible man walking on a beach. You can't see him, but you can see the appearance of footprints in the sand. So... I created the "do-it-yourself fairy garden hangout," complete with little house, gardens full of butterflies and a mist covered pond. It stood about 4 ½ ft high



There was a time when real fleas were attached to various items including tiny chariots and carriages ..."



How the splash is created

and was about 6ft wide. I would stand behind it facing the audience of eager children. After my initial introduction, I attempted to have the fairy, whom I named Clinkerbell, come out of her house. The lid would open just a crack, then close abruptly. "She is a little shy!" I explained. "Perhaps if we recite a famous fairy poem, she would be more inclined to come out and play." After the poem was recited by the children in the front row, the lid would slowly open and I would invite Clinkerbell to come out and do some tricks for the kids. I held a rope in between my hands and counted to three after which I would describe how she jumped into the sky and landed

directly in the middle of the rope. To achieve this I used a prop called "The Houdini Rope," which with proper handling, could be made to look as though there was something walking across it. I got the idea by watching comedy magician Dick Joiner performing his flea trick while on tour with him on the East Coast.

Eventually Clinkerbell would jump off the rope and into the pond which resulted in a large splash of water. The splash sometimes reached the children in the front row, which initiated a lot of laughing and screaming. I helped Clinkerbell out of the water and placed her on a branch which

slowly bent under the weight of the wet creature. Once dry, she would bounce on the branch until she finally leaped up into the air and dove into her little house, sending a flurry of clothes and feathers into the air and down onto the floor.

The kids loved all the alleged chaos and screamed out their approval. I quickly picked up the clothes and asked her to come out and do one more trick. She refused and when I insisted, Clinkerbell threw a bucket of water into my face and slammed the lid down on her house. A second later the lid opened and a small towel was thrown out which I used to dry my face. More laughs!

Because I was working alone I had to design everything so I could operate it alone and without using my hands. There were several pedals laid out across the floor behind the decorative panel.

To trigger each effect I would just have to step on the appropriate peddle. I kept the inner workings as simple as possible for fear of something jamming up during a presentation. I used small rubber bladders that when stepped on, sent a splash of water into the air. Other pedals were attached to wires which opened and closed the lid and moved the branches up and down. Tiny elastic driven catapults were activated when I stepped on a pedal that pulled out a pin which released the catapult, sending the clothes and feathers on their flight. I stayed away from using complicated motors or electronics of any kind. They tend to make me nervous. I can't count how many times I have watched as magicians push the button and nothing happened in front of a live audience. When it comes to automated magical props it is wise to embrace the KISS philosophy... Keep It Simple & Stupid. Keep the path between the trigger and the point of action as direct as possible. I tend to use elastics or expansion springs and the ever reliable force of gravity as my source of kinetic energy for all my devices.



For example when I reached into the little house and brought out a small pair of pajamas to show the kids what fairies wear when they sleep, the pajamas were suddenly yanked out of my hand a fly back into the closet and the door would slam shut. This was achieved by attaching a fish line to the back of the pajamas. There was a 2 pound weight on the other end of the line. As I pulled the tiny pajamas out of the house and towards the audience, the weight would be lifted upwards until I eventually let go. When I let go, the weight would fall pulling the string that was attached to the pajamas. As the pajamas were yanked out of my hands they flew back into the little house and into the closet. As they passed through the closet door opening, they would bump into a trigger which released the door causing it to slam shut. All the action was controlled by one object falling a distance of 30 inches. It was simple and more reliable than a motor or other remote control devices. I knew that when I pulled the weight up it was going to fall when I let go. No interference from radio frequencies or burned out batteries or complicated mechanical mischief. Simple & stupid! There was a little learning curve as far as creating a splash when the fairy jumped into the pond. At first I filled a long tube

with water and stuck a rubber bladder on the end of it. I expected that when I pushed down onto the bladder with my foot, it would squeeze the water out through the opposite end. It did, but not with the ferocity that I expected. I soon discovered that if you fill only the last foot of the tube with water you get a much better result. More of an explosion of water. When I installed the hose into the water bowl I had to create a u-shape similar to a pea trap in the drainpipe under your sink. This is where the water would sit waiting to be pushed out by the air pressure once I stepped on the rubber bladder. The rush of air not only push the water out, but blew it apart as it left the tube. The result was more like a splash than a steam of water. Over all, creating The Fairy Show was a great learning experience and a whole lot of fun to perform. A few years later my wife Cynthia wanted to be able to bring our dog along with us when we went on tour. She came up with a scenario for the show that involved an invisible dog. In essence, it was a giant flea circus. The dog would begin it's performance invisible and proceed to do tricks through an obstacle course set up on centre stage. It would climb up a rope ladder, walk across a tight rope, dive into a small pool and jump through a paper covered hoop. In the end the dog

would step into a magic box where we sprayed her with a magic mist that made her visible. The techniques to be used would be basically the same used in The Fairy Show... only bigger!

I think in presentations like these, the idea of what is happening is more important to the audiences than the methods you use to convince them. That being said, you should try and find the best possible solution to achieve the effect, and if it isn't perfect, then at least the idea will help carry it across the line of acceptability. People love clever ideas!

Well... I'm already over my word quota, so until next time, remember that only those who see the invisible can do the impossible!

TTFN

Lawrence Larouche / aka Prof. Wick





WOLFGANG RIEBE'S CAPE TOWN MANOR CLOSE-UP THEATRE

TURNING YOUR HOME IN TO A PERFORMANCE VENUE

I started my career in the UK, worked on cruise liners for many years and then in the late 90s decided to settle in Cape Town, South Africa as I had a unique opportunity to purchase a piece of land overlooking the entire Cape Peninsula, Table Mountain and both oceans.

When my wife and I took the decision, we decided to build our dream home, but also make it a multi purpose venue to entertain corporate clients and be able to do launches. Having lived in hotels and on cruise ships we were tired of small accommodation, so we decided to let our hair down and make up for the years of living in 'closets'. Firstly, we came up with a nice entrance/atrium/entertainment area where we would host cocktail parties. In hindsight, we had no idea at the size and the space we were about to create, Fig1.

As with any building project we had our trials and tribulations and I lost a substantial amount of money because of corrupt builders. But instead of laying down and complaining, I fought back and started to learn to build myself. Eventually I would go out to sea for 6



Fig.1

months and also sell as many magic videos as I could, save all my money and come back and build for 3 months, and so it went on for 4 years until we eventually built the shell of our dream home. My object was to host cocktail parties and sell a success story – sadly not all cultures are like the US who look up to hard work



and achievement. Most people came to check out the venue, drink the booze, eat the food and left with an attitude of, "He has enough, we'd rather book someone who needs the money." Hard lesson learnt! Yes, you actually get people that judge you by what you worked your butt off to attain and have no idea about the sacrifice involved. So we eventually stopped inviting people over and basically gave our daughters a truly magical childhood in this massive mansion. Of course as I became known on television, the house was often featured in talk and lifestyle shows. The space also afforded a great opportunity to rehearse for my various TV series and all sorts of stage appearances. So at no time did all the space go to waste. As we got older and tired of cleaning a big house we tried to sell the property and eventually realised that it

was such a unique home, that it would take time to find the right buyer. What now?

I stand under correction, but I think it was around Nov/Dec last year I read an article in the Vanish magazine of close-up theatres in Germany. Over and above the large financial investment, building a big magic theatre would be risky, especially in a country aimed at outdoor sport (rugby & cricket) entertainment rather than live variety theatre. And suddenly I had an idea, we have all this space, lets build South Africa's first exclusive, unique close-up theatre with views over the entire city and peninsula! If it didn't work – we had a cool cinema in the house - win win situation!

We considered using the large atrium, but with a 10 meter skylight the summer sun cooks down into this space, so we

A Magic View

Daytime view from the Cape Town Manor Close-Up Theatre - photos by Wolfgang Riebe.

Fig.2

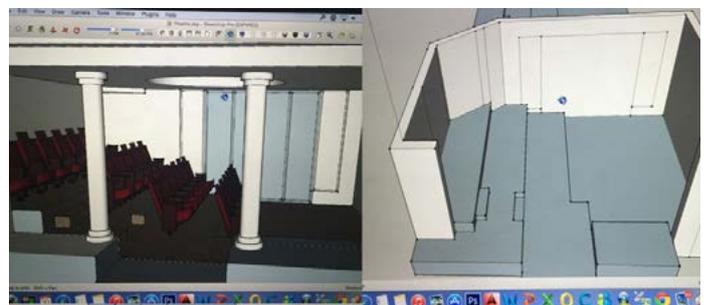


Fig.3

"BUILDING A BIG MAGIC THEATRE WOULD BE RISKY, ESPECIALLY IN A COUNTRY AIMED AT SPORT"

decided to look at other options. We had a formal living room Fig 2. Why – we still don't know as no one ever sat in it! If anything, people always congregated in the bar or barbecue area. So I started looking at options and met a young designer, Christiaan van der Merwe who played around with some 3 D designs, Fig 3. I wanted a tiered theatre so that people at the back could see as well.

The decision was made and I started ordering the bricks, mortar and sand. I have always believed in doing something myself if I want it properly done – so we started carrying everything down from street level into the living room and laid the first bricks.

I can strongly recommend this for anyone that wants to lose weight! It was a long and tiresome process, which would not have been possible without the support of my family. Just check out the long staircase down to the house in Fig 4.



From my girls to the designer, we all chipped in and day by day the floor plan started taking shape Fig 5 – 9. It became more complicated than just building up various layers of floor, we had to lay the electrical for the LED stair lights and find fill material before throwing the concrete.



Fig.5 - laying the first bricks



Fig 6 - working on the floor



Fig 7 - House in a mess



Fig 8 - Levelling the tiers



Fig 9 - Starting the ceiling

In the end every solid piece of junk was thrown into the floor as filler including some old broken magic props and a worn out thumb tip or two.

So it truly is a magic theatre! My wife was most happy that some of the magic junk disappeared too! The best part of tackling a project like this on your own is that you remain in control and by doing a little every day we managed to keep the rest of the house clean and 'fairly' dust free! That is until we started the hanging ceiling and carpentry, Fig 10.

A practical tip I can share is that we laid extra cabling for the AV equipment. Although everything was to be full digital with HDMI fittings, we also included VGA and analog cabling for people who would want to hire the venue, but still had older

computers. It would have been impossible to do say afterwards once everything had been done. One of the cables from the HD projector to the amp remains a spare that I can use, or even utilise to pull through any other cable. Often one becomes so focused on finishing a job, one forgets to plan for future additions. Also we linked the entire system up to Apple TV and not two months ago had the first strategy session where the leadership team had just bought all the new Macbooks that work only on bluetooth and airplay. And we were the only venue that was completely compatible!

Seating was the next issue. I had no idea that theatre seating was so expensive. If anything, this would be the highest cost, especially if you wanted plush cinema style seating. I had standard conference chairs,

but felt they wouldn't fit in with the look and feel of the venue. I phoned around and found a steel company that made office & kitchen chairs, but for the home market. I had done major research and showed them the various chair options. Also, I didn't want to have to mount each chair into the concrete floor with raw bolts. It was important for me to easily remove the chairs and even replace them with comfortable couches if we wanted to watch a movie or play Xbox games as a family – after all, this was still my private home. Eventually they came up with really good looking well priced chair (made in sets of 3) that aligned with the colour, look and feel of the theatre. Next we had to find commercial grade carpeting, followed by heavy curtaining that when closed would dampen all sound and also not let any light through. There are four drops on each side of the room we ended up buying over 150 meters of material and a professional seamstress spent a month sewing the curtains, Fig 11 & 12.

As we were catering to an upmarket audience and corporate market I had to keep the venue professional according to the designer. Personally I would have placed old illusions everywhere, put up tons of posters and focused on magic everywhere. Eventually we decided to keep it minimalistic and leave the walls in an engraved old style rock finish with the occasional Egyptian item on display (Seeing that it all started there) and then went for four classic posters on the back wall. I had a magical type zombie ball scarf I used many years ago and decided to frame this on the other back wall as a feature display. The actual stage area became a challenge as I did build in a retracting screen which meant that I had to keep the front wall open. Hence I decided to add narrow display cabinets on either side to house the AV equipment and also display some classic magic props. We also managed to mount the HD projector and video camera into the ceiling so that they are



Fig 10. Starting to take shape



Figs 11 & 12 - notice the curtains

hidden from view, yet front project right over the performer's head and onto the screen at the back. Thus the performer has complete freedom of movement and the audience at the back have that added close-up view of the magic happening up front. During performances I add two extra chairs around the close-up table which now increases my audience total to 32. Figure 13.

As we had a stepped theatre, she also stepped the curtains. The idea was to keep the theatre blocked off when people arrived and enjoyed canapés in the atrium Fig 14 – 19.



Figs 14 - Stepped seating



Figs 13 - The screen behind the performer



Figs 15 &- 19.

Also, during the show we close the curtains to keep the theatre intimate and private while the staff are then free to clear the tables and set up desert and coffee/tea in the atrium area. This is also important when hiring the venue out for day conferences. Furthermore, it also allows us on hot summers evenings to open the curtains to the balcony with a view over the entire city. I couldn't find suitable small spotlights, so being a keen DIY person (I think you have guessed that by now) I dismantled the old living room LED lights and added four

cards as barn doors to them, and now have two 'magical' spotlights shining on the performer. As the venue is small, these two lights are ample.

Our cocktail tables, Fig 17 have magical centre pieces and on the bar we have added magic bar mats and coasters. Finally in the guest cloakroom I couldn't think of anything else but to stick all my spare playing cards onto each tile. It's kinda card overkill but the public finds it fun. I also had all these greek statues in the house and as a gag gave them a bow-tie and a top hat, but kept the colours at black. Now you walk into the venue and it has that magical feel!



Figs 17

As an afterthought I decided to take all my 'extra and old' playing cards and stick them on the tiles in the guest WV – it has become a talking point, Fig 23.

My first degree was in film production, and together with all my television shows and productions, I decided to build my own TV studio next to the theatre. Besides being great for shooting all my YouTube videos, it now enhances the venue as delegates can have fun photo shoots, do training videos and have everything all under one roof, Fig 18..

Overall, it took us a solid 4 months to complete the entire project, plus we have now included a a bed & breakfast guest suite for guest magicians, or magicians wanting to holiday in the Cape. Nothing better than staying with a magician and having a close-up theatre at your disposal.



The Magic Bar



Figs 18



Bizzaro by Design



If it's a unique prop you can't get anywhere else, we can make it. If you need someone who can think at right angles and create something that is special only to your TV show, film, or live performance, that's us. If you want someone who can step in and help make your act or show stand out, that too, is also us. However if you just want to keep making the same old boring stuff that everyone else is doing... that's not us.

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**TOURING WITH
THE ILLUSIONISTS**

Take Charge

This month is exciting for the cast of The Illusionists. We've just returned to Broadway after a record-breaking 2014 season and NBC TV airs a 1-hour special of The Illusionists December 9th - after the finale of The Voice. The cast is very excited to see it of course. We have been sneaking a peak at previews still in the editing chamber and, I will admit, it looks "amazing". I quote the word amazing since it's our producer's favorite word.

I'll be honest. I have a love/hate relationship with television. Not with the medium itself but with the presentation of magic on it. While I do not have the air-time of modern wizards like Penn and Teller and David Copperfield, I've done enough to know to be cautious. Television can chew you fast and spit you out if you don't know what you're doing. I've learned some lessons that I'd like to pass along. If you've read a previous column of mine titled, "Television - Magic's Friend or Foe", you know the horror stories. The following might help you to understand and prevent future magi-television calamities. In my experience, most magicians will encounter the local news segment or human-interest story for an upcoming show as publicity. We'll talk about this first.

The first lesson I learned is that a network's primary job is to make the network look good. That means they want to position the cameras so the anchor will look as best as they can. Within a news segment, you normally only have 3 minutes for your segment. However, that usually includes an introduction and a wrap-up. That leave only about 1 minute to do your trick. If you're lucky enough to have a double segment then you can relax somewhat on timing.

Your best bet is to present a piece of magic that you know so well you could perform in it your sleep. You'll never know what you're going to confront so you have to be ready. The hosts can vary in personality greatly. They could get chatty which could lead to you only having a few seconds to "show us a trick". Or the opposite. They may ask you a typical question; "How did you get started in magic?" or "What is your favorite trick?" and then just expect you to do some magic. No matter what questions you may or may not get, your job is to present your magic in the given time. Don't be caught surprised. Be ready for anything. I usually default to performing my Card-in-Mouth. I can do the trick anywhere, in any condition, with any angles and I know how to present it from my typical 7 minutes to cutting it down to 45 seconds which I've had to do on many television spots.

You'll want to give some direction to the camera opera-

tors and/or the Director of the station. They will rarely know how to frame magic in the camera. If left on their own, it's common for crucial magic moments to be lost. To head this off, I found it best to tell them in rehearsal exactly where they should be aiming the camera and what will happen so that they maximize the impact of the effect. Occasionally, you won't have the benefit of a rehearsal or a pre-show talk. In this situation, I will verbally tell the camera where to go. During my Card-in-Mouth, I will actually say, "Come in close and get a shot of her signature on her card" and other similar directions.

You could also get caught off guard if you expect a reaction from your magic. Some hosts can be so self-absorbed during the segment, you may have your timing thrown off if you're waiting for the usual response. Expect the unexpected.

Ron Pierson, a great comedian and juggler friend of mine, told me his secret to a successful TV or radio press appearance. He simply said, "You need to take charge". This is so true. You only have a very brief time to make a huge impression. Regardless of the variables, you have a job to do. If the host or hostess is too relaxed or too chatty, then it's time to you to take charge and present your magic. Even if it has to be an interruption like, "I would love to answer all of your questions but may I show you a minor miracle first?" or similar.

If you have the opportunity to present magic "properly" on television, and by properly I mean with a live, studio audience and an ample amount of time to rehearse and perform, here's a few things to think about...

- If there are commercial breaks included within your segment, be sure that the break doesn't happen in the middle of an effect. There's nothing worse than starting an Ambitious Card routine and being interrupted by a commercial. Hmmmm. The card starts in the middle of the deck - oops, we have a station break - and then come back to show the card has appeared on top of the deck. WHAT? There's no magic there. Don't laugh, it's happened before.

- If you need music that you want the station to play, don't use published music. They won't play it. It costs too much in royalties. Make sure you have royalty-free music prepared. Or, if you just need nondescript, fill-music many stations have this and can prepare something given enough lead time.

- Don't bet on a proper dressing room or even one that's close to the performing area. Bring everything you need for the segment into the studio.

- If you use assistance from the host or audience member, please rehearse it. You don't need to tell them

exactly what's going to happen (it's better not to), you just need to prepare the people that are helping you to be a success. When I need assistance from the studio audience, I will pre-pick them and sit them closest to me to save time.

- If you have the opportunity, stack the odds in your favor with "outs". If you're forcing the Eight-of-Diamonds, and the card is destroyed and is supposed to reappear in a kiwi, put a few extra duplicates in various places . . . just in case. Again, you will mostly likely have one shot. It has to be good and it has to work. You are the only one to blame if things go wrong. Just be prepared.

If you watch The Illusionists December 9th on NBC, the first three minutes of the show were the most difficult television logistics I've ever witnessed. Ironically, these first three minutes were taped AFTER a 17-hour shooting day. We actually started this segment at 11:30PM and finished at 5:45AM in the morning. Over six hours of taping and everyone was dead-tired before we started. The idea was to introduce the entire cast in the filming style of the movie Birdman, with a one-camera, non-stop action. We shot this in the basement of a Los Angeles theater with multiple, small rooms with wind-

ing, tight corners and staircases. When you watch it, you might not see the amazing talents of the technicians of props, lighting, audio and camera operators. You also won't see the tempers flaring due to a very long and stressful day of shooting. But it was all there. Original music was even added in post-production by the great composer, Evan Jolly, making all of the difference in the world.

After this experience, a local, television spot seems like child's play. But it's no less important.

Make television appearances work for you. Take charge.



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1 Cupid by Sans Minds



backs to match the gimmick and a little preparation is needed in respect to drawing on the back of a few cards - which should only take a minute.

This is a very unusual effect and if executed properly should get a good response. The fact that the spectator is left holding a signed card that can now be examined is always a good thing. To really give this justice it will require a bit of handling skills to make it look good. There are moments where you need to have good misdirection to get the spectator's eyes off the cards while you do some dirty work. This routine is also angle sensitive so you do need to know where your audience are and the best view is front on.

If you are prepared to do a little work and practice then you will have a very different type of card effect and a souvenir that the spectator will want to keep. The moment that the arrow shoots off the card from the drawing is visual and a wonderful effect.

PRICE: \$34.95

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DESCRIPTION

Cupid is a fun and highly interactive piece of magic created by the SansMinds Creative Lab. Imagine being able to manipulate the ink of a bow and arrow drawing inches away from the spectator's eyes. Just before the spectators can digest the impossible moment, you shoot out the arrow and it goes through the heart on the spectator's card.

This is the perfect hybrid between visual and interactive magic. Words cannot simply describe it. You need to check out the live performance to see for yourself.

TV rights NOT included with purchase.

All TV rights reserved and available directly from SansMinds Magic only.

MY THOUGHTS:

The advertising suggests that this is a trick for the beginner - it definitely isn't and somebody with some card handling skills will need to work on this to get it looking smooth. The overall effect is that you draw a bow and arrow on a playing card which you visually shoot on to the back of a signed card. The effect of the drawing shooting off one card (the arrow) is very good and instant and will certainly surprise any audience.

You are supplied with a gimmick card and something extra should it break and you need to re-make it. You will also need to supply your own deck of cards, with the color



2 Pierce (DVD only) by Jibrizy Taylor and SansMinds - DVD



DESCRIPTION

Passing solid through solid is a classic and powerful magic illusion. When it's applied on an everyday water bottle that your spectator gets to keep, it's that much more powerful and organic.

Pierce is the famous Skycap on steroid! From the mind of Jibrizy Taylor, his contemporary attempt in achieving a cap penetration effect has made this beautiful illusion possible. With just seconds of preparation using a cheap and ordinary water bottle, you can perform a two phase visual penetration routine.

This is a piece of knowledge that every magician should equip in their arsenal. A contemporary visual effect with just seconds of preparation. Check it out!

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MY THOUGHTS:

You receive a DVD that will teach you this in 20 minutes. Personally I feel this would have been much better if it was just a download rather than a single DVD product. Once again this looks great on the promo video and especially with the audience reactions, however this is very angle

sensitive and people have to be at a certain angle to view this without knowing the secret.

The DVD shows you how to construct a gimmick, which you then can add to a water bottle - the cheaper the bottle of water the better the illusion. In the DVD they use a bottle found in Canada by Nestle. These are the cheapest bottles and because of the nature of these the illusion is perfect. On film this does look very cool and if you are looking at doing YouTube magic then this would be good. If you find yourself out with a few friends then again, if you can control where they are viewing this, it would be good and catch them off guard. The method is extremely simple but that doesn't make it a bad trick. The cap can't be examined prior to the routine but I think this is really meant as one of those effects where you casually perform a trick rather than at a paid gig where people expect to see magic. It's the casualness and organic nature of this that really sell it. You can penetrate a straw in cap, then make the cap vanish and reappear.

The method is simple, you need to do some DIY to make up the gimmick and once made will last you a long time. Under the right performing conditions this would catch people off guard and make a nice little trick. This really should just be a download and not a DVD. Another trick that is best performed probably for YouTube than under most working conditions for the professional or magician that works regular gigs. You need to carry the water bottle and cap with you which means you can't just pick up a water bottle and do this, unless of course you find the right water bottle for your gimmick cap.

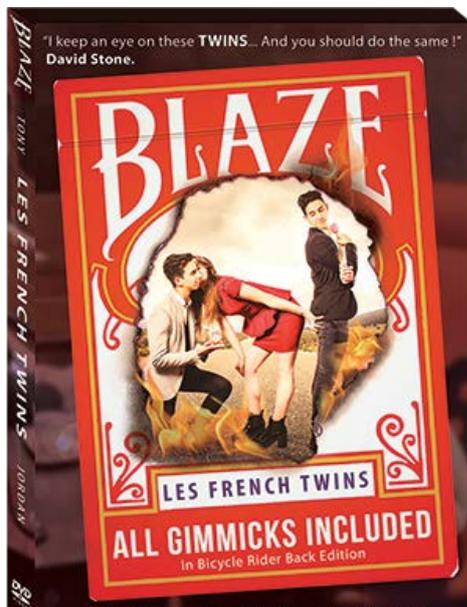
PRICE: \$19.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com



3 BLAZE by Tony and Jordan



Les French TWINS present: THE MOST VISUAL BURNT SIGNED CARD EVER!

BLAZE: Create an amazing souvenir with the spectator's signed card.

The spectator chooses a card, signs it and he ignites the box.

The box is completely burnt...

But no card is burnt except the SIGNED card!

MONOGAMISH: A very powerful and romantic routine about feelings.

A modern mentalism routine with a couple in love!

BOUM: Perform BLAZE on stage with a Firecracker to create an extremely visual effect for your audience!

EASY TO DO - VISUAL - COMPLETELY EXAMINABLE

MY THOUGHTS:

You receive a DVD which does a great job teaching and showing live performances. I enjoyed the various performances in particular the first effect which shows it under different conditions. This shows that this can work in the real world and not just on a promo or for YouTube. This is an actual real world worker routine. If you choose to perform this over and over at a gig then you will need to supply a few regular cards as well as a regular deck.

The quality of filming in performances and teaching is excellent. You also receive the necessary gimmicks and very little work is needed to finish them off. You get three completely different style of routines - two for close-up and the other for stage or parlour. The final effect is the

easiest of all in regards to handling.

You have several various ways to perform this routine and three different effects are shown. My personal favorite was the first as the second needed more preparation however the basic effects are similar. There is a little handling required as the spectator signs the card but it is designed in such a way to look as natural as possible and shouldn't be a problem. You are supplied with special cards to use as templates to make your own cards.

While the handling isn't too difficult it will need some practice and handling. The gimmicks supplied really help make this as easy as possible and as clean as possible from start to finish. At the beginning you cleanly show the card case and the deck of cards - and at the end you can hand out the card case which has two large burnt holes in it. I love the method and clean up of this. I have not come across a burnt card effect where the box also is burnt, and certainly not this clean. The method for the card case is easy and you are also supplied with a card case which you need to do a little preparation that should only take a few seconds. Once it's done you can use this over and over. There is a nice variation where the deck ends up in the spectator's hand which is a nice subtlety because it appears as though it instantly burns in their hands. You can do this standing up as the effect can happen in your hands - which when using flash paper is probably a good idea.

The first effect on here was my favourite and the most practical of the two close-up versions. The second routine is more suited for those special moments where you want to create something that two people will never forget. It does require more preparation but if you know ahead of time then this could very well be something that creates that WOW moment.

The final effect is the easiest to perform and is aimed at stage or parlor. You have a card signed and placed in the deck. The deck is then placed inside a paper bag along with a lit firecracker. After the explosion the deck is taken out, now with two holes burnt out on either side with the only card inside actually burnt the signed card.

FINAL THOUGHTS: A very well constructed routine that will definitely leave a lasting impression with your spectators. The overall impact is extremely strong and definitely NOT your regular choose a card find a card type routines. This has everything a good routine needs including the magic happening in a spectator's hands, ending clean so everything can be examined and a souvenir for the spectator to keep. Very clever handling and thinking to produce a very hard hitting routine perfect for all types of working conditions.

PRICE: \$29.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysymagic.com

4 Phantom by Peter Eggink



DESCRIPTION

ALWAYS be ready to Astonish...

"Phantom" is a specially engendered utility gimmick that you'll carry with you everywhere you go. This new secret weapon allows you to perform killer effects such as the "Haunted Deck" and "Rising Card" like NEVER before. Use ANY deck, ANY time at ANY place, WITHOUT gimmicked cards, Sleight of hand, etc. Perform authentic miracles on the spot using BORROWED items! You are going to LOVE this gimmick!

Key Points:

NO Invisible Thread!

NO Loops!

NO Elastics!

NO Skill!

NO Magnets!

All borrowed items!

Easy to do with ZERO sleight of hand!

ALWAYS ready to go!

Instant reset!

Extremely well made gimmick!

Comes complete with the special "Phantom" gimmick along with an HD streaming instructional video, showcasing different routines, ideas and performance tips.

MY THOUGHTS:

You receive a gimmick and link to a downloadable instruction via VIMEO. I would recommend downloading the instructions rather than watch online as it was incredibly slow and became annoying to watch. Personally I would have used something other than VIMEO to do the download video - however it was

much better once I actually downloaded it. The promotional advert for this looks incredible and so after viewing and testing this out I must admit I was disappointed.

While the advert states 'no invisible thread' this really isn't entirely true. It doesn't use invisible thread as we know it however it does use thread and so this is misleading in the advert. I am guessing they are trying to apply that this isn't an invisible thread reel, which technically it isn't. I had to send the original gimmick back and get another as mine broke after the second use and I would hope that others are made better than the one I originally received. The second one thankfully seems to be fine but it does concern me just how tough this is. It is a shame that you can have access to the mechanics of the gimmick that would allow you to fix it as I know in other 'method's' like this you can easily fix the thread inside when it breaks.

The first routine taught is a rising card effect. This would make a nice addition to an ambitious card effect where a signed playing card is placed in the middle of the pack and rises. What is nice is that the gimmick allows you to perform with borrow objects so this is a plus. The other nice feature is that it is built in to a Sharpie Pen so it's a natural looking prop to have in your hand when performing. You can do a switch between a real pen and the gimmick pen and it's quite natural. I did have some trouble with this particular routine and I'm not sure if it's just me or others have also had problems. It's a real shame because the concept is good but the wax supplied just didn't work at all with this effect. The main issue was it kept coming off and also it stuck to the card behind it so wouldn't rise. Try as I might it just wouldn't work and so I think the secret is to get a better wax. In the instructions Peter says that he uses regular magicians wax but I think there must be a better wax. It seems to work for Peter in the video so I'm not sure why it didn't work well for me. He did talk about making sure the wax was not too soft or too hard and it seemed to be Okay but something didn't work.

This pen can also be used for a Haunted Deck routine, however I prefer a method I've been using for years so I wouldn't use the gimmick for a Haunted Deck myself.

The next effect taught was a nice idea using a bottle where it unwinds itself from the cap. This idea actually works and creates a nice illusion. The strength of the pen lies in the fact that it can create some nice animations and I find these much stronger than any type of levitation.

Another idea is using the gimmick to vanish a coin. I don't think I would ever use this myself but it does show what can be done using the gimmick and might spark other ideas.

Overall this is a good concept that can produce some nice movement, and I think with some creative thinking you will come up with some pretty neat animations, however I did have several issues with the actual quality of this product so this was a main concern as to how long it would last without breaking. I feel the concept needs much more work in the overall design to make it 100% reliable and if it breaks there does need to be a way to fix it so you don't have to purchase another. I would have also liked to have seen more effects on the download. More work needed to give great value for money on this product.

PRICE: \$34.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

5 Wheabster's JOT (DVD and Gimmick)



information.

The real key feature of this routine is that the spectator can sign the card and keeps the signed card at the end. Because the gimmick is designed in such a way that it is easy to end clean and if you want you can ditch the gimmick card you can do this easily enough and use the deck for other tricks.

This is best viewed with a few people in a strolling environment where they are looking down on the card and because it all happens on one playing card you wouldn't want a large crowd around you just because not everybody would see it. You could work out a handling to hold the deck so the card is facing the crowd but you would need to re-work the main handling.

Overall this is a very practical and relatively easy to perform routine where four dots move on a playing card. It's quick, visual and has the kicker feature of handing out the signed card as a souvenir to the spectator. One of the better versions I've seen for this premise.

PRICE: \$34.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphsymagic.com

DESCRIPTION

In the debut effect from Wheabster, Inked dots, drawn on a chosen playing card travel visually to the very centre of the card in an instant. It is then simply handed back to your spectator for examination.

Jot is an original method for a concept previously explored by Ollie G Smith.

Special Gimmicked Card Included
Full Instructional DVD Included

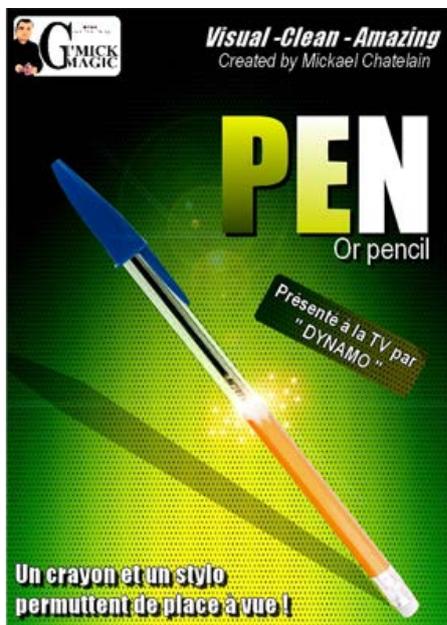
MY THOUGHTS:

I have always like the moving hole or 'dot' plot and this one is super visual. The basic effect is that you draw four dots on a signed card which all move, at the same time, to the centre of the card which is then given out. You are supplied with the gimmick card as well as an instructional DVD. This version of the plot has some nice features, especially for the working magician. One of the nice things about this is that it has instant reset. You can have the deck set up ready to go and perform it over and over, which for a working performer is a good situation to be in.

The actual gimmick is very well made and a nice bonus on the DVD is showing how to make your own gimmick up in the future. To be honest there is quite a bit involved and I'm sure many would prefer to purchase just the gimmick rather than make it up. I am sure over time the gimmick will wear out so it's good to have this additional



6 Pen OR Pencil by Mickael Chatelain



DESCRIPTION

We are really happy to present to you the NEW TRICK of Mickael CHATELAIN : PEN or PENCIL!! For the first time, No playing card needed! An exclusive and very visual effect, so easy to perform! Based on a well known handling, this effect will fool your spectators!

The well-known English magician, Dynamo, has done this several times on his TV show, "Dynamo: Magician Impossible." Today it's your turn to do "Pen or Pencil" for your spectators.

The simplest things are often the most difficult to implement. Here's the proof!

PEN or PENCIL

By Mickael Chatelain

Today, Mickael Chatelain is offering his new creation, Pen or Pencil. Based on a simple principle, this new, extremely visual effect will completely fool your spectators.

This time, no playing cards, just two writing implements - one transparent Bic pen with its cap and a wooden pencil.

Take out the Bic and the pencil in front of your audience. You have nothing else in your hands. A wooden pencil in one hand, a Bic pen in the other, that's it! Invite one

of you spectators to choose either.

Let's say he chooses the wooden pencil. Place it into your trouser pocket, leaving only the Bic pen in your hand - nothing else.

Remove the cap from the Bic while explaining that you'll make it disappear merely by blowing on it. You don't believe me? Close your fingers around the cap and blow on your hand. When you open your hand, the trick seems to have failed as the cap is still right there in the palm of your hand! It hasn't vanished!

Explain that it's not the cap that was supposed to disappear, but the Bic pen!

I don't have to describe the reaction of your spectators when they notice that you are no longer holding the Bic pen in the other hand but rather the wooden pencil!!!

The Bic has completely disappeared without a trace! A disappearance in full view! Your spectators won't believe their eyes. With just a fleeting glance at the cap, the Bic has changed places with the wooden pencil!

It's completely impossible. You haven't moved a muscle! You then proudly take the Bic from your pocket where moments ago you had put the wooden pencil.

An absolutely unbelievable transposition! An effect that we guarantee will drive your spectators crazy! You may, if you wish, hand out both the Bic and the pencil for examination at the end of the routine.

Do it for yourself in front of a mirror. You'll fool yourself, so strong is the illusion!

Take Note:

No pulls, no manipulation!

You have only the Bic and the pencil in your hands, nothing else.

The pen and the pencil are really different; no one could confuse them.

You can learn to effect the change in five minutes!

Perfect for close-up or in the street. You'll keep it on you at all times.

Instant reset!

Delivered complete and ready to go!

The DVD will explain everything you need to know!

MY THOUGHTS

You receive an instructional DVD with a gimmick pen/pencil as well as some regular pencils to match and some extra 'pieces' to make up more gimmicks in the future. My introduction to this routine was seeing two other magicians perform and sadly both times they exposed the trick.

After watching the DVD I realized they didn't understand that this has angle problems and is either meant as a stand-up piece for parlor or small room situation with people in front of you, OR as the perfect trick for YouTube or those who do short Social Media magic videos. I'm not saying it's a bad trick, because actually it's very clever and looks great if the performing conditions are right. If I were filming a promotional video of my close-up work for example, and wanted something quick and visual this is one I would choose. Certainly this would be a great little effect for television as well.

This is not really suited for strolling magic where you have people on all sides or behind you. If you are performing for one or two people then it's fine as long as you are aware of viewing angles.

If you do smaller shows, say in a living room area, then this is a good addition if you need to use a pen or pencil. The version taught at the end of the DVD where you can hand out everything to be examined is my favorite. As a seemingly impromptu type effect that you 'throw' in during your show this is a real mystery.

The illusion created is perfect and the change can be instant and visual. I particularly liked the visible change from pen to pencil where you just blow on it. Even on camera it looks impossible. Minimal handling is required, and I think this might have been the problem when I saw these other magicians perform it. Both of them should have practiced a little more to make it much smoother. It shouldn't take long to get the feel for it but unfortunately they were both a little too eager to show it after purchasing it. No matter HOW EASY something might be, and even self-working, it is so important to make sure you practice it before taking it out in public.

Overall this is a very clever idea with excellently produced props. The DVD is very well done and explains everything needed as well as a few bonus handlings. Under the right conditions this is a fantastic little visual trick.

PRICE: \$29.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com



7 BLINK by Skymember



EFFECT:

In the beginning, the performer will BORROW any smartphone from a spectator and will search for a tattoo design on the internet. The spectator will choose one of the designs from the list. Next, the performer will show his metal tag chain, which is empty on both sides, and puts it in the spectator's hand. The miracle happens suddenly as performer visually transfers the design from the BORROWED phone and SEALS it on the metal tag, which is being held by the spectator the entire time.

A magic metal tag like never before.

FEATURES:

Perform with any borrowed smartphone

Fully examinable before and after effect

Easy to perform

Re-set in seconds

Multiple variation

WHAT YOU GET:

FOUR precious crafted gimmicks that will last you a lifetime (illustrated by Skymember)

Necklace ball chain approximately 60cm long

Silicone cover (For metal tag)

USB Credit Card (Instructional Video)

Velvet bag (5cm x 7cm)

MY THOUGHTS:

The first thing you notice is the packaging is very nicely done. A black embossed box and well layed out parts inside. The basic effect is you show a blank tag and

place it in a spectator's hand. You then borrow a cell phone and find a website with various pictures on them (you use FACEBOOK to locate these.) The spectator chooses a symbol and it now appears printed on the tab in their hand. You are supplied with four different tags and you can choose which one you will force. The premise is a nice idea and if you like to wear a necklace then this might suit your performance. As long as person has access to internet and can get on Facebook on their phone you can do this trick. You do need access to the pictures on Facebook. I must admit I find having to type in such a long name in Facebook, which is supplied and the link to the graphics, takes a little time and perhaps a smaller name would have been better.

There are two forces themselves and both extremely easy to do and well known as far as forces go in this type of concept using a phone (known to magicians and hopefully NOT laymen.) As long as somebody has access to internet you can use this.

You will need to switch tags from a blank to the one you choose to force. There are several methods taught including one using a necklace, which isn't that practical if you want to do repeat performances, however I particularly like the one using the bag supplied or the keychain version taught. The bag makes re-set much easier. They also suggest giving away the tag at the end but the cost would prohibit this in most cases if you are doing a lot of gigs. I do believe they will be selling extra tags so this might be the way to go once they come on the market.

Another additional idea that I am surprised is not on the instructional video would be to do a paddle move prior to placing in the spectator's hand. It might not be necessary though as you have just shown it completely blank prior to the switch.

There is no gimmick included in this as it relies on a handling and is certainly well within the reach of an intermediate performer. The props supplied are well made but for the price tag of \$99.95 I'm not sold on this and find it rather expensive for what you get and what the overall effect is. I imagine the price is reflected in the tags used but if you are giving these away then I would not be looking at something so expensive as a give-away-item.

PRICE: \$99.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphymagic.com

8 Big Four Poker (DVD and Gimmick) by Tom Dobrowolski and Big Blind Media



DESCRIPTION

The classic effect of borrowing a card reinvented by G Alexander for the 21st Century. The magician comes in listening to his favorite music on his headphones. A spectator chooses a card and loses it again. The entire deck of cards fall into a backpack and it's shaken to mix the cards up. Now, the magician removes his headphones and inserts the cable into the backpack. After a few seconds, the magician pulls out the cable revealing to everyone's surprise that the cord is knotted around a card which turns out to be the chosen card.

Each gimmick has been manufactured by hand in our workshop and the method is so ingenious that you'll love it. The pack includes everything you need to make the effect and you can do it with a CD, pens, cards and nearly any object you can think of. A true miracle that is so easy to perform you will always carry it around. This download is in Spanish with English subtitles.

MY THOUGHTS:

This is an old idea brought up to date using ear buds. To be honest I was never a fan of the version with a rope and finding a card from a bag however this version

is actually pretty cool and very organic. It can appear almost impromptu although you can't actually use the ear buds however they do look like real ones. The props you receive are first rate and work perfectly. You also get a 6 minute download of instructions. The show a very basic routine of a chosen card, the end of the ear buds go in to a paper bag and come out with the card tied around the cable. The props are well made and other than a card force it is self working.

What I really like about this is that you aren't limited to just using a card. With some imagination you could use a lot of other things and they suggest a sponge ball, Sharpie, CD and a few other things. It might be a way to start your close-up set and get a prop you need. I'm sure with a little bit of thought this could be taken to a whole new level using a signed card. The possibilities are endless and the fact it is an everyday object makes so much more sense. I also feel that the method isn't as obvious as using a piece of rope. The fact that you might actually listen to something using these cuts out any idea that magnets or breaks are involved.

I think this would have a wide appeal to those who attend school because you could use a school bag and most kids today seem to wear these anyway. it's the kind of trick that is perfect if you are in an environment with friends and somebody asks to see a trick. I also think this is something you might see on a TV special where the magician walks up to a spectator and borrows their ear buds. Of course it would be stoged but it would make for a great piece of TV magic.

I really like this, it's very organic, makes a lot of sense and uses something every kid owns. Not sure how I could incorporate it in my corporate close-up gigs but not everything is meant for that environment. Overall this is a great product that has a lot of uses and provides a great mystery. Excellent value and great props provided.

PRICE: \$49.95

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com



9 OH SNAP! Blue (DVD and Gimmick) by Jibrizy Taylor and SansMinds



DESCRIPTION

OH SNAP is an insanely visual and commercial effect to turn a deck of cards into money at the end of your card routine. Imagine at the end of your card set, simply by tossing the the deck, the deck visually morphs into a stack of bills. This looks too good it is like watching TV live.

*Gimmick included and fully customizable into your local currency.

TV rights NOT included with purchase.

All TV rights reserved and available directly from SansMinds Magic only.

MY THOUGHTS:

What a nice surprise to open this and see a gimmick already made up. The gimmick supplied is very clever and well made, although if you choose to perform this a lot you will eventually need to replace it because the parts that do the work will eventually break or lose their strength which is needed to make this work effectively. There is a little preparation needed but it's a one time thing using the bills you want to change the deck in to. You will need to see if the currency of your country is suitable for the gimmick. If they are the same width as a playing card you will be fine. The instructional DVD supplied (30 minutes) shows how to make it up using a US Dollar bill and Chinese note.

As with all Sans Minds instructions the quality is excellent and the teaching well done.

While this looks great on the promo video and probably suited for YouTube magicians it isn't the most practical. You are very restricted with angles. The best view is with people looking straight on or down. I noticed in the promo they show a deck of cards then change it instantly in to the money. You can't do this in performance, you will need to switch a real deck for the gimmick and set it up behind your back. With practice this is possible however it limits where you can perform this. You could do it under a table but again you need to hide the set-up. The switch taught is natural enough as you place a deck in your pocket looking for something else.

Sans Minds are producing some very visual effects however they aren't that practical for the working magician and perhaps aimed at those younger magicians who like to perform for Social Media sites or Youtube. This is the perfect trick for this genre.

Also once the gimmick is set-up you do need to perform it rather quickly to hide a few things. I will say it's an instant and very visual effect and under the right conditions would look good. In the real world this is not a 'commercial' trick as advertised. If you perform casually and can prepare the cards or even if you want to do something at the check-out at the supermarket this would be very visual and a quick illusion. Personally I think if you are looking to change something in to cash check out any trick where you show blank pieces of paper and instantly change them in to money - it is far more practical and can be done under most conditions.

This is for those who like visual magic and like to perform for YouTube or television and are looking for a very quick trick. You do need to practice this to make it look good and be very careful of angles.

PRICE: \$35.00

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com



10 Three Way Force Bag (Extra Large) by Eran Blizovsky - Trick



DESCRIPTION

The clear force bag is one of the most underrated props in the magic world that has a multitude of uses for kid performer's right up to mentalists. This innocent looking clear shopping bag has three compartments to use to force. This allows you to easily force paper slips, numbers, ribbons words, cards, billets, puzzles pieces or any small objects... the list is endless and only limited to your imagination. So simple and yet so powerful, your spectators will never suspect this innocent looking clear shopping bag. Give them what looks like a perfectly fair choice and you're already ahead of them!

Size Approx: 30cm x 35cm, 12" x 14"

"An everyday shopping bag and nevertheless a killer effect!" - Lior Manor

"The best force bag ever created for real world performers! The way a real simple bag should look like" - Lior Suchard

MY THOUGHTS:

You receive a clear forcing bag (3-way) and a small set of instructions. This is, without a doubt, one of the most natural looking forcing bags I've seen. In the past I've only used the Zip-Lock bag force but this is just as good. It looks

just like a clear plastic bag with a handle and everything is seen inside. Nothing could be cleaner looking and less suspicious. The force bag is very under-rated yet one of the most useful tools for magicians or mentalists. if you perform kids magic or mentalism you'll find use from this bag. Included are a few ideas to get you thinking however I would imagine most people have a use for it prior to the purchase. If you are looking for one of the best force bags on the market you can't go wrong with this. One routine supplied is a bag filled with various bills from around the world. The spectator can reach inside and pull one out and you are able to tell them the bill and serial number. You could easily repeat this with another bill as it's a three-way force bag. The classic routine of a missing puzzle piece could also be used with this bag. Again everything is out in the open so there is nothing to hide.

If you are in need of an excellent change bag that looks 'just like a regular clear plastic bag' then this would be my first choice. A perfect example of something simple that is incredibly strong. A very valuable tool for every performer.

PRICE: \$18.00

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

11

Paul Harris Presents Phone Phreak by Jeff Prace & Paul Harris



DESCRIPTION

Paul Harris Presents
Phone Phreak
Created by Jeff Prace

The PHREAKY automatic bill change!

Nothing to palm, ditch, or steal. Everything can be examined!

"This is literally the best idea involving a cell phone I've ever seen. Versatile, visual, and the method is revolutionary. If you have an iPhone, you need this... you know you do."

-Dan Harlan

You show a folded \$1 "emergency" dollar (or other currency) stashed under the clear iPhone case that protects your phone. Everyone can clearly see the single dollar bill through the back of the case. Of course, for a bigger emergency you require a bigger bill... a quick wave of your empty hand and the dollar instantly changes to \$5! Or if you feel like it, use no cover at all: just a quick shake and the \$1 changes to a \$5 in full view!

You then drop the cased phone with the changed \$5 onto a spectator's hand, and the \$5 instantly changes to a \$20 bill (or any other bill you would like)!

She can immediately pop off the phone case and remove the \$20 bill herself. And there's genuinely nothing else there! Just the phone, the case, and the bill.

EVERYTHING IS EXAMINABLE: The bill, the case, the phone, your hands, your clothes, your body, the room... **EVERYTHING!** There are no other bills, bits, or gimmicks anywhere to be found.

Or, if you prefer, make a stashed bill instantly vanish under the spectator's hand in a modernized handling of PH's classic "Whack Your Pack!"

You can even use the same PHREAKY method to perform the world's cleanest and EASIEST torn and restored photo!

And for a final Phone Phreak bonus: point out the Apple logo on the back of your iPhone and then magically (and automatically) slide the Apple logo from one end to the other.

This is a brand new PHREAKY method with no shells, palming, or extra stuck on bits. No moves or sleights. Nothing to load, steal, or ditch. Your hands are always empty and **EVERYTHING CAN BE EXAMINED.**

Resets **INSTANTLY**

Everything is 100% examinable

No sleight-of-hand

No magnets, wires, threads, shells, sticky stuff, extra bits, etc.

No palming, loading, stealing, or ditching

Adapts to most foreign currencies (see list below)

US, Argentina, Australia, Brazil, Canada, China, Czech Republic, Denmark, Europe, Hungary, Japan, Kazakhstan, Mexico, Macau, Norway, Russia, Turkey, UK, Uruguay

If you have your iPhone, you can get PHREAKY anytime, anywhere, whenever you feel like it!

***IMPORTANT:** Phone Phreak will work with any iPhone 4, 4s, 5, 5s, and 6. You must own one of these iPhones to perform Phone Phreak. (Please specify which phone you have when ordering.)

Complete with custom Phone Phreak gimmick and downloadable instruction.

Experience the PHREAKY a

MY THOUGHTS:

I am generally not a fan of iPhone app tricks, however this is one of the few that I think is really a great mix of

using a phone and magic. The reason is because as far as the audience is aware no APP is used, just the phone. I like the premise of keeping a note inside the back of the phone case in case of emergency. A few things that you need to know prior to purchasing. The first thing is the main routine uses a note but you cannot do it with all currencies. I'm in New Zealand and there is no bill for our currency. Look at the list of countries that this is designed for in the description. The other thing is to note which iPhone you have as to which version you want to use. I have an iPhone 5 so that is the version I have to review.

The mechanics are actually really easy and the instructions are detailed going over everything from the download of the APP to tips and hints on keeping this safe. The nice thing is that at the end the spectator can look at the phone and find nothing. If they accidentally come across the APP then it can be protected with a password. Downloading the APP is super easy and Jeff teaches the set-up within the APP on the instructions.

You are provided with some well made pieces that you will need on your phone including a case. In some cases you will need to put on a printed back of your iPhone to match the APP. It is a sticky back and should you want to detach it at some stage it will easily come off. There isn't too much work needed once you have watched the download instructions, other than decide which trick you want to perform with your phone.

There are several different effects taught including an amazing routine where you show a one dollar bill inside the back of your iPhone case - with a shake or a wave of your hand the bill changes to a five dollar note then another shake and it changes in to a twenty dollar note. The spectator can then take the back case off the phone and look at the twenty - everything can be examined as there is nothing to find. This is the best way to use the APP and the one used by Jeff himself.

Another effect is a rather novel torn and restored photo. Again the mechanics are super easy and the APP pretty much does most of the work. You are supplied with some photos of a dog to get you going but you can also use your own photos. In this effect a torn photo is shown inside the back of you iPhone case. The pieces visibly restore themselves until the photo is completely restored and the spectator can open the back of the case and check out the photo.

The moving logo is another clever idea using the APPLE LOGO on the back of the phone. This can be a quick little routine that looks great one-on-one. The idea of moving the logo has been done before but I'm not aware of anybody using this same method.

BONUS: Unplugged is actually a really cool routine us-

ing some small APPLE headphones and your iPhone. By itself this is such great value as a bonus. You play a song for a person who is listening through your headphones. As you unplug the headphones the music stops and at your command it continues without being plugged in to the device. The method is so damn clever that I wouldn't have even thought of this as a method. Very clever and a great bonus.

FINAL THOUGHTS: I LOVE Phone Phreak. If you are looking for something that can be done anytime with your phone this is an amazing trick. I really like the use of the phone and how an APP is used but the audience never suspect it The props are great and everything is supplied and detailed in the download instructions. You could easily perform this as part of a professional strolling gig or just when you are hanging out with friends. Should somebody ask you to show them a trick this is one you want to have on you at all times!

PRICE: \$44.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com



12 Cut 2.0 by Ran Pink



The ability to speed up the healing process in the human body is one of the most sought after abilities in human history. Hippocrates, Jesus and Wolverine are known for it, and you will be too. To prove your power, you take an ordinary, borrowed knife to your open palm, cut a gash so deep and believable that blood appears to exit the wound. As if this isn't enough to freak everyone out, your spectators watch, in awe, as the wound magically heals before their eyes. You're a superhero; the master of your body; and instant legend. Make it a reality. Start a religion.

"CUT offers the wise mystery performer a dramatic anytime, anywhere piece of illusionary wish-fulfillment: man's primal desire to be able to heal himself. Ran Pink has given us something which is Fantastic."

- Michael Weber

More effective formula & colors for extremely vivid and realistic cuts

New and improved gimmicks that offer more flexibility than ever before

Simpler, faster application

25% more product than previous version

Longer lasting

Setup in seconds

LIMITED stock

BONUS: For the faint of heart, " UT2.0" offers a number of additional effects and can be used as a tool to create new and unique effects.

MY THOUGHTS:

If you combine magic with special FX you get Cut 2.0. You receive two special pens, a tool to help blunt a knife, instructions and link to the download where you can watch online or save it to your computer.

It is VERY important to read or watch the instructions in FULL prior to playing with this as there are important points to make sure it works properly. The download is 23 minutes and offers basic instructions plus a few bonus routines that show how versatile this can be.

The basic premise is that you cut yourself with a knife on your hand and the spectators see the cut and blood - then almost as it appears it visibly heals itself. The effect created is very realistic and is guaranteed to get some screams. You are not limited just by using a knife or sharp object, such as a piece of glass, but you could use a small piece of ice. Ran actually performs an effect using ice which heals itself to a 'bizarre' type routine. I didn't find the ice routine as strong as using a knife but it does depend on the routine you want to perform.

This effect does rely on hand temperature and body heat to get the best results so certain conditions do apply to make this work. Ran explains how to achieve this if for some reason your body temperature isn't right but for best results you need warm hands. There are options in the routine if you have cold hands and actually get a different effect.

Rather than use ice to sanitize a knife (part of the routine as well as method) I prefer a glass of whisky with ice cubes in it. The story of using alcohol is more believable than a glass of cold ice to sanitize anything. Again, depends on your working conditions and performance. As long as you have something cold (such as ice) close by the trick will work.

The actual ink stays on your hand for a little while which means you can repeat it without having to re-set each time. For best results though you might want to re-apply frequently if you consider doing this in a walk-about situation. The special pens are regular size so fit in your pocket easily.

If you want to freak people out or perform bizarre magic you'll love this. It will definitely get the reactions you would imagine and be prepared to get very strange reactions. Some people will love it and others will be horrified - I know as I've had those reactions since trying this. Know your audience and where best to perform this. For me personally this isn't a routine I'd choose to perform in a corporate walk-about situation but rather in a impromptu setting or to freak friends out.

BONUS IDEAS - this is where the gimmick really shines. If the idea of cutting (BTW you DON'T really cut yourself - it's an illusion) yourself doesn't appeal then this gimmick has some really great alternative uses. One idea is to have two matches change places. One match has a red head, the other white. The spectator holds the red-head match and you light the other one. When they open their hands the match head has now turned

white. This is a really great use of the gimmick and just shows the huge potential this offers.

Another idea is to cause a bruise on your thumbnail to appear and vanish - again this would freak people out as you apparently bruise your thumb and heal it instantly.

The final idea is another fine example where you have a woman throw a kiss to a bill and it instantly appears on the note then vanishes. Again a fine example of how to use the gimmick in a different way.

Overall this is an amazing idea. You can use it to cause horror type effects and get screams or to create a wonderful moment of a female throwing you a kiss and capturing it. It's a combination of the special FX world with the magic world. Ran has given the magic world one heck of a cool trick with a lot of potential.

PRICE: \$59.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com



13 Paragon 3D by Jon Allen



DESCRIPTION

A small clear box is placed on someone's hand, or table. Viewable from any angle, a folded card is seen inside. After performing your favourite signed card routine, the card in the box is tipped out onto your hand. The box is clearly empty and you cleanly unfold the card in your hand to reveal the signed card.

When Jon Allen released Paragon, many said it was the ultimate solution to the 'Card To Clear Box' effect. However, Jon has now taken it to a new level of performance and deception. With an actual folded card visible inside the box visible from ANY angle he has created the absolute cleanest and most natural Card to Clear Box ever! Perfect for strolling, restaurant, formal close up and even parlour magicians.

Paragon 3D has fooled and amazed some of the most renowned close up magicians on the planet. The illusion is so perfect you will fool yourself... and everyone who sees it will be blown away!

Some important points for you to consider:

The box can be viewed from any angle - on top, underneath, the sides and even behind

The card inside the box is an actual folded card, not a semi-replica or a picture

Every action from tipping out to the reveal is perfectly natural

You can safely hand the box to someone or place it on a table before and after the reveal

The box is 100% examinable

Everything ends clean

No performing limitations

Resets easily and quickly

You can easily change the object in the box i.e. playing card, paper money, prediction

Perfect for magic effects or mentalism

PRICE: \$70.00

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

MY THOUGHTS:

There have been so many card in clear box effects recently it's hard to choose which one is the best. They seem to all have their own aspects that work under different conditions. This version has to be my all time favourite and for the following reasons.

1) The box can be examined. The quality of this box is excellent and the fact that it can be examined after the effect makes this a huge plus. Needless to say the box itself isn't gimmicked but it is extremely well made and designed to work easily with a folded playing card. I like the fact the spectator can hold the box prior without seeing anything or setting off any gimmick. Jon does explain ways to stop the spectator from wanting to open it but with audience management this shouldn't be an issue. Once the card comes out of the box it is very clean and creates the perfect illusion of only one card being used. As mentioned the spectator can look at the box because there is nothing to find.

2) Instructions - I did have trouble with the DVD playing on my computer and DVD player. I think it has something to do with the way it was copied so be aware. I ended up converting the video files to MP4 so I could watch it on the computer. I think a download would be good and perhaps something the producers need to look at doing. Jon does an excellent job explaining the details of the effect including the little preparation needed. You are supplied with something necessary to make up the gimmick which can be made in either red or blue card, actually any card you prefer to use. There are also some performances so you can see this performed under real test conditions. Another reason I like this is because you can perform it completely surrounded without fear of being exposed on any sides. Jon also advises his folding tool, which I urge people to purchase. It is sold separately and a great investment if you do any folding type card routine. There are lots of extra tips and ideas shared by Jon which make this a very versatile prop for both the magician and mentalist. He also shares a confabulation type effect using a piece of paper as a prediction.

3) Handling - this will require a little practice because there are two moves you'll need to learn. The most obvious is folding a card and if you don't know any methods you will learn it very quickly. The other move is part of the actual routine and this requires a little work to make it look as good as Jon's handling. As with any great effect

the little work you put in to perfecting the moves will pay dividends in performance.

Overall I have found this to be the best version released in this type of effect. As a walk about performer this is the version I would take to gigs. It fits in a pocket, reset is very quick and is extremely practical.

PRICE:

\$70.00

AVAILALBE: All magic dealers

WHOLESALE: www.murphymagic.com



14 False Messiah by Fraser Parker or yes Virginia there is a Santa Clause!



DESCRIPTION:

False Messiah is my first limited edition hard bound book containing some of my greatest work to date. Only 200 copies of this book will ever be printed.

Effects include:

1.Prop less Name guess – You guess the name the spectator is thinking of completely prop less – no billets, centre tears or anything written down. They give you a few characteristic traits of the person they are thinking of and you reveal the name. [This and other effects in the book use an update on the Ouija “re-frame” which takes this approach to an entirely new level. There is no longer any need for your spectator to name multiple letters].

2.Spectator name guess – The new “re-frame” allows your spectator to now guess your thoughts. This is a reversal of the previous name guess effect. The way this and other spectator as mind reader effects in this book are structured is what makes this work truly break-through.

3.Star sign reveal – one of the most direct and simplified

star sign divinations available – no anagrams.

4.Reverse star sign – Spectator uses their intuition to read you and guess your star sign.

5.Spectator pin guess – They guess your pin number.

6.Card force – Completely verbal method for forcing a playing card mentally. Including a version of TOD without the need for a deck of cards.

7.Frame up frame – a way to frame a stooge situation theatrically.Essays from Peter Turner and Fraser. Edited and formatted professionally by Preston Heller.Each copy will be numbered and sent in protective packaging

REVIEW BY Laura Eisele

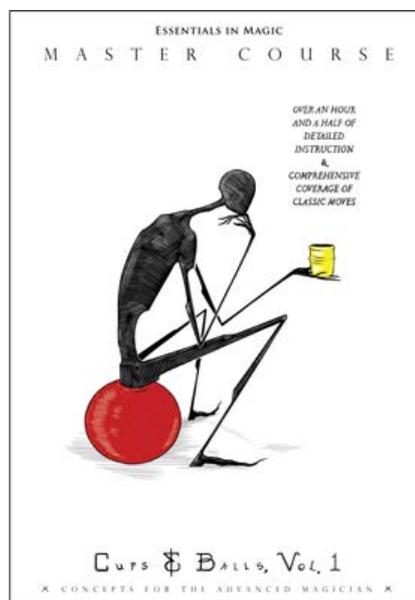
Believe In Magic Place

First before getting technical I must say those 3 magic words “ billet less mentalism”. And it comes from new and old tried and true principles of mentalism from some of the best Mentalists there are or have been. Make no mistake, Fraser covers his respect and admiration for classic methods in his first chapter. Believe me..one you pick this book up you wo t be able to put it down. I was only 3 chapters in when I told Fraser it was his best work yet and upon finding out where I was just replied “ it keeps getting better” . This was not an exaggeration either. The more I read the more excited I became. I can't tell you when the last time I read someone's material that it gave me an adrenaline rush! It is very easy to understand..No props or crib sheets just you (performer) and the spec and the audience divining pin numbers, names, astrological numbers, abbreviations. Basically ANYTHING you desire your routine to do it can. And simply. I honestly feel that this work will change a couple generations of mentalism as we've known it to be. I compare it to what Psychological Subtleties did fir Banachek and the community of performers it touched. And its not a o e trick pony its a set of principles and methodology you will applying to everything after you've read and excitedly re-read his in depth explanations. He leaves no stone unturned. There aren't any maybe it won't work attitudes its all about why this process had only now been successfully put together. With a little help from a few famous friends its a future classic must have book on mentalism. Innovative to say the least.

PRICE: 130 Pounds (UK)

AVAILABLE: <http://www.fraserparker.co.uk/>

15 CUPS & BALLS VI. 1 & 2 - Daryl



DESCRIPTION

The Cups & Balls always mystifies and delights audiences whenever it is performed and has become an essential element for magicians worldwide.

Now, renowned Master Magician, DARYL, brings you the first and last word on the subject with the 2 Volume, Master Course on Cups & Balls.

This is a complete and advanced comprehensive tutorial on Cups & Balls , using step-by-step instruction to teach you everything from masterful tricks to the most advanced routines. Classic sleight of hand skills, props and techniques are all explained in the thorough detail previously only obtained with private lessons.

DARYL brings decades of experience and an easy-to-understand teaching style in a multi-camera production designed to show you everything you need to know with the Master Course in Cups & Ball Magic.

Vol 1 includes:

- Origination of cups and balls
- Specific types of props to incorporate
- Specific types of cups to use
- Specific type of balls to use
- Details of handling for performances
- Sleights:

- shuttle pass
 - inside and between cups
 - fundamental moves and misdirection
 - fake open load under cup
 - roll through
 - concealing a ball
 - galloping post
 - pinky move
 - Fake move
 - stealing a sponge ball from a cup
 - vanishes
 - loading a mouth up cup
 - misc. cups and balls effects
 - Charlie Miller move
- Charlie Miller Elimination Sequence
Daryl's routine

MY THOUGHTS:

When it comes to teaching magic Daryl is a master. He is definitely one of the greatest magicians of our time and the knowledge he shares on this DVD is worth its weight in gold. The quality of DVD is excellent and you will learn everything from sleights to a great one cup non-gimmick cup and ball routine by Daryl.

There are three options to watch this in, English, Japanese or Spanish. This DVD is a great introduction to anybody who wants to learn the cups and balls routine. Daryl looks a little at the history, the types of cups and balls to use. He looks at the various sizes and material and what different performers use from street shows to professionals. This DVD is about teaching many of the guidelines for the techniques of the cups and balls and from here you will be able to work on your own routine.

This is definitely aimed at a beginner or intermediate performer who wants to add a cups and balls routine to their show. I can't recall seeing another cups and balls DVD that goes in to so much detail on everything pertaining to this classic routine. This is very highly recommended for the beginner or intermediate performer who are looking at doing a cups and balls routine.

CUPS AND BALLS VI. 2 DESCRIPTION

The Cups & Balls always mystifies and delights audiences whenever it is performed and has become an essential element for magicians worldwide.

Now, renowned Master Magician, DARYL, brings you the first and last word on the subject with the 2 Volume Master Course on Cups & Balls.

This is an additional treasure trove of Cups & balls magic to accompany your Volume 1 of the Master Course on Cups & Balls, using step-by-step instruction to teach you everything from masterful tricks to the most

advanced routines. Classic sleight of hand skills, props and techniques are all explained in the thorough detail previously only obtained with private lessons.

DARYL brings decades of experience and an easy-to-understand teaching style in a multi-camera production designed to show you everything you need to know with the Master Course in Cups & Ball Magic.

Vol 2 includes:

- "Nick's routine" (Nick Trost)
- Dai Vernon's routine
- Dai Vernon's impromptu routine
- Tips for handling

MY THOUGHTS:

This is the follow up to DVD1 and here Daryl teaches three fantastic routines for the cups and balls. Like DVD 1 this can be in English, Japanese or Spanish. It was Harry Houdini who said, "Nobody should consider themselves a magician if they didn't perform the cups and balls." If you don't perform a version then there is now no excuse because Daryl has made it so easy to learn. As well as learning the moves and routines Daryl offers some really great advice that comes from years of performing. One of the tips is to keep it short. There have been so many magicians who perform routines with every move known to mankind and like a card trick it can put people to sleep. Daryl also shares tips and advice on how to put together your own routine and talks about structure and pace.

The first routine you will learn is The Nick Trost Routine. This routine actually uses 5 balls and doesn't have a large load at the end, however there is a nice subtlety here by using a little can that holds 3 balls. This routine is filled with moves and is actually quite easy to do, but requires work to make it go smoothly. Daryl also talks about the type of clothing to wear when performing cups and balls, this is something I've never thought about before. The reason is because of hiding the loads.

You will also learn the classic Dai Vernon routine which has become the standard for many performers. This routine starts with the regular moves and finishes with the production of large balls under the cups. When teaching this Daryl uses clear cups which makes it so much easier to learn. In this routine you also need 3 or 4 large loads in your pockets.

A nice routine also taught on here is Dai Vernon's Impromptu Cups and Balls routine. This uses regular clear cups wrapped in paper and works incredibly well.

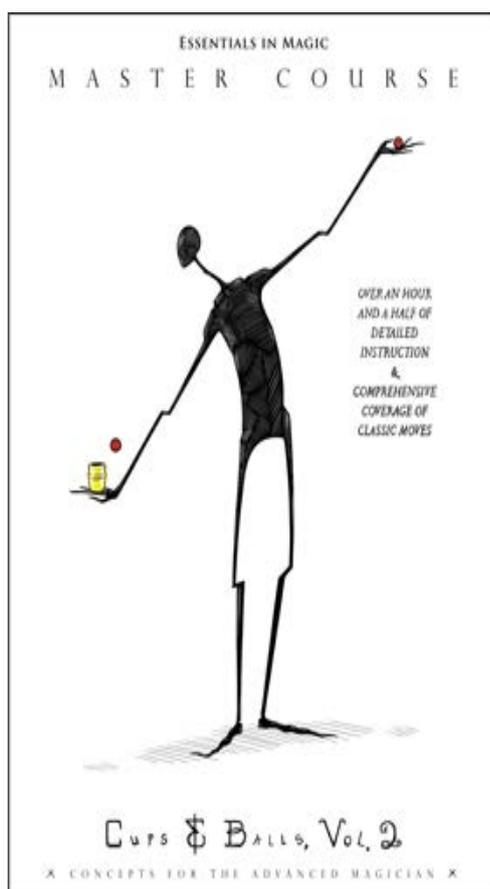
This is a great DVD for anybody who wants to learn a classic routine for cups and balls. Everything you need to know about the Cups and Balls are on both of these

DVDs and they are extremely highly recommended.

PRICE PER DVD or DOWNLOAD: \$14.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphymagic.com



16 Recollector (DVD and Gimmicks) by Miguel Angel Gea



DESCRIPTION

The card to box trick is a staple in card magic and is coveted by magi all over the world. Now Miguel Gea has taken the card to box plot and added a powerful punch to make the final card to box phase clean and visually unexplainable.

Two cards are simply secured in your card box, while the spectator picks their card. Their card is lost in the deck to immediately find it transported into the box, wedged between the original two cards.

To raise the stakes, the trick happens again, and this time the magician never comes anywhere near the box!

ReCollector raises the bar with every phase of the routine and everything can be examined by your spectators!

MY THOUGHTS:

This is a very direct card trick with a kicker that is impossible. You are supplied with a DVD and a special card that does the work. There is a little sleight of hand needed but everything is taught on the DVD. A nice part of this routine is the box and cards can view the box prior to performing this as there is nothing to hide. It is important to have them inspect the box and card prior as they might think the box is gimmicked afterwards.

You will also need to force a card and any force will work. For beginners you will learn several different ways to force a card.

The first part of the trick uses a little sleight and add-on but this is what enables the really impossible and clean ending. While the general rule is never to repeat a trick this is one that breaks the rules because the second time is even more impossible and this is what the spectator will be left with in their mind. It's a very simple yet clever method.

A very nice little routine that can be done on a person's hand or on a table making it ideal for walkabout and any time you want to do a card trick. For \$10 I recommend this very highly to both the beginner and advanced card magician.

PRICE: \$9.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com



17 BEKOS by jeff McBride



BEKOS: Best Ever Knots Off Silk



This is indeed the Best Ever Knots Off Silk NEW VERSION with 24" silk and improved instructions. You take a silk and tie a knot in it... then slide the knot off the silk. This can be repeated again and again! At the end the silk is shown to have 3 large holes in it! Surefire laughs! You can even have an audience member help tie the knot and even slide it off the silk. Great for audience participation Easy to perform Resets quickly Can be performed parlor or stage

PRICE: \$40.00

AVAILABLE: www.magicalwisdom.com

MY THOUGHTS:

I first started performing Knots Of Silk about 20 years ago and it was a part of my opening Chaplin act for a very long time. The only reason I stopped performing it was because the silks got worn and I lost the 'knots.' I never got around to replacing it. Having performed it for so long I thought it would be impossible to see a version that actually fooled me! Was I mistaken! Jeff McBride has released a version that not only fooled me but also added some really nice presentational touches that I think will make this become a classic again. As for me, I now have two because it's going BACK in to the act.

The knots off silk has long been a classic although very rarely seen. The effect was created in the 1970s by Pavel

and then passed on to Daune Lafflin who shared John Blake's methodology with Jeff McBride who has now released it with permission.

You receive a 24" red silk with three special knots. The knots themselves have some type of foam inside which makes them so much easier to use. All you need to do is cut out one, two or three holes in the silk depending on how many knots you want to have come off the silk.

The effect is you tie a knot in the silk and then it slides off, you can do this once, twice or three times. Once the knots have all come off you then show three holes in the silk.

The handling in this version is very clever because you actually do see a knot being tied and formed. Suddenly and visibly the knot slides off making it impossible to see how it could have worked. Even after practicing it I still fool myself in the mirror when I look at it.

There is something comical about this routine and it plays just as well for kids as it does for adults. When you look at it there is actually quite a bit of magic happening. They see a knot being tied, then it slides and finally it comes off. The kicker is a hole has now appeared in the silk. It has a natural comic ending that always gets a laugh and for my character as Chaplin is the perfect ending.

With this you receive typed instructions as well as a link to an in-depth video tutorial which shows various handlings including a basic version and a slightly more advanced. I went straight to the advanced version because it isn't that difficult to learn.

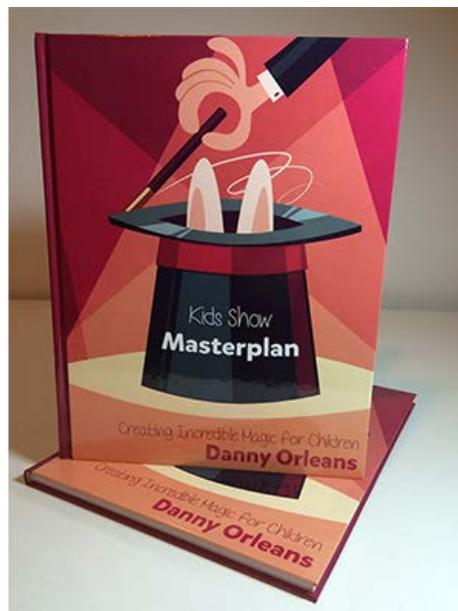
BEKOS is definitely the BEST EVER KNOTS OFF SILK that I have ever seen, and with the addition of the new handling it now makes it even more magical. This packs small and plays big, can be performed anytime during your show and is of a very high quality material.

You will also get to see a wonderful performance of this filmed at the Magic Castle by Abigail McBride. Here you will see how impossible this really looks as you see the knots tied and then slide off. It's a very strong performance of this routine showing how much more you can get from it rather than the old 'throw' away many used to perform it. Of course Jeff and Abigail have added their own touches which you will learn about in the download.

There really isn't more praise for any trick I review than to say it's going in to my professional act. It is very rare that I say this when reviewing, but to be fooled by something I used to perform due to new handling and wanting to add it back in to my act is the highest praise possible from me.

THIS IS VERY HIGHLY RECOMMENDED.

18 KIDS SHOW MASTERPLAN By Danny Orleans



Danny Orleans has released some amazing DVDs and downloads in the past for family entertainers and this new book contains material he has not released before. This is different from the material in the Kids Show Masterplan Download that is no longer on the market, so if you got that free download this year, you will definitely want to get this.

It is so nice to have a beautifully produced book filled with color photos, line drawings and great material. Vanishing Inc and AmazeKids are producing some really lovely books and there is still something I find very special about picking up a book rather than reading a download. The production quality is one of the best I've seen for a magic book and certainly the BEST I've seen for a book on kids magic.

The real worth of this book is in the Masterplan that Danny shares. The objective of a kids show masterplan is to have a variety of age-appropriate routines for kids, aged four to seven and have those tricks appeal to their sense of humor and the way they view the world. Having a four year old myself I can tell you Danny knows his material and his choice of effects and advice is spot on.

The Masterplan must also capture and hold kids' attention including the right tricks, audience management and effective attention-getting techniques. The advice Danny shares does exactly that and something that makes this book a must-read for anybody who entertains kids.

One of the important parts of doing kid shows is also having appropriate strategies that will promote you and your

performance to adults to make them remember you and get you more business. This is often something we don't think about when doing kids shows but for many is the bread and butter of making a living from doing magic. Done in the right way, as Danny shares, makes it subtle and memorable to all those who see you perform.

This book will enlighten you to the various ages and how children react and think. There is the Age of Self (less than 3), The Age of Innocence (3-8) and Age of Reason (9-13). Understanding each age is vital to putting on a great show. Danny gets his material and experience from years as a teacher as well as many, many years performing all types of kids shows.

One of the many things this book looks at is Character. Quite often magicians don't think of the type of 'character' they are when performing for kids. Danny talks about finding your character and gives several examples of well-known kids magicians. A really nice addition to the material in the book are his recollections from Jan Rose. The theatre show Danny and Jan performed was a professionally produced, directed show, written for kids featuring Jan (Twinkle) and Danny. By looking at this show and asking questions you can relate this to your own show and help take a show that is just a set list of tricks and turn it in to a presentation which theatrically combines your character and magic.

Another Chapter looks at SET LIST. These are the routines you plan on doing in your show. Danny shares his strategy that he has used to create his own list. This helps the reader think about which routines should be part of a show, and the order in which they should be performed. Often I see kids magicians just do a set list of tricks without any real thought behind placement. Having the right Set List is important to the overall feel of a show. Danny covers all types of subjects in here from Question Answer Participation, No Audience Participation and Audience Participation. He also shows various tricks as examples of what he is talking about. This chapter is filled with great advice and reasons behind doing certain tricks. Personally I liked his Personal Set List because it explains why he chooses to do the tricks he does and the order he does them in.

Audience Management is one of the most important aspects of any kids show. Danny feels, and I agree, that getting and keeping kids' attention is the greatest challenge for the children's entertainer. This chapter could be the most valuable to every kids performer out there as he shares his Top 10 Attention-Getting techniques as well as the subject of kids crying during a show.

If you are looking for great kids routines then Chapter Four is for you. There is a variety of great routines from different magicians and even a child to rabbit illusion from Danny. Most of the magic you can make yourself or use well known props. Danny has personally chosen these

routines from working performers because he knows the impact they have on children. You could put these effects together and have a complete show.

The next Chapter looks at the importance of Show Setting. This is actually something I've always overlooked, and I'm sure many others have as well. After reading this chapter you will start to look at your setting and be amazed at how much creating the right setting will enhance your show. Danny looks at the home party, shopping malls, a Condo association holiday party and other venues. I am sure this will be an eye opener to many entertainers out there and a really important chapter.

One of the many highlights for me is an interview between Jan Rose and Eugene Burger. This is an interview about working with an assistant. In Danny's case it started in the 80s when he was looking for an assistant for his kids theatre show. After many auditions he discovered Jan Rose - who later became his wife. Together they have travelled the world and this interview looks at how she views her role as a magical assistant.

The final chapter is Marketing Your Show. The reason this is important is because it will help generate more shows, and the more shows you do the better you'll become as a performer. This is a rather large chapter with modern techniques rather than a lot of the older ideas that were written over 40 years ago. Everything is discussed from promotional give-a-ways to having your car or van customized with wrap. A topic that will help you get more work and the thinking here is clever, smart and most importantly WORKS. No pipe dreams here as it's all from experience. It's nice to see familiar faces in here as well as Danny has shared ideas from magicians he has met on his travels.

FINAL THOUGHTS:

A MUST HAVE book for every single person who performs for children whether you've been doing kids parties for a year or fifty years. This book is filled with practical and real world advice that is meant for today's performers and kids. Many kids books were written 20 or more years ago and so it is refreshing to have a book that is current and relates to kids today. Danny has such an amazing way with kids when he performs that he is one of my all-time favorite kids performers. He's not in their face and it's easy to see kids relate to him. All the techniques that have made him one of the top rated family entertainers in the world can be found in this book.

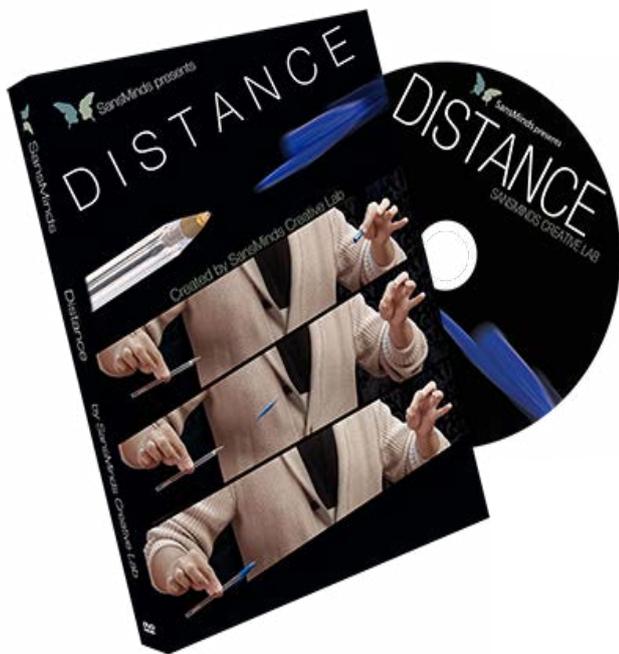
As a side note - I also am waiting for Danny to release a book about corporate entertainment - because he's definitely one of the best I've ever seen in that area as well!!!

PRICE: \$50.00

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

19 Distance by Sans Minds



DESCRIPTION

Distance is a fast attention grabber with nothing but a pen that sits in your pocket. Not only it is visually engaging, everyone walks out with a new skill they can share with their friends and talk about YOU!

Ever since the visual concept was proposed by Nicholas Lawrence in early 2014, it took over one year for the entire SansMinds Creative Lab crew to develop the handling and perfect the effect with countless real world performances. Distance, is finally here.

At any time you pull out the pen from your pocket. Take the cap off and rub it against your sleeve to magnetize it. The cap then visually jumps from your fingertips back to the pen at an inch away. This is a fun trick that never fails to earn audience interest to learn. You show them how it's done by squeezing the tip of the pen cap. When your spectators do it, they can do it from an inch or two away. But when YOU do it, the cap flies all the way across your chest to join the pen. The plot is believable and the visual is insanely unbelievable. Your spectator could even hold the pen while the pen flies all the way to cap itself. It's an amazing visual.

Distance is a fast and interactive effect. Whether if you are a miracle worker, sales person, event host, or public speaker, this will help you break the ice and engage people at an instant. it takes no pocket space, once set up it's

self-contained and will always be ready to amaze in your pocket. Distance can also be performed with borrowed sharpie and various markers.

Comes with a set of custom made pen and everything you need to perform Distance.

TV rights NOT included with purchase.

All TV rights reserved and available directly from SansMinds Magic only.

MY THOUGHTS:

You receive two pens, something special that makes the cap float. You need to supply some clear tape and scissors, exacto knife and some pliers. There is a little DIY involved but nothing too difficult. Once set up you are ready to go for repeat performances.

This trick uses a principle that we all know but what is nice is that it can be set up and repeated over and over without fear of anything broken. You can place the pen in your pocket and have it ready to go whenever you want to perform it. Due to the method, as will all types of effects using this method, you need to watch lighting. This is better suited to slightly darker venues without too much light. A bar setting or restaurant would be perfect.

You also receive a DVD which explains in detail the basic handling as well as a variation using a non-gimmick pen. The gimmick pen is the best way to perform this and under the right conditions is a cute quick trick. This type of trick could also be good for a business person who wants to use a little bit of magic as an attention grabber. This won't get a scream out of your audience but will certainly get their attention.

Another variation is the interactive handling. This enables you to use a spectators hand instead of your own. In this version the person actually holds the pen but audience management is very important here. They suggest multiple people holding on to the pen which actually helps hide the method. By 'breaking' the gimmick at the end you can hand out the pen and cap to look at. If you do this then you'd need to remake the gimmick.

The Detachable handling is a slightly different system but this will enable you to achieve the same effect. This means you can do this using a Sharpie pen rather than Bic pen. This will require a little work but again is a nice little trick.

Overall, this is a cute effect and is done as an attention grabber. Under the right conditions this is a neat little effect that can be done surrounded with right working conditions.

PRICE: \$34.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

20 Impale by Sans Minds



to any effect using cards. This is definitely best suited for walk-about or performances where you are standing up. While the angels are pretty good you still need to be careful. One important point is that part of the method includes black art so you will need to be wearing a black shirt or jacket.

This will require a little work with the handling but nothing most people couldn't do. The gimmicks are clever and well made which helps make this a great little item. I particularly like this because you can hand everything out at the end and use a regular deck of cards. This makes a great opening effect to any card routine - and most magicians carry a sharpie to have cards marked so it's the perfect opening effect.

Ideally this is suited for walk-around or with people looking down on the pack. The DVD does a great job with the handling and how to construct part of the gimmick.

Overall a great little item that will appeal to many.

PRICE: \$39.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

DESCRIPTION

Imagine having a sharpie marker gently touch a deck of cards, only to have it start sinking through the deck like a hot knife melting through butter. While your audience is in utter astonishment by the impossible visual, you pull the sharpie out and dump out the entire deck of cards from the tuck case. Everything can be examined by your spectator. Impale is a full illusion set that fits right in your pocket. Perform it anywhere, anytime. Gimmick Included.

TV rights NOT included with purchase. All TV rights reserved and available from SansMinds.com only.

MY THOUGHTS:

I have always loved the effect where you can push a pen through a box of cards then take a deck out. This has been done before but the method here is different and at the end of this version you can hand the box out for inspection and it has restored itself.

Sans Minds has provided most of the gimmicks already made up, but you still need to do a little bit of 'DIY' to a box. You are supplied with two gimmicks and a card box that you can alter. You will need another to alter as well. It shouldn't take too long and once set up you are ready to go. The difficult parts have all been done which is great. The effect is very strong and a great introduction



21

EXTRACT by Sans Minds



DESCRIPTION

Putting a 3-dimensional object into something flat already sounds like a miracle.

Imprint by Jason Yu did exactly that. But what do you do after performing such an impossible feat?

We bring you a follow up effect that beautifully compliments Imprint.

Imagine being able to bring a printed object on a bill into physical reality, with just a simple flick.

It's a visual gem that's easy to do. If you want something to complete the imprint concept, and leave a strong impression, you won't want to miss this.

This is Extract. Check it out.

TV rights NOT included with purchase.

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MY THOUGHTS:

If you read my review on INPRINT then you'll know that it is really a trick that looks great on camera and YouTube but I wouldn't recommend it for the worker. It certainly was visual but just had to be done in very controlled situations. EXTRACT is the follow up to the original and again looks extremely visual. The ability to show an object on printed paper money then visibly flick it off looks incred-

ibly cool. The demo shows everything from chocolate to a small Rubiks cube and even a goldfish.

You are supplied with some magnets and like imprint need to do a bit of work to make the gimmick up. It will require money you can actually print on (NOT PLASTIC MONEY) and a few extra bills. In the DVD they use a US dollar bill and Canadian coin because of the property of the coin. If you were to do this using a US coin then you'd need a shim coin or they do supply with some more magnets which you can attach to anything from a piece of chocolate to cockroach or cube. The cube is definitely something just for the camera.

Construction will take a bit of time and care to make sure it looks and works perfectly. If you have an afternoon free and want to make this up I'd say do it. While it's not too hard it will require a few extra things and a color printer.

The handling - This does not have to be performed after Inprint but can be done on it's own. I actually think this is much more practical than Inprint as you don't have to ditch a gimmick. They show you how to use a regular bill with an image already printed on it and can be expected then you will switch this for the gimmick bill. The switch is an old idea and works perfectly with a wallet as cover. One thing I must point out is that the gimmick on the bill looks better under darker lights and if you keep the bill moving rather than stationary. This will help hide the gimmick much better. They do mention that there is no strong lights when performing this and if you can use your own body shadow to block the gimmick with lighting. If you want the spectator to examine the bill at the end you will need to do another switch OR you can actually take the gimmick off the bill and keep the gimmick in your hand while you give them the bill. This is perhaps the best version saving you have to do another switch.

Again, a very visual effect and either as a follow up to Inprint or as a stand-alone routine this offers a nice visual impact on the audience. Just be aware of certain conditions and it all depends on where you want to perform this. The coin is perhaps the most practical and you could certainly do this for walk-around even as a lead in to a coin routine.

PRICE: \$29.95

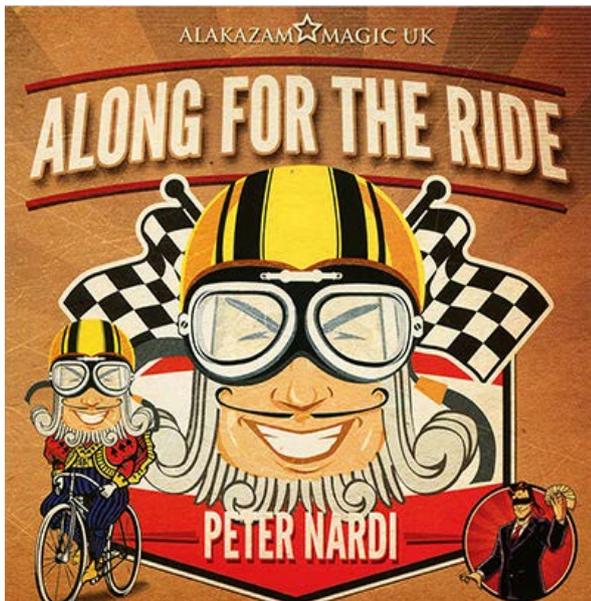
AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com



22

Joker Trick (ALONG FOR THE RIDE) by Peter Nardi



DESCRIPTION

“Along For The Ride” is a fun new effect from Peter Nardi using four Bicycle backed jokers.

Two jokers are held by your spectator and two are held by the magician.

The magician explains that the jokers from his hands will vanish and appear in his spectator’s hand. Both the magician and spectator cover the cards in their hands. After a second or two the magician states that his jokers have traveled to join the jokers in his spectator’s hands.

The magician now opens his hands BUT the two cards are still there? Ah but remember he said the Jokers would travel! The magician turns over both of his cards to show they still have the word joker and the surrounding detail but the joker itself has vanished.. If that wasn't visual enough the spectator now turns over his cards only to discover that each card now houses two Jokers riding side by side!

**Along For The Ride Is Easy to do, Perfect for any close up environment, Comes with custom printed cards on Bicycle stock and Access to full streaming video instruc-

tions.

MY THOUGHTS:

Here is a great little packet routine that has a great little theme about jokers jumping from one card to another. Peter Nardi has created a very unusual trick and given a reason for using jokers. The idea of using jokers for this makes so much sense because you always take them out of a packet prior to use, and so keeping them separate makes sense. You are supplied with five specially printed cards and a link to download the instructions. This is extremely easy to do and uses one little move that is super easy to do. After having performed this I can tell you it’s actually a really strong effect. The fact that the actual jokers actually vanish from your cards and land on the spectator’s really throws them for a loop. The handling is super clean and so the ending is completely unexpected and the spectator has the cards in their hand. Anytime you can do this in a person’s hands makes for a much stronger effect. It’s a quick routine and once you try it out you’ll want to carry it on you at all times.

The special something that helps makes this work is supplied and easily replaced. The idea behind this isn’t new but Peter has come up with a great routine. I’m carrying this with me as it makes the perfect walkabout routine. If you only carry one or two packet tricks I would highly recommend this as one of them. The audience can follow the plot and it has a nice little gag in it with a kicker finish. This is the perfect packet trick as far as I’m concerned.

I would suggest getting a little plastic sleeve to keep the cards in as Peter suggests in the instructions. It makes sense to have jokers in a separate place and bring them out when needed. If you wanted you could buy two sets and switch at the end however it really isn’t necessary.

PRICE: \$22.75

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com



23

Zero Set by Limin & Magic Soul

**ZERO
SET** 吉明
Created & Designed by Limin



DESCRIPTION

[Zero Set]

Take your audience member's card-signed, if you want!- and make it magically appear inside this clear plastic ID holder. This trick is both simple to perform and stunning to behold!

This product has been in development for over three years, undergoing many series of improvements, and is finally ready to be shared amongst you and your friends. Two versions are included, beginner and advanced, to fit your particular need.

[Beginner Version]

Includes a supplementary card force set-up to ensure that even those with no magic experience at all can experience the magic of this clever trick, and perform it with props alone.

[Advanced Version]

Teaches you how to supplement the props with your own technical ability to make the final effect even more unbelievable-not only can the audience member sign their card, they can inspect the ID holder with their own two hands!

MY THOUGHTS:

You receive a set of instructions plus access to video download as well as several gimmicks. The gimmicks are

extremely well made and should last a long time if you look after them. On the download they show you how to take care of the gimmick and transport it.

The effect is extremely visual and the advanced version will take some practice but is well worth it. In this version you can secretly load a signed card inside the gimmick in front of the audience. This is by far the strongest version of the trick.

There is some issue with angels because of the nature of the gimmick and if you 'cop' a card then you will understand angel restrictions on this, so it can't be performed everywhere due to this issue. There is some skill required so not recommended for the complete beginner although there is a simple version taught and also included with the set is an easy way to force a card. This is the version that a newbie to magic would want to perform as it's almost self-working. Again angels are a slight issue but as long as people are in front of you.

If you perform the advanced version then you will also need to know how to mercury fold a card - although everything is taught on the download.

The method is clever and is certainly workable. If you spend time on mastering this you will have a very strong visual card revelation. This would be a great finish to an ambitious card routine. If you were able to buy more laminate plastic envelopes then I'd recommend leaving it with the spectator (you swap the gimmick one for a real one) and placing their signed card inside - this would make a great give-a-way and something they would certainly remember.

This is a very clever and original effect that is both visual and mystifying. With a little practice you will have something that spectators will certainly remember. Little bit of issue with angels but if you can perform this with nobody behind you I'd highly recommend it.

PRICE: \$19.95

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

24 Gonzo by Jose Lac'Quest



Created by Jose Lac'Quest
Developed and Engineered by Mark Allen
Additional Effects and Handlings by Alex Linian

EMPTY HANDS. ROLLED-UP SLEEVES. BARE FOREARMS.
PURE AMAZEMENT. AN INNOVATIVE STREAMLINED NEW
HOLD-OUT DEVICE.

A wondrous, secret gimmick that enables you to spread your fingers wide open and show both sides of your hands completely empty. Roll up your sleeves to just below the elbow to show your bare forearms. Spectators clearly see both sides of your hands and arms before and after each stunning effect. Everything happens in full view as you deliver miracle after miracle.

GONZO IN YOUR SPECTATOR'S HAND:

Put a bottle cap on your spectator's outstretched hand; snap your fingers, and the cap instantly vanishes or changes into a coin.

GONZO IN YOUR OWN HANDS:

Show your hands, fingers and arms 100% empty --- then, in a blink, produce and vanish a coin, a bill or a stick of gum.

GONZO YOUR LUBOR'S LENS:

Use your Lubor's Lens to make an object "look" invisible; then show that the object is really and truly gone! When we say that Gonzo gives you the power to show your hands, fingers and arms completely empty, we're talking real-world, nothing's there, 100% clean. Period. Stand in front of a mirror and take a look at yourself. Roll up your sleeves, wiggle your fingers, spread them wide open, and

slowly show both sides of your hands and forearms. That's exactly how your spectators will see you before and after every absolutely killer Gonzo miracle!

WATCH THE GONZO DEMO NOW...

Show your bare forearms and your hands and fingers 100% empty on both sides (and, if you like, have your spectators examine them before and after every effect.)

Works with any normal long sleeve shirt, sweater, jacket or hoodie - anything that allows you to roll up your sleeves and show your bare forearms.

- Button ups, vests, and jackets are NOT required.
- No safety pins, sticky stuff, thread, or complicated hook ups of any kind!
- No loops to secretly hold or manipulate. Nothing attached to your clothes.
- Nothing ever ditched into the pocket or pants. With Gonzo you can wear any type of pants: Jeans, dress pants, or shorts.
- Customize Gonzo to your specific arm size with a simple one-time process; once completed, you can put your Gonzo on or take it off in seconds.
- Extremely comfortable --- you'll wear Gonzo all day and not even know it's there.
- Instantly access Gonzo at any point in your performance.
- Works best with small objects like coins, candy, rings, bottle caps, gum, etc.
- Complete with Gonzo Hold-out, special Gonzo goodies, and cool custom Gonzo transport pouch.

ARM YOURSELF TO AMAZE, ROLL UP YOUR SLEEVES AND GET GONZO TODAY!

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PRICE: \$89.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

MY THOUGHTS:

The first thing you'll notice is the extremely high quality of this product. You get a well produced instructional DVD plus a leather bag that houses the gimmick and is perfect for transport. A lot of thought has gone in to the making of this gimmick and how to store it. I advise watching the DVD in length prior to actually playing with the gimmick so you can see exactly how it works.

Over the years I have reviewed almost every type of sys-

tem that does this type of vanish but this one is by far the best. One of the reasons that makes this the best is that it is so practical. It is a system that enables you to do this with your sleeves rolled up and whenever you want to use Gonzo you have easy access to it and can be left clean at the end. The unique system this uses works perfectly and will not fail. The most important thing you will need to do is cut a few straps to fit your own arm. Once that is done then you can put it on and get the gimmick in place so you can vanish any object that has a magnet.

Also included are some extra pieces should you need them or help make 'shim' objects. You are also supplied with a 'magic' card (Luber lens that is the most incredible vanish I've ever seen. In the example they use a straw. This is best viewed for people looking down and it will take a little practice but after a few times you should get it. It is as good as you can get for a clean and impossible vanish of a small object. The object visibly vanishes as the clear card is placed over it and you show both hands empty front and back. You can end the effect there and ditch the object or produce the object.

You will learn a few routines including an impossible routine where a coin passes through a Tic Tac Box. Another routine called Aluminium Coin is a very visual routine where a coin is placed on the back of a person's hand. You simply snap your fingers over the coin and it instantly turns in to aluminium flakes and vanishes. InPhone is a terrific version of taking an object and having it go in to your phone. This uses Gonzo with an App that really takes the App to another level.

Non-Magnetic items - you are also supplied with a special clip that attaches to Gonzo and will allow you to vanish non-magnetic items such as a bill, gum, sponge balls, balloons, etc. This gimmick makes Gonzo incredibly versatile. You can also use the gimmick to produce an object rather than vanish.

As a bonus you are shown how to make a retractable gonzo so it automatically vanishes once you do the vanish. What this allows you to do is to have Gonzo retract by itself in to your sleeve leaving you completely clean. If I was working something on television this is the way I would use it. There is a little set-up with this but nothing to difficult. You are supplied with a special clip and black thread and shown how to attach it to Gonzo to make it do this.

Gonzo is without a doubt the very best tool I've seen that will enable you to vanish a small object and be left completely clean. It is directed at walk-about performers where people are looking down on your hands and when I perform walk-about this is generally the case. You can actually wear this at all times and be ready in a second to go as you simply roll your sleeves up. Start clean and end clean. This has SO many applications that it makes this a

fantastic tool.

If you perform walk-around magic I would highly recommend this incredible tool because it will give you the power to do some stunning magic.

PRICE \$89.95

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com



APP REVIEWS

REVIEWED BY CARL ANDREWS

“CODE BREAKER” By Michael Murray & Gregory Wilson



Price: \$19.95 USD

Instant download from Penguin Magic.

Compatibility: Works with iPhone. Does not work with Android.

Penguin Magic Description:

Break into a LOCKED iPhone. Yes really. The best iPhone trick we've ever seen by a million miles. "This scares the \$#@! out of people." No Apps to install.

The Effect:

You borrow someones locked iPhone and you are able to unlock it. I don't want to give away anymore or reveal the method. That is the effect and what the audience will remember!

My Thoughts:

The obvious comparison will be made between "Code Breaker" and "iUnlockYourMind"

by Myke Phillips and Salah Aazedine.

Both are excellent and here are the differences:

With the iUnlockYourMind App, you install the app and use your iPhone to perform the effect. It will allow you to unlock a spectators mobile phone (ANY locked phone). It allows you to secretly get information that could be used as part of pre-show work. Information is cleverly gathered from the spectator, and stored for later use. It is easy to perform, it does not appear that an App is running when you use it and there are several custom options you can choose in the settings. With Code Breaker, it is not an App. You can borrow anyone's iPhone and instantly perform the effect. You don't even have to own an iPhone yourself to perform "Code Breaker." It's very easy to perform and totally impromptu.

I use both products because they can do different things. What I like most about Code Breaker is that I am always ready to perform it with a borrowed iPhone anywhere, anytime. Best of all, if it's presented properly, it doesn't look like a magic trick. This is apparently the real deal!

Highly 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 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>



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— Paul Daniels

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— 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 Kahner

Developed by Carl Andrews / Concept by Shawn Papp

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Close-up Linking Finger Rings

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