

October - November 2015

# VANISH

International Magic Magazine

**LU  
CHEN**

The Master  
of Magic  
Changes Gears

**36**

**REVIEWS**  
of the very latest  
tricks, books, DVDs  
and downloads

**7**

**POWERFUL  
TRICKS**  
YOU CAN DO

**JEFF HOBSON**

On the road with The Illusionists

WHY I PERFORMED FOR

**PENN  
&  
TELLER**

KOSTYA KIMLAT

**10 WAYS**

TO MAKE  
MERCHANDISING  
WORK FOR YOU



**PIET PAULO**  
A legend in magic

CELEBRATE THE CHILD  
The power of magic



# The Biggest Latex Specialized Store in the Magic Business

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

Endless Bananas

Endless Carrots

Coke Mix 500ml.

Coke 500ml.

Lemon

The Shovel

Brown Egg

Black Sausages

Bunch of Bananas

White Light Bulb

Big Thumb

Pear

Billiard Ball 1

Clay Vase Beige

Watermelon

Banana

White Egg

Hammer

Canary with feet

Clay Vase Terracotta

Tongue

The Magic Walnut

Magic Apple Juice

Sausages

Coke 1,5 Lt.

Dove to Flowers

Dove with feet

Billiard Ball 8

Orange

Magic Baseball Bat

Red Apple

Fake Hand

Fake Feet

NEW

MAGICLATEX

Felix & C. Casagrande

MAGIC TWEET

Instructional Video Link

Every product has it's own Certificate of Authenticity

[info@magiclatex.com](mailto:info@magiclatex.com) - SPAIN

LECTURE  by Felix

**MAGNETIZING**

Magnets for Stage and Close - up Magic

*Classic and New Effects with Original Ideas*

*Techniques and Principles with all Types of Magnets*

[info@magofelix.com](mailto:info@magofelix.com) [www.magofelix.com](http://www.magofelix.com) Spain - Argentina



# Top Tricks & Picks

## www.MagicTrick.com



### Torn & Restored Newspaper With Nothing To Hide!

A single sheet of newspaper is clearly torn in half three times. Just as clearly, it is unfolded to show a complete, ungimmicked page. You've got nothing to hide. The paper is immediately handed out to the front row.

This new strategy for the classic newspaper trick is perfect for stand-up shows, TV appearances and other special occasions where you want to baffle your audience.

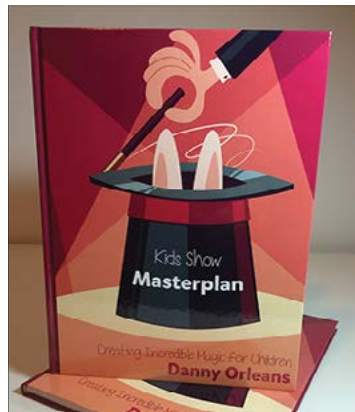
[MagicTrick.com/examiner](http://MagicTrick.com/examiner)

### 3-in-1 Coins

Clean coin magic, no sleights!



[MagicTrick.com/3in1](http://MagicTrick.com/3in1)



### Kid Show Masterplan

Combining experience as a kindergarten teacher with over 40 years of performing magic for children in schools, libraries, private parties and theaters, Danny Orleans finally reveals his "Masterplan" on how to create and present a magic show for children.

Everything you want to know, step-by-step!

[MagicTrick.com/masterplan](http://MagicTrick.com/masterplan)



### The Rubik's Cube Hit From "Fool Us"

Amazing magic and stunts from Steven Brundage that had Penn & Teller fooled. While it does come with a speed cube, this is un-gimmicked "sleight of cube" techniques that turn you into a magical cube-master! This has been flying off the shelves! Please send us a note confirm availability.

[MagicTrick.com/cube3](http://MagicTrick.com/cube3)

Now with **916** magic items  
ready to ship worldwide.

www.MagicTrick.com

October/November 2015

# VANISH

International Magic Magazine



EDITOR

Paul Romhany

CONTRIBUTING EDITOR

Ben Robinson

CONTRIBUTING EDITOR

Nick Lewin

PRODUCT REVIEWERS

Paul Romhany & Friends

COVER PHOTO

Namzey Gentso

ADVERTISING COORDINATOR

Paul Romhany/Sydney Anderson

SENIOR MARKETING SPECIALIST

Steve Hocevar

EDITORIAL DIRECTOR

Paul Romhany

ART DIRECTOR and LAYOUT

Paul Romhany

PROOF READERS

Richard Webster, Mick Peck

E-READER VERSION

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

TO ADVERTISE IN MAGAZINE

Contact Paul Romhany for more  
information at:

[editor@vanishmagazine.com](mailto:editor@vanishmagazine.com)

# CONTENTS

## CONTENTS

FROM THE EDITOR	6
BAMBOOZLERS DIAMOND JIM TYLER	8
GINETTE & CO. BUTZI, MAGICIAN	10
ROCK, PAPER, RABBIT THOM PETTERSON	14
RIGHT TRICK AT THE RIGHT TIME RANDY WAKEMAN	18
NINJA COINS ACROSS JOSH JANOUSKY	21
SHADES OF MAGIC JONATHAN FRIEDMAN	24
SUCKER BILLIARD BALL TRANSPO CHARLES GAUCI	29
SYMMETRICAL ROSINI LOUIE FOXX	32
NEWS	36
CELEBRATE THE CHILD PAUL ROMHANY	40
<b>LU CHEN: MASTER OF MAGIC CHANGES GEARS</b> PAUL ROMHANY	<b>44</b>
LIFE AS A MAGICAL PHOTOGRAPHER ANNA SHIN	54
WHY I PERFORMED FOR PENN & TELLER KOSTYA KIMLAT	58
LEGEND OF MAGIC - PIET PAULO NICK LEWIN	62
IS THIS THE WORLD'S OLDEST DECK? TOM DAWSON	68
THE MAGIC CAPITAL OF THE WORLD! LEE ALEX	72
TEN LITTLE SECRETS TIMOTHY HYDE	78
RED HOT ACTS - JOSHUA HUANG TIM ELLIS	80

GET YOUR **DIGITAL VERSION**  
ONLY ON MAGZTER



[ VANISH MAGIC MAGAZINE ]  
GOES DIGITAL WITH

AVAILABLE ON







44

## LU CHEN

Lu Chen's decision to take a two year break and plans for 2016

SELFLESSNESS & THE MAGICIAN  
BEN ROBINSON

84

ILLUSIONIST 2.0 PRESS CONFERENCE  
DAVID PENN

86

IN-HOUSE MAGIC THEATRE  
ROMANY

90

STREET PERFORMING MAGICIAN - RUPA JR.  
ANNA SHIN

94

DEJE VU  
JEFF HOBSON

96

STORIES FROM THE ROAD  
TED OUTERBRIDGE

98

BRAINSTORMING WITH MAJINX  
LAWRENCE LAROCHE

102

MAGIC REVIEWS

108



40

## CELEBRATE THE CHILD

A family uses magic to heal



62

## LEGENDS OF MAGIC

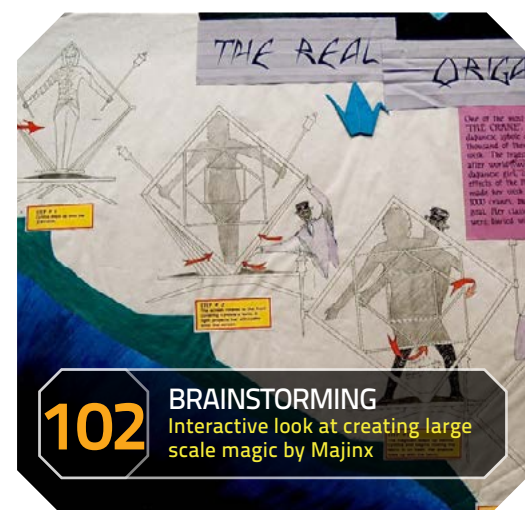
Nick Lewin interviews Piet Paulo



80

## RED HOT ACT

Joshua Huang



102

## BRAINSTORMING

Interactive look at creating large scale magic by Majinx



# FROM THE EDITOR



It was a true pleasure interviewing Lu Chen for this issue of VANISH. While Lu Chen has made a few guest appearances at various magic conventions over the past two years he has pretty much kept out of the limelight with no television appearances or live touring shows. Having Lu Chen choose VANISH magazine to talk about where he has been and his reason for stepping out of the spotlight was a thrill to say the least and shows the impact that VANISH magazine is having in the world of magic on a global scale.

It has always been my goal to make VANISH a truly international magic magazine and feature artists from countries such as Singapore, China, Taiwan, etc. With the ever growing interest in VANISH from Asia I felt it was time to offer some regular articles from that region and I have some great articles in the pipeline.

Travelling to Europe in a few days time will give me the opportunity to connect with magicians from that part of the globe and look at performers and find magicians who would like to be part of the growing global VANISH family.

I encourage everybody to read the article in this issue called *Celebrate The Child*. This is an incredible and heart felt story that I felt needed to be shared. The work that this family has done to honor their son's memory and how magic has played a role in helping them heal as well as affecting children in third world countries is inspirational. Nothing can prepare you for such a tragedy and to read how magic has helped pull them through some very dark places is something we can all learn from.

Also of interest is the article by Romany. If you have ever wanted your own theatre then this is one way to go. Find a home that is big enough and build it! Romany has done an incredible job turning her house in to a theatre and performing private parties right in her own home. Imagine that!! She has shared some of the insight in to how she went about finding the right place and putting it all together.

There has been quite an increase in products that I am reviving. I will be on the road now until February so if you wish to have something reviewed please send me a personal



**Paul Romhany**

[editor@vanishmagazine.com](mailto:editor@vanishmagazine.com)

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

email and I can give you an address to post items to. Next week I fly to Sweden to perform my full evening show then a magic convention then it's off to New Zealand where I will also be appearing at a convention and working for the next three months.

As always I appreciate all the contributors and I know many are busy with their professional lives so can't always get the deadline on time. There is no hard and set rule for VANISH so when I get a contribution from a regular contributor I'm always grateful.

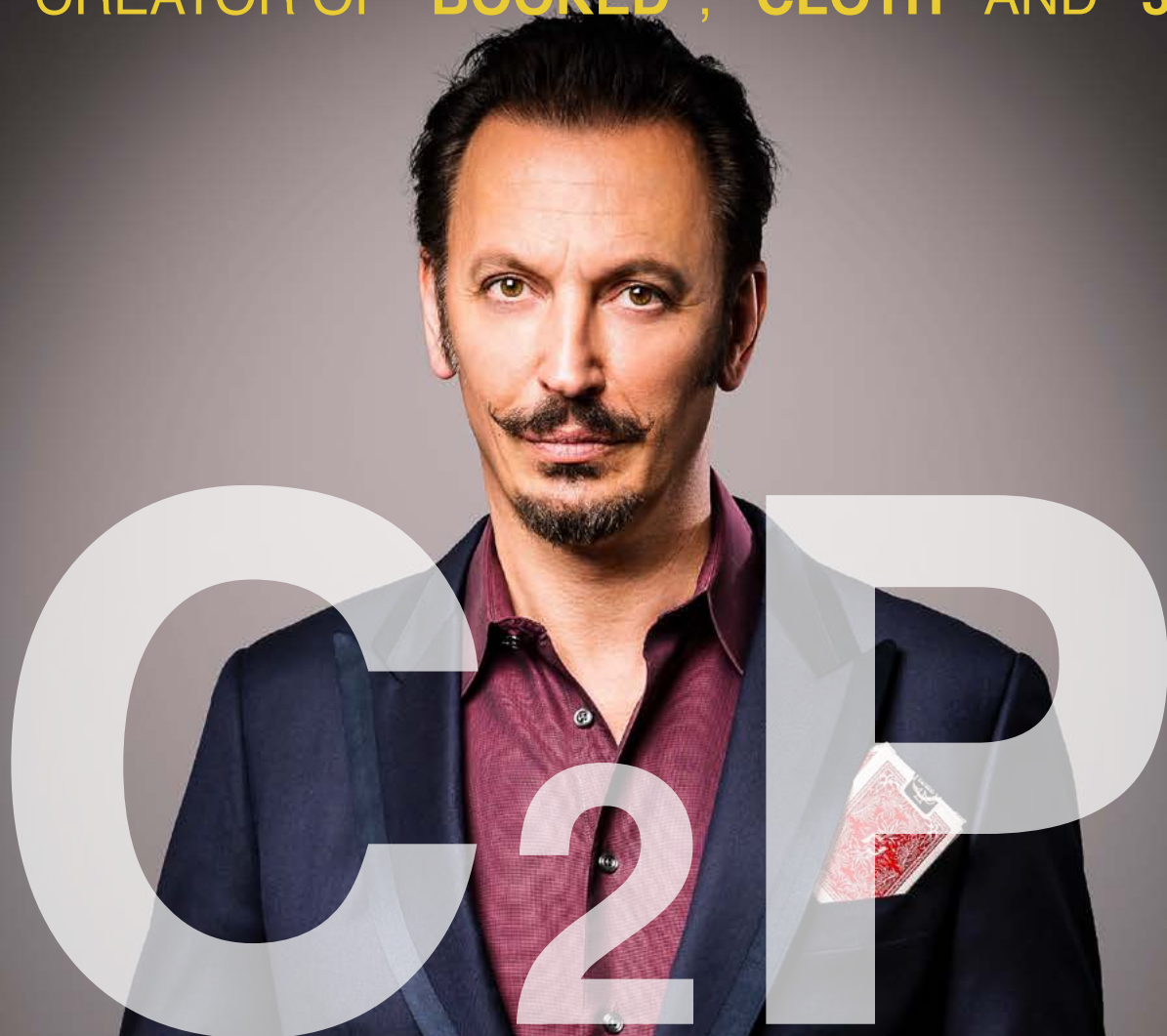
Enjoy this issue of VANISH and remember or please share it via all social media and magic clubs that you belong to.

Until next time

Paul Romhany



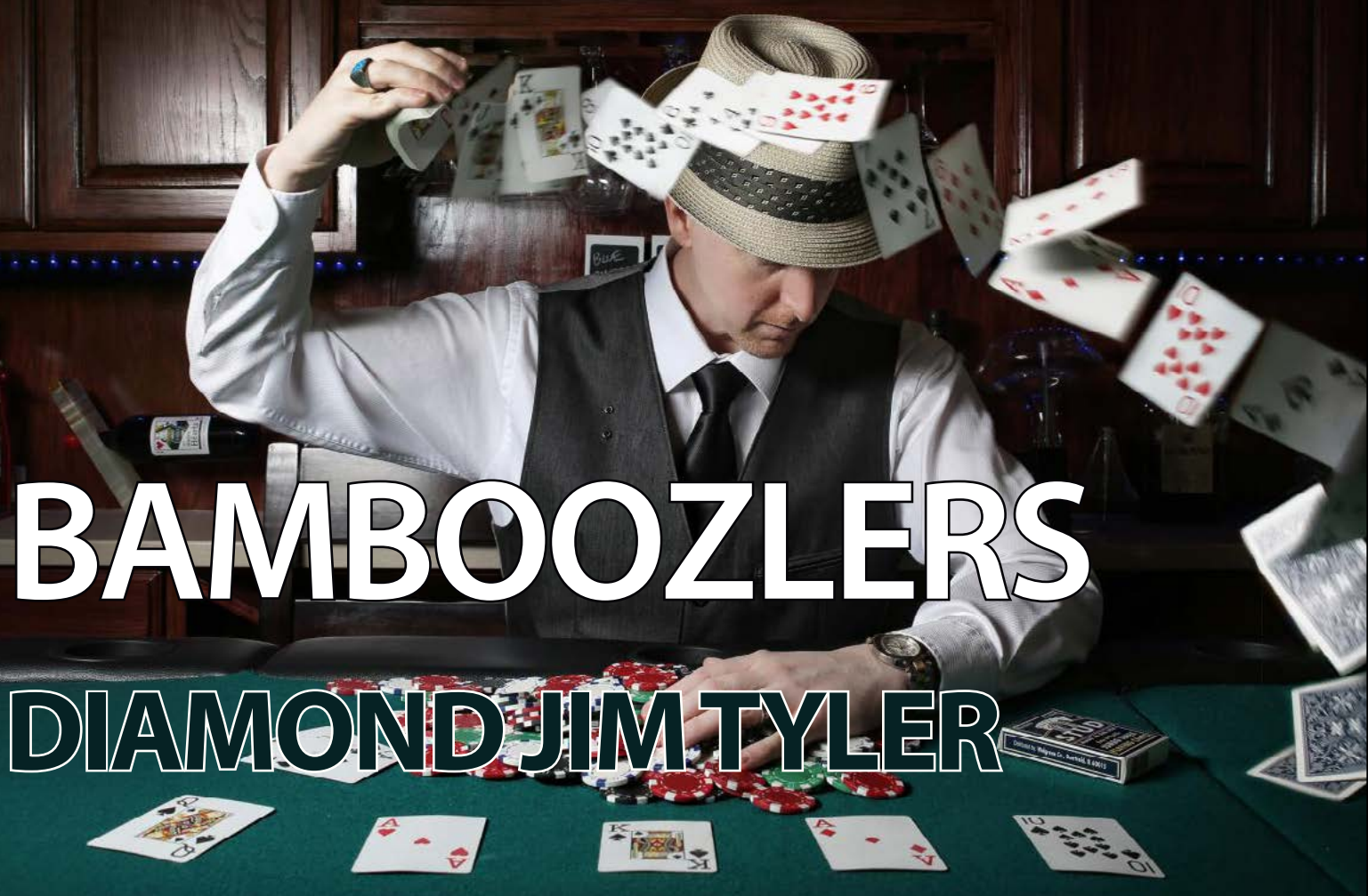
**IT'S FINALLY HERE!**  
FROM **STEVE VALENTINE**  
CREATOR OF "BOOKED", "CLOTH" AND "3"



**The ultimate collection of  
Cards to Pocket  
performances and routines**

**SHIPPING NOVEMBER 1ST  
PRE ORDER TODAY  
FULL DETAILS AT  
[WWW.STEVEVALENTINE.COM](http://WWW.STEVEVALENTINE.COM)**





# BAMBOOZLERS

## DIAMOND JIM TYLER

### EGGSHELL WALTZING

**STUNT:** Place part of an eggshell on a plate and watch it dance around the outer rim.

This clever stunt was shown to me while I was in Cork, Ireland by the comedian-magician-author John Lennahan. John, like me, is a big kid, and his enthusiasm for entertaining is contagious. Apparently this stunt dates back to Victorian times. You'll need a ceramic dinner plate, some water and an eggshell.

The eggshell can be from an uncooked egg or a hard-boiled one. You'll need to use the rounded bottom part of the eggshell rather than the pointed end. Break off the top part of the shell so that you are left with the bottommost part of the shell. The piece you'll be left with should be about the size of a silver dollar or half-dollar coin depending on the egg.

Moisten the surface of a large ceramic plate, especially the outer circumference of the dish. Place the prepared eggshell onto the outer rim of the plate. Hold the plate in your right hand and try to keep the shell in the nine or ten o'clock position. Tilt the plate towards the floor

so your audience can witness the eggshell as it magically clings to the plate and begins to spin (Fig. 1). The moisture helps the eggshell cling to the dish.

The shell should spin in a fast clockwise direction as gravity forces it to move down the outer rim of the plate. Keep rotating the plate to keep the shell between the ten and six o'clock position. The shell will spin faster and faster as it moves down the plate. Simply tilt the plate back and forth so that as the eggshell spins, it makes a complete revolution around the plate. For the best visibility it's wise to use a non-white dinner plate. You'll have a lot of fun practicing and performing this one!

I'll tell my audience, "Without me, this trick would just be aweso."





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

1

Self contained, so when traveling you don't need 2 containers (one to carry the liquid and one for the trick)!

2

No refilling, the liquid never leaves the container when performing the trick!

3

Resets in less than 3 seconds!

4

Can handle bottle freely (unlike a milk pitcher, ghost glass, etc), you can even juggle it before the liquid vanishes!

5

Is physically smaller than a milk pitcher, but equally as visual!

# EVAPORATION

A TOTALLY NEW WAY  
TO VANISH LIQUID

[WWW.EVAPORATIONTRICK.COM](http://WWW.EVAPORATIONTRICK.COM)



# GINETTE & Co.



## *By Butzi, Magicien*

### Effect:

Effect: A participant signs a card. The magician presents his assistant: Ginette, a stuffed animal with rabbit ears. Every time that magic happens, credit goes to Ginette. But at some point the magician assures his participant that the whole routine he has just seen was just an illusion because his card was held the whole time by a special person he trusts...Ginette. Very cleanly, he reveals a card folded in four IN his assistant. It's the signed card.

This a fun routine you can use with ANY audiences; adults AND kids will laugh as you tell jokes about your assistant.

### Overview explanation:

Yes, it IS the classical mercury fold followed by a false transfer (the card in Ginette is a duplicate card). It's the technique to palm the card after the fold and the introduction of a fun character in your show that changes (everything, to my opinion).

In this step-by-step explanation, we will look at a mercury fold subtly I use and at how you can pretend to get the card out of Ginette.

### Ginnette's anatomy:

This is ginette when you take her "skin" off. The duplicate card is concealed here





When you push the card up it sticks out (fig. 2)



Here you can see the secret compartment (fig. 3)



## Mercury Fold subtleties:

After your favorite card routine, control the card to the top, turn the deck face up, justifying this action by saying: "your card is now somewhere in there" [and quickly display the cards face up, then close the deck]. If it wasn't here I wouldn't know where it would be, would I? ". This weird question get them to think half a second and that is what you need to PARTLY mercury fold the top card invisibly.

Now follow the link to see the moves with explanations:



## Subtlety 1: Fold the card in two different stages

Just wait for a moment and talk, relaxed. Another line I use to relax them is; "Have you ever notice magicians on TV have tall blond assistants? Well, I don't have that, I prefer small brunette like Ginette". This will never get you a HUGE LAUGH but it will entertain them enough to relax them while making the story move forward. At this moment mercury fold the card as fast as you can when people laugh but don't make it tight yet.



*To see how to mercury fold a card, I recommend Tommy Wonder's lecture but I quickly explain how to do the move in the video. My explanation won't be complete if you a complete beginner.*



*"But it's not any stuffed animal, it's my dear assistant. While you say this gather your hands and press the deck on the folded card.*

It also prevents you to have the deck hold with two hands too long. From this position go to subtlety n°2.

## Subtlety 2: Palming the folded card

I often see magicians with an unnatural closed hand holding the folded card. Don't get me wrong, it's fine and great magicians like T.Wonder or D.Regall do it and no one sees anything. BUT we are not them and I also like the idea of having a PAUSE to print the clean image of the objet (here Ginette) containing the card.

6



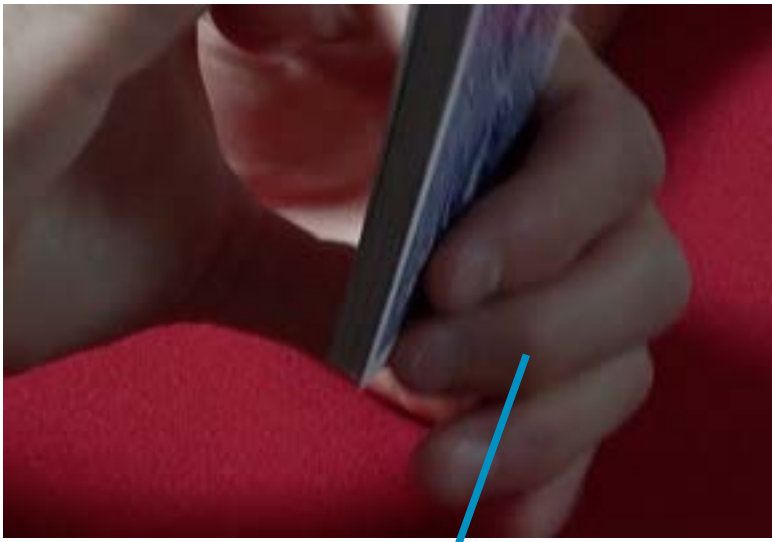
Signed Finger palmed card is here.

Moreover I sometimes find it strange when my arm is "glued" to my body with a cup shaped hand. So here is how to get it in finger palm position: turn the mercury folded card under the deck to horizontal position using index and middle finger tips and slide it to the bottom of the deck. (Fig. 7 & 8)

Push with your right thumb in the middle of it to you give the folded card a bended shape and work it out to your finger palm in the same motion. (figures 9 & 10)







Pretend that by trying to get the card out of Ginette (and not succeeding -holding Ginette by one ear is unstable), you get angry. Trying harder allows you to push the card back in the compartment before turning Ginette's face in your palm (on top of the folded card) and take the rabbit ear compartment out. -Again watch the video for more details-

Shake this compartment pretending to get the folded card out and secretly throw the mercury folded card instead by releasing the finger palm.

## SEED IDEA: USE PRINCIPLES TO GROW YOUR OWN IDEA

Add characters to your close-up show

I strongly believe using a character instead of a phone or a mechanical device is a stronger presentation whatever your performing character is. "Ginnette" is a new character in my show and I've chosen a very old French name on purpose so when I introduce her to my audience I instantly get a laugh and during the routine, when I say she's a ninja, she can do acrobatics and that she has super powers it's always funny with a grandma name like that. Kids love it, adults accept to be kids to love it and they all talk about it after the show. So having a character will give new aspects to your show via diversity and will stimulate your creativity to invent patterns.

And you have so many options!

Signed card finger palmed.

I suggest you do this move as you talk about the container (here Ginette) so they'll have a look at it and it will divide their attention. Then give the deck to someone with the left hand pitching it with index and thumb (holding the folded palmed card -haha!). It will allow you to show your right hand empty. An other solution (as shown in the video): AT THE SAME TIME, give the deck to someone with your right hand and take Ginette by the ear. In any cases, grab Ginette's LEFT ear with your left hand and slowly (because you can) push the card out half way through from Ginette secret compartment with the right hand. (figures 11 and 12)



# ROCK, PAPER, RABBIT

THOM PETERSON

## Introduction

Put down your cards. Pocket your coins. It's time for some out-of-the-ordinary close-up magic that's as much fun to perform, as it is to watch. This is one of my favorite routines for both strolling and impromptu. This effect is fun, fresh and playful. Plus, this leaves your spectator with a cool keepsake, and uses the most innocent of props – the humble Post-it® notes.

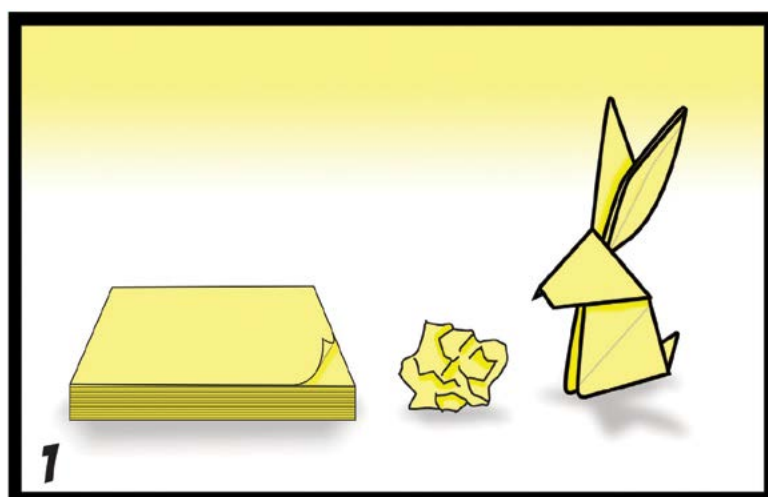
## Effect

After bragging about being one of the world's best one-handed origami artists, the performer creates three paper balls from sheets taken from a Post-it® note pad. After some light-hearted byplay, the performer does a Two-In-The-Hand, One-In-The-Pocket with the last one magically transforming from a paper ball into a cute origami bunny. Can you say, "magic memento?"

## Required

This couldn't be easier to put together. First, go to your local shop. Are you there? Good. Now, go to the aisle where they sell pens, pencils and glue- sticks. There, you should be able to find a pad of Post-it® notes, or some generic equivalent. (Fig. 1) Have you got them? Whew...

that was pretty rough, eh? I know I'm winded. Might be time for a beer.



## Set-Up

To get ready for this routine, you must first fold one of the notes into a bunny rabbit. If you're like me, you'll want to fold up a lot of them in one sitting. That way you're prepared for a lot of performances. It's beyond the scope of this write-up to show you how to do the



origami fold, but thankfully we live in the 21st century, and have access to things like Google and YouTube. My favorite rabbit fold can be found at:

<https://www.youtube.com/watch?v=a4BjqKd8Fsl>

After you have one of these little guys made, remove one more sheet off the pad, and crumple it into a ball – similar to the other balls you’re about to create in front of your spectator.

Before performing, secretly place the folded rabbit into your right outside jacket or trouser pocket along with the pad of Post-it® notes. Next place the rolled up ball out of sight under your left armpit. You’ll shortly be performing a variation of Gregory Wilson’s “Pit Stop” vanish to procure this ball.

## To Perform

Take the pad of paper out of your pocket and place it in front of the spectator as you begin...

I’m not just a “one-trick pony.” I have other skills. In fact, I happen to be one of the world’s premier one-handed origami artists. No kidding, let me show you!

Tear off one of the Post-it® notes and with one hand, and with great concentration on your face, crumple up the sheet into a small ball. When doing this, I usually like to mumble somewhat dubious origami terms. Valley fold, mountain fold, kite fold, leopard grabs the peach. This is a very ancient, beautiful art. And look. A rock!

It’s always funnier here if you try hard not to play this for laughs, but pretend to be taking this really seriously. Okay...you’re not that impressed. Not to worry. I’m just getting warmed up. Watch, I’ll make another one for you. Here we go. Valley fold. Crescent crane fold. Tiger seeking wisdom. Ancient....ANCIENT Japanese art. Very beautiful. And here we have it – a beach ball.

As you deliver the above lines, simply tear off a second sheet off the pad and crumple it up into another ball. Place this second ball with the other one in front of your audience member as you look at them with pathetic expectation.

With no appreciation forthcoming, you tear off a third sheet of paper and begin to crumple it with one hand. Wow! Tough crowd. I can see I’m really going to have to up my game. Fine, here we go. No more joking around. Mountain fold. Valley fold. Plow fold. Reverse plow fold. I hope you appreciate this. Clown scares children fold. Ancient, ancient, beautiful art of one-handed origami. Thousands of years old! And here we go, it’s the celestial body of the planet Neptune!

Set the ball down with the others.

But wait. It’s more! It’s two origami figures in one! Look, this way it’s Neptune, but if I turn it this way, look, it’s Uranus!

Saying this, merely give the last ball you made a half turn. This is really just silly by-play, but it always gets a laugh.

Now that we have these three works of art, we can play a little game. Watch closely.

Give the three balls a mix up on the table in sort of shell game fashion.

There, can you pick Uranus?

Note: Use your best judgment when delivering this line. It’s not appropriate for every situation. You can simply say, “Which one is the beach ball?” I’ve never gotten into trouble with this, but it fits my “stupidest guy in the room” character.

After you mix the balls up and deliver that line, use the offbeat to lean back and cross your arms in front of you, as if you’re waiting for their guess. (Fig. 2) While doing this, your right hand, under cover of your left arm, is going to secretly retrieve the ball that you placed in your armpit earlier.



Unfold your arms, but keep the ball finger-palmed in your right hand.

Don’t worry if you get it wrong. I don’t give you anything if you get it right. Let me show you a piece of magic I’ve been working on lately. I’m still learning it, so bear with me.

You're now going to perform the age-old "Two In The Hand – One In The Pocket" effect. (Thanks to the sleuthing abilities of Gregory Wilson and Jon Racherbaumer, the earliest record of this effect that they could find was published in Hocus Pocus Jr. in 1934.)

With your right hand, pick up one of the balls on the table and toss it into your left hand. Next, pick up a second ball with your right fingers and toss it, along with the ball that's finger palmed in your right hand, into your left hand. The eye shouldn't perceive any difference between throwing one ball or two balls. As the second ball and the hidden third ball hit your left hand, gently close your left fingers around them so as not to disclose the fact that you're really now holding three balls and not two. Next, match your actions to words. The trick goes something like this: I take one, two balls in this hand and put the third and put it over here in my pocket.

Take the one remaining ball on the table with your right hand and place it in your right pocket. While there, pause for a moment and fingerpalm this ball in your right hand before removing it from the pocket. No, wait. That's not right. Let me start over. I've got one, two, three balls.

As you say this, slowly remove your right hand from your pocket as you simultaneously count the three, not two, balls from your left hand onto the table.

I put one, two in my hand and the third goes into my pocket.

Here, simply repeat the same, Two-In-The-Hand One-In-The-Pocket sequence as you just did. This time, however, when your right hand goes into your pocket, drop the ball and fingerpalm the origami bunny.

As your right hand comes out of your pocket, slowly place the three balls in your left hand on the table one at a time.

No...no, that's not right. That's what I just did. I know! It's ONE ball in the hand...

Pick up one of the balls with your right fingers and go to toss it into your left hand. Instead, though, you're going to perform the Bobo Switch, also from Bobo's Modern Coin Magic. Your right thumb and index finger hold the ball as your right hand makes a tossing motion to release the finger palmed origami figure into your left hand. (Fig. 3) Your spectator will only see a flash of yellow as your left fingers curl around the bunny. As your right hand relaxes, it allows the ball that's being held at the fingertips to secretly fall into right fingerpalm. ...and TWO balls into the pocket.

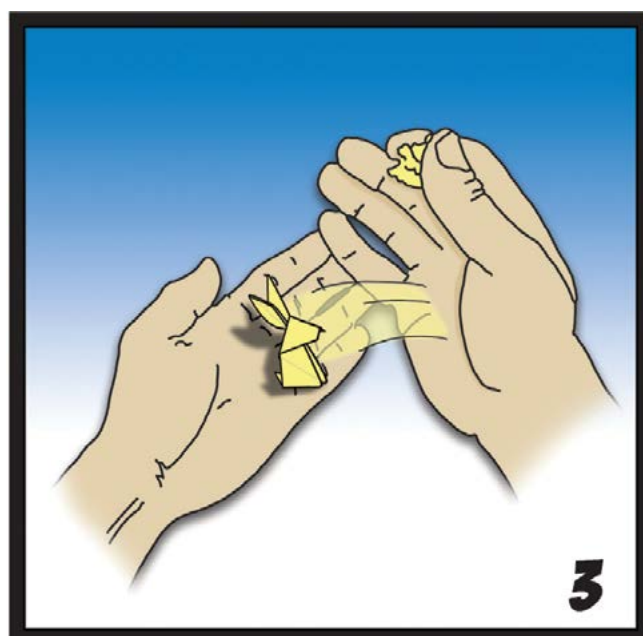
Your right hand with the extra ball fingerpalmed now

picks up the other two balls up from the table, and places all three balls into your pocket. The spectator should only be aware of you putting two balls into your pocket.

As if out of frustration, or better judgment, you now say, You know what? I'm actually a much better magician than I am an origami artist. Would you prefer to see me just make a rabbit appear?

With your obviously empty right hand, make a pass over your closed left fist. Slowly open your left hand and reveal the origami rabbit.

From here, you can either take it home, where you'll have to feed it, clean it and walk it. Or, you can simply give it to your audience member with the warning that more than one of them can cause all kinds of problems.





# AT THE TABLE

## EXPERIENCE

MARTIN LEWIS  
ORIGINAL MAGIC

Streaming Live October 21st  
Available for instant download !

**DIRECT FROM  
MAGIC LIVE**



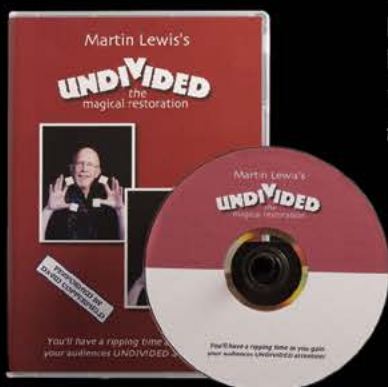
## SOME OF MARTIN'S CLASSIC EFFECTS

### Undivided

Martin Lewis's ultra clean, highly visual torn and restored cigarette paper. Featured by David Copperfield and many other notable magicians.

*"Martin is a Master Magical Artist in every sense of the word. He has taken a time-honored classic and turned it into a masterpiece. This is a real winner!"*

Dimmare



### Pocket Technicolor Prediction

Two spectators choose one of three colored envelopes, red yellow and blue. A lady chooses red and a man chooses blue for example. Each envelope contains a message. The lady who chose red reads, "I predict, that you will choose Red", the gentleman who chose blue reads "I predict, that you will choose Blue". By now everyone thinks this is a joke then a spectator reads the message in the remaining envelope. "The lady will choose Red, the gentleman Blue and I will be left with Yellow." Easily customizable.



### Signature Sketchpad Card Rise

This effect used by JOHNNY THOMPSON, DAVID COPPERFIELD, WHIT HAYDN, MICHAEL WEBER and professional magicians worldwide.

This is Martin's classic effect in which a card rises from a drawing and is then handed out as a souvenir. This signature version is designed and made by Martin's Magikraft Studios. It's better, faster and far more durable than any other version ever. It includes DVD instruction on care, handling and performance. Insights gained by 30 years of performing experience.



**MAGIKRAFT.COM • DEALERS PLEASE CONTACT MURPHY'S MAGIC SUPPLIES**

# Right trick at Right time

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](http://www.randywakemanmagic.com)

There are countless outstandingly good magical effects out there. The effectiveness of them is often contingent on their use under the right conditions, for the right audiences. For example, most readily agree that there are some effects that have angle issues, superbly good when used for one or two people, but useless for a large group. It goes far deeper than that, though, and that is the topic rarely discussed.

One example is any number of related effects where the spectator deals out a number of cards, and those cards subsequently multiply or travel. If you are working behind the bar, your helper is facing you, the cards as they are dealt to the table with the width of the cards facing you. All is well, for the typical procedures that follow are smooth and effortless for the performer to accomplish. They are completely deceptive, easy for the audience to watch and enjoy. "Standing Ten Count" is a specific routine I've used for years that fits this mold. "Heba Haba Al" had a few counting routines that fit this same category.

Yet, if you do this very same routine where your helper is seated closely by your side, it can be problematic. Now, the tabled cards are at odd angles, making them clumsy for the performer to pick up, or the performer has to move or reposition the cards after the spectator deals which can destroy the look and feel of the piece, rendering it no longer magical. The intrinsic potential of the routine is unchanged, but by not taking into consideration the smaller details of the performance, we can mute its effectiveness. All too often we can fall into the trap of just forging ahead with a routine that can be good, normally is, but grinds and looks clumsy when we ignore the smaller but still important performing details.

Some routines look great when we have the appropriate working surface, but really lose a lot when they do not. A "Chop Cup" or one-cup routine can be excellent, but it is hardly excellent if audiences can hear a ball arrive. Nor is a cup or bowl routine terrifically excellent when balls or dice going roll-



ing off of the table onto the floor. Over the years, routines have been strictly slotted into "stand-up" or "seated" type routines, but it goes far deeper than that.

## VIDEO

Magic on video can be a curse of sorts, for some of the greatest live performance effects cannot be done for a camera that cannot be directed or misdirected as humans can. Blackstone vanishing a donkey is a legendary piece, yet it has no chance as a recorded video event where the gaze of the audience cannot be averted by the performer. Many years ago, I performed "Card Under Glass" several times for a very well educated, experienced magician: he watched me perform it over half a dozen times, yet had no idea.

Naturally, I had a good teacher in Heba Haba, and Card Under Glass and "Card Under Tablecloth" can be joltingly strong effects, but are beyond poor on video that can be played back frame-by-frame. Humans can't playback shows in the mind at thirty frames per second later on, of course. All this means is that too often, we tend to ignore some of the most powerful effects in magic only because we spend too much time looking at video and not paying attention to our audiences in live environments. Watching Magic is hardly the same as experiencing it.

## ATTENTION SPANS

Sometimes, we don't take into account whether our audiences might be slightly over-served, or whether



we are working them too hard. If we have them make thirty-seven packets, multiply by seven, divide by three, and so forth the danger that they might not remember their card is a situation we created.

The same is true with patter. While story-telling has its place, not every single toothpick, napkin, or plastic wallet has to be a family heirloom or handed down from the golden gates of Asgard. Just like salt, a little can go a very long way.

It isn't fun to forget a card in front of others, nor is it fun struggling to follow overly-complicated procedures that are supposed to somehow be magical. Anytime we make an assistant uncomfortable, it has the potential to negatively affect the atmosphere and the performance in general. If isn't fun to assist the magician, then it should come as little surprise to us when no one wants to.

One magician I know was happy to write off the poor responses from his audiences as due to audiences with "poor taste." Yet, although some

environments are easier to entertain in than others, it is nevertheless the performer's job to be aware of what works best in the application, not the audience's job to try to adapt to a performer that has chosen ill-suited material for them and the conditions.

## VISIBILITY

We really cannot expect the best reaction from an audience that pretty much just "has to take our word for it." At the back of the room in weak lighting, a 6H may be difficult to discern, yet a 6C or Ace of Clubs may well be a card that everyone can quickly and effortlessly see. Holding a white ball or a white piece of string or rope when wearing a white shirt, or light-colored shirt may well come close to causing an unintentional vanish. When the thing finally does actually vanish, for a portion of the audience there might not be much difference.

It can also be problematic in bar or nightclub conditions. That "Copper Silver" routine that appears nice and contrasty when performed close-up may well look like nothing is happening at all forty or fifty feet away. Small wonder the room might not erupt with applause when apparently little or nothing ever happened.

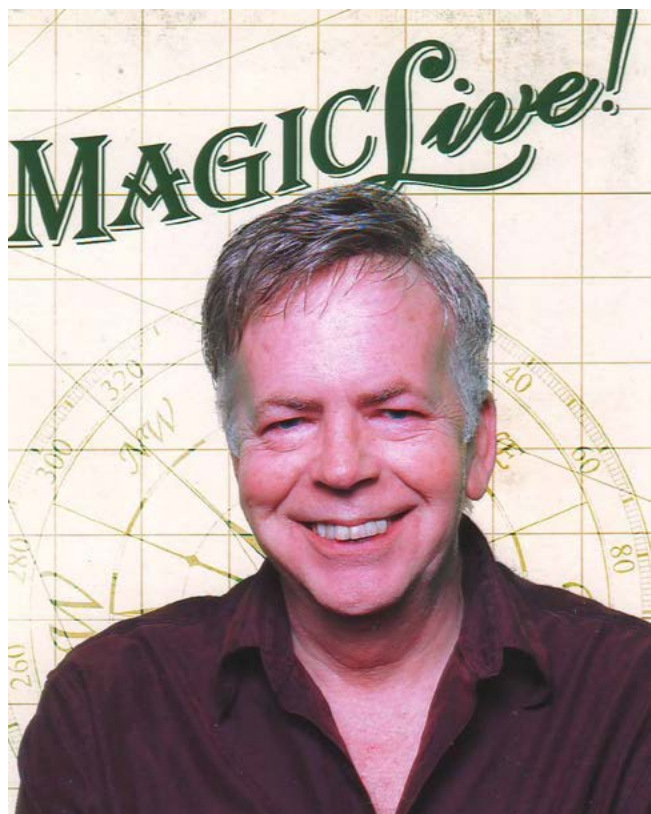
## HELPING THEM "GET IT"

Sometimes, the entire audience does not understand what has happened, or they do not "get it" at the same time. There is a well-known effect called "Solid Deception" where the spectator cuts the deck, only to find it is now a solid block. The person that tries to cut the deck of course gets it, but if you are performing for thirty or forty people, they aren't going to get it at the same time, if indeed they get it at

all. There are several effects like this are related. A good choice for one person, perhaps, but it isn't possible for a group to "get" the effect at the same time. Scattered, diffused reaction may well be the sign that we aren't doing something that has an impact for everyone, or not much of one. It doesn't condemn a particular effect to the scrap-pile, but it should make us think more about the entire audience, not just those audience members in close proximity.

There are several ostensibly minor adjustments we can make that are in no way minor in the way our complete audiences experience what we do. These nuisances are rarely discussed or thought about in performing magic, but isn't it time that they should be? Little things can mean a lot more than we like to think they do. A whole lot more.

<http://www.randywakemanmagic.com>



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

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

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

**CLICK HERE TO FIND OUT MORE**





# Ninja Coins Across



**Effect:** After explaining that in your youth, you grew up in an Asian Monastery where you learned the art of ninjutsu, you decide to do a demonstration of your ninja skills. Using only three coins, magically the coins jump from one hand to other in the blink of the eye. After taking your bow, you vanish into the night never to be seen again.

**Setup:** For this effect you will need three identical coins. The coins are un-gimmicked so they can be borrowed if you so choose.

**Performance:** To begin place all three coins in your open right palm (Fig. 1) displaying them to your audience. You are now going to apparently toss the coins from the right hand into the left, while in reality you are secretly holding onto one of the coins. This is achieved by using your thumb to keep the top coin in place as you toss the other two coins (Fig. 2). By pressing down when you toss, the two bottom coins will slide out while the tip coin remains in your hand. Alternatively, you can also maneuver the three coins into a finger palm and retain the bottom coin by holding it in palm as you toss the coins into the left hand. With your spectators attention on your left closed fist, maneuver the right hand coin into a back clip (Fig. 3).

This allows you to show an apparently empty hand. To produce the first coin, simply reverse the action of back clipping it and reveal that the coin. You are now going to execute Homer Liwag's Flashback Production. The right coin is tapped against the two coins in the left hand (Fig. 4) and then the action is mimicked by the left hand. However, when the left hand comes over to tap the right coin, the right coin will be pushed into deep

*By Josh Janousky*

back clip (Fig. 5) and one of the left hand coins will be placed on top of the clipped coin (Fig. 6). The remaining left hand coin will tap against the top right coin. To produce the second coin, the right hand drops towards the ground while opening and closing the middle two fingers swiftly. This will cause the second coin to visually appear. This is a knacky move, so please turn to the video supplemental located here ([INSERT LINK HERE](#)), for additional tips. At this point you have two coins in your right hand and one in your left. You are now going to execute the Tenkai Pennies move to steal the lefthand coin into the right. The two right coins will be classic palmed (Fig. 7) as they thumb and pointer finger stroke the lefthand coin across the left fingertips (Fig. 8). The right hand will now turn over and release one of the coins from palm, while keeping the other one hidden with Malini subtlety (Fig. 9). At the same time, the left hand will pick up the right coin that is not palmed and imitate the action the right hand previously did by stroking the two coins across the fingertips (Fig. 10). Again please refer to the video supplemental to see this move in more detail. Finally close both fists and reveal that the coin has jumped from the left, to the right (Fig. 11).

This routine first appeared in my download Spare Change, from which the included supplemental is from. Ninja Coins across draws inspiration from Homer Liwag's "CoinOne", Gregory Wilson's "3/4 Across", and Jay Sankey's "Mr. Clean Coins Across."

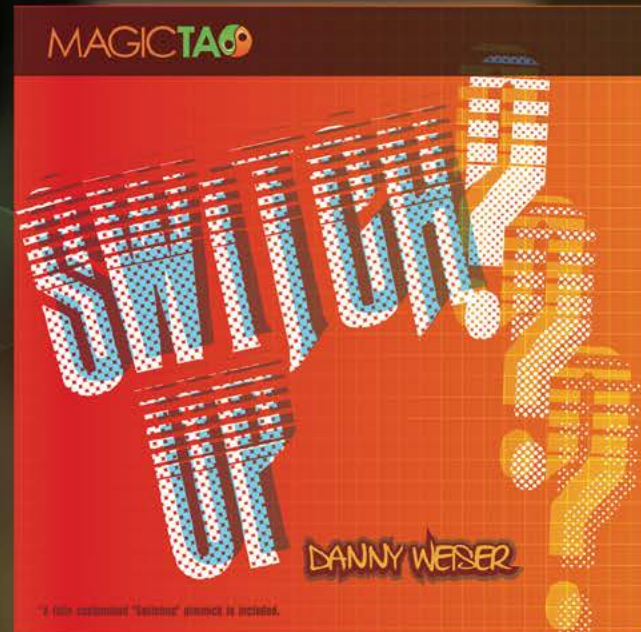




# MAGICTAO



**A HYPER VISUAL INK  
REVELATION ON THE  
FRONT OF A CARDBOX**



**A VISUAL PENETRATION  
YOU CAN ADD TO YOUR  
CARD ROUTINES**

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



# SHADES OF MAGIC

By Jonathan Friedman



## ZOMBIE POP

Autumn is upon us. With Halloween right around the corner, this is a most excellent piece of candy magic that you can use if you want to be the freakiest person on the block... and we know that you do.





## Effect:

The candy portion of a sucker is broken off from the stick, covered with the wrapper, and then 'brought to life' as it floats around like a ghostly zombie on Halloween. As a kicker, the "zombie" candy restores itself back onto the broken-off stick from which it came.

## Needed:

A sucker with a ball-shaped piece of candy atop the stick, like a Tootsie Pop® or a Dum-Dum®. Personally, I use a Tootsie Pop® because I'm a sucker for all things "Tootsie". Besides being the right shape, this type of sucker also comes with a paper-style wrapper that can be removed and flattened out, as opposed to the cellophane-type of wrappers that must be torn off of some of the second-class lollypops out there. You will also need another matching sucker stick (fig. 1).

## Preparation:

Depending on the size of your hands and the lengths of the suckers, you may find it easier to perform this effect by cutting off a little bit of the ends of both sucker sticks with a pair of scissors. You will know that your sticks are the correct size if you are able to hold the candy portion of the sucker in between your fingertips and thumb and also have enough room for the attached stick to be concealed comfortably behind the fingers (fig. 2). Place both the wrapped sucker and the extra stick into your right pocket and you are set to begin.

## Performance:

After steering the conversation towards Halloween, with something subtle like "So, how about that Halloween?", set the physical stage for the effect by clearing off an area of the table directly in front of you, as that will be your performance area.

Once done, casually reach into your pocket with your right hand and get the extra stick into a cigarette palm or better yet, lollypop palm, held between the top joint of your middle finger and the center of the palm. While still in the pocket, grab a hold of the Tootsie Pop® with the thumb and first two fingers and then bring it out to display.

Unwrap the sucker with the left fingers and thumb, as the right hand continues to hold the Tootsie Pop® at the fingertips with the extra stick in palm. Flatten out the wrapper with the left fingers and then place it onto the table directly in front of you.

Place the candy ball portion of the sucker into your palm-up left hand where it is held between the thumb

and the first two fingers in Spellbound position (fig. 3). Note that the attached stick is pointing directly to the right. Your right hand comes over to apparently "tear off" the attached stick, but as soon as it completely covers the stick from view, the left thumb rolls the candy ball to the left, causing the attached stick to swing over on a horizontal plane from the right side of the ball to its left (fig. 4).

Your left fingers then push the candy ball to the tips of its fingertips as the right hand firmly presses the end of its palmed stick directly against the edge of the ball. Depending on the stickiness factor of the candy, the sucker stick may adhere to the outer surface of the candy ball. This gives you an excellent display before "tearing" the stick off of the candy ball with the right hand. If for some reason it will not adhere, just hold it in place up against to candy ball before pretending to tear it off (fig. 5). To perform this fake tear, pinch the end of the stick up against the candy ball, slowly wiggling it back and forth before pivoting it up at an angle and twisting it off from the candy ball (fig. 6).

Display the "torn-off" stick in the right fingertips and the candy ball at the left fingertips. Note that the attached stick is concealed very effectively behind the left-middle finger as the "broken-off" candy ball is displayed (fig. 7, from behind).

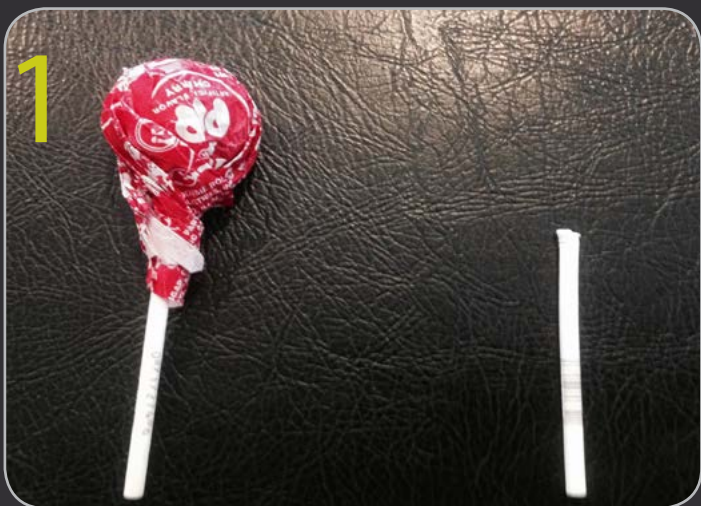
Hand the spectator the "broken-off" stick to use a makeshift magic wand, with instructions to wave it back and forth, to "summon the spirits".

Lower your palm-down left hand to a spot directly behind the flattened paper wrapper, where it can hold the candy ball against the tabletop with its attached stick still concealed behind the left middle finger (fig. 8). Pick up the flattened wrapper with you right hand, briefly displaying both sides of it before covering the candy ball and the tips of the left fingers with its left edge (fig. 9).

Next, bend your left fingers inward, bringing them out from under the wrapper where they can then re-grip the attached stick as before, but this time, on top of the wrapper (fig. 10). The left thumb continues to hold on to the attached stick underneath the wrapper. Both hands are now mirroring each other as they hold the wrapper over the candy ball.

It's finally time to make that candy ball to its floating thing. By bending your left thumb upward a little, the candy ball will move or "twitch" just a bit. Only give it a small movement. Repeat this one or to more times. Less is more. Remember to encourage your spectator to continue the magical waving of the stick throughout the routine. That...is the fun part.

1



2



3



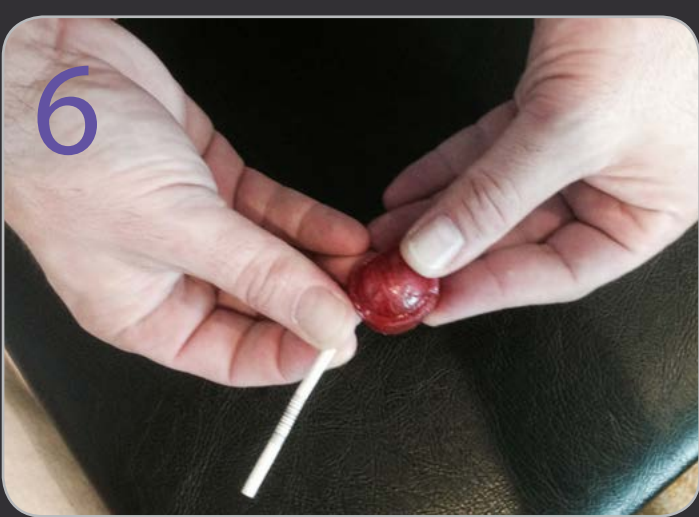
4



5



6





7



8



9



10



11



12



Start shaking the wrapper with both hands from side-to-side just a little bit, as if some uncontrollable force were starting to take over, and then when the “pressure” has built up to the max, begin to lift everything off of the table about six inches or so as the candy ball begins to “levitate” upward (fig. 11). Press down on the bottom edge of the wrapper with both ring fingers, to help block any potential flashing from the front. A slight downward tilting of the wrapper during this levitation will also aid in preventing any accidental flashing of the attached stick.

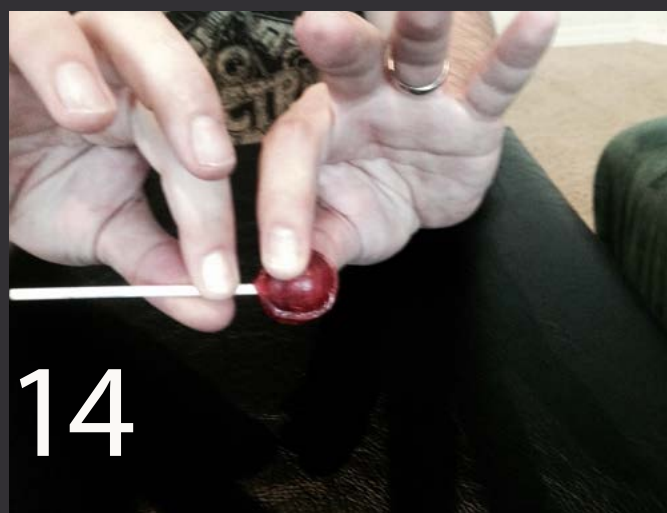
Slowly let the candy ball rise up and down a few more times, as if completely on its own accord. Rotate your hands all the way down so that the wrapper is now being held parallel to your body. Roll the stick upward with your left thumb enough to cause the candy ball to “peek” out over the top of the wrapper (fig. 12). You should use some caution when rolling the candy ball, as you do not want to roll it too high over the top edge of the wrapper and accidentally expose the attached stick that is doing the dirty work. Reverse the roll to have it duck back underneath and then rotate your hands back up to their original horizontal plane.

Gently lower the floating candy ball back down to table as you encourage your spectator to really wave the wand with everything that they’ve got. When the candy ball has finally “touched down” on to the table, ask them to stop waving the “wand”.

With your right hand, take the stick back from the spectator in preparation for the big candy restoration finale. As the right hand begins to slide the stick underneath the right side of the wrapper, the left thumb releases its grip from the underside of the attached stick. Two things now happen at once. As the right hand slides the duplicate sucker stick all of the way beneath the wrapper and into left thumb palm, the left thumb pushes or swings the attached stick to the right so that it is in roughly the same position as the duplicate sucker stick was just in (fig. 13).

The left hand snatches the wrapper away and places it into the left pocket, along with the thumb-palmed stick, while the right fingers begin to “massage” the attached stick back onto the candy ball. Remove your left hand from the pocket to help the right hand restore the sucker and then hold the candy ball up by the left fingers with the attached stick pointing to your right (fig. 14).

Give the stick a little flick with the right fingers to show that it is genuinely on there and then pop that lolly right into your mouth sucka!







# SUCKER Billard Ball Transpo

By Charles Gauci

*The following routine is a change from the mentalism we have come to know from world renowned mentalist Charles Gauci. This is from his book and is a great routine for family entertainers.*



## The Description

Performer displays two solid billiard balls, one blue and one green. Each is wrapped in a handkerchief and given to a boy and a girl to hold. The performer now pretends to make the balls change places and then offers to make them go back to their original places.

The audience suspects that he is joking because at no time did the performer actually show the balls after they were supposed to have changed places.

After some by-play, the performer reveals that the balls have now mysteriously changed color to black and red. Balls and silks can be examined.

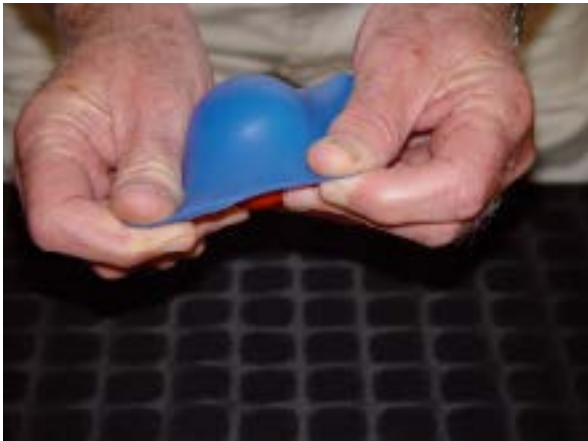


## The Secret

Requirements:

- 2 x Genuine billiard balls 1 Black and 1 Red.
- 2 x Standard size round balloons, 1 Blue and 1 Green.
- 1 x Fishing line
- 2 x Opaque handkerchiefs
- 1 x Scissors
- 2 x Wine Glasses (optional)

**1** Cut a blue round balloon in half and stretch it over a red billiard ball. Keep stretching the balloon until it is very shiny.



**2** Twist the ends of the balloon several times making sure that you release any trapped air in the balloon. Wind some fine nylon fishing line around the balloon about 10 times



**3** Cut the ends of the balloon and trim the nylon. There is no need to tie knots in the nylon. Otherwise very strong linen thread will also do the job.



**5** Bursting the balloon under the silk. Imagine the silk is covering the ball. Your third and fourth fingers grip the tail end of the balloon. Score your thumbnail sharply across the balloon. This will cause it to burst. Because your other hand is holding the ball through the silk it will stop it from talking.



**6** Gently release the pressure off your fingers holding the ball through the silk to enable the burst balloon to gather between your third and fourth finger. Transfer the burst balloon to a thumb palm position before bringing your hand out from under the silk.



## *The Performance*

"Boys and girls I want you to help me with my next trick because I am slightly color blind. So, if I should make a mistake please tell me."

Pick up handkerchief with one hand and the blue billiard ball with the other. Toss the ball in the air and give it a spinning motion as you do so to en-



sure that the tail end does not face the audience.

As you do this, you say "I have here a black billiard ball." The audience will correct you and shout "It's a blue ball."

Drape the silk over your outstretched left arm. Place the black ball in the middle of the silk and drape the silk over the ball to cover it. Display the ball with the handkerchief over it in your right hand. The left hand holds the ball through the handkerchief. This enables you to score your thumb nail across the balloon to burst it. Thumb palm the burst balloon as you bring your right hand out from under the handkerchief.

Give the handkerchief a number of twists and then place the ball into a wine glass with the handkerchief draping over the side of the glass.

You approach a girl and lead her onto the stage. Give her the glass to hold with her hand outstretched in front of her. This will prevent her from looking into the glass. Point to where you want her to stand as you place the burst balloon in your trousers pocket. You repeat this procedure with the other ball and this time you get a boy up to assist.

The boy is supposed to be holding a green ball and the girl a blue ball.

Have them stand on either side of you about eight feet apart as you say to the boy.

"In order for this magic to work I want you to stand as far away from her as she is from you." This usually puzzles the boy and for one moment he is seen to be trying to work out what you have just said which will raise a few laughs.

You then say "I am now going to make the balls change places invisibly." Ask the audience to say out loud their favorite magic word as you make the motions with both hands as if the balls are changing places. You say to the audience, "There, the magic has happened. I know it is hard to believe but the two balls have now changed places invisibly."

You then take the ball from the boy and you lift up the handkerchief to peep at the ball and without showing it you say, "Yes the green ball is now here." You give the handkerchief a twist as you place the

ball back inside the glass without showing it.

You then repeat the same thing with the girl. This time, you pretend that the blue ball is in the handkerchief.

With a smile on your face you say, "Girls and boys I am going to break the rules of magic by making the two balls go back to their original places." You make some magical passes and ask them to say the magic word once again as you say "Now the balls are back to their original positions."

You say to the boy, "If the magic has worked what color ball should you be holding" and he will reply "Blue"

You say "Are you sure." You grab a corner of the handkerchief and slowly pull it up in the air. To everybody's amazement the ball is now black as you say, "we never had a blue ball. I thought that I was the one that was color blind."

You repeat the same thing with the girl as she discovers that she is now holding a red ball. You then take the balls and silks from them and place them on the table.

Standing between them, you now take them by each hand lift their hands up in the air as you say, "Give them a clap boys and girls for being such good sports."

Comments:

This is a good sucker effect. At the end, you are left with two ordinary billiard balls, which they can examine because there is nothing to find. If the balloons are stretched properly, you can show the balls as closely as 2 ft and they will look like they are ordinary billiard balls. You can even knock the balls together and the sound is perfect as if they were ordinary balls.

Of course, there is plenty of opportunity of by-play because the audience thinks that you are pulling their leg.

You can of course, do an actual transposition without the sucker effect. By experimenting with different size balloons you will find that you can have two different colored balloons on each ball which enables you to make them change color twice.

# Symmetrical Rosini

by Louie Foxx



## Effect:

You show a thimble and put it into your fist. When you open your hand it has multiplied into five thimbles, one on each finger! Then one at a time they disappear from one finger and reappear on a finger on the other hand. For the finale all five thimbles turn into a cascade of ribbon and confetti!

## Needed:

7 thimbles. Two of these you will superglue a magnet into each one, so that when you nest them the magnets will hold them together. The other five are unprepared.

Several larger magnets duct taped to a playing card.

Production coil. I unroll the last 4 feet and lay confetti on it, then reroll it and tape it shut. That will give you a burst of confetti at the end of the coil. This is the type of coil that I use: <http://amzn.to/1Yv2FzQ>

Coil holder: this is a bobby pin on a safety pin.

## Set Up:

The card with the magnet goes into your back right pocket. The magnet should be set so that you can ditch the nested thimbles with the magnets in them on it like a hook coin type vanish.

The coil holder goes on your right side under your coat, positioned in a similar spot to where you would steal a billiard ball. Stick the bobby pin through the center (hole) of the coil and then bend the tip of the bobby pin to hold the coil in place.

Your right hand starts with four thimbles: one on the pinkie, ring and middle finger and the fourth thimble is thumb palmed. The thimble that is thumb palmed is one of the ones with the magnet in it.

Your left hand starts with a thimble on the pinkie, one in thumb palm and the thimble with the magnet in it on left index finger.

I load these on as I reach into my case as I start the introduction to the trick.

*"I'd like to dedicate this trick to the memory of my grandma...She's still alive, I just don't like to visit her."*

Your hands are loaded with thimbles per the set up above. Bring them out of your case and show the thimble on your left index finger. Using your right index finger to point to the exposed thimble on your left hand

## Working:

*"I'd like to dedicate this trick to the memory of my grandma...She's still alive, I just don't like to visit her."*

Your hands are loaded with thimbles per the set up above. Bring them out of your case and show the thimble on your left index finger. Using your right index finger to point to the exposed thimble on your left hand.





*"You know what that is...it's a thimble, it's how my grandma remembers what states she's visited. This one is from Nebraska."*

Make your right hand into a fist and load the thumb palmed thimble onto your right index finger, be sure to not flash any of the hidden thimbles in the right hand. Put the visible thimble from your left index finger into your right fist. Stick your right thumb into the right fist and put the thimble that your left hand just put in onto your right thumb.



*"She visited Nebraska five times"*

Open your right hand palm towards the audience showing one thimble on each fingertip as you say the above line.

You are going to turn your right hand at the wrist so that the fingers point to the left and the back of the hand is facing the audience. As you do this you are going to classic palm the thimble from your right pinkie. At the same time your left hand will turn so the back of the hand is towards the audience with the fingers extended. This will bring the previously hidden thimble on the right pinkie into view. The thimble that is thumb palmed in the left hand is still hidden

from the audience's view.

It should look like a thimble disappeared from your right pinkie and reappeared on your left pinkie as you wiggled your fingers and as you said the following line:

*"All I do is wiggle my fingers and they jump from hand to hand."*



Now as you wiggle your fingers a second time your right ring finger curls in and classic palms the second thimble next to the first thimble. At the same time your left ring finger curls in and takes the thumb palmed thimble on to its fingertip and bring it into view. These actions take place at the same time as you say the following line:

*"Like a politician trying to get votes they move from left to right."*

(If the above line sounds backwards, it isn't. From your point of view they are moving from right to left... however you are narrating from the audience's point of view which is the opposite.)



After you say the above line you are going to bump your hands together. Your left index and middle finger go into the two thimbles that are classic palmed in your right hand. As you separate your hands your right hand will thumb palm the thimble on its index finger and curl all its fingers into a loose fist, keeping all of the thimbles out of view.

Your right hand turns palm towards the audience as you say:

*"Three thimbles...you know how I say three thimbles when I'm in Mexico? I say three thimbles 'cause I don't speak Spanish."*

You will now turn your right hand so its back is towards the audience with the fingers pointing to the left and you will classic palm the thimble on your right middle finger as you wiggle your fingers. Your left hand simply extends its fingers to show a thimble on the pinkie, ring and middle finger. The thumb palmed thimble in your left hand is still hidden.



*"They switch sides like Benedict Arnold trying to give up West Point to the British in the Revolutionary War. (point to a kid in the audience) This kid is like, 'This is lame, I'm learning about history'."*

Wiggle your fingers again. This time your right hand will thumb palm the thimble on the right index finger (one of the thimbles with a magnet in it). Your left hand's index finger curls in and takes the thumb palmed thimble on its fingertip and moves it into view.

*"They travel hand to hand quicker than a Kardashian gets a TV show."*

Using the laugh from the above line as cover you are going to bump hands again. This time your left thumb is going to go into the thimble that is classic palmed

and stealing it away as your hands move apart. Your left thumb once it has the thimble will simply stay out of view behind the left hand.



Slide the thimble off your right thumb with your right hand and nest it in the thimble that is thumb palmed in your right hand. There's no real technique to do this, just slide it off and nest it with one hand. The magnets will hold the two thimbles together.

Toss the two nested thimbles in your right hand in the air as if they are a single thimble and catch it in your cupped right hand. Drop your right hand to the side then up in the air as if you were going to toss the nested thimbles in the air, however as your right hand dips down stick them to the magnet in your back pocket. This is very similar to the classic vanish using a hook coin. Continue the tossing motion and open your hand then turn it palm to the audience so they can see an empty right hand.

Pause a moment, then open your left hand palm to the audience to show all five thimbles, one on each finger.

As you open your left hand your right hand drops to the side and steals the production coil in finger palm.

Turn your left hand so the palm is facing you and bring your right hand up with the back towards the audience and remove the thimbles from the left fingertips, nesting them as you take them off the finger tips one at a time starting with the pinkie. When you get to the thimble on the index finger your right hand will drop the production coil into the left hand which will palm it.

Show the nested thimbles in your right hand then do a false transfer pretending to put them into your left hand which closes into a loose fist (with the production coil still hidden in the left fist).

Your right hand will reach up into the left hand and pull



down on the coil starting it to stream out of your left hand. Hold your left arm up as the coil cascades out of it. While that is happening your right hand drops to the side and takes the nested thimbles that are stuck the magnet into your right hand, keeping all the thimbles out of view of the audience.

As the coil keeps going your right hand simply goes into your pocket and ditches the thimbles as you say:

"This is the whole show, I do this for the next 30 minutes"

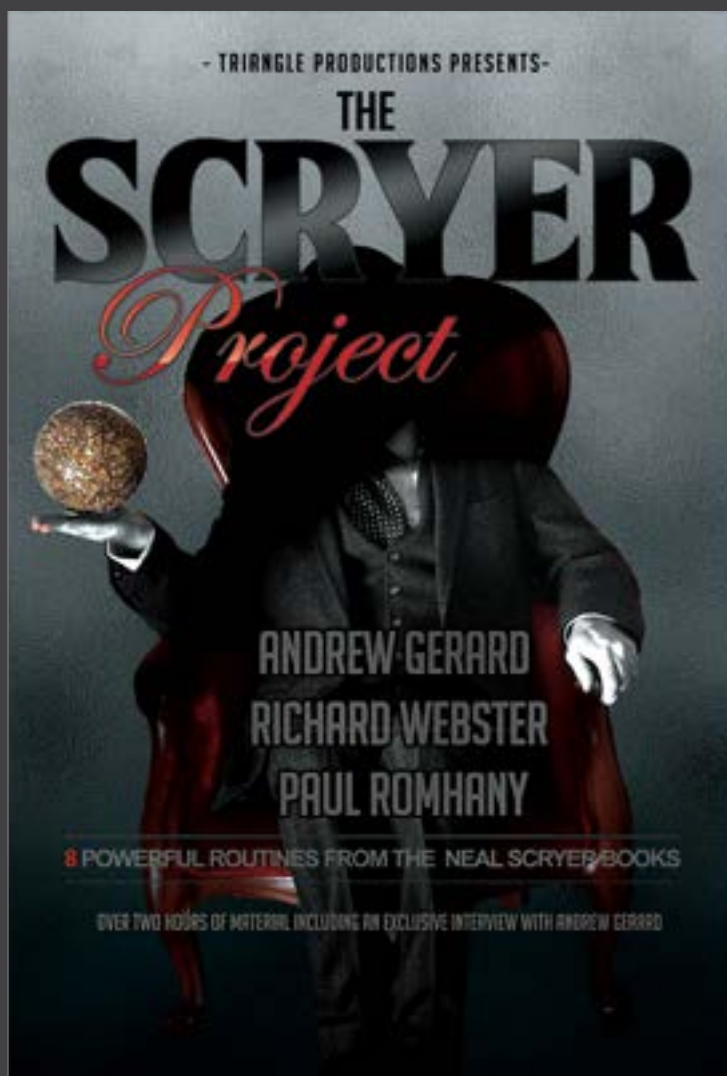
When the coil ends you will get a burst of confetti. When this happens extend both of your arms outstretched in an applause cue!

Notes:

When I do this trick there is background music to fill the few spots where I'm not talking.

This trick is based on Paul Rosini's Impromptu Thimble Routine from The Dai Vernon Book of Magic.

The technique for classic palming the two thimbles in the right hand is the first half of Joe Mogar's Multiple Palm from his book Digital Effects.



# news

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

## GET YOUR FREE -EBOOK DOWNLOAD

Volume 1 of DECKOLOGY By The Unkown Mentalist

If you have a story or a news related item please e-mail the editor at [editor@vanishmagazine.com](mailto: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.



Press the button to download DECKOLOGY which reveals the inner secrets with a deck of cards.

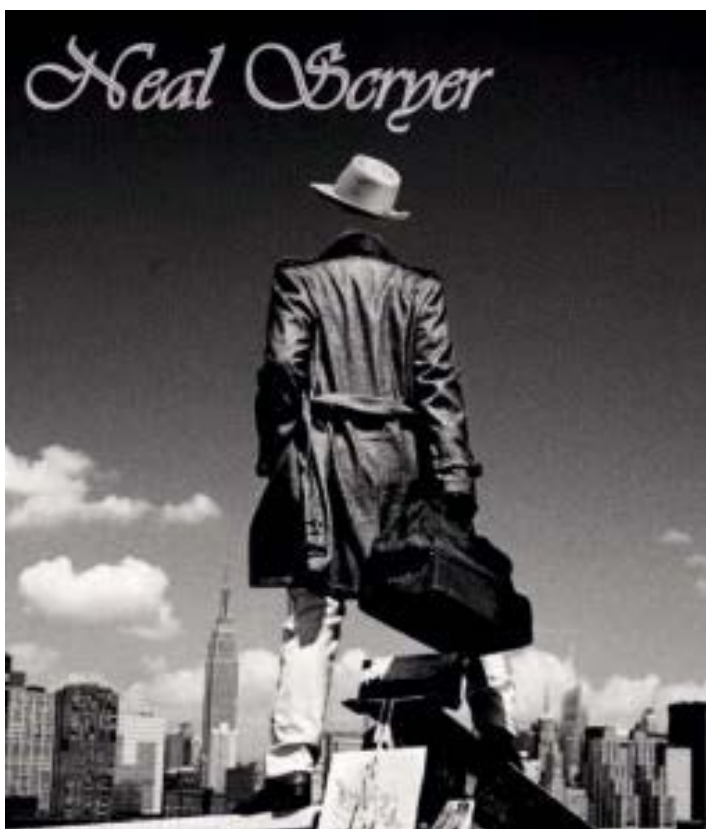
A deck of playing cards is mostly perceived as a gambling or a gaming prop the world over. In some religions, a deck of playing cards is even taboo. In the past, there have been some attempts to explain a deck of cards in religious terms or as a sort of a code for a calendar etc. Though these approaches were interesting enough, they were not exhaustive enough. On the other end of the spectrum, there were systems like tarot, numerology etc which were too exhaustive and needed detailed study.

**Neal Scryer's Workshop – Berlin Nov. 6th – 8th – 2015**

An incredible opportunity for those who wish to take part in a very unique workshop by one of the world's leading mentalists Neal Scryer. This

is a very rare appearance by Neal within the magic community and this will be a life changing experience for those who attend.

The material covered in this course will take your mentalism to a whole new level, no matter where you are on your journey. You can apply this to make your routines much stronger, or to convince people that you are genuinely psychic or intuitive. You will not only learn Neal's best routines and techniques, but you will learn to develop your own routines and readings that are so convincing, so meaningful and so touching that you could start a cult with them (it's up to you what kind of). Aside from teaching you the techniques that will convince people that you possess genuine psychic abilities, Neal will also teach you 8 of his signature routines from his bestselling books PLUS new routines that he created just for this course. And the best: you will get them nicely bound in hard-copy lecture



notes!

If you know him, you know that Neal is a fountain of wisdom and loves to share what he knows. Neal Scryer wants you to succeed in this craft! This is going to be a very personal, intense, hands-on experience in a beautiful location that

will get your creative juices flowing. Bring a BIG notebook. You will return home with many ideas and complete routines.

For more information visit: <https://www.stevensmagic.com/2015/neal-scryers-workshop-berlin-nov-6th-8th-2015/>



**Marvin's iMagic Interactive Box of Tricks wins Gold Medal at this year's Independent Toy Awards**

Marvin's Magic is proud to announce that its new Marvin's iMagic Interactive Box of Tricks has been awarded the gold medal in the electronic toys category at this year's Independent Toy Awards. The innovative product, crosses the lines of contemporary magic and digital technologies and as such has led to the Marvin's Magic brand being recognised as the winner in this product category.

Voted for by over 900 independent toy retailers around the country, a gold medal in the Independent Toy Awards is a recognised seal of approval from the people who know the industry best. Receiving this award is not only an indicator of how strong the Marvin's iMagic series is but also an indication of how respected the Marvin's Magic brand is within the industry. Earlier this year Creator of Marvin's Magic – Marvin Berglas - received the coveted 'Outstanding Contribution Award' in the British Toy and Hobby industry. This followed

similar recognition from The British Magical Society.

Capitalising on the fantastic reception Marvin's iMagic has received within the industry, Marvin's Magic will be pushing forward with a TV advertising campaign and a big PR push for the new range from October.

Marvin Berglas, internationally respected magician and founder of Marvin's Magic comments; "We are extremely happy to have received the gold medal in the electronic toys category of the Independent Toy Awards 2015. Over the last 30 years Marvin's Magic has consistently inspired the next generation of magicians through our innovative products. Marvin's Magic are proud to have created something so new and impactful with our Marvin's iMagic. It has been a great hit in both the toy and hobby and magic industry. This gold medal is the result of a lot of very hard work in developing a completely unique and high quality product."

Marvin's iMagic combines a series of timeless magical props with the unique Marvin's iMagic app to unveil incredible, interactive secret smart magic for smart devices. The mixture of

traditional magic and digital fun is perfect for today's budding magicians who enjoy playing on tablets and smart phones and allows them to sample the technological advancements that the next generation of magicians are now embracing.

The Marvin's iMagic range brings classic magic into a new era with a series of unique effects and tricks, including; magic X-ray machines that reveal hidden items; dancing lights that flit in and out of smartphones; apps on a digital screen that once shaken, will physically appear in the magician's hand, and unbelievable interactive card tricks and effects.

All tricks are supported by simple, visual step-by-step instructions and include the all-important hidden secrets for budding magicians to enjoy – allowing them to create amazing magic, anytime, anywhere. The future of magic is here!

**The growing rumors of a marital breakup between Planet Hollywood's comedy magician headliner Murray Sawchuck and his topless dancer English beauty Chloe Crawford proved true Friday afternoon when they filed**

**divorce papers downtown.**

Chloe, who has decided to seek her own magic career, also ended her run in "Fantasy" at the Luxor on Sunday night.

I was told: "Murray and Chloe decided to divorce after 3 1/2 years of marriage. The duo who headlined at Planet Hollywood this year and currently appear on the CW's 'Masters of Illusion' have been pursuing separate careers."

Chloe recently competed in the semifinals of "Britain's Got Talent," and Murray continues to headline at Planet Hollywood, perform nationwide and is the "Pawn Stars" resident magic expert.

Murray confirmed: "Chloe and I realized that we are better friends than husband and wife. I wish her all the best with her career and wish her every happiness."

Chloe, who combines her dancing talents with her own magic movements, said: "It's time for there to be more women doing magic out there."

She first showed her own solo magic experiences in December with a burlesque and magic teacup sizzle video.

Chloe has already auditioned for rival magician Criss Angel. A reliable source told me that she emailed him a week ago to say that she was striking out on her own and asked him to remember that if he needed a magician, she was available.

Criss is planning to expand his current touring show "Supernaturalists" overseas with a new cast next year, and since he's in the process of auditioning performers, they met for the possibility of her joining the ensemble





than Harry Houdini by escaping unaided after being handcuffed and buried in a standard-sized grave under the earth.

But the stuntman had to be hauled out unconscious by crew members after he failed to break through to the surface almost nine minutes into the escape bid.

He was taken to a waiting ambulance where he was given oxygen before coming round.

His attempt – in front of an anxious audience at a charity even at Slaithwaite Spa – also resulted in a cracked rib and several minor scratches.

cast.

Chloe was given a shout-out by Criss when she attended his Thursday performance of "Believe" at the Luxor to watch his new straitjacket escape.

A member of Criss Angel's team confirmed: "We had an audition with Chloe just as we have had with lots of people. She knows magic, and we're exploring options for the opportunity of her being in a show.

"There is no deal, and there is no contract at present, but she definitely plans to pursue her career as a magician. That's the extent of their involvement. Period."

Source : <http://lasvegassun.com/vegasdeluxe/2015/sep/14/ex-fantasy-star-chloe-crawford-pulls-disappearing-/#.VfdXHYiXRqk.twitter>

**UK : Paul Daniels' favourite rabbit has passed away, and he's heartbroken over his loss.**

The famous TV magician, 77, revealed the sad news on Twitter, after first telling fans that Harry O'Deeni was "very

poorly".

In a sad series of tweets, he wrote: "Poor little Harry Rabbit is very poorly.

"Bad times... Harry didn't make it. It's awful".

His wife Debbie McGee added: "Our little rabbit Harry passed away tonight. He was the best bunny ever. So sad."

Paul – who had his own BBC magic show from 1979 to 1994 – has continued to use rabbits during his recent stage performances.

Still touring, the magician admitted it was tough without Harry – who got his unusual nickname after they bought him in Ireland three years ago – on the road.

He tweeted: "Gotta go... long way to L'pool from here. Rabbit sitters in place. I do miss Harry Rabbit so much. Hope you all have a great day."

Last year, Paul had a mishap with one of his rabbits when one of the big-eared sidekicks bit his finger – and left him needing an emergency tetanus jab for

the Magic Circle member.

As well as The Paul Daniels Show, the veteran magician has also appeared on the likes of Odd One Out, Every Second Counts and Wipeout.

Source : <http://www.mirror.co.uk/3am/celebrity-news/magician-paul-daniels-heartbroken-over-6397554>

**UK : An escapologist who tried to outdo Houdini by being buried alive in handcuffs underneath six feet of soil almost died underground while trying to escape.**

Antony Britton, from Linthwaite, West Yorkshire, had hoped to go one better

Mr Britton said: 'I almost died. I was just seconds away from death. It was scary. The pressure of the soil was crushing around me. Even when I found an air pocket, when I exhaled the soil around me was crushing me even more. I could feel myself losing consciousness and there was nothing I could do. I was pretty much dying.

'But everyone was on the ball and the crew was well-drilled. They knew pretty much where I would be under the soil and after the digger had moved in behind me, the team were hand-balling the soil until they could reach me.'





He said his biggest disappointment in his latest stunt was to discover that he was just two feet from the surface when he had to be rescued.

'I gave it my all, but it just wasn't my day,' he said. 'But I'm in the best company going.'

Mr Britton, whose previous fundraising events have included escaping a burning steel cage and wriggling out of a strait jacket suspended from a burning rope, won't be attempting the Buried Alive escape bid again

Source: [http://www.dailymail.co.uk/news/article-3226250/](http://www.dailymail.co.uk/news/article-3226250/Escapologist-tried-outdo-Houdini-buried-alive-handcuffs-six-feet-soil-nearly-died-rescued.html#ixzz3lBtwsG9f)  
Escapologist-tried-outdo-Houdini-buried-alive-handcuffs-six-feet-soil-nearly-died-rescued.  
[html#ixzz3lBtwsG9f](http://www.dailymail.co.uk/news/article-3226250/)

**SARATOGA SPRINGS – According to the official Rubik's Cube website, it would take 1.4 trillion years to go through all the possible combinations of a Rubik's Cube. Steven Brundage can solve one in 14 seconds. He can also mix it up, throw it behind his back, and catch it completely solved, but that part requires a lot of practice and a bit of magic.**

A local magician residing in Glenville, Brundage came into the Saratoga TODAY office recently to amaze us with his many tricks of the trade. After becoming famous for his viral video of using magic to get out of a speeding ticket, Brundage has turned his remarkable illusionist skills into a lucrative career.

This summer, that career has led to stumping two of the most incredulous magicians around: Penn Jillette and Raymond Teller.

Aired on July 6, "Penn and Teller: Fool Us" featured Brundage in the season two premiere. The goal of the show is for guests to perform magic tricks that baffle Penn and Teller as to how they're done. Using his self-developed tricks with a Rubik's Cube, he is one of the rare guests to actually fool these masters of magic.

"Just to be sitting up there, I had a huge grin on my face, just taking in the moment," Brundage said. "I was really, really excited. Once I started doing magic, it was funny because you could just see Penn's head tilt to the side, like, 'what's happening here?'"

His prize for puzzling Penn and Teller is to open for the magic duo in Las Vegas this September.

Only 24 years old, Brundage has been practicing magic for over half his life. His passion for magic began with his love of magic shows as a kid and when his mom bought him a book of how-to magic tricks when he was five. Since then, he has taught himself many sleight-of-hand illusions, all without a teacher or instructor.

Though he's also known for his card tricks and rope illusions, Brundage began combining his love of magic with his love of the Rubik's Cube several years ago.

"When I started using the Rubik's Cube in my show, it kind of separated myself from a lot of standard card magicians. Most of the Rubik's Cube ideas I worked on and created myself since there wasn't much out there. I knew I'd have to make it myself," Brundage explained. "But, according to the research I've done, I'm the first person in the world to do that behind their back. No one else has done it the same way I do."

Brundage has also drawn inspiration and motivation from illusionist David Blaine, feeling the need to learn his methods after seeing his specials on television. "He's the reason I got started," Brundage added.

The first taste of recognition and success came last December, when Brundage was driving home one night from a performance at a corporate event. After being stopped by police for speeding in Scotia, the

officers asked Brundage why he had decks of playing cards scattered around his car. After explaining he was a magician, the police officers were eager to see a few tricks. Brundage asked if he could begin filming the impromptu performance and a viral internet video was created.

"As soon as I took the video, I called my girlfriend and said, 'I have a viral video. It's going to go viral, trust me,'" said Brundage. "Once that video exploded, it was pretty cool." Though he'll be on the big stage with Penn and Teller in Vegas next month, Brundage also does private parties, corporate events, festivals, college events and street magic. He will travel anywhere in the United States for an event, though most are located in Saratoga, Westchester, Albany, New York City, Vermont, Connecticut and other areas in the northeast.

Source : <http://saratogatodaynewspaper.com/index.php/today-in-saratoga/pulse/item/4602-the-magician-that-stumped-penn-and-teller-meet-steven-brundage>





# CELEBRATE THE CHILD

## By Paul Romhany

The healing power of MAGIC ...

Imagine you tuck your six-year old child in to bed at night and before they go to sleep and they tell you, "today was the best day ever." During the night tragedy strikes and your child passes away in their sleep cause unknown. Until you experience such a tragic loss you can't know how you will handle it or how it will change your life. What I am about to share is the story of the Christensen family who lost their son Jonah nearly eight years ago and how magic has helped them heal and honor their son. As Jeff McBride so eloquently puts it when I asked him for a few words on this story ...

"The incredible story Jeff Christensen shares of his journey through his life, unforeseen tragedy and how he has used the energy of dark sadness and how over the years has been able to transmute that lead in to gold. Not only awareness to situations like this but being an exemplar to how people can deal with this sort of situ-

ation rather than just inward emotional collapse." Jeff McBride on Jeff Christensen and Celebrate The Child.

In June of this year I had the honor of performing for the Celebrate The Child Fundraiser event along with fellow entertainers Christopher Taylor, Jeff Christensen and Shawn Farquhar, as well a host of local magicians performing close-up magic and just helping out in any way they could. The night was one show that will last with me forever, and not because of performances, although they WERE excellent, but because of the way I saw so many people give of themselves and ask for nothing back. There is definitely something incredibly special about Celebrate The Child and it may well be that it connects on different levels with us all.

The Celebrate the Child Foundation was established



*Performing magic in rural Kenya for people who've never seen a magician before!*



*Receiving the gift of a goat from the Elders of the Village of Olairien*



by the Christensen family as an endowment fund to provide lasting support to the loving memory of Jonah Christensen and the great charitable work his memory is helping to achieve. This is about celebrating the joy of youth, the importance of living in the moment, and having fun.

The charity started after the first year of Jonah's passing. Jeff Christensen is a magician and he, along with his wife Emma and daughter Hannah, wanted to do something as a way to say thank you to Canuck Place for helping them through the pain and grief and for their support to the family. Canuck Place is North America's first free-standing children's hospice. They respond to the need for a hospice created specifically for children. The illness and death of a child is a life-altering experience for the families who love them and with the help of Canuck Place the Christensen's were able to get the support they needed.

The original intention was not to do an annual show, or have a foundation but simply to thank the support group that helped them. At the first show over 500 people turned up with many saying they should do it again. It was very much an organic thing that just grew each year and now, seven years later it has started to make quite a bit of money with 100% of the proceeds collected going back out to help others.

What surprised Jeff was just how giving all of the performers and magic clubs have been over the years, and many would take the time to thank Jeff for allowing them to be part of the fundraiser. This was exactly the feeling I had after the night was over. The experience that I had after being involved made me want to sit down and write a thank you note to Jeff and his fam-

ily for allowing me to be involved. This was something Jeff told me happened from day one and the event just steam rolled from there to where it is now set up as a foundation where his daughter Hannah can one day carry on and Jonah's legacy can continue through granting. The foundation wasn't a plan but rather it happened organically. Jeff told me that by just by going and doing it in a way that is honorable and you can enjoy the rest works itself out.

I was impressed with all of the local magicians who turned up to support the cause on the night. Not just by buying tickets for the show but by becoming part of it in different ways. On the night they were selling Svengali decks to help raise some money and the person who was going to do the pitch was running late. The next thing I know John Kaplan steps in and did his entire Svengali Pitch and had the decks moving like crazy. Just one example of nobody having to say anything but rather John saw a moment to help out and he jumped in. It was encouraging to see the meaning of the word 'brotherhood' in action that night and is something I hope people take away from sharing this story.

Over the years the foundation has raised money to sponsor many different projects. They always choose to help sponsor projects that honor Jonah and things he loved. Prior to Jonah's passing the family had planned a trip to DisneyWorld, sadly they never made it with Jonah but wanted to do something to enable another family to go. The second year they did Celebrate The Child they chose Make A Wish as their fundraising project and with the money raised were able to sponsor a family through the foundation with a trip to Disney-World. The third year Hannah wrote a book called Sock

Wars and through this they supported Raise A Reader where she sold over 1000 books. They then did Free The Children, and that year Jeff McBride came and did his show. That particular event was so popular that they were able to raise enough money to build a school in rural Kenya. The school was built quickly and the connection with Kenya and Jonah was that he loved animals and where better to go to see the best animals than Kenya. The school was built in his memory and in 2014 the family were able to go to and see the school and everything that the foundation had done. It is a moment Jeff and his family will never forget. As they arrived to the village of Oloirien, which is in the middle of nowhere and a seven-hour drive from Nairobi, they were greeted to over 500 people singing. Jeff remembers having children surrounding him and taking a finger each with ten children holding on to him as they walked to the center of the village. During the course of the day there was a ceremony and they planted trees in their Jonah's name. At one point they called Jeff up and the crowd parted and one of the elders came over with a goat, which they presented to him. These people don't have very much so to give him this was a huge deal and extremely touching for Jeff.

WATCH THIS VIDEO - <https://youtu.be/pETVOinvu6U>



One of the uplifting thoughts I took away from talking to Jeff, and from the fundraising evening, was how the family used magic to help them heal. It was through the magic community that Jeff also realized how much support was out there. Everybody has given of their time on and off stage with all of the performers and volunteers doing this without being paid. Over the years the evenings have also grown to now include a silent auction with donations coming from a variety of businesses, even a bank GIVING MONEY!

For Jeff the magic has been healing on lots of different ways. To know that a family who was suffering was able to go to DisneyWORLD and have life lasting memories, to know that there is a school in Jonah's name in Kenya, and next year the family will visit Ecuador where there are plans to help build a school with the money raised has been immensely healing. Personally for Jeff magic has enabled him to go in to his magic in more depth, and gives him an infinite hole to drop in to and spend time productively. In 2014 Jeff's efforts were rewarded when he won the Gold Medal for Mentalism at PCAM. Magic has certainly proven to help heal in many different ways and is something we can all take away from

sharing this story. It has brought a family together to do positive things after such a tragic loss and brought communities together as well as people around the world. From a magician performing a show in Vancouver to an entire classroom of children in Kenya now having access to education – yes MAGIC can be healing and can help us through dark times.

Thank you Jeff, Emma and Hannah for giving me the opportunity to be a part of your healing journey, and to awaken me to the fact that magic can be healing for those who are asked to be part of. The night I was involved the foundation raised almost \$10,000 with 100% of the proceeds going to the charity.

For more information visit: <http://celebratethechild.me>



*Jeff, Hanah and Emma planting a tree in memory of Jonah*



*Paul Harris*  
PRESENTS



# J E F F P R A C E PHONE PHREAK



Bill Change



Moving Logo



Tom & Restored

## 3 PHREAKY EFFECTS USING YOUR IPHONE

### AVAILABLE AT:

**MJM**

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

**MAGIC EMPORIUM**

[www.themagicemporium.net](http://www.themagicemporium.net)

**MAGIC WAREHOUSE**

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

**PEGANI**

[www.pegani.dk](http://www.pegani.dk)

**RP MAGIC**

[www.rpmagic.net](http://www.rpmagic.net)





# LU CHEN: MASTER OF MAGIC CHANGES GEARS

"THE ARTIST MUST CONTINUALLY —ESPECIALLY IN THE 21ST CENTURY— RE-INVENT THEMSELVES. NOWHERE IS THIS MORE IMPORTANT THAN IN OUTWARD APPEARANCE. AS MEN AND WOMEN AGE, THEIR BODIES AND FACES CHANGE. THIS IS INEVITABLE. THE COOL CAT OF YOUTH IN SPANDEX FLAUNTING A RIPPED PHYSIQUE IS UNCOMMON IN SOMEONE APPROACHING AGE FORTY. YOUTHFUL DARING IS OFTEN REPLACED BY EXPERIENCED MATURITY; IF THE PERFORMER IS PAYING ATTENTION TO THE EVER-CHANGING SITUATION. AWARENESS OF THIS AND PAYING ATTENTION TO CHANGING ASSETS IS ONE MOMENT OF SUCCESSFUL ENDEAVOR."

—BEN ROBINSON

## PAUL ROMHANY



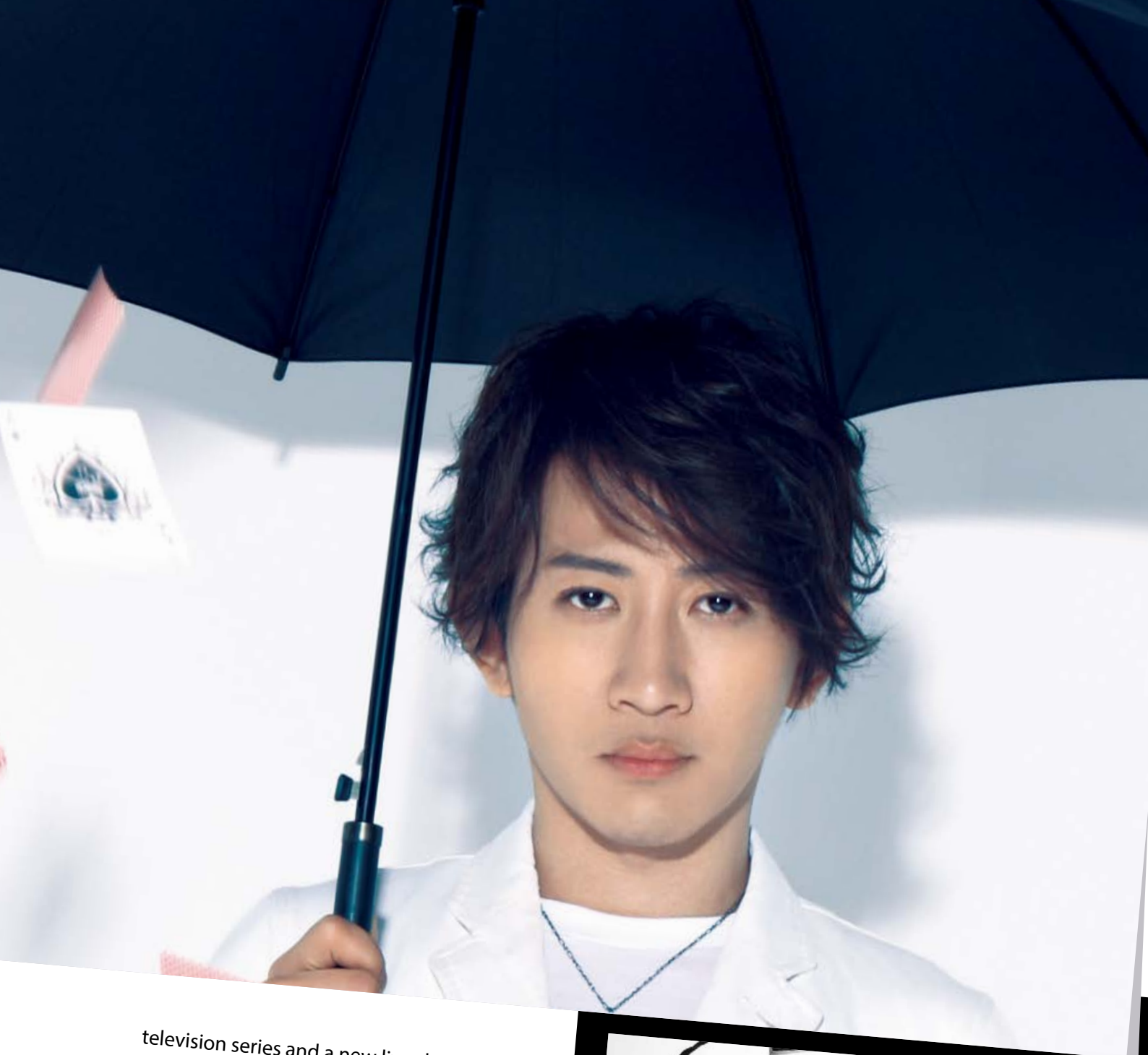
Lu Chen is what I would consider a true international star of magic. It certainly didn't happen overnight, as some might think, but rather started when he was a young eight-year-old in his home country of Taiwan. He saw a coin trick that would change his life.

Now almost forty years of age, Lu Chen has become a household name throughout Asia. This is due to his first performance in 2009 on CCTVs New Year's Eve show where he was seen by one-billion people. Since then he has made thousands

of television appearances, and has done many live tours around the world. He is now ranked as one of the few magicians who have achieved celebrity status. With that comes the pressure of living your personal and professional life under a global microscope.

For the past two years Lu Chen has kept a very low profile. He has not performed on television or toured. Rather made a conscious decision to take time off and prepare for a fresh start which the world will see in 2016. This includes a new





television series and a new live show.

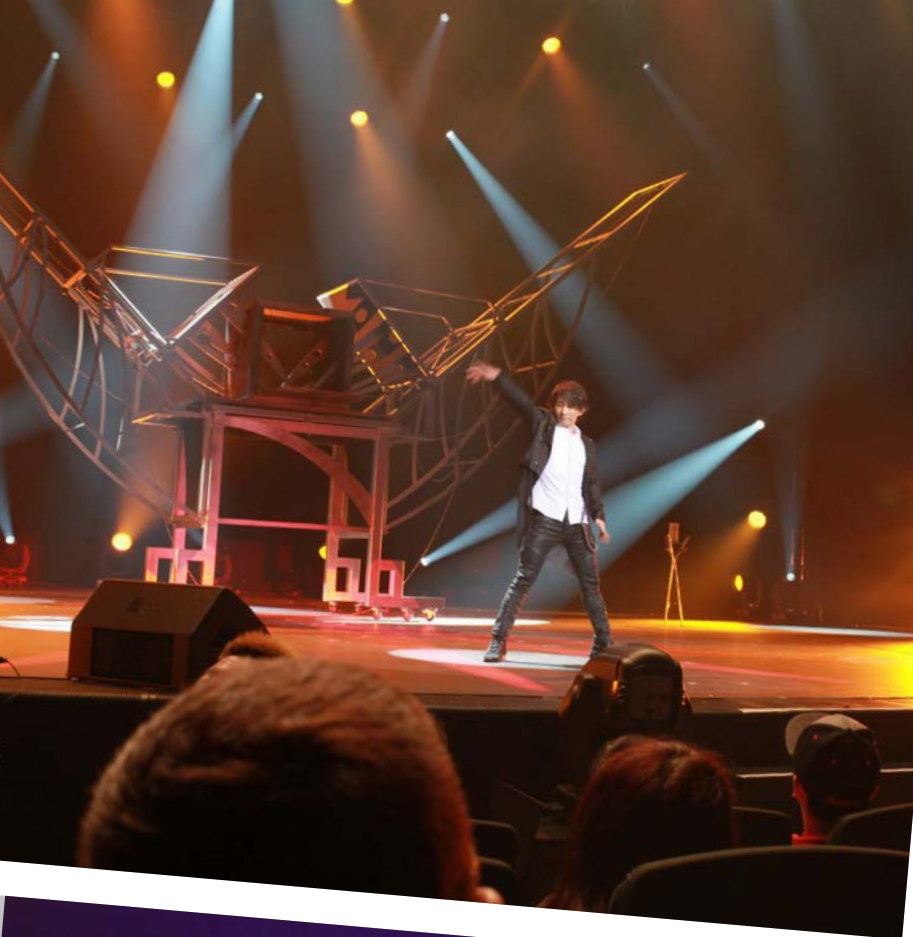
During the past two years he also married Chinese model Ariel Wang; last month they announced the birth of their son. While Lu Chen may not have been in the public eye for the past two years he has certainly not been resting. It is an honor that Lu Chen would choose VANISH to announce his upcoming projects in 2016.

I am always truly interested as to what makes a person excel in performance that very few seem are able to attain. Some might say it is luck, or, about



**Lu Chen with his wife Ariel Wang**

Through his television appearances and live tours Lu Chen has achieved international fame that very few magicians can achieve.



being in the right place at the right time. But, as an experienced professional myself, I don't agree with this sentiment. More often than not "success" comes from dedication, persistence and having unremitting belief in oneself.

At some point in time, there might be a moment that will sky rocket you above the rest but it is also what you do after that moment that will determine if you are destined for great things. For ten years, Lu Chen has been making numerous TV appearances. Apart from his regular appearances on TV shows in Taiwan and China, Lu Chen was also the first Chinese artist who had his own TV special produced by mainstream Japanese TV channel and broadcast at prime time (generally defined as the 8pm to 10pm slot). His accomplishments had humble beginnings. He started his fascination with magic like many magicians.

At age eight he saw a female magic demonstrator at a department store perform "Coin Flight" for him, in which a coin is sandwiched between two plastic plates, wrapped by





rubber bands and finally placed inside a handkerchief, however, the coin instantly escaped. This trick sparked Lu Chen's interest in magic and took him on a path that shaped his future. As an eight-year-old boy he didn't have the money to buy the trick so spent the next year trying to figure out the secret. During this period he would come up with different methods constantly thinking and re-thinking the trick. This experience started him on the path with which he still approaches magic today where he is constantly thinking and re-thinking and then changing his mind on everything he performs.

This experience also taught Lu Chen to aim for the strongest magic possible. He wants the audience to enjoy the moment; rather than having the audience exit the performance desiring to know how the magic was executed (to know the secrets of the illusions).

To do this the magic needs to be as strong as possible, hence thinking and re-thinking effects, and not rely just on performance ability alone. (A magician, on the other hand, can enjoy the magical moment however they then want to know the secret and as human beings this is a natural feeling.) A big part of Lu Chen's success, I believe, is that he doesn't rely on what he calls 'decoration' to perform strong magic.

If you follow Lu Chen's career you

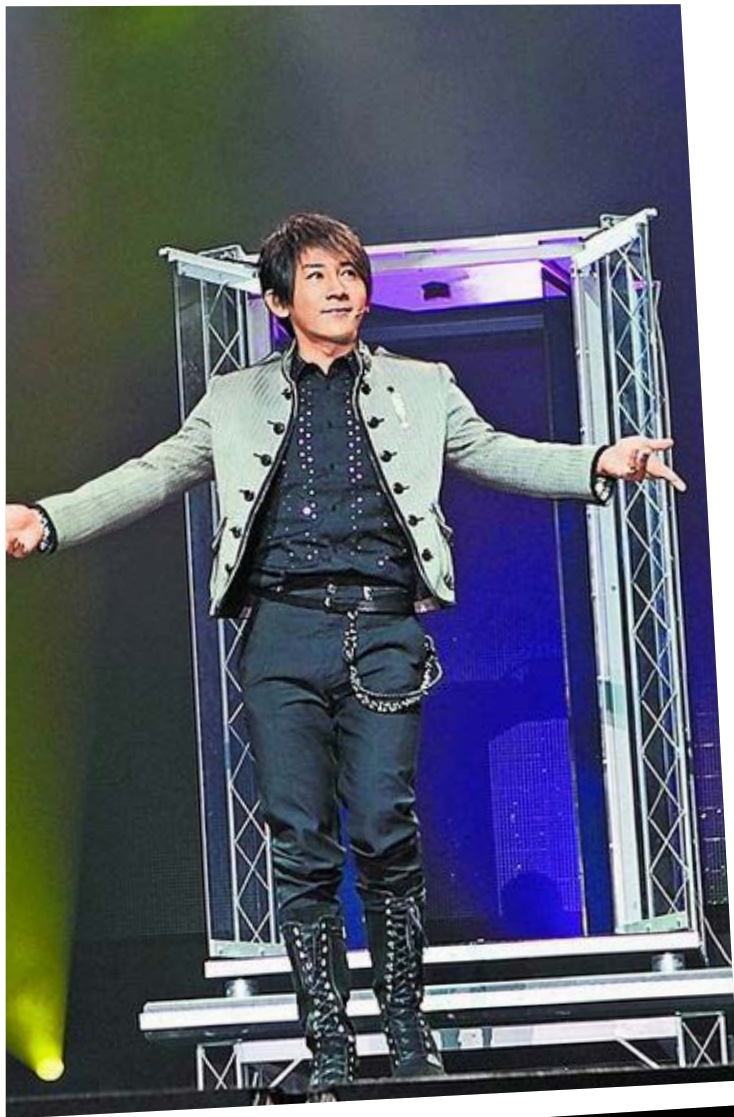
"A good performance cannot cover bad magic" - Lu Chen



Strong magic is part of Lu Chen's success

"To do this the magic needs to be as strong as possible, hence thinking and re-thinking effect ..."





can see that the idea of creating strong magic started very young and has been his continuing focus. He started winning top awards as young as twelve when he received his first award as the "Champion of Taiwan Teenager Magic" competition. Since then, he has won multiple international awards on his career path, including: 2001 Japan Osaka "Naniwa International Magic Convention Competition" Stage Magic Champion, 2003 "World Magic Seminar Asia" Grand Prix and many more.

From the age of 16 to 20 Lu Chen performed at a magic bar doing close-up magic where he preferred creating miracles with smaller objects over larger stage performances. It wasn't until he started doing more stage performances in his 20s that he started to enjoy the thrill of performing in larger venues. It gave him the opportunity to work for much larger audiences and it was the draw of the crowd that attracted him to this. Up until 2008 he had been performing at a lot of magic conventions both performing and lecturing. After several years of this he realized this was not for him and not his market. To be a magician he needed to perform for laymen and started doing more television appearances. This included a lot of research in to the type of magic that should be performed on TV. At that time David Blaine was becoming very successful and Lu Chen realized that the focus was on the magic and not the performer. With Blaine there was no real performance but rather just the moment of the trick. Focusing on the strongest parts on an effect played a part in how Lu Chen approached his television work.

Another huge influence on Lu Chen was one of Japan's most famous magicians Mr Marik. At a lecture once he remembers one piece of advice given by Mr. Marik which was to always perform the best material you have. Mr. Marik then went on to perform his best effect which was a signed bill that ended up inside a lemon and left everybody in disbelief because the effect was so impossible. Mr Marik's secret was to build up expectation of what was going to happen in the effect. This is something he is well known for and something Lu Chen himself brings to his own performances. He uses this concept to explain what will happen prior to the trick and build it up in the audience's minds. It can turn a small trick in to a miracle if done correctly.

Juan Tamariz also uses a principle to some extent that Lu Chen finds fascinating. In Tamariz's case he emphasizes what he wants his audience to remember. For example, Tamariz can tell people that he shuffled the deck of cards over and over, and never really shuffled them, however the audience



will go away believing that he did. He is a master of creating the illusion of making something appear to happen, that did not happen!

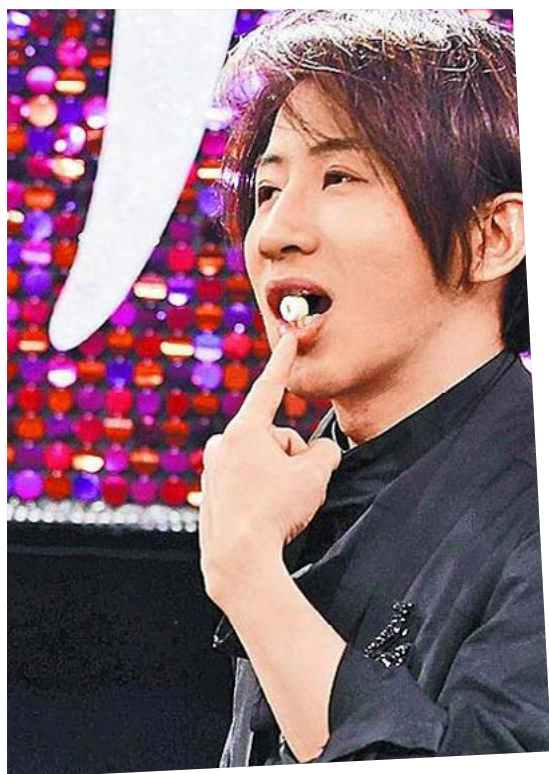
In December of 2014 Lu Chen appeared on a panel of magicians at the Asian FISM championship. The one question he felt strongly about was, "what is the biggest problem in magic today?" This is something Lu Chen feels very strongly about, and in his opinion the biggest problem is that people are always trying to find out the secrets of magic. With the Internet it makes it that much easier for people to have access to the secrets of the art of magic.

Interestingly, many magicians on the panel felt that the performance and feeling the performer was trying to convey was far more important than the secret of a trick. Their feelings were that if you did a good

performance then the audience would not care about the secret. Lu Chen however, disagreed with them. He believes that the magic has to be strong and if the magic is strong then it shouldn't leave the audience wanting to know how it works. The secret is what makes magic, magic. People may go to a magic show and enjoy it even though they know the secrets, but they won't have that feeling of astonishment that magic should give. The feeling he had as a young boy when he saw the coin trick. A good performance can certainly evoke emotions and take people on a journey by using elements of lighting, humor, a good plot but that makes it good theatre rather than good magic. Lu sums it up very nicely by saying, "A good performance cannot cover bad magic."

He feels very strongly the secret is the most important thing and magicians need to keep the secrets, more so now than ever before with the easy access people have to illusion's secrets online. This philosophy could very well be the one thing that separates Lu Chen from most other magicians and is what has makes him so successful. When you watch him perform you definitely are astonished because his magic is incredibly strong and audiences aren't left wanting to know how it works.

In China, for example, if the audience knows the secret



behind the magic then they won't respect magic anymore. He has very definite views on the importance of keeping magic secrets and laymen should never know the secret. He likens it to that feeling a lot of younger magicians have when they see something that amazes them and then they rush out to buy the secret, not the tools to create entertainment that is uplifting. When they learn the secret they are disappointed and never end up performing the trick. The trick/illusion becomes a puzzle to be solved. This is not art.

The Chinese market is very big for Lu Chen and by performing original magic that is uniquely strong he continues to try and change the view and gain respect for magic throughout Asia. He has certainly changed the way people view magic now, but feels he still has a long way to go. He notes that the most famous magicians such as Doug Henning, David Copperfield and David Blaine are viewed as celebrities and not just as magicians. In the public's mind 99% of magicians fall in to the cliché category of the guy in a tuxedo producing a rabbit.

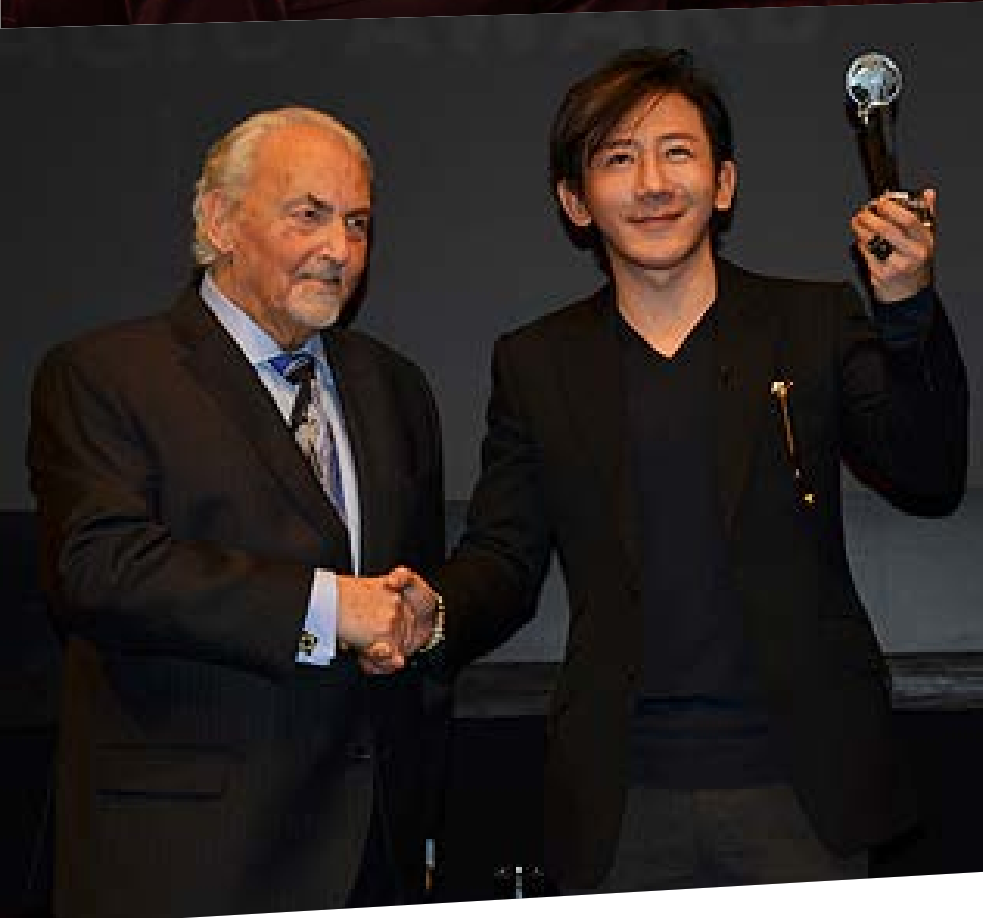
With his new television series he hopes to help educate people and produce a series that shows how much hard work a magician puts in to his or her craft and hopefully start to bring more respect to the art. A good example is to liken it to a pianist. People know that it can take twenty years for somebody to learn to play the piano well and they appreciate the practice. Most people don't realize that a magician can spend 20 years or more honing their craft and skills to get it to a high level of performance. When people see a magician they often feel it's the props that do the tricks and don't give the credit to the performer. This view he feels might be different in the Western World but certainly in Asia they don't seem to respect magic as much as other art forms.

Having toured around the world Lu finds audiences in the Western world



As a celebrity Lu has also appeared in different commercials to help sell products





Lower Photo: Lu Chen receives International Magic Award from David Berglas

more happy and responsive. He finds audiences in the East much more serious because when they come to a magic show they expect something magical. If they don't see something truly magical then they become disappointed. In North America for example, people can go to a show and thoroughly enjoy it where comedy might come first then the magic. For Lu Chen, if the show is too funny, people will not believe the person is a good magician and not be taken seriously. They expect to see strong magic and this is certainly a difference between Western and Eastern audiences.

This could very well come from the fact that magic is steeped in the long history of the East where it started on the streets. Magicians would use everyday objects and magic had a reason to be performed. In a magician's parlance, the effect has to be "justified." People could relate to a magician producing food because they needed food. The idea of producing flowers for example would make no sense to the East because you can't eat flowers and they didn't have a purpose, however if you produced a chicken then that would mean much more. You would never see a western magician produce rice from a handkerchief however in Asia that would have an impact because it is something people can use.

After studying and performing in a variety of cultures Lu Chen has managed to cross the boundaries and doesn't see his magic as either Western or Eastern but rather a mixture of it all. You can certainly see this if you watch his performances on YouTube.com. You don't need to understand the language to appreciate the strong magic. The magic speaks for itself and this is certainly something to think about. If people from other cultures were to watch your performance could the magic speak for itself?

Over the course of his career he has performed across the USA and Canada and his magic is received just as well there as it is in Asia. The new live show

he has been preparing for 2016 will see a different side of Lu Chen so far unseen. Perhaps, he is now, a more mature performer but one thing is for sure the magic will be strong and leave the audiences with many moments they will not forget. He will create wonder.

While all his previous shows were commercial successes, he was never fully happy with them. After his television appearance in 2009 he started touring and because he didn't know the market he couldn't take a risk of performing non-commercial magic. At the time he didn't have the access or resources to do the show that he really felt he wanted to do. When he started performing after the first TV appearance 10,000 people would turn up to his shows so the shows had to be produced so 100% of the audience enjoyed them. Now he is in a more comfortable position to do more artistic things and take more risks and this will be reflected in his upcoming projects. In the past he felt he needed to add "decoration" because that is what people expected. The two years he has taken off provides him with the performance that he desires. He wants his show to have stronger magic content and it has taken two years to develop it.

During the past decade Lu Chen has had people watching him very closely (especially with over a billion people watching and judging him). This type of attention has spilled over in to his personal life and he found people making comments on his life outside of magic. This was very hard to get used to and did play a role in his taking time away from the spotlight. He could read a blog about an appearance on a TV show and it was nothing to have over 100,000 comments on the performance, and not all of them positive. Eventually this negative energy hurt him and he started to lose his confidence with everything he did. Using the many resources he had now built up Lu decided to take time off and work on the next phase of his life and career. He is now in a position to produce a show he is proud of because finally he will be in control of it.

In most cases 90% of his television work he did not have full control. For example in 2013 he appeared on another New Year's television show where he had eight minutes, again for a viewing public of over one billion people. The finale of the show was a vanishing and re-appearing piano with a famous pianist. Lu Chen and illusion designer Mark Parker had worked hard on creating a brand new illusion where the piano and player would vanish and reappear in the audience. They had the props built and rehearsed it until it was ready to go. Two days prior to the live TV appearance the director made the decision to cut the appearing piano

and just have the piano player appear instead. This made no sense to the overall effect they wanted to create but the control was out of their hands. In this type of television environment you have to be used to last minute changes and it can be very frustrating. With only eight minutes on television you do not get a chance to tell your story, but something that simply catches people's eyes and nothing deeper. This is why Lu is very excited about his new television series starting in 2016 because it will give him a chance to give his audience more of himself.

Taking time off has also meant Lu Chen can come back with a different feel from what people are used to from him. He made a very interesting point which is that he wants to "follow his age." Now that he is 40 he wants to look like he is 40. He can still be trendy but when he looks back at older video performances he sees an image of somebody who was very young and he is no longer comfortable with that sense of persona. He started to dislike that young image with the baby face and 'pop' type image because people always commented on how young he was. He needed to take time away so people could accept him when he reappears as an older performer.

There were many things about Lu Chen that stood out as we did the interview but the one thing that struck me is that he is a deep thinker and not afraid to change his mind. Everything we talked about was how he felt at the moment of the interview, but if I were to talk to him again in a month then the chances are he may have changed his mind on some of the things he said. Having an open mind and asking questions is something he did as that young eight year old boy who took a year to work out a trick where a coin escaped from a cloth. This was the one point he wanted me to get across and something he learnt from Mr. Marik. Never stop questioning yourself and it is okay to change your mind. You must never stop thinking and when you learn many things you start to create something that is your own.

2016 will be an exciting year for magic in Asia and Lu Chen will again be leading the charge and trying to change people's views on magic and helping it gain the respect it deserves.







# Life as a magical Photographer

**KANG SUNG IL (DK)**

Kang Sung Il, a Korean magic photographer, has come to be known as DK or Director Kang with his amazing photographs. Here's a sneak peak at this life as a magic photographer.

**How did you come in to this business?**

When I was 16, I was reminded of a magic trick I saw on TV and decided to find out more about it online. I began by searching for the tricks that I wanted to learn first, but progressed on to others which triggered my curiosity even

further. I sought opportunities to learn magic offline and found a team of teenage Magicians in Seoul called Miracle. At first, none of us were very good at magic but our interaction and passion helped us advance as magicians. For the past 10 years we kept the team running, helping other.

**Why a Photographer and not a Magician?**

After being a magician for many years, I began to think that the magic market



Charlie Frye (USA)



Lukas (Korea)

PHOTOS BY DK



and magic both had limitations that I was not able to overcome. At that point in time, I had another hobby. It was photography. Every time our team Miracle had a show or performed somewhere, I was in charge of taking their photos, which was really fun. I developed a new passion for photography that led me to participate as the main Magician Photographer at the 8th Busan International Magic Festival. When I chose the career as a Magician's Photographer, it was mostly because I was so disappointed by the people's perception that Magician's career ends either at a show or teaching classes. However, working as a Magic Photographer allowed me to break that perception and make magicians shine where they shine best through my work. I strive to help magicians get a photo of their dreams, and by my work, people see magic as a form of art not just a show.

#### What kind of difficulties do you have?

The hardest thing about being a magic photographer is obviously when people don't recognize my work or notice how hard I work behind the scenes. As magicians prepare for their routines or acts by coming up with different concepts, props, music, gimmick and others, I spend just as much time studying about photography, different uses of the camera, the angles and lenses in order to take the best photograph of the magicians performing. I also study hard to edit and improve the photos I take but most often than not, people assume my job is easy. These kind of hardships make me think whether or not I chose the right career.

Because of people's stereotypes on photographers, I tried very hard to change how people conceive my job. I constantly tell people about how priceless a single photo could

be. Taking my time to explain why a magic photographer is different from a normal photographer. I need to be more aware of the props in a magician's hand, the lighting, the angle, and everything that's happening in a single act, in order to capture the perfect moment. In order to appeal these skills, I created a website to promote my work and interacted with many magicians around the world through social network. After 2 years of hard work, people are beginning to recognize my work, and gives credit to the work that I have created. I feel very awarded when magicians that I have been interacting with on social network share my photos and compliment my work as the best photo they have ever taken. So when photos I take get shared and become loved by many people it really makes me very proud of what I do.

#### What do you have coming up?

This year, I am planning on two dif-

ferent projects. First, I am planning to have an exhibition of photos that I have taken over the years, mostly focused on Korean Magicians that are FISM winners. Recently, Korea was struck with MERS that made me postpone the exhibition. The exhibition will probably be held in November. It is actually quite disappointing because I wanted the exhibition to include photos of magicians that were going to participate in this years' FISM Italy. The second project that I will be conducting is a calendar project. I plan to take 12 Korean Magicians and take their photos corresponding to each month of the year. This calendar would be sold as a limited edition, along with different events and promotions to go along with the project. For example, the calendar may include coupons for Tek Magic shop, the biggest magic shop in Korea, and important dates throughout magic history. Although this project will only be held in Korea



PHOTOS TOP: Shoma (Hungary),  
Top Right: Magic Brothers (Korea)  
Above: Han Seol Hee (Korea)  
Right: Youngmin Kim (Korea)  
PHOTOS BY DK



"A magic photographer must continue studying magic and photography as well."

PHOTOS:  
Top left: Norbert Ferre (France)  
Above: Kang Sang Il (DK)  
Left: Hector Mancha (Spain)  
PHOTOS BY DK

for this year, I plan to further the project worldwide collaborating with the world's magicians.

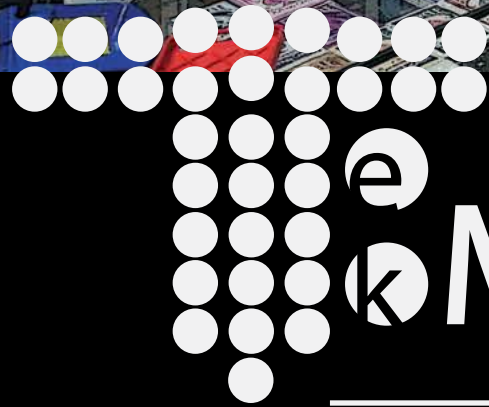
A Magic photographer must continue studying magic and photography as well. It's not just clicking the shutter, but having an understanding of magic and changing the setting quickly to make the best settings for the best shot. I plan to grow as a magic photographer and continue to strive to learn with passion in order to become a world re-known magic photographer. -

Interviewed by Anna  
Shin(shinhs0814@gmail.com)

For more information contact: Kang Sung Il (DK) Miracle10415@naver.com  
www.facebook.com/dkworkroom







**BIGGEST MAGIC SHOP IN KOREA**

**MAGIC**

[www.TekMagic.co.kr](http://www.TekMagic.co.kr)

**WITH ORIGINAL  
KOREAN PRODUCTS**



**B  
E  
S  
T  
  
I  
N  
  
K  
O  
R  
E  
A  
  
D  
E  
A  
L  
E  
R  
S**

**CONTACT US AT  
+82 2 336 1548  
+82 10 5027 3231**

**YONGHO BUILDING #102  
93 WORLDCUP BUKRO 2GIL  
MAPOGU SEOUL S.KOREA**

**You Tube TEK MAGIC CHANNEL  
WWW.TEKMAGIC.CO.KR**

**Incheon Airport Line to Hongik Univ. Exit 3**



**LOOK FOR THIS SIGN**

**마술가게**  
마술도구 판매 / 마술공연 / 마술강의

**COME IN!!**





# WHY I PERFORMED FOR PENN & TELLER KOSTYA KIMLAT

**Kostya Kimlat is a professional magician, keynote speaker, corporate trainer, and author of the forthcoming book, *Think Like a Magician*. With 20 years of experience, Kostya has performed in over 200 cities on five continents, empowering executives at companies like Sysco, AT&T, GE, Siemens, and NASA to “Think Like a Magician.”**

At the beginning of this year I received an e-mail invitation to perform on Penn & Teller’s hit TV show on the CW network, “Penn & Teller: Fool Us.”

A dozen thoughts went through my head. How do I respond? What do I perform? What will Penn possibly say on national television when he and Teller figure me out? How will he expose me in front of millions of viewers? Then I read the last sentence of the email and all those frantic questions flew out of my mind. “You were recommended to us by Johnny Thompson.” Without a second thought, I responded to say I would do the show.

You see, Johnny Thompson is a living legend in the world of magic. He’s been hired to consult for practically every big time TV and stage magician and is known amongst performers as one of the few masters of the craft. Johnny is able to execute sleight of hand technique before your eyes, produce doves from thin air on TV, and mastermind wonderful illusions for the stage. Magic Magazine named him one of the 100 most influential magicians of the 20th century.

So when Johnny’s name was mentioned, I knew I was in. Not only did I trust him completely but I figured no matter what happens on the show, this would be an opportunity to spend time with one of the greatest magicians alive.



Once the reality of my acceptance set in, I began to worry. I stayed up three nights in a row, wrestling with what I would perform for them. I re-watched dozens of their TV appearances, I re-read their wonderful magic books they put out in the 80's and 90's. "Cruel Tricks for Dear Friends." "How to Play in Traffic." "How to Play with Your Food." I read Penn's non-fiction books, "God, No!" And "Every Day is an Atheist Holiday." And Teller's wonderfully sweet book about his parents, "When I'm Dead All This Will Be Yours: Joe Teller — a portrait by his kid." Research was a great excuse to spend a week doing nothing but reading their books

I considered performing something for them that they had published themselves in their own books. I thought about doing something ancient that they wouldn't know. Or doing something new they hadn't heard about. So many choices! Besides the magic, I was worried about many other factors.

First and foremost, the very act of doing a "reality" type competition show mortified me. I am a firm believer that in life, I do not compete against anyone other than myself. I don't believe that artists should be pit against one another in a trivial contest judged by people who know nothing about the art or craft they are judging. But this show is not like all those other "competition" shows. The magicians aren't competing against each other, they're just trying to fool Penn & Teller, that's it, nothing more. And, as Penn has mentioned in several interviews, the whole "we're gonna catch you" part of the show is there just to communicate to the viewer that there are no camera tricks, no edits, no stooges. So while the ultimate goal is to fool the guys, the show is really just an excuse to showcase magicians that most people in the world will never get a chance to see. And while the judges on other the talent shows aren't magic specialists and have no basis on judging whether something is truly original, Penn and Teller know what they're talking about. No pressure.

What else was I worried about? Besides what Penn would say, I considered what all the online people would say and comment once they saw the effect and heard Penn's response. I wanted to select an effect that if it were to be exposed would show an audience that magic secrets aren't simple, easy and hokey, but can be interesting, difficult and complex.

I set up the criteria for what I would perform.

- First, it had to be one of my own effects that I have created or developed. It couldn't be anything store-bought. I wasn't going out there to play a cover of someone else's tune.
- Second, it had to involve Penn & Teller directly, not an audience member. I wanted them to

watch closely and be a part of the action.

- Third, as I just mentioned, if it were to be exposed, the thinking, planning and practice behind it would still have to amaze an audience.

With these parameters in place, I made a list of seven possible effects I could perform and began talking to my closest friends about which would be best. After several weeks of practice, performance and deliberation, I finally settled on my version of a century-old card effect. I knew Penn & Teller would know the effect and I had even heard that they had performed a version of it themselves on TV. But I had a different twist I hoped would surprise them.

My version of this effect came about over fourteen years ago and I have performed it in practically every one of my interactive magic performances. I estimated once that I've done it an average of 20 times per week, for an average of 45 weeks per year, for 14 years. That's about 12,600 times. And while it's a secret to 99.999% of the world, it's not really a secret. There's an old saying in magic: "if you want to hide something, put it in print." So while the secret of my effect is available, very few know it. And because the magic world is so small and compartmentalized, I hoped the secret hadn't reached Penn & Teller. If nothing else, I hoped that my original twist on the effect was enough to at least impress them, if not fool them.

As I prepared for the performance, I rehearsed the effect hundreds and hundreds more times at every single event I was hired to perform. And what delighted me was that even after all these years of performing it, just as I thought I knew the effect inside-out, it continued to evolve. Thanks to constant repetition and performing it for paying audiences



again and again and again, the effect became stronger. I practiced, rehearsed, scripted, blocked, filmed it and watched it over and over. I considered it from every angle and dreamt every night about what would ultimately happen on stage.

Even with all that work, I have to admit that I gave up on trying to fool them. It wasn't my goal. And giving it up made me feel more comfortable. I talked to a few fellow performers who were also preparing for the show and we all agreed — to make each other feel better, I suppose — that our purpose wasn't to fool the guys, it was just to do a great job, showcase our professionalism, and promote the art of magic on a national stage.

Putting aside any thoughts of fooling them made me feel much calmer and I was able to focus on just the performance. I did that well for another few weeks of practice. My calm persisted all the way until I arrived in Las Vegas, at which point it all went out the door and was replaced by sporadic moments of panic.

The actual performance is a blur in my mind and I'm excited to see how it all looks on camera. It was truly an honor to perform for these two legends of magic and I hope you enjoy watching it. Stay tuned and I'll tell you more...

**NOTE FROM EDITOR:** I am pleased to say that Kostya DID infact fool Penn and Teller and out of all the shows I have watched this performance had the best reaction from Penn. Congratulations to Kostya on an incredible performance.





My first response to this is that it is a very, VERY strong effect - simple for the audience to follow as well as simple in method. What makes it especially strong is the fact that it lays a beautiful foundation for the performer

to do astonishing "readings" with the photographs and the people who are looking at them - and the spectators don't have to say a damn thing!!

I love the fact that the method is simple, layered, and

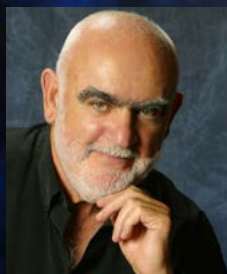
impossible to just reverse-engineer. This is what Charles has accomplished - an ability to know who is holding what and delivering it as a psychic reading or vision. It's pretty damn amazing.

*Curtis Waltermire, Mentalist*

# CHARLES GAUCI'S PSYCHIC VISION

**Simple Truth:** This is the cleanest demonstration of mindreading you will ever perform. Streamlined, piercingly strong psychic ability! Not only will your audience believe it but you will too!

**Fact:** The performer will immediately know the information he needs to know: How he chooses to reveal it – that's the fun part, because with Psychic Vision you will be able to focus 100% on presentation.



**Finally:** After traveling the world performing and coveting Psychic Vision, internationally respected mentalist Charles Gauci is making it available exclusively through Stevens Magic Emporium. For more information, please visit our site:

**STEVENS MAGIC.COM**

# Stevens Magic Emporium

*Magic for Professionals*

2520 E. Douglas Ave., Wichita, KS 67214 • 316-683-9582





# LEGENDS OF MAGIC

## Piet Paulo

by nick lewin

Some of my happiest memories of Los Angeles in the '70s involve driving around Hollywood in the longest, blackest Cadillac I had ever seen. The Cadillac had a fascinating history to it just like the magician who owned it. The man behind the wheel was a master magician called Piet Paulo: equal parts Southern Gentleman and Hollywood Hipster. Piet is my dear friend, confidant and teacher. He is also a genuine Legend of Magic and I am delighted to share a little of his history in this article.

When I was a kid I had a Chinese box that looked like a patterned block of wood until you explored it a little further and found the one strip of wood that slid to the side. Once you had moved that first piece then another area was unlocked, then another and so on; eventually you achieved access to the little secret compartment at the center of the box. Piet reminds me of that box. You have to puzzle with Piet a little and then gradually he unlocks and you get a handle on the next piece of the puzzle.

I first met Piet in the late '70s while we were taping a magic special in Calgary, Canada. The weather was very cold and we were isolated in our hotel with an adjacent Chinese restaurant the only place to escape to: it gave

us plenty of time to talk, and talk we did. One aspect of Piet is his mastery of the metaphysical side of magic. Along with Jeff McBride, Jack Goldfinger and the late Channing Pollack when you sit and discuss magic, science, philosophy, or religion with Piet you will learn something.

Paulo's knowledge is exceptionally wide and wonderfully eclectic and I learned a great deal of priceless tips about the real secrets of presenting and traveling a big magic show from Piet. What did I learn from Piet? I not only discovered how to present Grand Illusion, but I learned plenty of tiny and practical tips; such as traveling my working shoes inside old socks to avoid them getting scuffed. That may sound insignificant, but just look at performer's shoes at the next magic convention you attend.

Paulo was born in Baltimore Maryland and was introduced to magic at the tender age of four when a magician, who had once dated his mother appeared, in the time-honored fashion to remove his thumb. The magician who planted that first magical seed was the iconic and legendary Milbourne Christopher. Piet retained his early interest in magic and eventually began his serious



study of magic by reading every book on the subject that he could get his hands on. One of the books that left a great impact on the youngster's psyche was John Booth's *Forging Ahead in Magic*, which helped greatly in turning his interest in magic into a lifelong passion.

By the time he was twelve Piet was building his own props and realizing that his next step was to find a suitable audience for his developing magic show. Paulo earned a serious salary on his very first public show at the age of thirteen. Encouraged by his mother, Piet performed a show for a local Brownie troop in Arlington, Virginia. After the show the Brownie leader asked what his fee was, somewhat taken aback Piet responded, "Eight dollars!" "That isn't enough," she replied, and promptly gave him a ten-dollar bill.

Piet's mother insisted that he return the money he had been paid. However, not only wouldn't the Brownie leader take the money back, but she booked Paulo for a school show the very next weekend. They agreed on a 50/50 split on the 50-cent tickets that were being sold for the show and Piet cleared a 30-dollar profit and a succession of further gigs. It was a good thing he was starting to make some money, because it was around this time that Orville Meyer intro-

duced him to Al's Magic Shop in Washington DC and Al Cohen took all his money for the next ten years!

Paulo then attended the University of Miami working on a Bachelor of Arts program in art and design. After graduating he won a Red Cross USO talent contest and spent the summer of 1955 entertaining the troops, opening for Buck Owens and the Buckaroos touring throughout Germany. Upon returning to the United States Piet began working as a magical MC in burlesque shows around the Washington DC area. Getting to perform magic while surrounded by scantily dressed girls appealed greatly to the 20 year old Paulo who felt he was "living the dream." Other than a brief spell in a New York advertising agency followed by a job supervising the layout of the Teamster Union's magazine, the rest of Piet's career has been devoted to creating, developing, and performing magic.

Paulo then designed and created his unique "Cape Act" and performed an eight-month stint in Puerto Rico, where his blend of dove work, manipulative magic, and original illusions such as the Vanishing Hookah proved an instant hit. This gig led to successful

“  
... PAUL'S  
KNOWLEDGE IS  
EXCEPTIONALLY  
WIDE AND  
WONDERFULLY  
ECLECTIC.

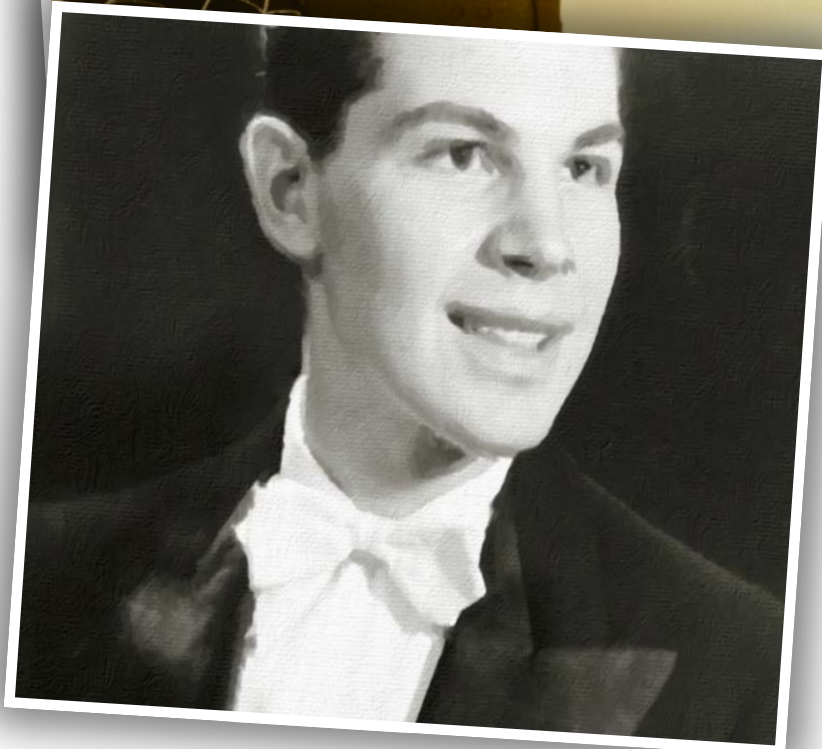


*Piet performs a naked broom suspension*

television appearances and the start of the highly lucrative international work that was a constant factor in his career. Upon returning to Washington, Piet expanded his show to include Yvonne his new stage and life partner. The addition of an onstage assistant allowed Piet to add his soon to become signature effect "The Golden Needles" to his show. Considered by many to be the ultimate version of this classic effect, Paulo's handling involved a stunning 30 feet of threaded needles emerging from his mouth at the trick's finale.

After a brief return to the world of burlesque entertainment in Montreal, Piet and Yvonne went on to make a huge impact on Mexico's top variety show "Siempre en Domingo." The success of the show resulted in high profile nightclub bookings in Acapulco and other Mexican cities. They also worked some of the deluxe circus dates that were so popular in Mexico and South America. In fact the dynamic team was getting so many dates that it began to detract from local magicians getting bookings. One day they received a phone call from a representative from the national actors union ANDA who politely, but firmly instructed them to leave Mexico to give the homegrown performers a break.

Returning to New York it was a lot tougher to find work due to an abundance of local magical talent such as Al Flosso, Tony Spina, Jack Adams, and Gil Eagles. "We have all the magicians we need," he was told by the New York agents. However, Paulo did begin to perform frequently in Greenwich Village where he opened shows in historic nightclubs such as the Cellar Door for acts such as Redd Foxx and The Mamas and the Papas. Somewhat frustrated by the New York scene Piet decided to visit his first mentor Milbourne Christopher to get some career advice. "Come up with original material and skip the old standard effects if you have your eyes set on bigger things," Christopher said, "Oh, and say hi to your mom!" Paulo certainly had his eyes and heart set on bigger things and took this excellent advice to heart. He also made a big decision and decided to relocate to the California to be close to the newly flourishing Magic Castle.



PHOTOS: Top - Piet, Dianna Zinnerman, Rober Harbin, middle - Channing Pollock,



It was a very good decision and he never looked back.

Paulo traveled from east to west coast in 1970, stopping along the route to perform dates in New Orleans, Gulf Port and Dallas. He arrived in San Diego in 1971 and quickly began to book shows in the Golden State. Piet and Yvonne were instant Magic Castle favorites with six bookings a year and a "Best Magician of the Year" nomination from the Academy of Magical Arts. Paulo used these dates to promote and showcase his work for the Los Angeles agents and quickly became a top performer in the lucrative local cruise ship and club date market in Southern California.

By 1974 the team had begun to incorporate grand illusion into their show, it was during this time that Paulo developed another of his major signature piece; a Broomstick Levitation that informed magicians rated alongside the great Richiardi

in terms of impact and audience impact. In 1975 Piet and Yvonne closed the first half of the prestigious "It's Magic!" show that Milt Larsen produced annually at the Wilshire Ebell Theater in Los Angeles. That same year Paulo had a commercial and critically successful ten-week run at the Las Vegas Hilton where he presented a Chinese themed show alongside performers such as the great Liberace.

In 1977 the team of Piet and Yvonne split up, and Paulo's second assistant Alexandria took over as first assistant and also became Piet's wife. With Lexi the show developed and expanded into a full fledged magic production, utilizing major illusions presented with a customized and sophisticated lighting and sound system. By this time The Piet Paulo Show had developed into one of California's top corporate magic shows. The following years

included two tours to Alaska and a host of other high profile gigs that further established Piet's place in the top league of the entertainment scene. What do you do when you achieve and solidify this kind of success? If you are Piet Paulo you change gears and set your sights on a whole different aspect of show business, which is exactly what he did. It proved to be another success.

In 1981 Paulo leased a 15,000 square foot, 50-seat theatre on the corner of Sunset and Cahuenga Boulevards in the heart of Hollywood. In the theater and an adjacent suite of offices, Paulo developed a thriving video production facility. In the following years Piet produced video programming, demos and music videos for musicians, magicians and comedians. The studio became a haunt of many top performers looking to capture their work on video under the savvy eye of Paulo. Not content to limit his skills to a behind the scenes role in the entertainment industry, Piet continued to reinvent



“When I say ‘the many lives of Piet Paulo’ I use the words carefully.”



his performing skills and developed a show of original material that featured his beautiful and talented daughter Pier. I can so vividly recall the youthful Pier serenely floating on the Shiva illusion, it makes me wonder where time disappears to contemplate the fact that she is now a doctor with a successful practice in San Diego.

In 1995 Paulo's new show completed a national tour with the eccentric showbiz legend Tiny Tim. Next it was off to Japan for seven months where Piet was featured as the headline act for a production show in Osaka. This was a highly creative period of time for Paulo, while he got to incorporate and implement the many original and creative concepts he had gathered over the preceding years and add them to his act. Paulo's show was a mixture of manipulative magic and grand illusion with his masterful handling of the Canvas Covered Trunk a particular favorite with the Japanese audiences. Piet was partnered in this production was the extremely talented Mystina, a Magic Castle favorite in her own right, and their high-energy performance received standing ovations on a nightly basis.

Returning to Los Angeles Paulo continued to add new dimensions to his performing skills and began to fully develop a comedy act that featured his famously funny Vanishing Cabbage routine. Comedy magic legend



Billy McComb was to state on record that this was the single funniest comedy magic effect he had ever seen. However in 2000 taking care of family commitments became predominant in Paulo's life and Piet retired from performing, but unlike so many performers he did so while at the very top of his form. Piet left Hollywood and took up residence in his luxury yacht situated in the LA harbor. An inveterate note taker and diary keeper throughout his career, Piet is currently working on his memoirs of a lifetime in magic. He is now establishing himself as a writer of magical history and secrets and actively sharing his knowledge with new generations of performers.

There is much more I could tell you about the many lives of Piet Paulo, but maybe you will be lucky enough to find the sixty-foot boat he is living in, and then you can hear his stories first hand. You will be amazed because when I say 'the many lives of Piet Paulo' I use the words carefully. That long black Cadillac in which we drove around Hollywood was a gift from Jimmy Hoffa while Piet was editing the Teamster Union magazine. It was just another of the twists and curves in the puzzle that is Piet Paulo. Master magician, spellbinding raconteur, and magical inventor Piet is truly A Legend of Magic and a man I am proud to call friend.





**LEE ALEX**

INCLUDES CARDS

INTRODUCTORY PRICE

**HOLY  
COW!**

**CARD ON WAISTCOAT**



**The Ultimate Blend of Cardistry and Quick Change**  
In conjunction with



**WWW.MAGIC2WEAR.COM**  
**magicwaistcoat@gmail.com**





# Is **THIS** the world's oldest **complete** deck?

Tom Dawson

**A** couple of weeks ago I received an email from Lee Asher with the subject "Is This True?" That was intriguing enough to look over the email for the subject of the question, which it turned out was a link to an online article at Business Insider by Megan Willett entitled "The World's Oldest Full Deck Of Playing Cards Was Almost Lost To History"

Lee's question was "Is this the oldest complete deck of playing cards known?" Before attempting to answer I read the article and did a little research in our library. Fortunately, despite the chaos in the bookshelves, I was able to put my hands on a 14-page catalogue that Sotheby's produced for this one lot when they offered it

at auction on 6th December 1983.

Reading the extensive catalogue convinced me that the claim to be the oldest 52 card deck [four suits of 13 cards] extant was indeed factual – so, Lee, there is your basic answer! Let me give you the exact wording of Lot #70 as it was described in the catalogue:

70. A COMPLETE SET OF FIFTY-TWO PLAYING CARDS comprising fifty-two cards in four different suits, ILLUMINATED on pasteboard, each card rectangular with rounded ends. C.138mm. by 71mm. made up of 4 layers of paper (with 2 watermarks, see below) pasted together, drawn in black and dark brown ink coloured with wash mainly in red, blue-purple and yellow-brown



and with gold and (sometimes) silver, versos blank, some early seventeenth-century interleaving sheets, some slight stains and signs of use, generally in extremely fine condition. [South Flanders, possibly Lille, c. 1470-85]

The provenance described in the catalogue states that they were auctioned five years earlier, as Lot #50 at the auction house Hôtel Drouot where they were described as "Jeu de Tarots unique ... d'un type non identifié" and dated "from the 16th century." Of course they were not Tarot cards, rather a full set of 52 cards playing cards in four suits. There is more to the provenance than reported. After the Sotheby's sale, I had heard that the Lot 50 at Hôtel Drouot had been purchased by an antique dealer in Amsterdam, who had done substantial research into the cards before consigning them to Sotheby's. In fact, most of the extensive information pertaining to Lot 70 had been discovered in the five years between the Hôtel Drouot and Sotheby's sales.

The story becomes more personal as in 1988 I was asked to do some work for our Netherlands firm in Amsterdam. As it was August I decided to extend the trip and take Judy and our youngest daughter (then aged 12) with me for some vacation in Netherlands and subsequently England. We arrived on a Sunday in early morning, checked into our hotel and decided that the best thing to do to quickly resolve the jet lag was to forego the allure of sleep and instead spend the day walking around Amsterdam. We had a wonderful day, in warm and sunny weather, and late in the afternoon found ourselves looking in the window of an antique shop which has some playing cards displayed. The shop was open, we were welcomed by the proprietor and soon found ourselves in deep conversation about our favourite collectable – it turned out he had a collection himself and had often dealt in cards from his shop.

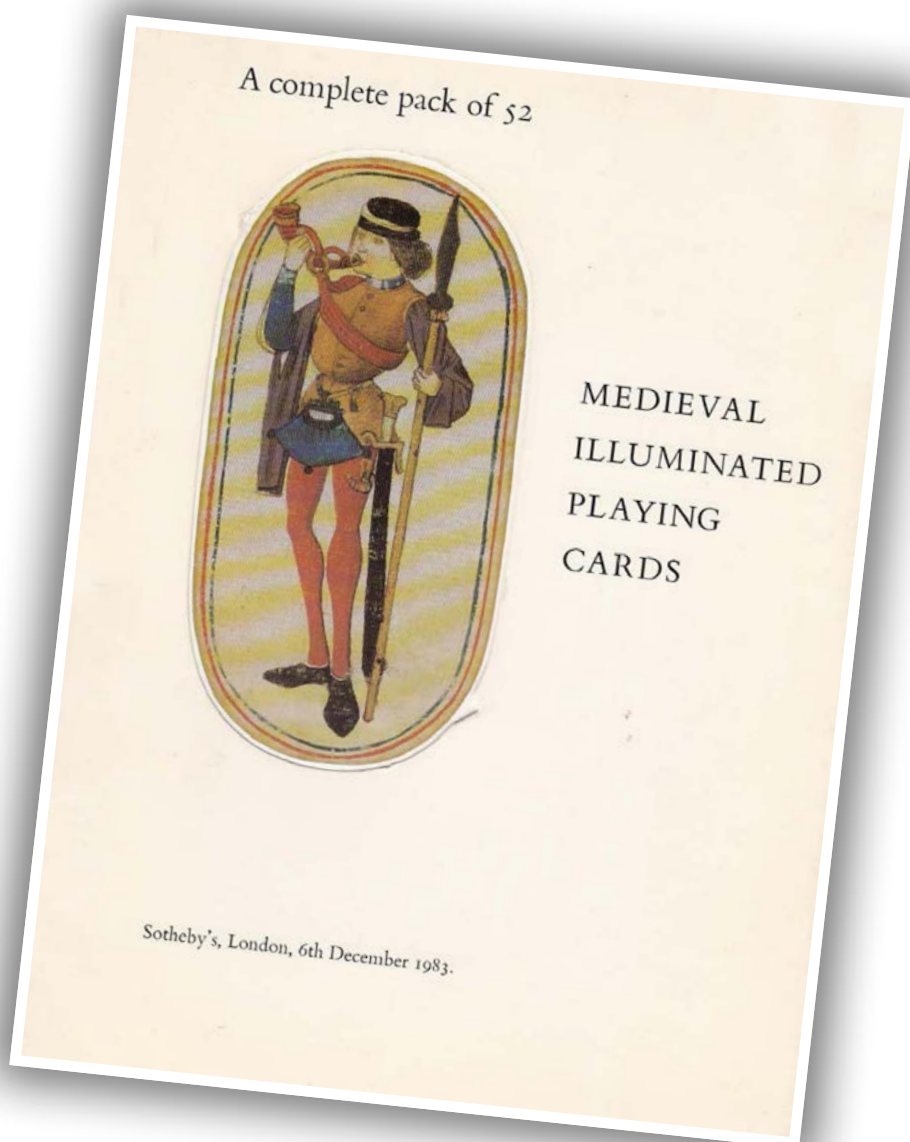
He had many stories about cards and knew most of the good European collectors. Of course, one of his stories was how he had purchased a unique deck from a French auction house which had subsequently sold at auction at Sotheby's in 1983 for the princely sum of \$143,000! At the time of his purchase he was skeptical about their dating and was subsequently proven correct when it was determined that they were a century older!

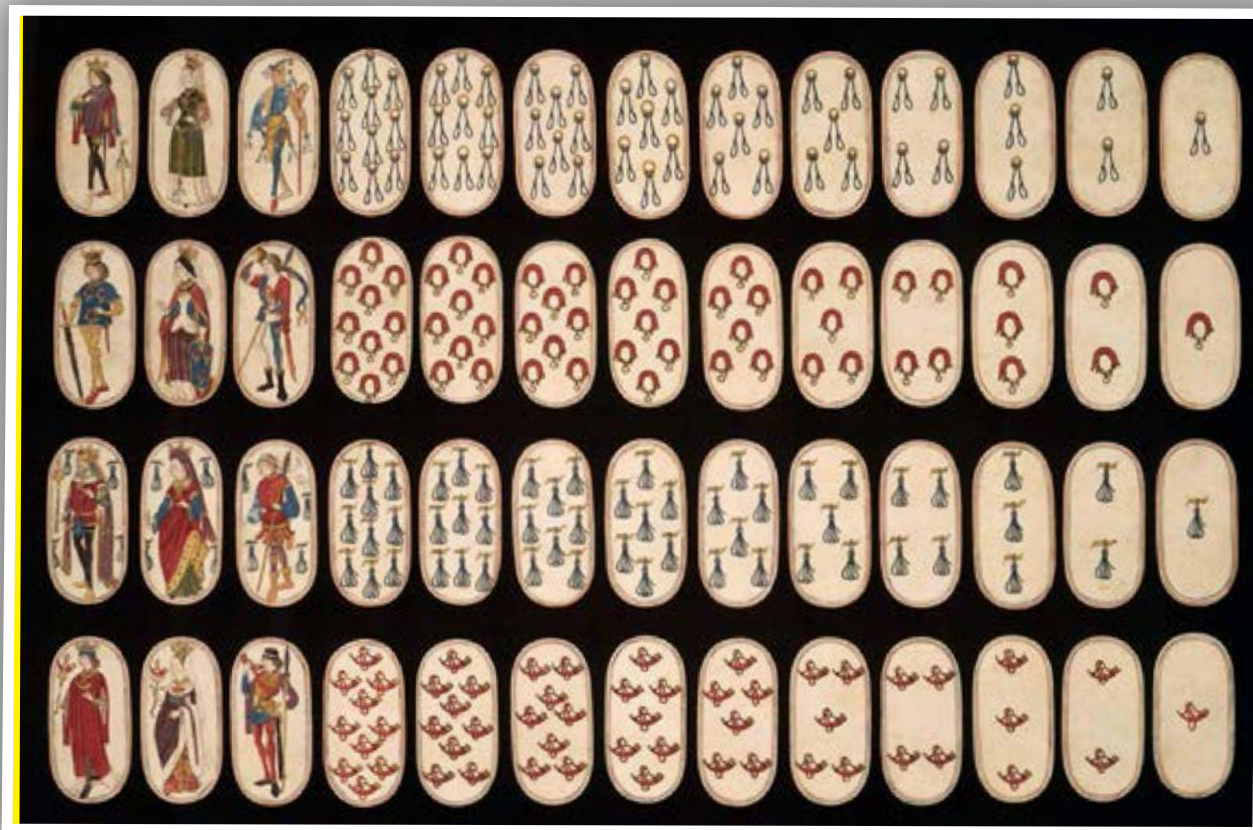
As many know, the purchaser was the Metropolitan Museum of Art in New York, where it is on rotating view in the Cloisters Museum in New York.

*COVER OF SOTHEBY'S LONDON CATALOG  
FEATURING THE DECK, 6 DEC. 1983.*

The card designs all have a hunting theme. The catalogue notes that "The art of the chase is at the centre of late medieval aristocratic leisure, and many surviving early playing cards have a hunting theme." The suit signs are all items of hunters' equipment. They are as described in the catalogue:

- **The Horn.** This is the central instrument of the hunter's attire. The court cards here show it being blown and worn around the neck.
- **The Dog Collar.** This is worn by the hounds and comprises a band of red leather split at its ends and riveted to a 3-linked metal chain supporting a ring-swivel.
- **The Double Nooses.** These comprise a metal ring threaded through with a single rope tied at each end with a small noose. They were no doubt used for carrying small game.
- **The Ropes.** These comprise a long rope tied in a bundle and threaded round a short stick. Again, this rope





is seen in a bundle like this hanging from the waist of hunters in medieval pictures.

The cards are oblong with rounded ends, a very unusual feature at that time. There seem to be two styles (certainly contemporary, and the main artist draws his pictures in brown ink and surrounds them with a frame with blue on the inside and red on the outside; all the courts are by this painter. The 1-9 of Horns and 1-10 of Dog Collars are in a slightly different style; drawn in black ink and their frames have red on the inside and blue on the outside.

The 1-10 of each suit comprise multiple pictures, without indices, of the Horn, Dog Collar, Noose and Rope. The Jack of Horns shows a young man holding a lance and blowing a horn; the Queen of Horns holds a rose surmounted by a horn. The King of Horns has a sceptre surmounted by a horn.

The Jack of Dog Collars has a pennant with a Dog Collar emblem and the Queen of Dog Collars is richly dressed and holds a blue shield with three dog collars in red. The King is in golden armour embroidered with three dog collars.

The Jack of Nooses is the court fool in his classic outfit holding a stick impaling a fool's head. The Queen of Nooses is finely dressed and holds a noose between her finger with a double noose hanging from waist. The King of Nooses holds one hand to his chest

and the other holds a staff with a double noose hanging from it.

The Jack of Ropes holds a mace-headed staff and four bundles of rope appear in the background. The Queen of Ropes is holding and pointing to a little piece of string wound through her fingers.

Four bundles of rope surround her in the background. The King of Ropes is a mature grey-bearded man holding a huge sceptre and four bundles of rope appear in the margins around him.

**BY 52 PLUS JOKER CLUB PRESIDENT TOM DAWSON –  
FROM CARD CULTURE ISSUE 04, MARCH 2015**



*COLLARS SUIT COURT CARDS (L TO R: KING, QUEEN, JACK).*



# RUN

PLAYING CARDS

UNCUT  
SHEETS

3 EDITIONS  
AVAILABLE

SCORE THESE AT YOUR FAVORITE RETAILER:

COLLECTABLE PLAYING CARDS

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

ALBERICO MAGIC

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

JP PLAYING CARDS

[www.jpplayingcards.co.uk](http://www.jpplayingcards.co.uk)





# The Magic Capital of the World!

LEE ALEX

## 78th Abbott's Magic Get Together, Colon, MI.

Sometime in the late 70's I clearly remember an American children's program on the television during the school summer holidays in England. "Call It Macaroni" featured Haruo Shimada and Doug Henning in a special episode entitled "Its real magic!" The program took three or four children to the Magic Castle, Hollywood and to the "Magic Capital of the World", Colon, Michigan. I don't remember any more about the program, however I do know it had a major influence upon my

magic as a hobby at that time, and also that a seed had been planted in my head: One day I would visit the Magic Castle and this magical place called Colon. I consider myself lucky that the first dream has been fulfilled and I have had the pleasure of visiting and lecturing at the Magic Castle in Hollywood on more than one occasion. Just recently the second part of my dream was realized as I was invited by Mike Miller to perform as a gala headliner at the 78th Abbott's Get Together in Colon,



PHOTOS: Joe Ganger as Blackstone at the Colon Magic Museum  
Joe Ganger's house on Palmer Lake



Michigan. I was keen to accept the offer, and counted the days to when I was to make my trip from Istanbul, Turkey where I have been located for the past 17 years, a cosmopolitan city of unofficially 17 million people to the dreamy "Magic Capital of the World" whose inhabitants amount to a mere 100,000, with promises of that population doubling during the Get Together.

I finally arrived on the tiniest of planes from Detroit to South Bend, IN. and was met by BJ Mallen who is the "magician on call" at Abbott's Magic Company. We took the short drive back into Michigan and I was taken to the quaintest house in a very tranquil tree lined street. My initial fears were calmed as we turned off of "Elm Street" (not the original of Freddy Krueger fame I hasten to add!) on to Frank Avenue. There are actually no hotels or bed and breakfast places in Colon. The nearest hotel would be a short drive away at Cold Water. Those who attend Abbott's



*Peter Samelson received the Jack Gwynne award for excellence in presentation, Keith Fields was presented with the Clarke Crandall (AKA new name - Crandall/Fox) Trophy For Comedy and Hal Meyers received the Bill Baird/Neil Foster award for manipulation.*

stay at various houses in Colon, or in wooden lodges or some even camp out. There are two types of people that live in Colon: those that love magic, and those who do not. I learnt that those who do not like magic still profit from the magicians by taking a vacation elsewhere during the period of the Get Together, and rent their homes out to visiting attendants. The beautiful four story house situated on Palmer Lake where I was to be lodged for the week is the home of Joe Ganger and his wife Karen. Joe is the president of the Colon Historical Society and you can find him at the magic museum often in the guise of Harry Blackstone Sr. Joe has been in Colon since 1974 and can relate all manner of stories about this truly magical town. I took great pleasure in the mornings sitting on the front terrace, coffee in hand listening to Joe and asking all manner of questions. He did not recall the program "Call it macaroni", but I have since





*Hal Meyeres, Morgan That's All, Peter Samelson, Leland Faulkner and Wacky Dracky.*

learnt that it was aired in 1976 and may possibly have been recorded before Joe moved there.

After leaving my luggage at the house we went along the street to the next house which is the residence of Greg Bordner, the current owner of Abbott's Magic and the organizer of the whole Get Together. I met with Greg and he immediately offered to take me down town. Our first stop was "Curly's" which he says is the only pub in the town (although there are other hang outs as I was yet to discover!). Curly's is the main social center for the whole Magic Get Together and we would spend quite a few hours in here over the next few days. Curly's has recently been completely reconstructed after a fire a couple of years ago. The place is fresh, friendly and does some super, cheap food (not like the prices I was stung with at Detroit airport!). One of the main social highlights of the

Get Together is the annual "Curly's Close-up competition" which took place on the second night. The bar was packed with magicians and locals who were highly entertained by a variety of close-up magic which traditionally is hosted by the previous year's winner. At Curly's I met for the first time with some fellow artistes Leland Faulkner, Hal Meyeres and Peter Samelson (of Monday Night Magic fame). These guys were staying close by at what is known as the "Brick House", the former house that Greg stayed in when he was growing up. Later in the evening we all made our way to another house on Blackstone Island (actually a peninsula, near to where the Blackstone family once resided) where magician David Seebach was giving a pre-Get Together party. The party was already in full swing when we arrived and this was a chance to meet some other fellow "Get Togetherers" before it all officially started the following day. I returned





back to my lodgings early after a long day of travel and excitement, all in preparation for the beginning of the events.

The whole "Get Together" is unlike any other magic gathering that I have experienced before. As opposed to the normal "under one roof" concept the whole town of Colon becomes involved from breakfast time through to the early hours of the next morning. I was given a tour of the town with one of my fellow house mates Margaret "Peggy" Weikal. This was Peggy's 38th get Together, so she certainly knows the town. A wonderful woman who takes everyone under her wing – she is like the mother of the Get Together and I was very lucky to be shown some of the landmarks of Colon, including the house where the Blackstone family once resided (although now I understand that muggles have bought the house, and they become slightly annoyed during Get Together when magicians come to visit the old Blackstone house).

There are two main schools in Colon, the Elementary School which housed the dealers and whose stage was also used for various award presentations and dealer

demonstrations during the Get Together and the Colon High School, whose mascot "Magi" is of all things a white rabbit! The air conditioned sports auditorium seats a very large audience (over 1,000 if I am not mistaken) and the stage is large enough to present the biggest of illusion acts. The technical team during the Get Together was amazing and very professional. From sound to light to individual needs everything was no trouble for the team: Mark Holstein, Steve Chezaday, Richard Hughes, Blade Thornton, Artie Kidwell, and Brian Leboeuf.

The highlight of the first day was the lecture by Dameon (Hal Meyers) who demonstrated a whole range of manipulation techniques including cards, balls and doves. The stage was full of all sorts of tables and paraphernalia and Hal whisked through a myriad of information to the delight of the audience who were able to interact thanks to the items which had been handed out to everyone at the beginning of the lecture. I don't want to go into precise details here for fear of revealing any surprises, should you encounter this lecture along the road, but needless to say the lecture was extremely informative and well

received.

During the Get Together there are an amazing four gala shows, a different show each night which are open to the attendees and the general public. To organize such an event is a feat in itself and Greg Bordner and Mike Miller both deserve a medal for this! Over the past 78 years of the tradition of the Abbott's Get Together the list of artistes that have appeared reads literally like a who's who of the magic world, some of who are no longer with us, but their memory and contributions to the art of magic remain firmly within the hearts of the loyal family of Abbott's Get Together attendees. It would be impossible to do a full report of each of the gala shows here without hogging the whole issue, so suffice to say that after my Thursday night performance I was able to relax and fully enjoy the Friday night gala which was perfectly hosted by Leland Faulkner. Leland is a highly talented performer and made the perfect MC sharing display of his shadowgraphy, the most logical presentation of "Professor Cheers Comedy Rope" and the most beautiful chapeaugraphy act I have ever seen. I was also enthralled by the performances of Dameon (Hal Mey-



Lee Alex, Hal Meyers, Leland Faulkner, Gene Anderson, gene anderson and Peter Samelson.

ers), fellow Brit Keith Fields and the theatrical brilliance of Peter Samelson. This show made the Get Together for me.

The entire program of the Get Together is packed full of events from morning 'til dusk and you find yourself shooting off here, there and everywhere all over town. I am thankful that it is not such a large town, and that this year according to most, the weather was a little cooler and not so humid, so I was able to get my daily exercise by walking to the various venues. In the Abbott's Studio itself there are magic shows for children twice daily, every day and George Schindler hosts his popular "Vent-o-Rama" there. At various locations throughout the town over the period of the Get Together there are official street performances. As mentioned earlier the two schools play important parts as locations for the dealers, gala shows talent contest and award presentations. Aside from that there is also what can be referred to as "fringe events": the road leading up to the high school can be seen dotted with magic dealers who set up outside the houses of local residents to sell their items. Colon is home to two other magic shops: Fab Magic and Sterlini Magic who reside peacefully next to each other. The "Street of Cards" at the corner of Curly's can be seen in the small hours with people throwing cards across the street to the top of the building on the other side, not only magicians but locals too, including the police force! Here you can see Hal Meyers and some ace card throwing antics!

Overall I was thrilled by the hospitality that was shown by everyone during the Get Together. It really is a huge family and there are some who have attended for over 50 years! I was invited during the day to several lunches, parties and private homes. The climax of the Get Together was the party held at the home of a Colon magic family, the Conklin's. Artistes and other friends were invited for a great garden party with plenty of food, drink, live music provided by talented musician and magician TJ Clancy, dancing, and socializing. What a fun evening! Nobody wanted the party to end; nobody wanted the 78th Abbott's Magic Get Together to end, but as the saying goes all good things must come to an end. Unfortunately I had to leave the party fairly early as the next morning I was due to make my journey on to Las Vegas for this year's Magic Live convention. That is another story which I cannot tell, since what happens in Vegas... oh well, maybe I can let you in on some of it another time.



*Mr. Gene Anderson & Lee Alex*







# Charlatan

(From *When Swords Vanish - Poems For Magic* by Antino Art)

the magician fooler  
turns magicians into fools  
blindfolded consumers  
believing rumors of the cool  
to buy the elixirs, the gems, and the jewels  
the one-hit wonders and miracle mixtures  
as performers deform into mimics and tricksters  
with every effect on the market a gimmick  
he presents the hands, but never the watch  
the hook, not the fish: this shark never gets caught for a second  
watch the finger, not the moon type misdirection  
if you want to get fooled  
walk into his shop  
and buy your props  
to get props faster  
instantly-downloaded reactions  
make you an overnight master  
whatever he might call it  
flourishing consumers  
card-swiping shopaholics

I fear not the man who practiced  
one thousand kicks once  
I fear the man who purchased  
one thousand tricks once  
practiced none, and competes  
to win crowds, so deceived  
to the charlatan he bows  
like the students in those schools  
that give free black belts out

I'd take them all on myself  
but instead I kick back  
and watch this mind-boggling  
scene of magician foolers  
whack

my one effect  
will smoke and mirror  
his entire attack



# 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...

## MERCHANDISING

"And if you buy in the next 15 minutes I'll throw in a flashing thumb at no extra cost"

**M**erchandising is a well-used revenue stream in all forms of the entertainment industry and one that is explored by many magicians. For some, the piles of extra money at their shows is "icing on the cake" but for many it also allows them to accept, at times, lower paying gigs, as they know they will easily recoup any difference from cash sales at the Back of the Room. (BOR)

But there are several other important reasons why magicians should consider some form of Merchandising. These include - Prestige, Marketing, Publicity and more.

We recently updated our very first eBook – Multiply Your Merchandising, which is available for free off our website at <http://www.Magiccoach.com>



**TIMOTHY  
HYDE**

- Call it an autograph table
- Share the profits
- Don't play fancy games with pricing
- Handle with care
- Timing is VITAL

Here are a few of the reasons WHY you should do some Merchandising and a few of the ACTIONS that you can take immediately to Multiply your sales. You can read the rest and the collection of great resources in the Report.

- You will always have an appropriate gift for clients, volunteers and participants which is self funded by sales. Once you have covered the initial setup costs not only will you make money by selling the items, you will save money on the items you give away. And the more you do it the cheaper the cost per item will be
- Having some good merchan-



dise adds to your prestige before, during and after the show. eg, "he's got a Book! He must be good."

- It adds to your promotion and name recognition. People who have your DVD or Magic Kit will be able to find you via the contact information included.
- Don't just get their money, get their details! It can drive people to your Social Media Channels, Likes to your Facebook Page and subscribers to your twitter feed or Newsletter. Offer a free eBook, a Fan Club etc. This can be as simple as a clipboard or more advanced like SignUpAnywhere.com & OnSpotSocial.com on an iPad or tablet.

## 5 Actions to Increase Sales

- **Call it an autograph table.** Calling it an autograph table facilitates the interaction between you and your fans, allowing photos, autographs and extra sales. A Roll Up banner with your Social Media contact points is of course a great backdrop for the photos. (See the fantastic script in the book from Ed Fowler, for an excellent "soft sell.")
- **Share the Profits** - Sharing the profits of your merchandising table is imposed by some clients, bookers and venues. But it can also be used to make more money at appropriate venues. Offer to split the profits with an organiser or to donate a set amount per sale to their fundraising charity. Once this is announced people feel obliged to buy as they are helping the event. It is a win win. Be very aware though of your exact costs when doing something like this, but also be aware of the economies of scale. If you can move many more units the price per unit really starts to drop. The price per unit of buying 500 of something is a lot different that if you ordered 2000.
- **Don't play fancy games with pricing!** - Have a good think about what the typical person has in their wallet. You don't have time for fancy supermarket "price points" like \$4.99
- **Handle with care** - Treat your products with care. They are valuable things. Not only in the physical sense, there's no use in damaging and wasting stock, but more importantly in the eyes of the audience. The perceived value is important. If the audience see you throw them around, drop them on the table and generally be dismissive of the items, that will be their perception too. Display them well, handle them gently, show them with pride
- **Timing is Vital** - Make sure there is a break straight after your show for people to meet and buy from you. If Santa arrives straight after the show or lunch is served in another room, your opportunity can be lost. This is especially important if you are relying on the sales to boost your take home amount, perhaps after accepting a smaller fee to lock in an assignment. Check the scheduling when you negotiate the job and then when you arrive on the day.

For another 30 ideas, resources, links and HOW you can easily put something together, grab a copy of the full report off the MagicCoach.com website.

## 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>



# RED HOT ACTS

By Tim Ellis

## JOSHUA HUANG

One of the wonderful aspects of the life of a magician is that your art creates opportunities to perform for and meet some of the most amazing people on the planet. From A-List Hollywood celebrities to Presidents and even royalty. Magic has a universal appeal that can open the most unexpected of doors.

However, as far as I am aware, there is only one magician who can add performing for the Dalai Lama to his CV... and you've probably never heard of him.

Joshua Huang moved to Australia in 1990 with his parents from Taiwan but only discovered magic in 2007 while watching the TV show 'Magic' starring Liu Chen. Joshua became "totally addicted" to the magical atmosphere created by the show which featured a competition for local magicians together with guest performances from international magic stars.

Two years later Joshua found himself back in Taiwan and standing in a store waiting to get his mobile phone fixed. He started speaking with a lady in the store and he mentioned that he loved magic. She asked him who his favourite magician was and Joshua told her about Danny Nine, who was a judge on the TV show. The stars must have aligned that day because Danny Nine was her husband! She told him that Danny has his own magic shop and Joshua headed straight there. Danny explained he didn't want to take on students, so Joshua went back to the shop every day, helping him clean up and even acting as a roadie when he went to do shows. After one year, Danny finally agreed to take him on as a student and Joshua finally started his magic career.





The French Ambassador saw Joshua and was amazed by his magic and offered him the unique opportunity to become the first magician to travel to Paris and represent Australia at UNESCO for Harmony Day in March this year. ..."



ABOVE: Joshua with the Dalai Lama

Joshua went back to Australia where he studied at University in Brisbane and performed for the Student Association. This led to performances for various Taiwanese Associations outside of the University before finally getting a job working in legislative council. He discovered he had a talent for communication, especially with people of different nationalities, and it wasn't long before a councillor invited to perform at a function where the Mayor was present. The Mayor loved his show and wrote him a letter of commendation which led to more shows within the political arena including performing for the Queensland Premier Campbell Newman, the 2014 G20 World Summit, and multiple shows for past and present Prime Ministers Kevin Rudd, John Howard and Tony Abbott.

The French Ambassador saw Joshua and was amazed by his magic and offered him the unique opportunity to become the first magician to travel to Paris and represent Australia at UNESCO for Harmony Day in March this year.

Representatives from all of the world's religions were present for this annual event, and Joshua spent two months preparing for the show. UNESCO requested videos of all of his material so they could select the pieces he would present. They chose 15 minutes of his

material including his face-changing act and his original signed card in bottle, but then asked him to cut it to just ten minutes. In true showbiz tradition, as soon as he arrived he was told that another act was unable to attend so could he do 20 minutes instead! Calling on just six years of performing experience, Joshua was able to add several pieces and was the hit of the evening's entertainment.

When he returned from France, he was informed that the Dalai Lama was coming to Brisbane in June and wanted to meet him! Previously, Joshua had been invited to go to Asia and teach magic to 200 monks so that they, like Joshua, could bring joy to people and make them happy. He was now invited to show some magic to the Dalai Lama and share his experiences with the monks and UNESCO with him. It was an amazing experience and Joshua was honoured to be witness to the first time ever that the Dalai Lama saw magic.

Joshua's goal has always been "the moment when my audiences can enjoy the happiness and receive positive attitude from my performance."

Ever since he first saw magic on TV just 8 years ago, Joshua has always known that the personal touch is the most important aspect of performing magic. One

of the magicians he saw on the show was Tim Ellis, who he says inspired him because "some magicians just want to make themselves look cool, but Tim makes people have fun, like it is a personal show for them."

Every month in Brisbane, Joshua goes to the hospital to perform for cancer patients and give them laughter. His long term goal is to return to Taiwan and go into a program to teach magic to orphans.

For now though, you can catch Joshua every Friday and Saturday night performing at the Beijing Palace restaurant in Robina.

<http://joshuamagician.com/>





# A TRIP TO THE CIRCUS

*by George Iglesias*

- \* **FINALLY A KIDS VERSION OF THE CLASSIC "BATHING BEAUTY EFFECT"**
- \* **A TRIBUTE TO THE GREAT DAVID COPPERFIELD**
- \* **GREAT FOR CHILDREN'S MAGIC, COMEDY AND FAMILY ENTERTAINMENT**



Buy it now at **TWISTER MAGIC** or at your favorite magic dealer

Visit our website:



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

Watch demo online:



Dealers contact:



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





In a magazine, such as *VANISH*, writers put forth thoughts, facts, and ideas, usually with the not so veiled agenda of historical imprint or promotion. This writer is no exception. The substance of these ruminations is simply that in June and July of 2015, my forty years as a professional magician has come to my dreams being fulfilled.

I offer the following with the hope for your practice of magic benefits from my recent experience.

In November of 2014, I received an invitation from a woman celebrating her 50th birthday (I had also performed at this woman's 25th birthday celebration, a quarter of a century earlier).

The show was scheduled for June 17, 2015 just outside the 16th century walled-city of Lucca, Italy.

I did a 50-minute show for fifty people from 20 countries speaking about 12 languages. The site of my performance was a 300-year-old villa that had been owned and administrated by the same family. The large villa living room I performed in once hosted the performance, I learned of the great clown Grimaldi in the late 1800's. Possibly 1896. They were not too sure.

In July of 2015, I did one week of shows (3-a-night)) at the genuinely world famous Magic Castle in Hollywood, California. I worked in their Parlour of Prestidigitation

with world champion magician Johnny Ace Palmer. Johnny and I first met in 1986 and have become close friends since.

"Selflessness" is usually defined as "activity by an individual benefiting community or society without intentional benefit to the individual providing service." Such a definition might seem anathema to the professional attitude of some 20th century performers who claim, "without ego, you're lost." My feeling is that the "us/ them" paradigm has been largely wiped out by growing globalization created by technology (the Internet).

Surely for magicians, a healthy ego is an asset. One can use strong self-opinion as a shield when 95% of the time you face professional rejection. However, my experience and my recent adventures with over 13,000 air miles traveled in less than 30 days tells me that my disposition to selflessness is one of the keys to my success.

A guitarist named Jon Wa once counseled me after a show we did together in upstate New York, in the hazy glow of backstage bulbs he whispered to me, "Loved your show man, just keep giving it away, that's the key—but you know that. Spreading the joy will shine down on you ten-fold."

There is a lot of wisdom in that short sentence.



If the magician, for instance, offers their wonders with only the audience's joy in mind, regardless of inherent reward; the result I am offering is "relentless joy." This is unique in the modern world largely. (I'm discussing actual performance —not whether the performer is financially rewarded or not.)

This is a discussion regarding the intent of the performance, the creation of material and the rhythm or timing used in the performance.

If you are lost with what is being discussed, ask yourself this question: "Who will an audience enjoy more, one who works purely for an audience's enjoyment or for the performer's own enjoyment?"

While I was paid to do both shows in June and July in Italy and the US, I really do work each day to answer my question, "What will the audience love and remember?"

No long platitudes can adequately cover the keys to successful performance ("Success" being measured in other terms than money.) Therefore, the notion of "success-

ful selfless performance" is entirely subjective. What one may consider "successful," may not suit another. Increased self-worth through selfless performance is long and hard won.

It is close to a compassionate state of mind. Who do you want to benefit from your performance? Who do you want to remember your performance? How will you make an impression?

I've spent forty years traveling this planet sticking by my values. I constantly assess and re-assess my feelings, and theories, (to pass along hoping younger performers listen), but, I am only concerned with the audience's ultimate enjoyment. My career — defined "successfully"—or not, assures me that the following is true:

#### GIVE UNTIL IT FEELS GOOD

Try it. It takes time. But, repeat business is a very likely outcome in the vent that the performer realizes their ONLY responsibility is to entertain. Adopting these principles may change your game for the better.

“

... "I REALLY DO WORK EACH DAY TO ANSWER MY QUESTION, "WHAT WILL THE AUDIENCE LOVE AND REMEMBER?"



*Ben performing his finale at the private show in Italy*





VANISH was invited to the Press Conference of the launch of the upcoming show "The Illusionists V2.0" in London. David Penn attended the event on behalf of VANISH and the following is the review of this incredible night.



A person in a dark suit is partially visible on the left, their hand near a red emergency stop button on a large, industrial-looking metal stage machine. The machine has a complex frame with various bolts and a yellow and black striped safety bar at the bottom. The background is dark, suggesting a stage or backstage area.

# Illusionists 2.0 Press Conference By David Penn

Well if like me, you're a fan of live magic shows, it is a great time to be in the UK right now. *Impossible* has just finished a very successful run at The Noel Coward Theatre in London's West End and both Darcy Oak and Dynamo are ready to embark on national tours.

As well as all this, the world's best-selling touring magic show - *The Illusionist*, makes a welcome return to London between the 14th November 2015 and the 3rd January 2016. Promising a mesmerising mix of death-defying stunts, breath-taking illusions and dazzling magic effects and I have no doubt that they will deliver on this after attending the launch night at *The Cafe De Paris*. The very stylish venue in London's Piccadilly is one of the most famous entertainment venues in the world. With a glittering history, spanning more than nine decades it certainly was a fitting venue for the nights bill of entertainment.

When I walked down the stairs to join the invited guests Andrew Basso's version of the water torture cell was on display, and like me, the audience easily deducted that something special was about to happen. You certainly didn't need the skills of forensic mind-reader Colin





Cloud to work this out. Colin acted as a very competent MC for the night as well as kicking things off with his own spot. When Colin started his act something that struck me was how strong his performance has become over the years that I have known him. I am not exaggerating to say that he literally owned the stage as he moved through a very baffling 'which hand' routine with four members of the audience. With one audience member left on stage, Colin then sniffed the gentleman's hand and deduced that he had had a chicken sandwich for lunch. The women beside me audibly through out the F bomb, a great start to the night.

Colin then introduce Den Den - The Manipulator who was recently named

Magician of the Year (2014) by the Academy of Magical Arts. This guy is slick personified, literally poetry in motion as he moves gracefully through his routine. I am making a prediction right now, that for most magicians who see the show live, this performance will be their highlight. He effortlessly produces coloured cards with a recurring theme of objects morphing into paper cranes. When he stood in a single spotlight and the crane folded by itself there were audible gasps from the cynical journalists followed by sustained applause. I am really looking forward to seeing this act again on the big stage with all the large scale production associated with this company's shows.







the escape before securing Andrew in the handcuffs and leg stocks. When he was then hoisted in the air by his ankles the room fell silent as he measured his breathing before being submerged, inverted in the tank. It seems like forever as he wrestled with the handcuffs and one woman in the audience literally can not watch. At one point expressions on Colin's face and hand gestures inside the tank from Andrew indicate that something is wrong but before the crew step in Andrew emerged gasping for air. WOW!

All the stars then popped off for a busy night of press junkets and we made our way up the stairs. We had seen some incredible magic this evening so I couldn't help smiling to my self as I overheard a reporter saying "Seriously how did he get Chicken sandwich?" I guess everyone had their favourite part but on a night like this the intention of the company is to generate interest in the forthcoming run. Job done!

<http://www.theillusionistslive.com/>

#### THE ILLUSIONISTS - WITNESS THE IMPOSSIBLE

Venue: Shaftesbury Theatre, London WC2H 8DP

Dates: Saturday 14 November 2015 – Sunday 3 January 2016

Times: Mon, Weds, Thurs, Fri & Sat 7.30pm; Weds & Sat matinee 3pm; Sun matinee 5pm

Special Christmas Performance schedule to be released

Tickets: £15 - £85. Groups and schools concessions available.

Age guidance: Perfect for the whole family.

Box Office: +44 (0) 20 7379 5399

The screen then lowered and a VT introduced the next act. Clips of Simon Cowell on *Britain's Got Talent* ensured that the anticipation of the next guest was at fever pitch. Jamie Raven then took to the stage and became apparent to me that this was who people had come out see. Jamie is instantly likeable on stage and is so humble in his performance style. He performed a great 'just chance' style routine, an incredibly visual torn and restored newspaper and the best head chopper you will ever see. Chatting to Jamie and his manager Russ Stevens after the show it is apparent that Jamie really is riding a huge wave of

much deserved success right now. At present, he will be performing three spots in the show and with what he demonstrated on press night people are in for a real treat. As well as being the special guest in *The Illusionists* Jamie and Russ are also hard at work on his own tour for 2016. More live magic in the UK!

Finally Colin Cloud set the stage perfectly for The Escapologist - Andrew Basso. Andrew is the only person in the world to perform Houdini's famous Water Torture Cell with absolutely no cover and I cant believe that I was six feet from the action. Colin walked a spectator through all the locks and restraints that were to be utilised in



# IN-HOUSE MAGIC THEATRE

## ROMANY DIVA OF MAGIC

*"You can always tell the size of someone's living room by the size of their act!" Ali Bongo*

"So what I'm looking for," I say to the young estate agent with black gel sticky-up hair and a very bored expression, "is a house with a living room large enough to make into a little theatre."

Not a flicker. I don't think he's understood. Without make-up and in casual clothes I don't look theatrical and to be honest he doesn't really care. What he really wanted was to be a professional footballer but after a knee injury made that dream impossible, he became an estate agent and does it as best he can. Which is to say without passion but with moderate efficiency.

He takes me dutifully round a few properties with large living rooms and when I find my perfect house, I know immediately, just like everyone says you do. My house, the 'Sequin Starship' (renamed on grounds that magicians can call everything anything they please since the true nature of things is Illusion...), boasted a large L-shaped living room as requested horrifically wall-papered with large purple flowers and an over-boiled cabbage green carpet. I cooed over every aspect of the house to the owners but was found out the day they handed over the keys and met the 2 decorators in white





overalls with me, evidence that I could not bear one minute alone with their horrific taste. In the very first week of joyful house ownership, I and my friends got to work. As you can see.

I will let you into the secret that although I look mightily proficient in my mask with the sanding machine, I was only on it long enough for the handle to come off in my hand, sending the rest of the machine, still sanding, me screaming, on a speed collision course with the radiator, causing the pipe to burst, flood the room and set me back £200. After that I was self-regulated to light duties only.

I'm sure you can work out how I put the theatre together from the photos. It's easy to convert back and forward to a living space simply by rolling and clipping up the black vel-



PHOTOS:  
TOP: The empty room  
Above: Romany sanding the floors  
Left: mirrored wall going in

vet walls and storing the chairs in the garage.

***So why have a Magic Theatre???***  
***Because I don't have a wife who will go OFF the wall nuts if I suggest it??!!***

This must be the greatest benefit of being a female magician! So of course the idea started with Jeff McBride. He has a great little home theatre perfect for teaching and performing. So I wanted one too and in my very first teeny tiny house 15 years ago we made the first prototype. In that one, we rigged up a red velvet curtain and that was about it. We'd had about 200 friends and neighbors in to see our fledgling shows which gave me invaluable experience as I was starting out.

The other advantage of the dedicated practice space is that if I didn't have my props out ready, the horrible thought of having to find them and set up from scratch would mean that I wouldn't ever get round to practicing. I'm performing in the IBM convention gala show tomorrow, I absolutely have to rehearse today, so with the stage set already



DAVE PUTTING UP THE SPOTLIGHTS



with all props ready to use it's a lot easier to start.

Seven years later now, I still totally LOVE it and absolutely count my blessings for having it. In fact, I'm here on the sofa, looking at the stage as I do most early mornings, fairy lights on, incense wafting, coffee, sitting with my notebook, Bongo snoring, imagining a happy wonder-full future and stirring up Magic.



STARSHIP FOYER







VIEW FROM THE STAGE



STARSHIP THEATRE



STUDIO WITH WORK BENCH



PIANOLA



## ***STREET PERFORMING MAGICIAN***

# ***RUPA JR.***

By Anna Shin

RUPA JR. IS A MAGICIAN, A STREET PERFORMER, AND AN ARTIST. HE PERFORMS MAINLY IN ASIA AND SOUTHEAST ASIAN REGIONS AS A STREET PERFORMER. HE DREAMS TO PERFORM WORLDWIDE AND DECIDED TO SHARE HIS TIPS ON STREET PERFORMANCE.



### How to get a crowd going

There are many ways of getting a crowd going for a street performance. One of the best way is to evoke the crowd's curiosity while you're setting up for the performance. Or you could just simply put on some music and make eye contact with people that are walking by. So my street performances usually make setting up part of the performance. A friend of mine, a juggler, interacts with small children in order to provoke a heartwarming sentiment. Others like musicians, dancers, and drawing artists use many different ways to make sure there is audience to participate in their performances. If you wish to perform on street, I advise you to take some of these know-hows to get a crowd going for your performance. Of course, if you're a first time street performer, it's a great idea to just follow other performer's strategies.

### How to KEEP a crowd

If you have ever performed on street, you know that horrible feeling when people leave during your performance. It gets your energy down and you feel disappointed immediately. But, the best way to keep an audience is to create a connection with the crowd. This connection is much like an invisible thread that holds both the performer and the audi-

ence together. But hard preparation doesn't mean this thread will be strong. You need to create a connection through experiences on the street, where you interact with the audience. Instead of trying to perform and show yourself, it is more important to make sure the audience feels included and participates as a part of the performance.

### Communicating with audience

Honestly, communicating with the audience on the street isn't much different from performing on stage or a close-up show. First you need to get the audience to open up, and one way to do so is to give a small present. Performers can give small presents like candies, balloons and others or even the experience and participation itself can be felt as a present. A performer who can truly communicate with their audience is the one that is able to hold on to their audience. When you first think of communicating with the audience, I'm sure you will think of the audiences participating in the performance, which is not a bad idea. When the magic happens within the audience's hands or something they touched, the experience and the feeling is multiplied indefinitely. So, it's a great idea to do your performance with the audience as part of the performance.

### BASICS of street performance

I perform as a street artist through Magic, but in street performance, there are many different genres like juggling, mime, balloon art, acrobatics and so many others. I try to learn these other genres to make my performance more flavorful. I feel that when a magician performs on street must keep an open mind and prepare many different genres that collaborates with magic to become the best street magic performer.

### MUST have items

Lots of performers have approached me to ask what kind of magic and what kind of performance they should do on the street. Personally, I like to use whips, balloons, or even swords that are stimulating to the audience. For magic, I suggest cups and balls floating tables, or even escape props that have less angle restrictions. But instead of focusing which props and what magic to do, it's more important how you present it. For example, a simple prop like the thumb tip can be used as an ending that touches everyone hearts. IF you're able to do such a thing, even a thumb tip can be your best prop for your performance.

To contact Rupa Jr. :  
[www.rupajr.com](http://www.rupajr.com)  
[Facebook.com/rupa.jr](https://www.facebook.com/rupa.jr)





# **TOURING WITH THE ILLUSIONISTS**



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

**B**ack on the road with *The Illusionists*, I sit in my hotel room and find myself re-examining my career. I remember back to my early days of performing where I chose effects to perform for my shows. I thought about the mistakes of ill-chosen effects; those that do not fit the venue or the audience.

Almost immediately, I fast-forwarded my thoughts to the present-day wish-list of tricks that I'm currently working on and, lo and behold, I'm having Deje Vu. I'm stunned to realize - even though I have 30+ years of performing experience under my belt - I am guilty of repeating the same mistakes.

We magicians can choose one of two paths with our choices of performances we deliver. One, to have a set show that we perform at any given place, venue, or size of audience or, two, have a stable of effects that we can pick or choose to fit the current performing situation. Of course, most of us probably have our various, set shows for

close-up, stage and a children's performance. But it goes beyond that.

In retrospection of my more inexperienced years, I recall performing a dancing cane in an intimate audience setting that exposed the thread. Using a "stage size" Hippity-Hop rabbit routine performed on the floor where no one could see except the front row. Performing the classic "What's Next" but having to play to my far left AND right sides because there were no seats in the middle of the room which left everyone confused and no one was entertained. I painfully remember a show for handicapped children where I planned much audience participation only to realize very few kids that were physically able to assist. What was I thinking? The answer; I wasn't. The curse of inexperience.

Here's where I'm having Deje Vu. I'm doing it AGAIN! I thinking on effects to perform that I shouldn't be performing. How do I know? Because I know that I'll never, or

rarely, have the right performing conditions to use them in. So, you may ask why I don't just have one of these tricks ready to perform IF the correct situation arises? That's an easy answer: Life is short. I don't want to dedicate the time and energy that it takes for me to develop a new routine that I can't use in all or most conditions. It just doesn't make sense.

I have a strict code of prerequisites before any new effect gets developed on my clock. One, I must be able to perform it surrounded in any lighting conditions. Two, whatever the props, they need to be performed above my waistline so everyone can view it properly. And, finally, the effect needs to be simple in theme and easy to follow so I can add my personal entertainment value to it in at least a 80/20 ratio. I realize that restricts the amount of possibilities to only a handful, but I MUST stick to my criteria because I know it works from experience. This year, I've just added two effects to my repertoire that will go into

*The Illusionists* show this Broadway season. One is a Wayne Dobson effect and the other is a rarely-seen classic. These effects meet all of my above criteria.

Alas, a part of me still dreams outside of the box to effects I know are not right for me. Thankfully, reality does give me a kick in the pants to remind me of laws I have given to myself. It just happened again moments ago. I will be throwing away these grand thoughts of tricks that are just not practical for me. Sigh.

I'm not saying to you that you shouldn't be creative or avoid learning new magic for this is what separates the pros from the amateurs. What I am saying is to give some serious thought to your effects. Examine them, find the flaws and the strengths of each. Narrow your choices to what will really work for you. Realize what's best for you and your performing conditions. Life is short . . . don't just pick-a-prop, any prop.



A.T.A. CARNET / CARNET A.T.A.  
FOR TEMPORARY ADMISSION OF GOODS  
POUR L'ADMISSION TEMPORAIRE DES MARCHANDISES  
CUSTOMS CONVENTION ON THE A.T.A. CARNET FOR THE TEMPORARY ADMISSION OF GOODS  
CONVENTION DOUANIÈRE SUR LE CARNET A.T.A. POUR L'ADMISSION TEMPORAIRE DES MARCHANDISES  
CONVENTION ON TEMPORARY ADMISSION / CONVENTION RELATIVE À L'ADMISSION TEMPORAIRE  
(Before completing the Carnet, please read Notes on cover page 3 / Avant de remplir le carnet, lire la notice en page 3 de la couverture)

A. HOLDER AND ADDRESS  
760812

G. FOR ISSUING ASSOCIATION USE / Réservé à l'association émettrice  
FRONT COVER / Couverture

a) CARNET No.  
Carnet N° **CA 114923**

Number of continuation sheets :  
Nombre de feuilles supplémentaires : .....

b) ISSUED BY / Délivré par  
**THE CANADIAN CHAMBER OF COMMERCE /  
LA CHAMBRE DE COMMERCE DU CANADA**

c) VALID UNTIL / Valable jusqu'au  
**2015 OCT 13**

year année	month mois	day (inclusive) jour (inclus)

Goods territories under the guarantee of the associations listed on  
s/territoires douaniers ci-après, sous la garantie des associations

MALAYSIA (MY)	SERBIA (RS)
MAURITIUS (MU)	SINGAPORE (SG)
MEXICO (MX)	SOUTH AFRICA (ZAR)
MOLDOVA (MD)	SRI LANKA (LK)
MONGOLIA (MN)	SWITZERLAND (CH)
MONTENEGRO (ME)	THAILAND (TH)
MOROCCO (MA)	TUNISIA (TN)
NEW ZEALAND (NZ)	TURKEY (TR)
NORWAY (NO)	UKRAINE (UA)
PAKISTAN (PK)	UNITED ARAB EMIRATES (AE)
RUSSIA (RU)	UNITED STATES (US)
SENEGAL (SN)	

# THE ATA CARNET OR "PROP PASSPORT" OUTERBRIDGE

Traveling with a magic show can present a few challenges, to put it mildly. Crossing borders falls into this category. When working in a foreign country, it is necessary to acquire appropriate working papers, permits and/or visas, which can be stressful. It is also critical that your magic props be transported across the border with no problems. There are two options for importing goods: temporary and permanent importation. A temporary import mean customs duty charges are completely avoided, or at least delayed. This is a good thing! A permanent import requires the immediate payment of duties and taxes. But since magicians rarely concern themselves with the ridiculous concept of full-time, steady, stable employment, permanent importation of props is rarely a concern for us.

There are several entry types used for temporary importation, and they all require special documentation and planning in advance. Understanding the tradeoffs of each temporary import option helps you save money. I have experience using a Temporary Importation Under Bond (TIB) and an ATA Carnet. I am not an expert in the field of importing goods, but the ATA Carnet is by far my favorite way to go. My trucking company also loves ATA Carnets as they are a hassle-free means of crossing the border with equipment.

An ATA Carnet is an entry document – I call it a "prop passport" – that allows a magician to temporarily import their show for up to one year after the document has been issued. ATA comes from the French and English combination of "Admission Temporaire/Temporary





## TED AND MARION OUTERBRIDGE

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

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

Ted and Marion invite you to contact them to discuss a project, or if you find yourself in the Montreal area get in touch with them to arrange an appointment.

Admission.” Established by the World Customs Organization (WCO) in 1961 to facilitate world trade, the ATA Carnet is an internationally-recognized customs document for the temporary importation of goods. It applies to high-value magic props, illusions, lighting and sound equipment as well as commercial samples, professional equipment and even a live horse! I am not sure if it applies to doves however. Entertainers, sports teams, the media and service companies often use ATA Carnets to travel with their professional equipment. The main requirement for an ATA Carnet is: what goes in must come out. The goods must not be sold, given

away or otherwise disposed of while in the foreign country. For this reason, you cannot include consumable items that will be used or handed out while in the foreign country, such as posters, merchandise that you will sell, or dove seed. A bond is posted at the time the document is issued and the items covered under the ATA Carnet may be imported and exported an unlimited number of times during the 12-month period without the ATA Carnet holder having to pay duties. More than 71 countries recognize and allow the use of an ATA Carnet. Just to recap, an ATA Carnet is a passport for your props which allows you to travel almost any-

where in the world for one year with simple customs procedures and reduced costs!

In the U.S., the issuing and guaranteeing organization for ATA Carnets is the United States Council for International Business. In Canada, ATA Carnets are issued by the Canadian Chamber of Commerce. For other countries and for links to the websites, see the list at the end of this article.

There are four steps to applying for an ATA Carnet. Once you apply, it usually takes five days to receive your ATA Carnet, but it can take as little as six hours if you pay rush charges.

### **Step 1: Fill out the ATA Carnet application form**

Filling out an ATA Carnet application form is not a big deal, but you must read it carefully. The category of your items determines which countries will accept your carnet. Make sure to check your issuing organization's website for country information and advisories before you travel.

### **Step 2: Complete the General List**

This step can be time-consuming if you don't already have a detailed list of every single item you are traveling with. On the General List, each road case or container you have is given an item number, and the weight and size of the container including contents must be stated. For each container, every item it contains must be described in detail: the trade name or model number, the serial number, the country of origin, and the value. This can take a long time but if you don't do it properly you may run into problems. Customs officers have the right to stop goods from crossing the border if the description of each item is not complete. The format of your list is also important, so check with your issuing organization. For example, in Canada the General List must be in MS-Excel format and it must be filed electronically.

Make sure your road cases or containers are clearly labeled by item number so customs officers can identify them easily. I like to show great respect to customs officers, so I label our cases on all four sides and the top to make everyone's lives easier.

### **Step 3: Arrange for a security guarantee**

The main purpose of the ATA Carnet is to guarantee, to the customs authorities where the goods are being temporarily imported, that all duties and taxes will be paid if the conditions under which the goods were allowed into the country are not respected. For this reason, a security guarantee of 40% of the value of the goods listed on your carnet must accompany your application. This security acts as collateral, and it will be drawn upon to reimburse the issuing organization in the event that duties and taxes are owed. The security guarantee may be in the form of cash, certified cheque, or money order, or you can buy an ATA Carnet Bond

from your issuing organization for a cost of 1% of the value of the goods. This is what I have been doing, as I don't usually have 40% of the value of my show lying around in cash!

### **Step 4: Pay the administration fee**

The administration fee for an ATA Carnet is determined by the value of your goods, the number of countries to be visited, and the total trips to be taken. Once you submit your application with this fee, you should receive your ATA Carnet in five days (or less, if you pay a surcharge). Just to give you a ballpark idea of the fee, an ATA Carnet for goods valued at \$140,000 would cost about \$1,100 when using an ATA Carnet Bond. This is \$600 for the bond fee and about \$500 for the administration fee.

The ATA Carnet can consist of just a few pages or several pages, depending on the number of items you are transporting and the countries you're going to do business in or pass through. For example, an illusionist on tour through several countries may have pages of items listed and multiple sets of vouchers (see below) but a manipulation act going to one country may have only three or four items and one set of vouchers.

There is a pair of vouchers for each country on the itinerary: one to give to the customs officer when entering, and one to give when leaving the country, whether from the same location or another exit point. There is also a pair of vouchers to present to Customs when leaving your country of origin and returning to it.

Touring internationally with an ATA Carnet is the way to go for me. I have never had any issues. If I want to travel with only a portion of my show, I simply cross off the items I am not traveling with from the General List. It is important to understand how the ATA Carnet works, because occasionally I encounter a customs officer who knows about ATA Carnets but doesn't understand how to process them. I share my knowledge and explain it to them... very politely!

Here are links to some ATA Carnet issuing organizations:

*United States* <http://www.uscib.org/ata-carnet-export-service-ud-718/>

*Canada* <http://www.chamber.ca/carnet/how-to-apply-for-a-carnet/>

*United Kingdom* <http://www.londonchamber.co.uk/lccicarnet/>

*Australia* <http://www.australianbusiness.com.au/international-trade/export-documentation/ata-carnet>

*New Zealand* <https://www.wecc.org.nz/services-and-resources/international-support/ata-carnets>

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



# TP PREDICTION



3:35  
7:00  
2:22  

---

12:57  
90

The ultimate  
“packs small,  
plays big”  
comedy  
prediction!

\$40

O|M

OUTERBRIDGEMAGIC.COM



WATCH VIDEO

# BRAINSTORMING WITH MAJINX

## CREATING THE IMPOSSIBLE

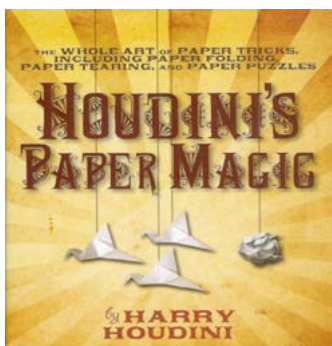
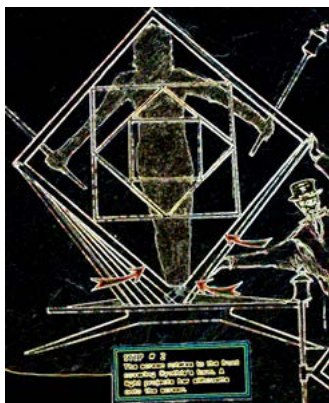
By Lawrence Larouche

A SERIES OF

IDEAS START YOUR

CREATIVITY JOURNEY

Greetings one and all! I hope that you have had a wondrous and prosperous summer season. Just when I thought I would have a little time off to unwind... that "little time" ran out! New illusions to build, stories to write and a cornucopia of ideas to throw out into the world in hopes that they will take root in someone's ambitious mind.



I have often wondered if it would it be possible to build a spectacular magical presentation totally out of paper and cardboard. If it were... should it be made to look like paper and cardboard, or should it be painted to resemble your a typical stage prop? My own feelings on the matter would suggest that there is no point in creating a paper magic show that looked like anything other than paper. The fact that it is made of paper should be the selling point of the presentation. Perhaps a giant set of origami structures as backdrops with lights positioned throughout the set to give them a radiant presence. The intricate folds and shadows as well as the many different textures and densities of paper would provide decorative details. The paper could be painted in naive illustrations of watercolor and markers suggesting a childhood dream. Reminiscent of a childhood playroom where every monster, maiden, castle, space ship and airplane was brought into existence by painting and gluing sections of paper and cardboard together.

Opening illusions could include variations on the Shadow Box or Tip Over Trunk or perhaps a blend of the two. There is Fu-Manchu's Triple Screen production or a giant Square Circle or maybe even a paper elevator. I suppose the question would be if you would allow a few cheats here and there. Support may be needed when large surfaces of paper are required such as in Shadow Box or a Triple Screen effect. A wooden Framework would be necessary to help retain the shape.

As for some of the smaller effects... there are many including the torn and restored newspaper trick, but maybe instead of restoring the paper to it's original state, you could change its final shape





Photos: Lawrence performing "The Shadow Box."

into something more profoundly significant to the scenario like the shape of your lovely assistant which is placed against a blank paper screen. The screen is rotated and a light is turned on, which casts a silhouette of the cutout figure against the paper. After a magical pass of a hand, the silhouette moves and the assistant steps through the screen wearing a newspaper dress.

What about the ever-popular Snow Storm... however, consider replacing the idea of snow with volcanic ash? Imagine standing in front of a white backdrop, which slowly transforms to a gradient of pale yellow to bright red leaving you as a standing blackened silhouette. As a light slowly comes up on you, you take a piece of paper that you hold in your hand and set it ablaze. You take a black fan and begin pumping it beneath the blackened remains. Suddenly there is a cascade of black ash, which flows up

from your hand becoming a whirling cloud around you. For years I have cut my own snowstorms using a rectangular shape that causes each flake to remain suspended in the air for a much longer time than the regular square cut. The shape causes the flake to spin and as a result descends much slower allowing for more accumulation in the air around you.

Lets not forget about an older presentation artform that was born out of the 17th century known as Troublewit. This is a large piece of paper, which has been specially pleated and was often used to illustrate comical stories delivered by the performer. Because of the way it was folded, it could be formed into an endless variety of shapes such as fans, hats, flowers and so on. A British magic dealer named Ellis Stanyon sold the paper pre-folded and ready to go and claimed that it could be trans-

//

"What about the ever-popular Snow Storm ... however, consider replacing the idea of snow with volcanic ash?"



*Andrew Mayne's Voodoo Box*

formed into over a hundred different shapes.

Canadian

magician Sid Lorrain is credited for re-popularizing the novelty by updating some of the old routines and performed them at a magicians convention back in the mid-nineteen hundreds. If you are unfamiliar with the concept and want to see some Troublewit routines for yourself, you can watch a few bits and pieces on Youtube. Just type in Jay Marshall Troublewit. I am currently working on a Walking Through a Sheet of Paper illusion which utilizes a similar

method as my walking through a mirror but soooo much lighter. Think about it... A large 4 by 6 foot sheet of paper suspended in a wooden frame. An audience member is brought up to examine and sign the center of the paper. A spandex covered framework is suspended in the center of the paper leaving the majority of the surface of the paper in full view of the audience. The magician walks behind it and steps through the center of the signed sheet and takes his victorious position in front of the paper. He quickly removes the spandex covering, which reveals

the signature of the volunteer and rotates the entire structure. He then takes out a sharp blade and cuts the paper out of the frame and gives it to the volunteer as a souvenir. How about a paper chain? Is it possible to perform a Professor's Nightmare effect with such material? How about using a paper chain in an Assistant's Revenge type effect. Consider the image of having your assistant stand between two wooden poles. Each pole has a wooden peg every six inches. The magician weaves a paper chain around the pegs and around the assistant's body. A paper screen is lifted up in front of the entire structure and within a single second, the assistant tears through the front of the paper screen, which collapses to the floor revealing the magician trapped within the tower of paper chains and wood. The paper chains completely intact. I believe that this would have just as much impact as the standard metal chains and locks. The mystery becomes how was the switch performed so quickly without breaking the fragile paper chains.

Card manipulation is a given... however consider exchanging the traditional card with simple pieces of colored card stock. You could produce an endless stream of colorful cards that would ultimately flutter to the ground around you. You clap your hands together and a large portion of the cards leap up from the floor and attach themselves to the wall behind you. The configuration chosen by the cards becomes the backdrop for your next magical tableau.

There are several magical sketchpad effects on the market which I suppose falls under the paper umbrella. Hey... what about paper umbrellas! Often beautifully illustrated these props would dress a stage quite nicely. There are some wonderful routines to build off of out there. A similar yet two-dimensional version of the umbrella would be the paper fan. There is a rou-



tine that was once performed by Alan Wakeling which can be seen in Jim Steinmeyer's second, the assistant tears through the front of the paper screen, which collapses to the floor revealing the magician trapped within the tower of paper chains and wood. The paper chains completely intact. I believe that this would have just as much impact as the standard metal chains and locks. The mystery becomes how was the switch performed so quickly without breaking the fragile paper chains.

Card manipulation is a given... however consider exchanging the traditional card with simple pieces of colored card stock. You could produce an endless stream of colorful cards that would ultimately flutter to the ground around you. You clap your hands together and a large portion of the cards leap up from the floor and attach themselves to the wall behind you. The configuration chosen by the cards becomes the backdrop for your next magical tableau.

There are several magical sketchpad effects on the market which I suppose falls under the paper umbrella. Hey... what about paper umbrellas! Often beautifully illustrated these props would dress a stage quite nicely. There are some wonderful routines to build off of out there.

A similar yet two-dimensional version of the umbrella would be the paper fan. There is a routine that was once performed by Alan Wakeling which can be seen in Jim Steinmeyer's book *The Magic Of Alan Wakeling*. Lets not forget about paper lanterns!

When it comes to a closing effect, your imagination is your limit. A Cut In Two, an Escape or a spectacular Transposition. If you need a kick-start to get your imagi-

nation going Andrew Mayne has several interesting effects which are made of paper and cardboard including some possible closers such as 'In Half' and 'Voo Doo'. It is my standard approach when I purchase a book or illusion from someone, that it is a mere starting point for the creative journey. In other words... when you set your eyes on the focus of your attention (the trick), know that you will ultimately change it to suit your personality or even make it better. That is how the art of illusion evolves!

It is important that as you are ripping and tearing your way through these ideas, keep in mind that a paper show would be a risky bit of business to stage outdoors. If you do a lot of outdoor festivals or fairs or company picnics, then maybe paper would not be your best choice of materials. A single gust of wind could bring the curtain down on your entire presentation. A rain-storm could transform your creation into a massive mountain of pulp.

It is the whimsy of paper that inspires my imagination. Creating a show using nothing more than scissors, a sharp knife and some glue is a tantalizing challenge. After years of hauling heavy illusions across the

country the idea of "light weight" seems dreamy. I suppose if the structural issues can be worked out, then you could replace the paper and cardboard with canvas and corrugated plastic, which would endure much more travel abuse. It's all food for thought!

The time has come to sign off and hope that you take in these ideas and knock them around your own playing field. I'll leave you with a quote from Arthur C. Clarke "New ideas pass through three periods: 1) It can't be done. 2) It probably can be done, but it's not worth doing. 3) I knew it was a good idea all along!"

TTFN

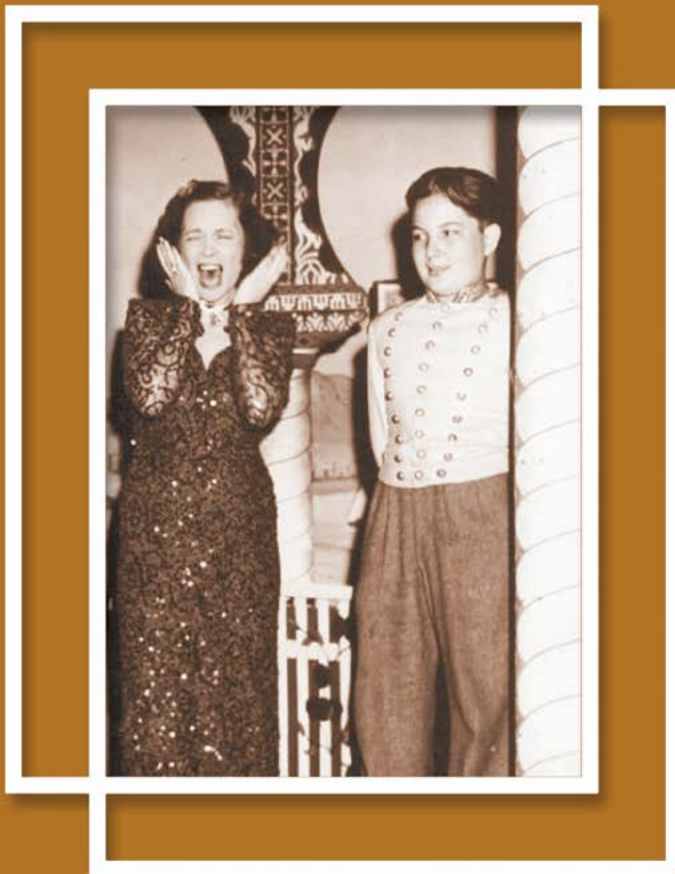
Lawence Larouche/ MAJINX





# THEN

The  
"founding years"  
of the  
founder



GUESS WHO THIS IS?

See answer at end of magazine

## **HANDS FREE MICROPHONE HOLDER FOR THE PROFESSIONAL ENTERTAINER** **EACH UNIT IS 100% HAND MADE by Carl de Rome**

These are not the same like everyone else sells, Where the Microphone is dangeling on your chest, on a small wire holder and a piece of string tied round your neck. This actually holds your microphone exactly in the right place.

Right in front of your Mouth, Just like if you was using a normal Microphone Stand, But you are free to move about the stage

All holders have a special screw on the bottom that locks your microphone in place, and a velcro strap for that extra precaution

**Ideal for Magicians, Ventriloquists, And all other Speciality acts**  
**That need a Microphone, and also need to use there hands**

**£35.00**

To read more about these Microphone holders, or even to order one

Please click on the link below. SAME LINKS AS MY HEAT

as all the details are on the same web page

Inc P/P Worldwide

[cdrmagic.com/heat.html](http://cdrmagic.com/heat.html)



## **CARL DE ROMES HEAT / SEX TEST**

STILL THE BEST VERSION EVER OF HOT FOIL IN THE HAND TRICK

**AS USED BY 100s of MAGICIANS ALL AROUND THE WORLD**

**THE IDEAL EFFECT FOR STROLLING . STREET . BAR . WALK ABOUT . PARLOR**  
**A MENTALISTS DREAM EFFECT . A MUST FOR ALL HYPNOTISTS**

**THIS GREAT EFFECT IS STILL ONLY £28.00**

approx \$41 or 32 Euro inc 1st class p/p worldwide

TO VIEW VIDEOS & HOW TO ORDER.... Pay with

[www.cdrmagic.com/heat.html](http://www.cdrmagic.com/heat.html) or Email [cdrmagic@online.no](mailto:cdrmagic@online.no)





# PURPLE CARD

SIX MINUTES OF HILARIOUS, SOLID ENTERTAINMENT

WATCH THE VIDEO!

O|M

\$50

OUTERBRIDGEMAGIC.COM



# MAGIC REVIEWS

## PAUL ROMHANY & FRIENDS

Based upon top selling products from magic retailers and wholesalers, as well as consulting with over a dozen professional magicians, Paul Romhany reviews tricks, DVDs, books and Apps.

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

With an audience of over 100,000 readers your product will reach a wider audience than any other trade magazine.

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

### Vanish Magazine- Trick Review

PLEASE NOTE: We are now based out of Vancouver, Canada so all items can be shipped here. Contact us to get the shipping address.  
[editor@vanishmagazine.com](mailto:editor@vanishmagazine.com)

### TO ADVERTISE IN VANISH

To place an advert contact the editor for a list of price options. Look at the various advertising sizes in this issue and choose the one that best suits your needs.

For more information e-mail at:  
[editor@vanishmagazine.com](mailto:editor@vanishmagazine.com)



# 1 FLIGHT By Michael Afshin & Vortex Magic



FLIGHT is a full coin routine that combines Matrix and 3 Fly in to a full routine that is ideal for all performing situations. You can perform the entire routine as taught by creator Michael Afshin or perform parts of it depending on where you are performing.

The gimmick coins will turn you in to a coin expert and allow you to do some incredible visual magic. YOU can create miracles from productions, transpositions and vanishes. FLIGHT does it all with beautifully crafted coins that purchased alone would cost twice this amount.

ROUTINES taught:

FLIGHT - the complete coin act - coins appear, travel, and vanish. This is Afshin signature coins routine. Matrix - three coins clearly travel from one card to another then vanish.

Stand-Up 3 Fly - Live performances and tutorial of Afshin performing this miracle using the gimmick coin. Imagine using ONE coin to do the most incredible 3 Fly - also included is Afshin's 'shocking' stand-up 3 Fly where he apparently eats coins and makes them appear from his nose.

Ring to Coin and Coin to Ring - a finger ring visually turns in to a coin which turns in to three coins. Each coin vanishes until the last coin turns back in to a finger ring.

Afshin Turn-Over - an incredible vanish of a coin and playing card. This move has fooled even the most knowledgeable magicians. Long kept a secret by Afshin and released on here for the first time.

Coins to Pocket - Three coins placed inside your pocket reappear at your fingertips.

This diabolical routine by Afshin is supplied with a custom made coin which will enable you to easily perform many different routines. The only sleight needed, and taught, is a retention vanish.

One coin routine to RULE THEM ALL.

MY THOUGHTS:

I am not the worlds best coin magician and generally perform classics in my working repertoire such as coins across etc. Here is a routine that really caught my attention for many reasons since I receive a review copy of it.

First of all you receive an excellent set of gimmick coins with replica dollars. The quality is fantastic and you would probably have to pay double just for the coins alone if you had them made up. Pretty much the coin does all the work and I've not seen this type of gimmick before especially used in this way with so many routines. They advert says One Coin to Rule them All and after having used it I believe this is a true statement. The amount of amazing routines you can get from this is just fantastic. It now means I can just take one coin with me and perform a three-fly, vanish, appearances, etc. and watching Michael perform them for real people under real working conditions shows just how versatile this is. He also performs a street show and does it surrounded. The coins are the large dollar size and perfect for walk-about or even stand-up where people can see you. It's a very visual routine which you can perform silently or talking.

You also receive an excellent set of video instructions (download or live) - all to music with no talking so there is no issue with language. There are lots of different performances including outside on the street, walk-about, sit down at restaurant, etc. Multiple camera work makes learning so easy, especially for a non-coin guy like myself. If you perform the routine as it is the only real sleight needed is a retention vanish. This is taught on here should you need it.

The great thing about this coin and routine is that you can add or take away as much of the routine as you like, and this for me is one of the great things about this product.

It can turn a novice in to somebody with incredible skill without much work. Don't get me wrong, it's not the type of trick you can perform straight out of the box as it will take some work to get the mechanics but well within the reach of everybody. If you are a coin expert then you'll have a lot of fun with this adding your own touches to take it to even higher levels of amazement. There's a few vanishes I'm going to add in that I'm learn-

ing that I think will enhance my own performance.

The basic routine called FLIGHT is several phases which when put together makes for a lovely piece of coin magic filled with surprises. These range from a matrix to a 3 Fly type routine then in to vanishing three coins and producing them until they all vanish. Each phase is taught in detail as well as some nice bonus handling. For the matrix you will need two extra matching coins, which are supplied. Actually the matrix is dead easy yet one of the best I've seen. The structure of the routine is very clever and I like how you end clean and lead in to 3 FLY.

For the Matrix Afshin uses larger playing cards but you could probably use anything from a postcard to perhaps a napkin.

My favourite is the bonus routine where Afshin takes his finger ring and it turns in to a coin which leads in to a lovely little coin routine using three coins and then they all vanish except for the last coin which turns back in to his finger ring. This is beautiful to watch and while perhaps the hardest thing on the routine certainly can be done.

Having been a fan of Michael's work for some time I was super excited to get this latest release. It's definitely a routine that is a what I consider a 'worker' and having played with it now and got the routine down I can tell you it's a killer. Very well constructed, works in the real world and is a fantastic routine that uses one coin.

This is definitely the pick of routines this month! For the price it's a steal! I know other coin routines that cost way more and you get a lot less. Incredible value. I hope this is the new standard in coin magic at affordable prices.

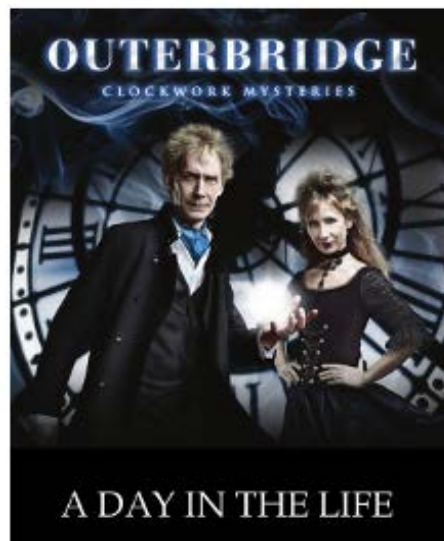
PRICE: \$139.95

AVAILABLE: All magic dealers

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



## 2 TOURING SECRETS by Ted Outerbridge



### MY THOUGHTS:

This is without a doubt the best set of lecture notes I've seen, actually it's more like a book. Full details and in color which reflects on the type of work the Outerbridge's do on and off stage.

If you have EVER thought about putting together a tour or even currently tour this book is for you. It covers EVERYTHING you would need to know which can only come from years of being on the road - 16 years to be exact! These are the real secrets of magic and how to make a living. Actually, even if you didn't tour Ted talks about radio interviews, press, publicity, etc. which we can all learn from.

The following is covered -

How to work with theatre managers and programming directors, developing marketing materials that set your show apart, how to work with the local media, how to work with the theatre's marketing team to promote your show and even a sample day in a touring illusion show, with the duties of each team member in setting up, doing the performance, and striking.

Developing new and original material that make your show world-class and Ted's own A technical rider to make sure the theatre provides what you need to perform. And finally something I've always wanted to get made up which is a secrecy agreement so the theatre technicians respect your secrets.

VERY HIGHLY RECOMMENDED. 58 colored pages.

PRICE: \$20.00

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



# 3 TIME OF DAY By Ted Outerbridge



Ted Outerbridge has taken what many have called "the best card trick in the world" and reimagined it so you can predict the Time of Day. This diabolically clever routine was originally developed for media appearances on radio and television, but it will blow people's minds anywhere, anytime and it resets in seconds.

A prediction, wrapped in jute cloth and tied with twine, is placed in the hands of a random spectator. The spectator names a time of day out loud such as "5:45". When the jute is unwrapped, a blank faced deck of cards with specific times of day written on them is revealed. One card is upside down and it is the time of day they named!

To avoid a mass-produced look, the decks are hand-made using Blank Face Bicycle Rider Back cards.

## INCLUDES

Jute cloth wrapper & twine tie  
The Time of Day deck of cards  
Instructions

## PRICE

\$25.00 US + shipping

## MY THOUGHTS:

I have been using this now for over a year both at magic conventions and at every walk-about gig I do. I review thousands of tricks and very few actually end up in my day to day show - TIME OF DAY is one that has made it.

You receive a hand-made deck of cards - I can't believe each deck is custom made but it really does make a difference in look and feel. The method is based on an old principle however it has fooled some knowledgeable magicians because of the routine and premise. Ted has

done a great job producing this and it comes with Jute cloth wrapped in twine. A very nice old fashioned look. You also receive a set of instructions that fully explain the workings.

The basic effect is that a spectator can name any time of day such as 12:15 and you take the deck showing every card has a different time on it except one, which is reversed. The reversed card is 12:15. The idea of using time is perfect for my presentation as it is the theme of my act. Most of my effects are based around going back and forward in time etc. so this is the perfect routine for me.

The great thing about this is that it is self-working and instant reset making it ideal for walk-about. The other nice thing is that it's not a card trick. This is definitely one trick that goes with me everywhere - it's easy for the audience to follow and very direct. Nothing to set-up as all the work is done for you. I have had my deck for over a year now and just re-ordered another so they last a long time. Considering each one is hand made I think this is a bargain.

If you watch the promo on the website you will see a live performance of Ted performing this on radio. This is the PERFECT routine for radio performances as well.

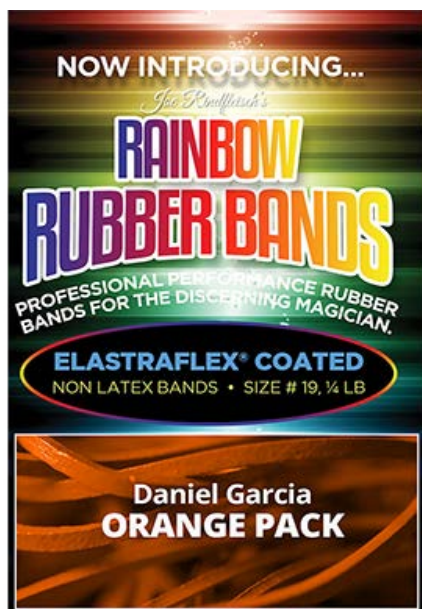
VERY HIGHLY RECOMMENDED.

PRICE: \$25.00

AVAILABLE: <http://www.outerbridgemagic.com>



# 4 Rainbow Rubber Bands by Joe Rindfleisch



## MY THOUGHTS:

These bands are a game changer for rubber band magic. One of the most important aspects is that they are non-latex. I have a friend who is a magician and allergic to latex so he is finally able to perform rubber band magic. The bands are great colors and they stretch much more than regular rubber bands.

The colors really stand out making it much more visible if you are performing in a walkabout condition with a lot of people watching. One of the great things about these bands is that they also seem to last a lot longer than regular bands. I have been using them all weekend non-stop and they didn't break. Normally I'd go through 3-4 rubber bands over several gigs.

Without a doubt these bands are the best ever produced for a magician and if you use rubber bands you need to get these, if you don't do rubber band magic this will change your mind.

What the latest technology did for invisible thread these rubber bands will do for this type of magic. A MUST HAVE.

VERY HIGHLY RECOMMENDED.

PRICE: \$15.00

AVAILABLE: ALL magic shops

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

## DESCRIPTION

Professional performance rubber bands for the discerning magician. These stunning orange bands stand out and help draw attention to you and your magic.

Named after Daniel Garcia these amazing orange rubber bands are the very best for performing and showcasing your magic. Each band is coated with Elastraflex which makes the bands stronger and less likely to break during performance. Bands are able to stretch further than normal bands and continue to stay shiny. These bands are smooth to the touch and don't feel like rubber as they slide smoothly against each. Simply put..... if you do rubber band magic, you need these bands!

Elastraflex Coated, Non Latex Bands  
Size # 19, ¼ LB

Benefits Include:

Available in 7 brilliant colors.

Bands stretch longer than traditional bands.

Significantly less chance of bands breaking during performance.

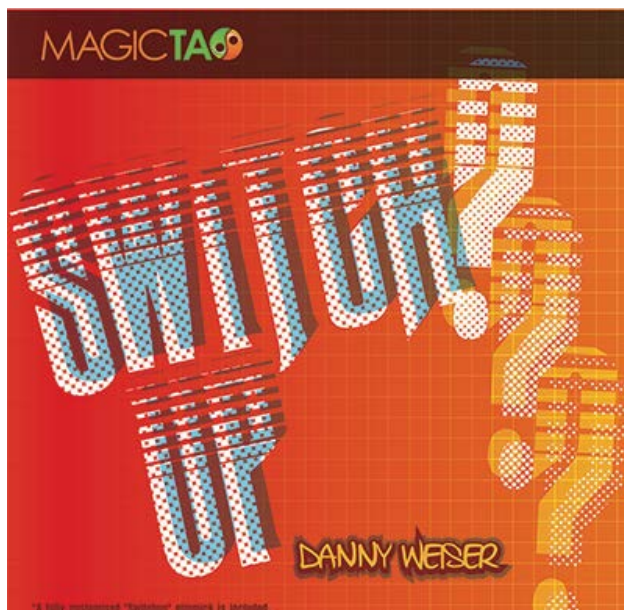
Bands will show wear slowly so they can be replaced before breaking.

Bands remain shiny.





# 5 Switch Up by Danny Weiser



## DESCRIPTION

From the mind of Danny Weiser comes a SUPER, visual and unique revelation to take the magic world by storm! 'The Switchup' is a hyper visual ink revelation that changes on the front of a card box right in front of a spectator's eyes... AND the card box is then handed over immediately for examination - Wow! Audience tested, this revolutionary gimmick will fry anyone who gets a chance to 'Switchup'!!!!!!!

Sample routine - A card is chosen by the spectator. You mention that you have a prediction on your card box. You show your prediction to be a question mark. In the blink of an eye, the question mark changes into the spectator's chosen card, for example 5H.

A fully customised 'Switchup' gimmick is included.

## MY THOUGHTS:

Another visual trick by Danny. This time it uses the back of the box where writing can visibly change from one thing to another. The nice thing here is that you can use a regular deck and when you want to do something visual with the box you can use it for another trick. This is a nice feature because it means your gimmick is all set up ready to go on the box.

You receive a blank gimmick card and so you'll need to choose what you want to write on the gimmick card. You could have a question mark instantly change in to a playing card. Or course you can write anything from shapes, ESP symbols or whatever your routine calls for. You also receive an online tutorial so you can download or watch

it live. I would like to see chapter markers which would make it much easier to navigate through the tutorial. You also receive extra 'material' needed when the gimmick breaks or if you want to make up several more yourself.

Another nice feature with this is that the spectator can examine the box AFTER the effect. This is a real bonus because in most cases of tricks using this method you can't do this because they will find out how it works. The routine has been structured in such a way that the gimmick is ditched and everything is left clean.

The trick does require a little handling but nothing most people couldn't do. This is best performed for a few people under walk-about or close-up conditions. Basically you show them something written on the top part of the back of a box of cards - instantly it changes in to something else and can be handed out.

Overall this is a self contained trick that you can carry with you at all times. If you perform any type of card trick and keep the cards in a box why not actually use the box as a bonus effect.

Overall a very visual effect that is easy to do, easy to set up and everything can be examined at the end. It doesn't matter if you are left handed or right handed - will work either hand. Great thinking using something that Danny likes to use with other effects he has released.

Very highly recommended.

PRICE: \$30.00

AVAILABLE: ALL magic shops

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



# 6 WonderBox by Sans Minds



## DESCRIPTION

Perform a card effect. Finish it. Put the deck away. Bring out something else. Perform a different effect. Ever thought about making the transition a lot more interesting? Imagine having a tool that allows you to visually change a deck of cards into anything you want.

Wonderbox is a magical tool designed for the everyday magician to bridge from one effect to another.

Visually change a deck of cards to four coins to start your coins across routine. Maybe change the deck into an Omni deck to wrap it all up. You can even use it to vanish the deck in a blink of an eye, leaving only the spectator's signed card in the box. That's right, Wonderbox can even be used as a stand-alone effect.

Easy to do. Anything that fits in the box can be produced. Wonderbox, a magical tool designed to efficiently transition between effects. Crafted for the everyday magician.

Note: TV rights not included with purchase. Please contact SansMinds for TV rights.

## MY THOUGHTS:

We have come to expect very visual magic from Sans Minds and this doesn't disappoint. This is actually a little more practical than some of their recent releases. You can

produce anything that will fit in to a card box from the card box that looks like it has a deck of cards in it.

You receive a DVD with 20 minutes of instructions and a special card, magnet and supply your own card box. A little bit of work is needed to make this up but once you have done it you can use it over and over.

You will need to do a switch of deck for a regular and the gimmick one, and this is slightly misled in the promo for the trick. They have filmed it in such a way to look like there is no switch and this is definitely not the case. I understand the need to do this in a promo because TV magic is different in the real world when you do something like a switch but it needs to be pointed out.

Having said that a deck switch should not be an issue and once you are comfortable with you it should not become a problem. They do teach a deck switch in the instructions.

Despite this I really love this idea because it can be used as a great transition from one routine to another. As a finale it is perfect if they ask you for one last effect and you can surprise them with a visual transformation from a deck inside a box to something else such as coins.

There is a nice little bonus where you can produce your cell phone from the box - you need to alter the box slightly. What makes this strong is that the phone is actually longer than the box making it more impossible and adding another element to the overall effect.

This has a lot of potential and is certainly very visual and comes as a surprise to the audience. It makes the perfect transition type effect. This is certainly well within the reach of most people and if you are happy carrying around another box of cards in your pocket then you will have a great little miracle. You can perform this surrounded so it's practical under most close-up conditions. There are a few tips in the DVD to really help sell the effect.

PRICE: \$24.95

AVAILABLE: ALL magic shops

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





# 7 Cube 3 By Steven Brundage



## DESCRIPTION

Everyone knows that solving a Rubik's Cube can be a long, frustrating, hair-pulling feat. That is, until Steven Brundage steps in and short-circuits the whole idea, by turning a near-impossible puzzle into a jarring moment of excitement.

Steven shocked the world by using a Rubik's Cube to get out of a traffic ticket and the video populated social media feeds all over the world. Not sure about cube magic? Think again. He fooled Penn & Teller, then Steve Harvey, Good Morning America, NBC, ABC... the list is still going on from the countless media sources that want to experience what you're about to learn with Cube3. Now, Steven wants to teach you how he uses his closely guarded Rubik's Cube routine to crush audiences all over the world.

What you'll get:

Steven Brundage's signature 3x3 speed cube  
Instructional USB drive with hours of jam-packed material

What you'll learn:

Imagination Solve: A slow, multiphase morph of the mixed cube that seems to solve itself.

Toss Up Solve: A jolting solve that people never get tired of watching.

Behind-the-Back Solve: This is the one that the world went crazy for.

Bag Solve: A cube inside a paper bag that seems to solve itself.

Instant Solve: Boom. Fast and hyper visual.

Color Change solve: The cube never moves, but still finds its way to a perfect solution.

Plus so much more:

Eye-popping cube flourishes

Basic & advanced cube solving techniques

Presentation, handling & performance ideas

Cube care & maintenance

He'll take you from zero to performing the most visual displays of cube magic in the world today. We have thrown out all the gimmicks and show you how to do fearless, impromptu magic with such an impossible object.

No gimmicks

Beginner to Advanced

Completely examinable

A new approach to cube magic

Get Cube3 and start mystifying the masses in a whole, new way.

## MY THOUGHTS:

I remember as a kid when the Rubik's cube first came out. It was all the rage and it was everybody's goal to solve it. I however was never able to solve it and thanks to this incredible product I am now back to learning how to solve a Rubik's cube. It's an old craze that seems to have come back in to fashion, especially with magicians and even more so after Steven performed on Penn & Teller.

You receive a speed cube which is built to make it easier to solve quickly and moves so smoothly. I have seen a few of these in various toy shops but must say this one is the best. To do this at speed and to do the tricks you will definitely need this cube.

You also get access to the video via the USB drive that comes with this and it is filled with hours of instructions plus a really helpful PDF file that you will most likely need (cheat sheet) when first learning how to solve the cube. This isn't something that you will pick up over night or even after a week. It is definitely something that the more time you put in to this the easier it will become until you can solve a cube in no time at all.

Unlike other cube tricks out there which use gimmick cubes to solve the cube this one does not - you really do have to solve it.

What can you do with it? Once you have mastered the cube and really understand it you can then move on to doing some pretty impressive things that really look like magic. It's hard to choose which one is the best because you will no doubt want to do them all. If you watch Steven's performance then you will see what a great routine it makes when adding them all together. My personal favorite is the behind the back solve where a mixed up cube is thrown behind your back landing solved!! It looks unbelievable and if you only do one thing this should be it. The bag solve is also another great variation where the mixed up cube is placed in a bag and taken out solved.

The great thing about this of course is that you can really perform it anywhere, from close-up, walk-about to stage.

If you want to get on board the latest trend with magicians then this is by far the very best product out there on the Rubik's Cube craze. Once mastered you'll have it forever but be prepared to put in a lot of work to get it up to a performance level. Even if you just want to be able to solve a cube this is THE way to learn. I imagine this would be extremely popular with young kids and not just magicians so I wouldn't be surprised if it catches on quickly in the non-magical world. VERY HIGHLY recommended.

PRICE: \$34.95

AVAILABLE: ALL magic shops

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



## 8 The Mindpod (DVD and Gimmick) by Joaquin Kotkin and Luis de Matos



### DESCRIPTION

#### DIVINATION OF A THOUGHT-OF TUNE

Two sets of cards are shown. They resemble mini iPods and contain the titles of 100 popular songs. The spectator mentally chooses one of the songs. Then removes two cards that bear the title of the selected song. The performer can instantly name the thought-of song. A totally self-working mystery. Includes special cards and further presentational ideas for close-up, parlour and stage. We have even compiled a Spotify playlist so that you can play the mentally chosen song from your smart phone.

#### MY THOUGHTS:

An old idea that dates back to Okito but updated using songs which give the routine more connection with the audience. The method is incredibly simple and very clever which makes this self-working.

You receive a DVD with instructions as well as high quality cards. The basic effect is somebody chooses a song from one set of cards and they match it up on another set of cards. You can instantly tell which song they have chosen without asking any questions. The effect is very direct and is impossible for the spectator to know the method.

What I particularly like about this version unlike other versions is that it is incredibly direct and there is abso-



lutely no fishing. You can really enhance this basic version by having the music on your phone and playing the song as a prediction. It would be an easy manner once you know the song the spectator has chosen to get that on your playlist and play it. There is an incredibly clever method built in to the cards that will allow you instant access to the 110 songs you have downloaded. This is a great bonus to the routine that takes it to another level. You can log in to an account that is given away on the DVD so you can download ALL of the songs on the playlist - which is over 100 songs. This will save you a lot of time and money.

All the songs are very well known such as Jingle Bells, Thriller, Pretty Woman, YMCA, etc. Chances are most spectators will know at least several of the songs. There is quite the mixture of songs although nothing too contemporary.

This would be an ideal effect to carry in your pocket and perform anytime either for friends or at a professional gig. This has a lot of potential for both close-up and even stage and I highly recommend this.

PRICE: \$40.00

AVAILABLE: ALL magic shops

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



## 9 NameTag by Agus Tiju



### DESCRIPTION

Introducing, the latest in magician gear.

A new must-have item for all performing magicians.

Great and unlimited effects in a seemingly innocent item.

A prop that can be handed out for examination before and after the routine.

ESP prediction

Card Prediction

Card transformation

Card transposition

Magician's imagination is the limit

Gimmick can be personalized with your own picture and your own name

Easy to modify

Step by step instruction on the DVD

### MY THOUGHTS

The method is incredibly clever and very high tech. You receive a special badge holder that is designed to perform some pretty astonishing predictions. The concept is you show you name tag (you are supplied with four that allow different outcomes) and you write a prediction on the back. They can choose a card or ESP symbol and you turn the badge over showing it matches what you wrote. This is self-working and there is no force because the badge gives you multiple outs. Everything is made from the highest quality material although you do have to be careful of the badge so it doesn't scratch. I have found in the past with these type of tricks made from plastic that over time with wear and tear the face will scratch so if

you use it all the time I would suggest getting a back-up. Another idea is once you have finished with it place it in a bag to protect it from dust. You also want to minimise any friction which might cause scratches.

Because it is a name tag it is designed for the performer who would wear a large name tag. The tag allows you to have your name and photo on it. You could also tie it in with other effects that use five cards. I had fun with this using the ESP prediction with a routine where I hand out five ESP cards and am able to tell spectator which card they are holding and use the NameTag as a final prediction of the last persons card which I tell them I made prior the routine.

Included on the video are tips on how to clean and care for the gimmick. It won't break at all because there is nothing really to break but just take care of it and you'll have years of use from it. The only work required is to write your name on the name tag and add your photo. It is important you do the photo correctly so the name tag goes in and out of the badge easily. All of this is discussed in the DVD.

This is definitely a routine you could use for walk-around situations. There are enough variations that will allow you to do different routines and the great thing is the re-set is instant. For table workers this is perfect as it is set ready to go at all times.

While this is definitely self-working a little work is needed to get the mechanics perfect so you can easily get to the prediction each time. This does take some work to get the right feeling for it.

If you are looking for a prediction effect that gives you five outcomes or either cards or ESP symbols without any force this is a novel way to do it. Everything is completely clean. There is a method taught using a playing card where you can hand out the card at the end. In most cases you just show your prediction inside the badge and can't hand it out.

I can't wait to see how this method is applied to other novel effects. Very highly recommended to the working performer.

PRICE: \$44.95

AVAILABLE: ALL magic shops

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



# 10 Dai Vernon Seminar by Roberto Giobbi



## DESCRIPTION

Dai Vernon is, arguably, the most influential magician of the 20th century. Yet the man and his material remain largely misunderstood. In this unprecedented two-disc, three-hour seminar, Roberto Giobbi explores what makes Dai Vernon's magic so special. Recorded live in the UK, Giobbi will discuss Dai Vernon's tricks, techniques, presentations, theories, and how they have changed the way magicians look at magic. Along the way you'll learn more about the personality of Vernon through amazing and amusing anecdotes. Studying Vernon is a fascinating and enlightening way of studying the essence of artistic magic. With The Dai Vernon Seminar, you will look through the eyes of the kind of figure who comes along once in a century and changes the way magic is understood and performed. This set also includes rare footage of Vernon himself, with commentary by Giobbi.

Who better to take us on a journey into the mind of Dai Vernon than Roberto Giobbi? Giobbi, greatly respected for his incomparable Card College series, is also a truly erudite lecturer, who has become one of the most sought-out voices on magic in the world today. This live Vernon Seminar is the culmination of a lifelong study, and has been delivered to magicians around the world for over 15 years. This is your chance to step into the front row.

Also included: an 80-page PDF of Dai Vernon: Life and Work, a full-length book on the magic and life of Dai Vernon.



## MY THOUGHTS:

This is a 2-DVD set that every student of magic needs to sit down and watch and perhaps one of the most important DVDs in magic. This is a live seminar featuring Roberto Giobbi with video performances of Dai Vernon on some of his most classic routines but this is much more than a teaching DVD. This is a workshop and a chance to get in to the mind of Dai Vernon. Vernon had the largest influence on magic in the past century and there is an entire audience of young magicians who never got the chance to meet him or see him lecture. While his books are available it is this DVD that will really put a lot of things in to perspective. I often feel that lecturers should teach more than just tricks and this for me is the perfect seminar or workshop because not only do you learn incredible magic but really get an in-depth look in to the where and why of a routine.

Another great aspect of this seminar is Roberto gives you some great inside stories about Vernon which are fascinating and make it incredibly interesting. Included is an 80 page PDF book which is a bio about Vernon's life and a lot of magic taught in here. There is a wonderful story about why Juan Tamariz believes the magic level is so high in Argentina going back to when Vernon was doing cruises and met Fu Manchu in the 1960s.

Giobbi shows not just the 'tricks' but the 'why' which is the most important part of Vernon's material. Once you understand the why you can easily apply it to every magic effect you perform. One of the great things about studying Dai Vernon's magic is that having spanned almost a hundred years of life he had seen and known every magician who changed the world of magic. Vernon's knowledge of magic was incredible and this has been passed on in various books and now this DVD. Vernon was also around in a time when he studied all of the most important books in magic. During the 1950s it was possible to read all the books, unlike today where it is virtually impossible.

You will learn Vernon's Cups and Balls and see a rare video of John Scarne Cups & Balls. There are so many lessons in this one routine that can apply to any magic effect that this alone would have been worthwhile.

There is also a fantastic routine called The Peripatetic Walnuts which fooled me completely and is just waiting for somebody to take this and run with it. The method and execution are so Vernon and I could easily see somebody do this routine and make it their own. Giobbi himself feels this could be a signature piece for anybody who wants something to work on. There are so many subtleties here that really sell this routine and make it a complete fooler.

The Ball, Cone and Handkerchief is a Vernon Classic and one of my favorites. I've always loved this and have tried it from books but seeing it performed by Vernon on here made me fall in love with it all over again. There is something very elegant about this routine and while Vernon

was not known to many as a performer he did include this in his Harlequin act. There is a great video of Vernon performing this which I have not seen before.

Another real treat is watching Fred Kaps perform Vernon's Silk & Silver. You will also learn Five Coins and Glass by Vernon.

The second DVD has a great section on Vernon's major contributions and some great work on character and influences. For me this type of material is really the highlight of the DVD and the information is invaluable.

A fun trick shown on here is the Banana Trick which a lot of kids entertainers use where you take a sponge banana from one hand and it keeps appearing. I have friends who perform this and the kids love it. A good friend also does it using cigars and it's a great variation.

One of Vernon's most famous routines Triumph is on here and well worth learning. Triumph has become a very classic card plot so it's nice to see the original and get the inside work on it.

For card fans you will get a lot of information and having Robert teach this couldn't get any better. There is work on false cuts and applications, classic force, second deals, multiple shifts and more. Enough to keep the card worker busy for some time.

Finally there is a performance by Vernon on his Linking Rings and Roberto shares his thoughts and moves with this classic routine.

This DVD has something for every performer and we should all sit down and watch it. As I said in my opening statements, this is the type of material that will help move magic in forward direction. While Vernon has had one of the biggest influences on performers I feel there is an entire generation that does not know who he is or are aware of just how incredible he was. Everybody will get something from this amazing two DVD set. Do yourself a favor and buy this then sit down by yourself and study it. Listen to what is being said and it will help improve your magic in so many ways.

PRICE: \$45.00

AVAILABLE: ALL magic shops

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



# 11 THE TRAVEL AGENCY DECK by Andreas Sebring and Arkadia



The Travel Agency Deck (TAD) is a revolutionary deck of cards. The theme is associated with something that everyone can relate to - to travel and see the world, to see new cultures and cities.

On the double DVD you will find everything you need to start performing miracles like picture duplications, perfect matches, cold readings and dual reality.

The DVD:s are loaded with performance ideas, methods of how to gaff and customize the cards, how to use the TAD in different mentalist methods as well as eleven complete routines.

The routines provided range from close-up, parlour and stage. TAD is the perfect tool for the beginner to venture into the realm of dual reality and cold reading. It is an inspiring deck for the professional mentalist or magician who wants to add a new flavour to his or her performance.

The deck is stacked, marked and also a mem-deck. Everything is built in to make it easy for you to create miracles. When ordering TAD you can add extra decks for an additional charge.

## THE TRAVEL AGENCY DECK

- o 25 flag cards
- o 20 tourist attraction cards
- o 9 gaff cards for you to use and customize together with a tutorial of how to do this.

- o Instructions of how to do fast and easy drawings of every tourist attraction using simple geometrical shapes.
- o 11 routines and ideas from thinkers like Luca Volpe, Andreas Sebring and Martin Mendeler

## MY THOUGHTS:

So much thought has gone in to producing an incredible tool for magicians. There are so many things you can do with this deck it's hard to know where to start.

First of all you receive a professionally produced deck of cards that comes with two different sets including flag cards and Tourist attraction cards plus nine gaff cards.

You also receive a double DVD, and this is something the team at Metal Writing do so well. They offer the best instructional DVDs I've ever seen. The instructions cover everything you need to know and are clear and precise. Once you watch the double DVDs you'll have the knowledge you need to go out and use this deck almost immediately. You will also receive some written instructions or written guide and how to set up the stack.

Because of the nature of the cards there is almost no memory work if you use it for a set up stack. The cards themselves have lots of potential and are gimmicked in so many ways yet a person looking at them will not see anything. Very clever design and thinking behind the system. The deck can be used for stage or close-up.

The routines included are outstanding and if you have Eye of Odin then you will definitely want to get the close-up version and Travel Agency Deck because together you'll have a powerful and entertaining routine.

One of the things that I love about the deck is the premise. It makes sense to have a deck of cards like this because you can see these at airports. In presentation you can say you bought them at an airport when travelling, which for me is perfect because I travel so much. I love any routine that has travel as a theme.

DVD one explains how to use the deck and what you can do with it.

The Stack - Probably the easiest stack I've ever learnt. Easy to set up and learn. The stack allows for many possibilities - this is based on a Richard Osterlind idea.

The Marked Deck - the backs of the cards are marked in a very subtle way making it easy to know which card was chosen instantly.

The Mem Deck - Jaun Tamariz developed this to a level that many pros use and by using this deck you can know a name, number and card instantly. The information you can know instantly includes a country, position of a card, capital, flag and tourist attraction so you can see how much information you can get from somebody calling out a card.

Drawing Duplication - this is one of my favourite pieces using the deck. The tourist attractions have basic drawings



such as China has the great wall, USA (New York) has the statue of Liberty, etc., the detail on the DVD is so good that they even teach you how to draw each one. This will make life so much easier when learning to draw each picture on the card.

You are also supplied with extra gaff cards so you can print your own words on various cards and even make up a really easy forcing gimmick allowing you to flip through the deck and just have a spectator peek at one country. Because of the nature of the cards and the two sets you can also do some great dual reality routines where the spectator sees one thing and the audience another. Again I found this incredibly clever and in the routine DVD here is an amazing routine which won the Mentalism Award in Sweden in 2013. This routine is pure GOLD.

DISK TWO contains 11 routines - here are some of my favourites

REMOTE VIEWING - this is a stunning piece of entertainment and mind-reading. The premise is that you show the stack of cards bought at an airport and just have a person select a country. From that one card you imagine they take a trip and see certain things and a place and are able to tell them what they saw and where they are. This is a strong routine using dual reality and will fool the heck out of people. This is where the deck is really strong and an amazing tool. Actually once the routine is over the audience forget about the deck and it appears as though you really read the spectator's mind. This is a great routine for stage or parlour.

The PENDULUM CARD STAB - this is a very novel and different presentation of a card stab and using a pendulum where two spectator's choices match. I love the idea of a pendulum because it has such a wide appeal. This uses the marking system and the stack system. What is nice about these cards is that you can get more information from a spectator when giving them a reading of what they have chosen.

FOURTH DIMENSION JOURNEY - This routine is a great example of how to use the deck for pre-show work. Again because of the nature of the cards and their design you are able to give a reading to a spectator that appears you have gone in to their mind and revealing what they are thinking of. The inspiration of this routine came from Luca Volpe where he suggested you get more ideas from a card than just the name of a country. The other inspiration is Annemann's Fourth Dimension which is a classic routine. Combining both these routines makes this incredibly powerful.

PICTURES IN YOUR MIND - this routine can be used in walk-around, close-up and even stage. You can play it small or really big depending on where you are working. The basic premise is the same but the revelation will be different depending on your performing condition. This

routine uses just the Tourist Attraction Cards and is a free selection of a card and you can duplicate the picture in their mind.

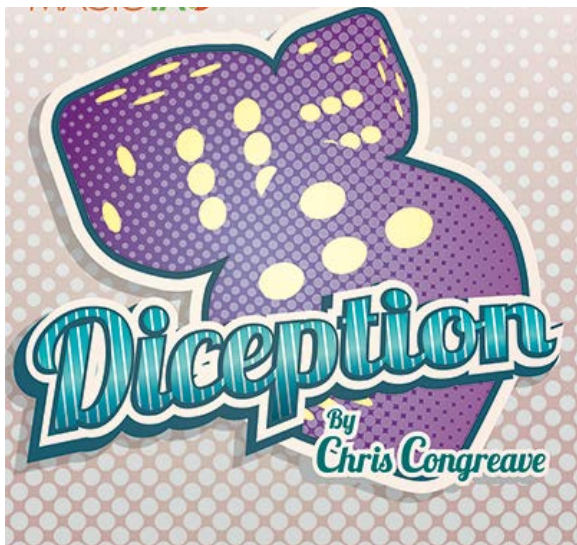
#### FINAL THOUGHTS:

An amazing little deck of cards that allows for so many different possibilities. Other people have produced various design decks but this one is the most believable because I've seen an ordinary deck myself at airports. It allows for powerful routines for walk-around, close-up and stage. This could be used for magicians and mentalists from the beginner to full time professional. You can buy the deck itself once you have purchased the original. Very highly recommended.

AVAILABLE: <http://www.metalwriting.com/travel-agency-deck.html>



# 12 Diception by Chris Congreave



choose a card, because there is no force and it's a free choice. The spectator can use one, two or three dice and of course the results will all be different. There are some really nice touches Chris has included that will fool magicians badly.

If you perform in restaurants this would be a great routine because of the instant re-set. You have the deck in your pockets with the dice and ready to go at all times.

This also comes with a video download that is 30 minutes and teaches everything including a nice bonus idea where you produce the prediction card from your pocket. It does require a little sleight of hand but the heat is off your hands when you need to do the move.

A great plot and entertaining premise for a novel prediction. Great for the beginner and advanced pro and can be performed under any condition. Very highly recommended.

PRICE: \$35.00

AVAILABLE: All magic shops

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

## DESCRIPTION

Showing that your deck is mixed and ordinary, you also show a card with a prediction written on the back. The spectator chooses a card completely at random, by rolling 1,2 or 3 dice. You deal to their number (no forces).

When you reveal the prediction you have not only predicted their chosen card, but also what number they rolled on the dice.

You are supplied with everything needed, plus an Online video instructions with full explanations.

No forcing  
Self Working  
Instant Reset

## MY THOUGHTS:

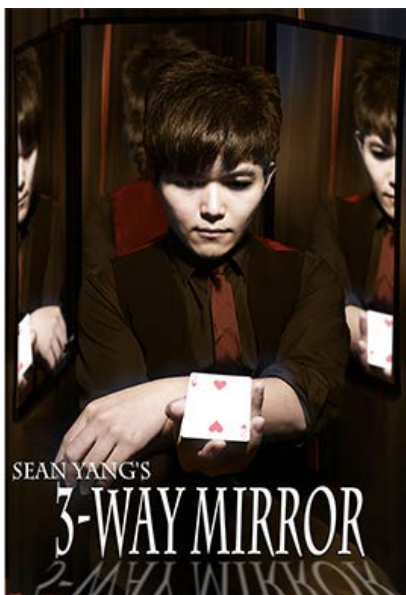
An incredibly clever and easy to perform routine that will fool not just lay people but magicians as well. You receive a deck of cards plus extra cards and three regular dice. There is a little work needed to set this up, but once you done this it become self-working and give you instant reset. Chris has knocked one out of the ball park here because this is perfect for any type of magician from those who perform on the rare occasion to the full time pro. If you can have somebody roll dice either on a floor or table then you are good to go.

You can't let the spectator inspect the deck or shuffle it, but because of the nature of this routine it shouldn't be questioned. I like the idea of using the dice to randomly





# 13 Sean Yang's 3-way mirror



## MY THOUGHTS:

SUPER clever idea to have a close-up pad that becomes a three way practice mirror. The product itself is extremely light and covered in dark felt fabric. The mirrors aren't mirror but a reflective plastic that works very well once you peel the plastic off. I had a friend who bought one complain because he couldn't see the image properly - I told him to take the plastic protective sheet off and he was good to go:)

The one thing you need to be careful off is not to scratch the mirror surface although the black fabric when folded up protects it. I'm not sure I would be using the pad in my close-up shows as I like a bit of bounce in my own pads but for practice this is great.

It's a very novel idea and certainly is great for technical practice. It gives you so many different views of performance so when working on sleight of hand this is a good way to practice and see those bad angles.

Overall a great little tool that will come in handy for a lot of close-up and sleight of hand workers from cards to coins.

PRICE: \$39.95

AVAILABLE: All magic shops

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

Sean Yang's 3 way mirror is not only a mirror, but also a portable close-up mat! It is made of high quality safety mirror which weighs only 240 grams.

It is light, thin, easy to carry and most importantly shatterproof. Not only it has all the benefits of the old 3-way mirrors, it is now indestructible and lighter than ever.

After being folded, its size becomes as small as an A4 paper, so you can easily carry it in any bag or briefcase. The velvet backing not only looks elegant, but it can also act as a close-up mat. It is multi-functional and definitely worth every single penny.

If you are in love with close-up magic, and always desire to practice anytime, anywhere, Sean Yang's 3-way mirror will be your best choice.

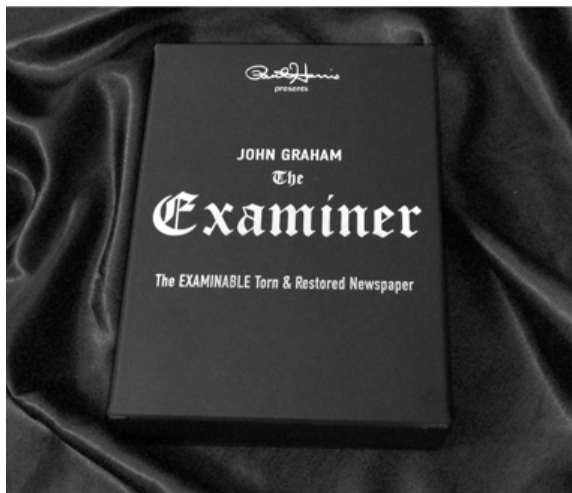
"What a fantastic idea for those of us who love practicing anytime, anywhere. A close-up pad AND practice mirror. Mine is going with me everywhere." - Josh Jay

"This has changed the way I practice; now I can't travel without it. Save 2 for me; one in my office and one in my suitcase" - Andost (Fism champion)

\* Due to the manufacturing process, the velvet cloth may harbor some odor of adhesive. It will go away after a few days of using it, so please don't be worried.



# 14 The Examiner by John Graham



## THE EXAMINER

The 100% Examinable Torn & Restored Newspaper!  
EXPERTS BAFFLED BY NEWSPAPER TEAR THAT'S 100% EXAMINABLE!

STAGE AND STAND-UP PERFORMERS REJOICE OVER SUPER EASY 30 SECOND SET-UP / RESET WITH A NORMAL NEWSPAPER!

OPTION FOR NEWSPAPER TO BE EXAMINED BEFORE AND AFTER!

Works with a normal newspaper.

No Glues.

No Wires.

No Magnets.

No palming or pulls.

Nothing to ditch into pockets or clothing.

Performer can mark with spectator's initials before the tear.

No special clothing requirements.

FEATURING PRECISION ENGINEERED MARK ALLEN GIMMICK.

EXAMINE EVERYTHING WITH THE EXAMINER!

## MY THOUGHTS:

I'll be honest and say my first thought once I saw the promo was WHY? There have been other versions out there with a signed newspaper for torn and restored and I used to perform Richard Osterlind's fantastic version. Then I watched the tutorial and tried the Examiner out and I can say my initial reaction was put well behind me.

You receive a very in-depth DVD which explains various routines for two variations on this routine. The two main versions taught are the 'wet' routine and the 'dry' routine. One will enable you to have a spectator sign

the newspaper using the pen provided. You also receive a very special gimmick which will leave you completely clean once you have finished the restoration. The pen is very clever and best of all it really does work without any problems. You only have to try it once to realize how easy it is to use. You also receive a few other 'things' that you will need when performing this and also some extra elastic should the gimmick break. The DVD shows how to reconstruct the gimmick should you need it but there is also a great section which is worth learning because just in case something happens during performance with the gimmick you'll have an easy solution by Mark Allen. This idea is really clever and I suggest you take the 2 minutes to watch this part of the DVD should you ever need it. Another nice thing about the pen (gimmick) is that it can be handed out at the end and the spectator will find nothing. I'm not sure this is necessary but it is a nice advantage and I wouldn't make a point about it all in performance.

It will take some handling to make it look as smooth as Johns' handling but once you've mastered it you will have a killer routine. What I really like about this version is that it can be done close-up and parlor with very little set-up. This would be ideal for most working conditions from trade-shows to private stand up shows in an intimate setting such as a home show.

This isn't a Flash restoration but that is not the focus of this routine. This version is designed to have one sheet of paper signed then tear it up and restore it. If you want to have a flash restoration there are other versions on the market.

The handling is very easy and this is well within the reach of most level of performers. There is a special way to fold the newspapers and this will take some practice so you do it the same every time without thinking. This routine does work best with a certain size newspaper and once you find out the size I would suggest getting a good supply.

If you are looking for a newspaper tear that can be performed easily, re-set is very quick and can pack small and play big this is a great version. The gimmick is very clever and while it requires some work nothing that most couldn't handle. A little time put in to working on this will give you a routine your audiences will remember as it allows an incredibly clean handling and leaves the spectator's with a personalised souvineer.

PRICE: \$89.95

AVAILABLE: All magic shops

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





# 15 REDMINT By Victor Sanzs



Victor Sanz, creator of best-sellers such as Ink-a-Change, presents a new street magic effect. An explosion of magic for the senses. A pack of gum visually changes color and flavor: first the box, then a single piece of gum and finally all of the pieces visible in the box. Each change is more impossible and visual than the previous, you'll be creating special effects live. Best of all, at the end, you can hand out the gum so the spectator can confirm that not only the color changed but the flavor changed too!! The pack includes a gimmick which will do all the work for you, handmade by the author. You will also receive an instructional video in Spanish with English subtitles (download).

## MY THOUGHTS:

Victor Sanz has created a very visual piece of magic using packet of gum and some gum sticks. You receive the gimmick gum case and some gimmick gum. Together with the props you can perform several effects. The magic is self working and very easy to use. The instructions are download and you will learn everything in detail from changing the pack from one flavor to another as well as changing the gum. Several clever methods are used and the change of the blue to red gum inside the pack is very clean and clever. This effect would be fantastic if you are doing a TV spot or even looking for something unique for a promotional video. It's the perfect Youtube effect. Having said that it will also play in a walk-about situation although I'm not sure who carries packets of gum to a gig. The best way to do this is to have it on you when you aren't performing, and when you are asked to do a miracle you show something that might look 'impromptu' but uses this gimmick pack. This is the real strength of the

routine because if you are doing a gig and suddenly bring out a packet of gum it is very likely people will want to see the packet afterwards or may think it's fake in some way. If however you perform this in a casual setting and it almost appears off-handed then you'll have a much stronger impact. There is a nice touch at the end where you can take out a stick of gum and hand it to a person. This is one of those moments that really sell it.

You receive some extra 'material' in case the mechanism breaks, which it will over time and are shown in the download how to reset it. One thing I did notice is that after several performances the packet very quickly started to tear and I couldn't use it. Each gimmick is hand made but be prepared to buy more once it rips and tears. The overall concept is great and offers a nice little sequence of effects using a pack of gum and gum sticks. The color change of the gum inside the packet is self-working and is fun to perform. A little handling is required but generally this is well within the reach of the beginner to the advanced pro. If you can find the right moment to perform this I think you'll leave a lasting impression of somebody who can perform magic with anything.

PRICE: \$89.95

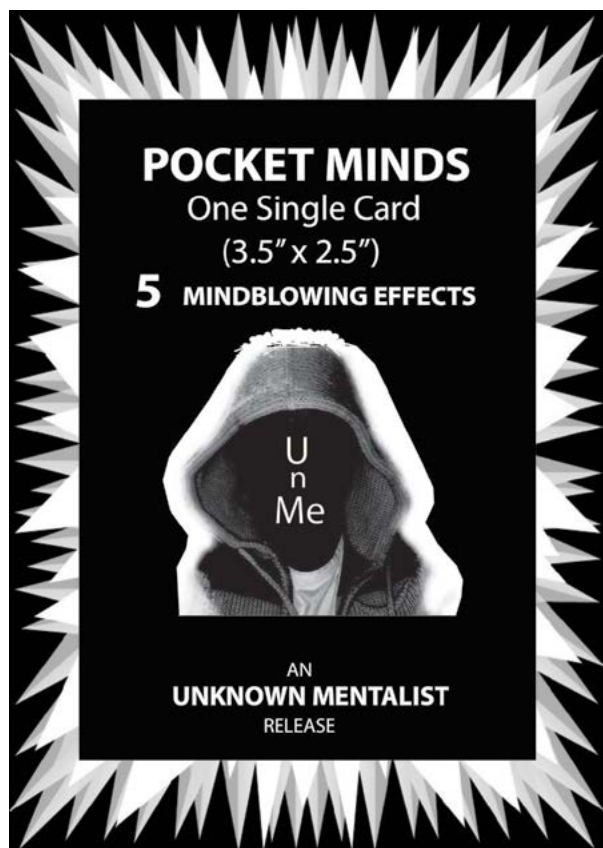
AVAILABLE: All magic shops

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



# 16 POCKET MINDS

## By Unknown Mentalist



### MY THOUGHTS:

You receive an excellently produced booklet which details the workings on this wonderful little mentalism routine plus a well produced card (size of a playing card) that allows you to perform some very strong piece of mind-reading. The card is professionally made and will easily fit in to your wallet so it is ready to go anytime. The card will allow you to perform five different effects with a very novel presentation of reading your spectator's minds. Imagine being able to do a book test without actually carrying around a book - this is pretty much what Pocket Minds allows you to do. For anybody who likes to give personal readings to spectators this is the perfect way to lead in to it. By combining readings and the mentalism in here you will have an incredibly powerful little tool that will really connect with your spectators.

There are several methods involved and one in particular is used for most of the routines but with different results. What is really clever, and the first time I've seen this, is if a spectator calls "NO" you actually have a reason for this 'NO' and it proves to be a kicker. This is incredibly clever and I think the best version I've seen of this principle. It is amazing how much you can get out of this card and you could even do 15 minutes of performance using this if you wanted. You can involve one person or several people so it is perfect for any condition from stage to walk-about or just casual performances when asked to do something.

Effect 1 - a person thinks of their birth date and they end up choosing a word from one of 40 on the card and you are able to tell them the word. This is very direct and I've long been a fan of this method and have used it myself in my own book tests.

Effect 2 - this is a great follow up to the first effect and means you can repeat it. If you are with a group of people you could perform several effects at once, which is how I prefer to use this technique. The only thing with this effect is making sure your spectator can add numbers up. I would suggest having them use their calculator on their phone.

Effect 3 - This is a very interesting effect and the method very clever. It uses symbols and colors that are on the card and just by having the spectator 'think' of a shape you are able to tell them which one of the six shapes is in their mind. The method reminds me somewhat of an idea by Neal Stryker although the performance is different. A method you need to try to see how well it works.

Effect 4 - In this effect a spectator is asked to think of one of five elements that are on the card. Earth, Water, Fire, Air and Space. As well as being able to tell them which one they are thinking of you can do the addition of giving them a reading. The method is the same as Effect 1

Effect 5 - Spectators are asked to think of one day in a

Mentalism that you carry in your wallet!

5 Mind Blowing Effects on One Single Card (3.5" x 2.5")

1. Divine a word related to participant's date of birth.
2. Divine a thought of word in another novel way.
3. A spectator thinks of a symbol and you are able to divine it.
4. A participant just thinks of an element and you able to read it.
5. A spectator merely thinks of her day of birth and you can reveal it.

Comes with a 20 page high quality detailed multi coloured instruction booklet with bonus info.

Completely self working

Instantly repeatable with different outcomes

Works anytime, anywhere with anyone

Nothing is spoken. Nothing is written down.

No Stooges. No sleights. No peeks. No switches. No swami.



week and again you are able to tell them which day is in their mind.

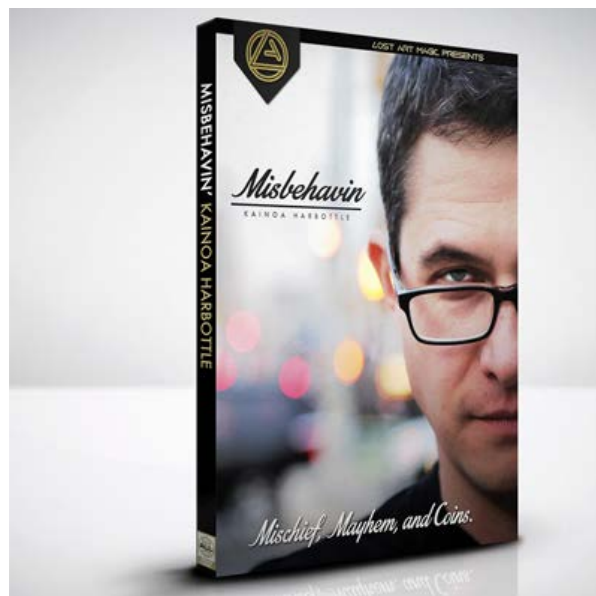
#### FINAL THOUGHTS:

It is obvious that a lot of thought has gone in to producing this amazing little card. I can imagine mentalists carrying this with them at all times and producing some incredible experiences for people. There are ideas in the manuscript on how to use this with your business card and handing it out at the end. There are also bonus ideas such as words that will have more impact in your mentalism routine and phrases used for patter in mentalism. I'm becoming a huge fan of The Unknown Mentalist as he is creating some really practical and clever products. This is a great example of a working performer and a great thinker. As the famous saying goes - "NEVER LEAVE HOME WITHOUT IT!" This should be the motto for Pocket Minds!

PRICE: \$30.00

AVAILABLE: <http://unknownmentalist.com/pocketminds.html>

## 17 Misbehavin' by Kainoa Harbottle & Lost Art Magic



#### DESCRIPTION

Excellent magic takes moments to perform, but years to perfect. Lost Art has convinced the 'Big Kahuna Of Coins' himself, Kainoa Harbottle, to share his anytime, anywhere masterpiece: "Misbehavin'". This multi-phase routine is a dazzling display of artistry and impossibility where coins seem to appear and vanish right under the spectator's nose. Kainoa teaches multiple handlings that will amaze you with their mixture of simplicity and complexity, providing different sequences you can customize to suit your level of awesomeness. Put down the cards, pick up the coins, and join The Revolution Of Coinistry that is "Misbehavin'".

#### MY THOUGHTS:

This is a really well structured coin routine and what makes this so great is that you will learn a version using a gimmick coin and some half dollars, which you will need to purchase separately, and a version using regular half dollars. The gimmick version is much cleaner and allows for some pretty stunning appearances and disappearances of coins. The non-gimmick version looks almost the same minus a few moves. This is a multi-phase routine that you can perform as much as your ability allows you to. It will require work but

it's a routine you can do for stand-up and walk-around. Four coins appear, jump, and vanish. The routine itself is about a minute and a half but there is so much magic happening in this time.

You will learn quite a few sleights in here, both with the gimmick and non-gimmick version. Sleights include Edge grip and variations, Pop Vanish, 3 coin reproduction, edge flip and an open next vanish. Kainoa does a great job teaching all necessary moves and camera angels help a lot in getting it right. There are four extra moves you will learn with the non-gimmick version of this routine. The advantage of using a shell coin is that it 'palms' the coins for you. The edge grip is the main move and once you learn the basic version of it you can then do a more complex version which this routine uses. This is definitely a great use of an edge grip and well worth the effort and practice. You will learn the edge grip using multiple coins and Kainoa talks about how to stop the coins 'talking' while in this grip. He has some really great tips on perfecting this move.

The teaching technique to taught in stages. This is the best way to learn the routine working on one part at time and perfecting each one prior to moving on.


#### FINAL THOUGHTS:

Poetry with coins. This is a great routine with lots of visual moments that is also fun to learn. it will take time and practice to master this but will last with you forever. You can perform this as a stand-up routine for parlor or close-up. If you don't mind putting the work in then you'll be rewarded with a lovely piece of coin magic that is very well structured and thought out. Extremely well taught and the video and film quality is excellent.

PRICE: \$24.99

AVAILABLE: All magic shops

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




Gregory Wilson's  
**UNLEASHED**  
*A Penetrating Illusion*

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

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

**\$35**

See video demo and order at:  
**[GregoryWilsonFX.com](http://GregoryWilsonFX.com)**





# 18 Insomnia by Antonio Cacace



## DESCRIPTION

Get ready to stay up tonight, because your mind will be searching for answers! This is INSOMNIA by Antonio Cacace.

### Effects:

**Quadrant:** The selected card magically finds its way between the two Jokers that have been isolated under the magician's watch.

**4/1:** A crazy visual effect where the Aces fade in and out.

**Center Transposition:** Two randomly selected cards visually change places not only once, but twice.

**Collector 2.0:** Two random cards are found by the aces, then magically, they change places.

**Parallel:** In a chaos of face up and face down cards, the selected card ends up the only reversed card in the deck.

**Slide Effect:** An unbelievable, visual transposition effect with two randomly selected cards.

**Andwich:** A selected card magically appears between the two Jokers in the spectator's hands.

### Moves:

**Pagano Switch:** A very smooth and visual change of a card.

**AC Switch:** A quick change of a card.

**AC Production:** A beautiful one handed 4 card production.

**Pagano Production:** A four phase visual production of the four aces.

**Catapult Production:** An incredible appearance of the four aces (vertical).

**Jump Production:** A progressive jumping production of four cards.

**Chuck Production:** An elegant and direct appearance of the four aces.

**Slide Change:** A slow visual morph of a card to another.

**Rotation Change:** A direct and fast change of a card.

**Bonus, Fade Change - Davide Tizzano:** A double transformation of a card.

Antonio Cacace is an experienced magician and mentalist for over 10 years. He has crafted each of his effects on TV, private performances and stages throughout Italy; creating memorable and amazing magic for all audiences.

## MY THOUGHTS:

All you need is a deck of cards and your hands - and time to study and practice this incredible material. There is no doubt Antonio has card chops and this is for the advanced card magician.

I love this type of card work because I feel this is the way magic will be heading. There was a period of self-working gimmicks but there is now a trend heading back towards more magic using skill and sleights. Almost two hours of super strong magic using a deck of cards.

The filming on this DVD is so well done it is art itself and all the routines and explanations are taught without speaking so it's very visual. You definitely need to know your way around a deck of cards to pull off this material but the time you put in to practice will be well rewarded with some incredible magic. The way Antonio handles the cards is a joy to watch and I know card workers will thoroughly enjoy the material.

The DVD is divided in to two parts. The first you will learn moves which will later be used in various routines. The moves include five different ways to produce four aces. For finger flickers you'll love these. It's like gymnastics with cards and some kick ass magic. Antonio also teaches two different changes that fooled me when I first watched them. Some of these are great sandwich routines.

The routines on here are outstanding and you will learn seven routines that once mastered will knock the socks of your spectators. The one thing I will say is that a lot of

the material is done 'in the hand' so it is practical in the day to day performance situation.

One of my favourite routines is Parallel which is an in the hands Triumph routine. This is one heck of a routine and perfect for walk-about entertainment. It's a quick and direct triumph routine where a chosen card is the only card in a deck that was recently shuffled face-up and face-down.

**FINAL THOUGHTS:** If you combined Cardistry with powerful magic this would be it. The magic is very visual and eye popping using nothing but a deck of cards and sleight-of-hand. It is aimed at the advanced performer however all the material is also designed to be performed in real working conditions. **VERY HIGHLY RECOMMENDED.**

**PRICE:** \$24.95

**AVAILABLE:** All magic shops

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



# HOROSCOPE

## 19 by Magic Tao & Chris Congrave



### DESCRIPTION

You ask your spectator if they have read their horoscope and that you have a horoscope page, torn from a magazine, in your wallet. You tell them that each star sign has a lucky playing card; they then select a card. You take a prediction from inside your wallet that not only predicts their card, but also their star sign! On the magazine page is a reading for their star sign and printed on the page is their lucky card. Comes with 2 presentations, serious and comedy, plus a DVD with full explanations.

### MY THOUGHTS:

This is the PERFECT effect for a walk-around performer or any magician who wants an entertaining piece of magic that will appeal to many. You get some playing cards and two specially printed sheets that are made to look like they have come out of a magazine. One of the sheets contains a real reading for those that believe it and a comedy version of a horoscope reading. There is also a PDF if you wanted to print a card with astrological signs on them.

This is one of the most entertaining routines I've seen using horoscopes and the routine is designed to have an incredibly strong finish. The mechanics are easy to do and you can re-set this automatically once the trick is over making it practical for the working magician.

There are several versions taught to perform this including one using a card to wallet where you palm the card, however you can use any card to wallet such as a Mullica



wallet to get the final card in the wallet or Chris teaches a non-palm method. You could even combine it with Chris's other trick reviewed in this issue of VANISH where the final card appears in an advertisement sheet.

For the palm version you have a natural reason for going in to the wallet and the trick hasn't started when you get your wallet so all eyes are off you palming. This is super clever and I love this idea. If you are scared of palming this is the perfect routine to start practicing with because the audience don't suspect anything when you do the 'move.'

You will need a few basic sleights such as a way to force a card and in the DVD you will learn the slip-card force. This routine has everything that makes it a killer piece of entertainment with strong magic. Anytime you can incorporate a persons horoscope in to a routine you make it very personal and it connects with people. By combing the magic you end up with a very strong piece. This can be performed anytime with a deck of cards, which has a special set-up, and the magazine paper in your card-to-wallet.

**BONUS material** - using the PDF you can create some extra cards but there is also a nice bonus routine on the reverse side of the horoscope sheet. It is the famous Grey Elephants in Denmark effect.

**FINAL THOUGHTS:** This is fantastic and something I think people will have fun with. I know from a performers point of view the audience love it because you can have fun with their horoscope. This is ideal for pretty much every close-up working condition and is worth the effort of having a deck of cards just for this. This ticks ALL of the boxes for a piece of magic that I would put in my own walk-about act.

**PRICE:** \$40.00

**AVAILABLE:** All magic shops

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



## 20 TOUR DE FORCE by Michael O'Brien



### DESCRIPTION

As seen on Theory11's Exposé "Rarest of the Rare," Tour de Force is an in-the-hands Triumph that has been streamlined and simplified so that not only is it easy to perform, but the moves are also extremely natural and virtually undetectable. Michael goes into details on how to perform the Tour de Force Triumph, as well as five variations of the effect, including: a multiple card variation, a sandwiching variation, a table-top handling, a collectors plot, and a new deck order ending, all taught in detail! So sit back, relax, grab a deck and lets get started!

**Effects included:**

Tour de Force

Tour de FOUR-ACE

Croque Monsieur

Neighbourhood Watch

Tribute to Vernon

Heckler

"It's a very powerful plot in magic. This is a beautiful, simple handling of that effect."

- Exposé

**MY THOUGHTS:**

This DVD teaches a very direct Triumph routine. It is practical and works in the hands rather than on a table making it ideal for walk-around and any close-up condition. It is the in-the-hands that makes this practical and different.

The idea here is a card is chosen and the cards are mixed up face-up and face-down clearly showing the mixed up deck. With a snap of the fingers the entire deck is all going the correct way except the chosen card. You will learn the handling and this will require some handling abilities of any immediate performer. I suggest having a deck in hand when going through the explanation as you will quickly understand the mechanics of the routine. It will require practice but you will have a very nice in-the-hand triumph routine. When done smoothly it really does give the appearance of the deck being face-up and face-down prior to the reveal. In this version you will require to make a very simple gimmick. In this version the deck is already set-up however you can easily set it up during performance as explained in the next version.

The Impromptu Version - this uses a borrowed deck and some known techniques such as a buckle and a swing cut and farrow shuffle. It doesn't have to be a perfect farrow but a few cards. Again, nothing an intermediate card worker couldn't do. The buckle allows for the work that was done using a gaff card and works exactly the same.

Tour-De Four Ace - this uses the same set-up as Tour De Force but you use it to shuffle the deck and produce any four of a kind of your choice. This would be a great opening to any four ace routine. The handling is almost exactly the same as the original so there isn't too much to learn once you've mastered the original.

Croque Monsieur - Again using the same technique as the original Michael teaches a sandwich routine where two jokers are placed in a deck along with a chosen card. After shuffling face up and down the deck rights itself with the chosen card between the two jokers. Another classic example of taking a well known plot in card magic and combining it with Michael's handling of Triumph proving it is a very versatile effect and can easily be combined with well known plots.

Neighbourhood Watch - a nice story routine in which the deck of cards acts as a house and three chosen cards contents inside. Again, handling is the same but it's the story in this routine that makes it entertaining and different.

Tribute to Vernon - this is the table top shuffle version of Tour De Force Triumph. Again it is similar but utilizes the table top when shuffling and showing the cards.

Heckler - this is a version with another good story that makes sense where you talk about working in a bar and having a spectator shuffle the deck face-up and down, they then right themselves with the chosen card face-up. What makes this different is that the finish is where the entire deck is in new deck order. This is my favourite version and this will require a deck holdout which Michael teaches. The first time I watched this I didn't notice it at all. Michael also sells a deck hold-out or you can make one.

This version requires another deck and a little set-up but well worth the effort.

This is one of the most practical Triumph routines I've seen and well worth learning and adding to your repertoire. This is very highly recommended

PRICE: \$19.95

AVAILABLE: All magic shops

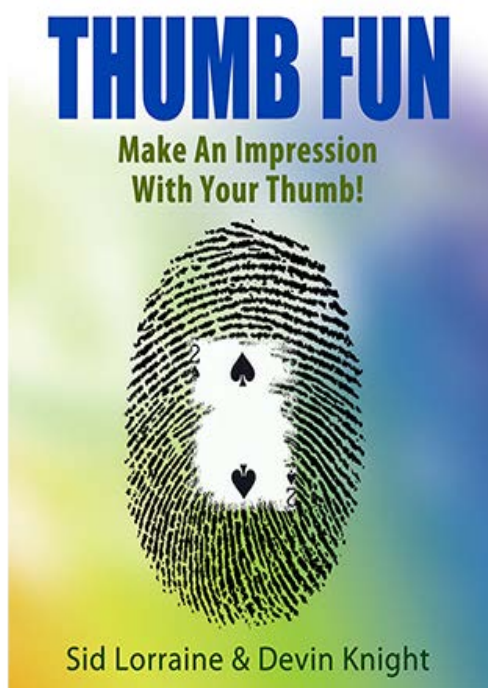
WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)





# 21

## The False Thumb fun Sid Lorraine and Devin Knight



### DESCRIPTION

This was one of Sid Lorraine's most popular tricks. It has been off the market for more than 40 years. Devin Knight obtained permission from the Abbott Magic Company to release this again and to update the original directions. How good is this effect? Well, it was one of the late Doug Henning's favorite tricks and was personally taught to him by Sid. Doug Henning used it everywhere, including in some of his touring stage shows, showing it on a big screen behind him.

A playing card is selected and kept a secret from the performer. The performer shows five small white cards blank on both sides, the size is roughly 1.5 x 2.5. He cleanly removes a card and shows it to be blank on both sides (no double-lift).

The performer shows there is nothing on his thumb and presses it against the blank card, when he lifts his thumb, there is seen to be a black thumbprint with a small replica of the chosen card inside the thumbprint. One of the most novel and commercial card revelations ever invented and a favorite of many professional magicians. Everything can

be examined. You can repeat the effect later and have a different card appear. Appeals to all ages. You are not limited to playing cards, you can make numbers, ESP symbols or even the person's initials appear within the thumbprint. You can leave the thumbprint with the spectator to show to others.

This effect comes with Sid's complete directions updated by Devin Knight. A highly sought after effect by collectors that is now available again. The effect looks so good you will almost fool yourself. Learn to do it in five minutes.

NO CHEMICALS USED

NO GIMMICKS USED

NO SLEIGHTS NEEDED

NO FUSS, NO MESS

CAN BE REPEATED WITH DIFFERENT RESULTS

EASY TO DO

"I really do think this gem is something that many magicians will find as a 'keeper' as they perform it and realize the wonderful effect it has on an audience. You have revived an exceptional piece of magic for many to enjoy! I'm impressed and very happy that you've gone through all that you have to make this available again."

- Chester McBain

### MY THOUGHTS:

The advert states that this was one of Doug Henning's favorite effects. This got me interested straight away. You receive a set of typed instructions and an envelope with some cards inside. The cards are small and can fit in your pocket or even your wallet. This effect was actually released in the 1950s and Devin has brought it back to life.

The method is very simple and combines a natural action with a little misdirection. It's very easy to do and with very little practice you can do this almost immediately. The work really comes down to timing and making the move look natural. The basic effect is that you show a few blank cards, select one, look at both sides to make sure it is blank, then rub your thumb on your sleeve to apparently remove any dust, etc. Show your thumb and press it on the blank card and make a thumbprint which contains a replica of a playing card chosen moments earlier.

You receive a stack of cards including the blank ones as well as five others with thumbprints and blank inside the print so you can put your own words, numbers or cards in there. You also receive other thumbprint cards with numbers and card already in there. A simple version is you ask the spectator to call out any number from 1-9 and the number they call out ends up in the thumbprint. This type of effect would tie really nicely in to a 'blister' type routine.

You are limited by your imagination as to what you can put inside the thumbprint. This is a cute effect and I can certainly see Doug performing this and enjoying it. It's one of those routines you might pass over but having tried it I found people really enjoy it. It's novel and if you teach

magic classes I would suggest getting your students to buy this and use it as a teaching tool in the class. It is a great teaching tool for misdirection and perfect for the beginner once they practice it.

I like the idea that the cards are special paper that enable thumbprints, of course the aren't and people can examine them as the method is a 'move' and not chemical cards of any kind.

Also included are some gag lines by Sid Lorraine which are cute as well.

You won't win AGT or with this but it is a fun little trick that I think many people will have fun with.

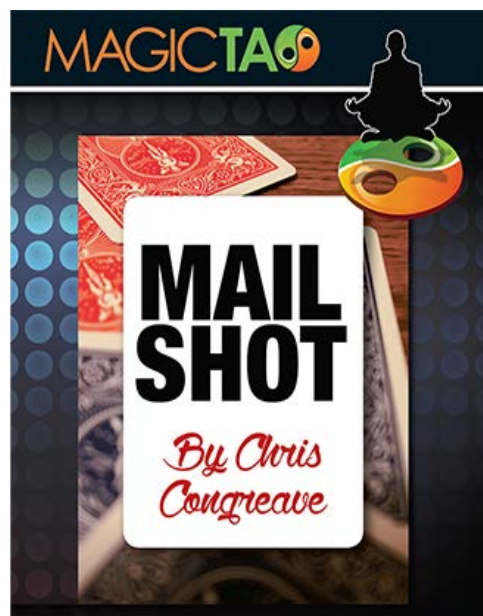
PRICE: \$19.95

AVAILABLE: All magic shops

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



## 22 Mail Shot Blue by Chris Congreave



### DESCRIPTION

During a card routine of your choice you show an envelope that came with a mail shot you received in the post. Inside is a free sample of a playing card.

Unbelievably, this is the spectators signed (or thought of) card!

No palming required.

Specially designed and printed gimmick supplied for this routine!

### MY THOUGHTS:

You receive a very well produced 'junk' mail card with a playing card inside it. The design and quality of this card is very high quality and looks like a real advertising card. I like the concept of this for a card to impossible location type effect. This is certainly a different version and the 'move' should go unnoticed by the audience. It's a principle that has been used before and I particularly like the way they clean up. The effect is that the audience see an advertisement card with a playing card inside. A card is chosen and signed which ends up being the card that was in the advertisement card. It's a nice novel presentation.



The handling is extremely easy and the download goes in to detail. You will learn a nice little touch where the spectator can examine the advertising card after the effect. Because of the design of the card this makes it easy to steal the gimmick away. I would recommend this for the beginner and even the pro would have fun with this. It's a really nice way to end an ambitious card routine as well as the envelope is in full view the entire time. Mail Shot is a great utility prop so you can add it on to your routines.

You aren't limited by doing a signed card but they show several other routines such as a thought of card ending up in the advertisement card. I also like the idea of doing a 'dream' card routine where you use a blue backed deck and the card in the advertisement card is red backed. They can name a card (force) and it is the one in the advertisement card. After watching the video I came up with some great ideas that I will be trying out.

I was very pleasantly surprised with this, and after having performed it on a few friends the method flew by without any notice. As a magician I often think we look at things from a magicians point of view, but when performing people don't notice what we do - which is what is supposed to happen. This is a great example and this is why I like this a lot. The quality of the product is first rate and this is a great tool for various presentations.

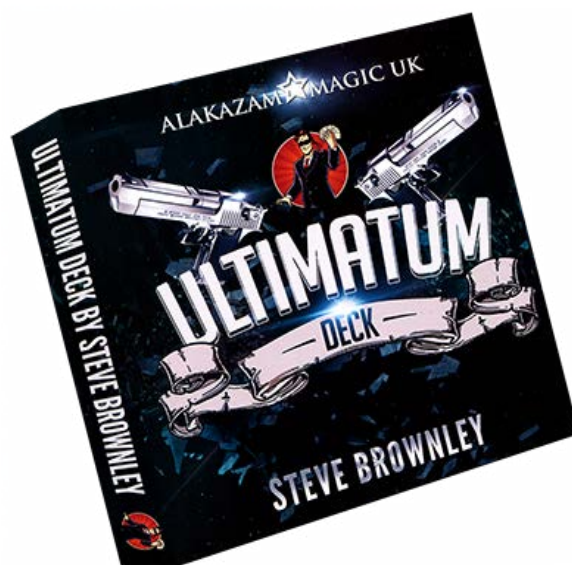
PRICE: \$24.95

AVAILABLE: All magic shops

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



## 23 ULTIMATUM By Steve Brownley



### DESCRIPTION

The Ultimatum Deck is easy to use yet allows for some world class card effects including:

- Repeat Card At Any Number (The holy grail to many and now you can perform it with 2 spectators)
- 3 Choice Cuts (3 Cards are selected and lost back in to the deck. Now take a step back as a forth spectator cuts to all 3 selections!)
- Luck And Intuition (This one is a mind blower, 2 spectators cards are found. The first is at a freely chosen number and the second is found by a spectator tossing a card in to the deck and you dribble them on to the table)

The Ultimatum Deck comes complete with custom deck and online video instructions. Awesome card magic that's easy to do and totally mind blowing!

### MY THOUGHTS:

This comes with a deck of cards and a download. The video instructions are almost 2 hours in length and they will be adding more routines as people send them in and this is one of the benefits of using download as a way to get tutorials. They have combined the original video which was used when this trick was first released by another company, and the new video once Alkizam bought the rights. The one thing I noticed is that there are no 'chapters' which should have been done on any download because with such a lengthy video you want to be able to just watch performances or instructions. Because of the nature of the deck you cannot hand it out or have it shuffled. It's a gimmick deck that allows you to do a variety of tricks. This type of deck is perfect

for the beginner as they are almost self working.

The deck allows you to do some pretty cool routines such as a version of double ACAAN. In this version two cards are selected then placed back in the deck and the performer gives it a quick shuffle. Both spectators call out numbers and count down in the deck taking out the cards at those numbers they chose. Both cards are turned over and they are the chosen cards.

I like the routines where you can use two people where one chooses a card and the other calls out a number and the card is at that number. There are several version of this in various forms and this deck does all the work for you.

**THREE CHOICE CUTS** - Three cards are chosen and a spectator is able to cut the deck to the exact cards. This is a very fair and open routine. This is the only routine that requires a little sleight but it is taught on the download. This is an impossible routine and extremely clean.

**DOUBLE ACAAN** - There are several ways to do this routine and when performing for magicians Steve likes to perform it then do it again with a different result. I can certainly see how this would fool magicians. When performing for lay people he likes to use two people and have them each select a card and number then do the reveal by counting to the cards.

There are several outcomes and once you understand the set up of the deck you'll have no problem getting this every time. Steve shows various ways to handle the deck should numbers be called out of the range of the set-up deck. The more you use this trick the easier it will become. I would imagine in most cases you will have no problem. They suggest practicing with the deck face-up which makes a lot of sense to fully understand the principle behind it. As mentioned earlier the deck cannot be given out prior or after the effect.

I think the strength of this is doing it for one person then repeating it - this is very cool.

**ULTIMATUM STOP** - This is a selection at any number but different from above. This is another clever use of the deck in a different type of set-up. This is another self-working trick and done in a very casual manner allows you to show the deck at the end as to what looks like a regular deck. Another clever technique used at the end to do this. What is nice about this routine is that it's pretty much hands off and the spectator really can say stop whenever they like. There is no force.

**LUCK AND INTUITION** - Again similar to the other effects although the difference is the second card chosen is found by throwing the first card in the deck at the exact spot the card is located.

PART TWO of the download is a lot more ideas and

routines using this deck. What you will discover is this deck is a great tool for other ideas and routines. Steve sits down with Adam Bell and Andrew Normansell to discuss other possibilities and routines using this deck.

For a gimmick deck this does a lot more than one trick. The fact you can repeat ACAAN type routine is a real bonus and will appeal to many. In the right conditions this will prove to be a killer and offer lots of routines and is a great tool. Generally not much skill needed but if you can add a few false shuffles and cuts it will enhance the performance. A lot of the tricks with this deck allow the spectator to do most of the work making this almost self-working.

PRICE: \$30.50

AVAILABLE: All magic shops

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





# 24

## FISHER'S DREAM By Inaki Zabaletta



"The Lasso Card Trick" is one of the favourite classics of all time. Now imagine you can do it anytime anywhere with a freely selected card and signed by the spectator. This is the most practical, fooling and amazing version of the classic "Lasso Card Trick" you will ever see! This is the version for you!

A shuffled regular deck of cards is handed out to a spectator. A card is freely selected and signed. A regular paper bag is handed out for examination. The selected card is lost in the deck and all the cards are thrown into the paper bag. The magician shakes the paper bag shuffling all the cards inside. Now he takes a rope by the end and introduces part of it into the paper bag. After a few seconds the magician raises the rope taking it out of the paper bag. Surprisingly, the signed card appears tied on the rope. And it's not any card but precisely the signed selection! Packs small and plays big.

All the materials fit in the pockets, extremely practical. No table required.

A regular shuffled deck of cards is used (not provided).

Any paper bag can be used.

No change of ropes.

The same signed card is caught by the rope.

Perfect for parlor or stage.

Ideal for adults or kids shows.

### MY THOUGHTS:

A classic effect known as The Lasso Card Trick has been a favourite of many magicians and I remember seeing it throughout my youth using a similar method to the one here as far as the main gimmick is concerned. What makes this different is the method and handling allowing everything to be examined prior to the routine. This makes it a very clean version and the while the method is easy it will require a little practice to make it look flawless. The nice advantage here is you can use a signed card and regular deck of cards. There is a small sleight but certainly nothing too difficult for most people who can handle cards.

You receive the rope, paper bag and the gimmick plus written instructions as well as a video download. If you own a Mac then you will need to download a RAR converter - you can get this free from the App store. The download is only 10 minutes so it won't take long to convert.

Prior to the effect the cards can be examined as can the rope and bag. The gimmick is cleverly hidden so you are hands free during the majority of the trick. When 'the move' takes place it will go completely unnoticed and is fully covered making this a very practical routine and well structured so it can be performed under almost all different conditions.

This is a trick that certainly packs flat and can play big and would be ideal for a family entertainer, trade magician and even a street performer. Some practice is required but if you like the premise of a piece of rope finding a signed playing card and tying a knot around it in a bag then this is a great version.

A nice clean effect that will appeal to those who like the premise. I think with good presentation and patter about having the knot tie itself and find the card this would make a nice routine in an act and certainly a novel way of finding a signed card.

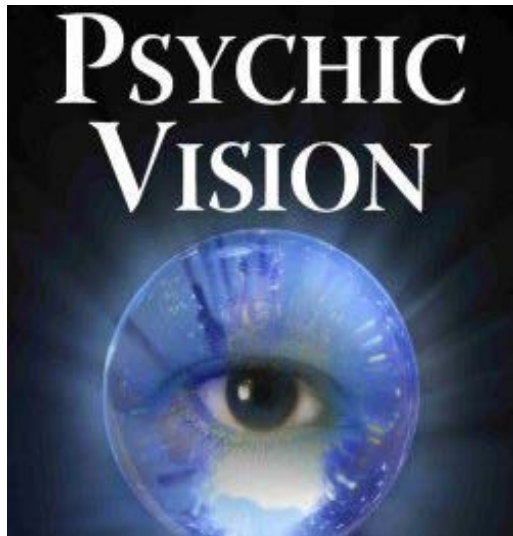
PRICE: \$39.95

AVAILABLE: All magic shops worldwide

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



# 25 PSYCHIC VISION by Charles Gauci



Streamlined, piercingly strong psychic ability! Not only will your audience believe it, but you will too! Internationally respected mentalist Charles Gauci has traveled the world performing and coveting Psychic Vision for many years. Finally, he's making it available commercially, exclusively through Stevens Magic Emporium.

**Simple Truth:** This is the cleanest demonstration of mind-reading you will ever perform. It is important to note that Psychic Vision is themed for corporate, parlor or cabaret venues (or approx. 30-50 people). This is "not" a close-up effect...

**Psychic Vision:** 30 photo cards are displayed, each one containing an image and text of an international destination, such as New Orleans, Germany, Austria, France, South Africa etc. This deck is handed out to the 12 to 20 audience members whom are instructed to shuffle it. Next they are instructed to take any image card they wish and pass the rest of the cards to the person next to them, who also takes a random card and passes it down the line to the next person, etc.

**Fact:** The performer will immediately know the information you need to know: How you choose to reveal it – that's the fun part, because with Psychic Vision you will be able to focus 100% on presentation. In addition to the success Charles has performing for dignitaries and laymen – his product line is equally successful among mentalist because he holds fast to making sure his signature effects are easy to perform – Psychic Vision satisfies this requirement.

It delivers the information:

1. Without prompting, fishing or any pumping sequences.
2. The performer has no control as to who selects the photo
3. No stacked deck application
4. No marked Cards
5. Each recipient can shuffle all the photos prior to selection.
6. No duplicate photos.
7. No forcing of any kind.
8. All photos distributed by the audience (not the performer)
9. No progressive anagrams
10. The performer instructs all the recipients to keep a "poker face" until the entire reading is finished..
11. The performer points to each recipient and begins the reading!

**Contents:** Photos laminated on thick card stock. Two sets of photo cards per packet. Instructions are included with the set. Purchase includes television rights.

## MY THOUGHTS:

Charles has developed an incredibly clever and ingenious method for a routine that has the hallmarks of becoming a real worker amongst professional mentalist. You are supplied with 60 photographic cards each with a name and photo of a destination. During the performance you will use only 30. The cards themselves are laminated so made to last and be handled by spectators. One of the great advantages of this routine is that the cards are not gaffed in any way so they can be freely examined without anything to find.

It is worth noting that this routine is designed for a minimum of 30 people because it works when you have about half the cards selected by audience members. This is really suited for a parlor or cabaret type performance or on a stage.

The basic method is incredibly clever and had I not read the instructions there is no way I would pick up the methodology. You are also supplied with some typed instructions and I did have to read over them a few times to fully understand the working. It isn't that it is complicated at all, far from it, but just to make it all fit in to place properly I needed to read them over. The best way to practice and understand is to lay the cards out on the floor as you go through them. By doing this you will see just how it works and how easy it is. Charles also supplies a crib sheet which you will need although he prefers not to use one and if you don't it will make the routine that much stronger. I think if you are serious about performing this then learn it without the crib sheet because it will fry the audience.

It really is as direct as the advertising states. The cards are distributed throughout the audience and you can tell exactly which person might be holding a card. You



won't be able to do all the cards but certainly a few and enough to make this a strong routine. I would have loved to have seen a video performance of Charles performing this and perhaps in the future he will release something on Youtube. I do feel this would have been a real bonus to fully grasp the power of the routine.

Personally my own presentation for a lot of my mentalism is based around my real travels so having postcards from around the world and places I have been to is perfect for me. I love the travel theme as it shows you as an international performer. There might also be some places people don't recognise which has something to help the method along although not necessary. They do have a free choice of cards so there are no forces of any kind. The spectators can shuffle the cards so there is no way the performer can know the order, and they are not marked in any way.

You don't read everybody's mind and it up to the performer how many they want to do. You can actually reveal what card the spectator is holding in any manner you like such as a drawing duplication, getting the letters of the destination or just a reading of some kind.

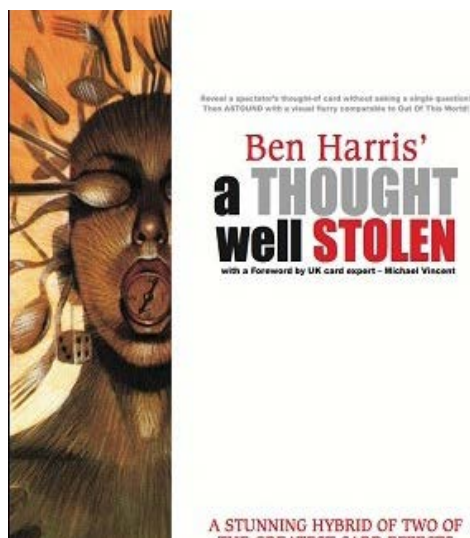
I feel this could very well be Charles's best creation to date. The method is actually so much fun to use because it's really quite simple however I can tell that a lot of work has gone in to it to make it as practical as possible. I imagine years have been put in to this to get it so it is perfect and it's as close to actual mind reading as one could hope. At the end of the day you show 30 different photos which are handed out to a spectator who shuffles them and then a group of people, say 16 each take one and you are able to reveal which card people have. It is that direct.

For anybody who works with large numbers of people and are looking for an incredible piece of mind reading I would very highly recommend this. This is definitely designed for the working performer in mind.

PRICE: \$125.00

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

## 26 A THOUGHT WELL STOLEN by Ben Harris



### A THOUGHT WELL STOLEN

by Ben Harris

40 page pdf or print edition

US\$30.00

A Thought Well Stolen combines two of magic's great card effects — Any Card At Any Number, and Paul Curry's Out Of This World — into a wicked hybrid; morphing them into a mind-blowing frenzy. Can you even imagine what this resultant offspring would look like?

As in Any Card At Any Number, the performer reveals the identity of a freely thought-of card — and its position in a deck — without asking a single question. Seriously, this is solid and gripping mentalism; there is no force, the card is a free MENTAL SELECTION and NO questions are asked. Having read his spectator's mind, discerning his card and its position in the deck, the performer follows with a visual display rivalling the wonderful separation of colors in Out Of This World. Your audience is left reeling by:

1. Your amazing ability to read minds.
2. Your insane skill with a deck of cards.

The combination of effects is mind-boggling and capable of closing any show — be it one-on-one, at a party, on T.V., or in a theatre of hundreds. U.K. card expert Michael Vincent has chosen to perform A Thought Well Stolen during his "Champions Of Magic" season at the Jersey Opera House. That's how strong A Thought Well Stolen is. Here's what Michael has to say:

"As someone who has built a reputation on hard core sleight of hand, I am always ready to welcome an effect into my program at the opposite end of the technical spectrum. A Thought Well Stolen is that sort of effect, it fits perfectly into my modus operandi of mixing up my methods — an effect like this can steal your show."

In the book's introduction, the author sets out his goal clearly:

"A quest of mine — lasting decades — has been the search for a perfectly rendered illusion of mind-reading with a deck of cards. As a close-up performer — who loves cards and mentalism — this effect would be something where the performer identifies a freely thought-of card without any questions; without the spectator uttering a single word. Achieving this, or even getting close to it, creates a profound effect on the spectator. It's also one that ripples through your entire audience, no matter what its size.

"A Thought Well Stolen is 100% pure as regards its intention: the identification of any freely thought-of card without any questions; without any prodding, probing, dual reality or ambiguity. And, without any limiting procedures. None at all. The result is a selection process about as fair as it can get:

'Do you have a favourite playing card?' the performer asks.

'Yes, yes I do,' the spectator replies.

'Okay, that's great,' the performer confirms. 'Don't tell me. Keep the identity of your card secret, okay?'"

Is there an approach any more fair? I don't think so.

The author fully explores the effect(s) in a detailed and friendly manner. Even a beginner can master A Thought Well Stolen because it requires nothing more than "basic card skills." Advanced versions are discussed in the various appendices, but if you can do a single False Cut, or a False Shuffle, then you are in business; ready to astound audiences of any size.

A Thought Well Stolen requires the use of no gaffs or gimmicks of any kind, just regular playing cards. The book runs 40 pages of detailed text covering the simple and beautiful series of almost self-working procedures that bring about the amazing results.

"...an effect like this can steal your show." Michael Vincent

"Love it. You're such a good writer that I found it really captivating to learn the effect..." Andi Gladwin — Vanishing Inc.

"This is written in such a way that you can almost feel the effect performed as you read..." Jeff Sanders.

#### MY THOUGHTS:

I was blown away with this effect because it really delivers in what it says. Here's how strong this is ... if I were asked to perform something on Penn & Teller's Fool US TV show this would be the trick!!

The thought behind this routine must have taken years but I really do think Ben Harris has combined two incredible 'concepts' such as ACAAN and Out Of This World to give us what I might also call the Holly Grail of Card magic. I don't say this lightly but the reactions I have been getting from performances with this have been jaw dropping to say the least.

The instructions, which can either come as a download or paper back manuscript, go in to detail about the working of this. It is easy to follow and understated and Ben has included a scrip. Once you understand the method and thinking you'll be on your way to performing one of the strongest card effects imaginable. There is NO fishing, no questions it's just very straight forward with an incredible finish.

You need two decks of ordinary cards and the instructions and you are set.

There are no sleights involved so pretty much anybody that can read and hold a deck of cards can do this. You can throw in a few sleights if you want to embellish but certainly not necessary.

As a magician this is the perfect routine to show off any card skills without actually having any, and for a mentalist it's the perfect routine where you don't need to do any of the skilled work. Perfect for both worlds.

If you LOVE great card magic or you just want one strong piece of magic you can do anywhere in a close-up situation THIS IS IT. I would even go as far to say that somebody would choose to do this on a stage with a camera and one audience member. This would fry an entire theatre with that type of presentation.

VERY HIGHLY RECOMMENDED.

PRICE: \$29.95

AVAILABLE: All magic shops worldwide

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



# 27 **Blomberg Laboratories by Andi Gladwin and Vanishing Inc**



## DESCRIPTION

"Blomberg Laboratories is not as good as I had hoped it would be ... it's even better."

- Michael Weber

Sweden's Tomas Blomberg is not like other magicians. He combines his background in mathematics, physics, and puzzles to create a style of magic that is uniquely his own. Many expert magicians have heralded Blomberg as a reclusive genius, and for the first time ever, his highly guarded secrets will be revealed in a beautiful, oversized, hardback book.

In Blomberg's world, the method is just as interesting as the effect. For example, you will learn a completely new approach to the Card at Any Number style routine where the deck secretly and automatically cuts itself at the named number. In a "Hold Your Gilbreath," you use mathematics to decipher whether there is a sharp pin hidden under a row of randomly ordered cups. In "Time After Time" the spectators are able to find their own selections, even after they mix the cards themselves. Intrigued? You should be. The methods are completely fresh, and unlike anything you have ever used in your magic before.

Sleight of hand fans are in for a treat as the book is full of new effects and techniques. In particular, pay attention

to Tomas' work with the spread double lift: this refined technique has been used by card magic's elite for many years and it is finally published here, for the first time, along with five effects using it.

In total, author Andi Gladwin teaches 65 of Tomas' most interesting creations. We live an era where quality magic books are scarce, and Blomberg Laboratories is a welcome addition. This book has been three years in the making, and the material has taken a lifetime to develop.

"Tomas Blomberg is genius! I've been a big fan of his magic, thinking, and creativity for years."

- Tim Trono

"Blomberg is brilliant, and Blomberg Laboratories is a fantastic book."

- Richard Kaufman

328 pages, over 420 illustrations, 10" x 10" oversized hardback.

## MY THOUGHTS

Thank you Vanish Inc. for producing this gorgeous book. It seems books like this are a rare treat in magic and this reminds me of days gone by. There are many reasons this is an amazing book. The first is the production quality. This hard bound book with over 320 pages and has over 400 illustrations which are done by software actually written by Tomas Blomberg! That alone is pretty incredible and shows somewhat the mind of the creator.

Personally I find something incredibly gratifying about reading a trick and learning it from a book rather than a DVD. It gives me a sense of pride but also makes sure I completely understand the mechanics of a routine. Having to 'nut' out the workings makes for a much stronger performer in my humble opinion.

The chapters are divided in to sections that include non-card tricks using photographs, ropes, rubber band and a finger ring, a very quirky spoon bend which I think is incredibly clever and some bills.

The next section is on the TB Spread Double. One of the first magic books Tomas read included a trick that required prior knowledge of Michael Close's MC Spread Double Lift. Tomas wasn't aware of the move so devised his own handling. It has now become a classic way many top card magicians use to get a double lift from a spread. You will not only learn the move but several routines using it. I particularly enjoyed Double Brainwave Update Update. It is a very clean Brainwave-esque routine and is cleverly structured, such that one TB Spread Double allows you to show that a named card is the only odd-coloured card in not one, but two decks!

There is also a section devoted to moves including the Two Double Turnovers where both work very well together in that one is best suited to display a card, and the other

works well for turning a double back face down. There are also some great additional moves for The Ambitious Card. If you perform any type of Ambitious routine then you should look at the offerings of Tomas.

Another chapter is Interlock. Nobody knows the first time an effect made use of the concept that Ken Beale named "Interlock," but it has been used a great deal in the past half-decade. Interlock is a way to position cards such as the bottom card of the upper half of the deck is under the top card of the lower half of the deck. This condition allows you to ditch, change or vanish cards with ease. Tomas shares his work on this move and various routines.

Paradoxes combines Karl Fulves "Gemini Twins" with an intriguing mathematical placement procedure, Tomas has produced a very clean and unusual effect in which the participant finds the four Aces under very fair conditions. Torn Uncut Card Sheet is a paradoxical mystery. In this strange, extremely original version of the classic Paul Curry "Paradox" (a geometrical vanish in which a square disappears from an arrangement of cut-outs, when the pattern is rearranged), Tomas utilizes a sheet of uncut playing cards. There is quite a bit of material in this section which must be a favourite of Tomas'.

Packet Tricks includes seven routines including Three-Card Monster which is a new presentation for the classic Braue "Homing Card" and introduces Pro-Fusion: a concept that Tomas and Jack Parker pioneered. ProFusion is a smart Elmsely Count sequence that allows you to produce several cards from a small packet before making all but one card of the packet vanish.

There is another called One Behind which is a unique Twisting the Aces handling that proves that a trick can be both one ahead and one behind.

L-I-A-R uses the Lie Detector premise but Tomas has changed it up by substituting a normal deck for blank cards with writing on them giving the routine much more clarity.

This chapter is very big and filled with great magic.

At The Card Table is a chapter that features a routine called Vernon + Sadowitz which might very well be the most captivating effect in the book. The construction of the method, however, is very smart and would fool many magicians. It is not an easy method, but in Tomas' hands it looks perfect. Once you have worked through the effect, they have included a little surprise at the end that I did not expect.

The final chapter is called Twist on Christ. One of Tomas' many talents as can be seen throughout this book is to modernize classic handlings. The Blomberg twist is a valuable lesson in economy of method and clever construction. Tomas' twist on the Chris Force introduces a smart way of forcing two cards instead of the usual one.

Overall this book is filled with incredible thinking, handling and practical magic. There is enough material in here to last you many years and give you lots to practice. For those who love card magic this book is A MUST. VERY HIGHLY RECOMMENDED.

PRICE: \$55.00

AVAILABLE: All magic shops worldwide

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



# 28 **Senor Mardo Egg-Bag by Martin Lewis (DVD)**



This DVD is great for those who own Martin's bag because he goes over the handling and also explains all different types of egg bags on the market including the well known Malini Egg Bag. He also teaches a lovely pop out production of the egg. The nice thing about this bag over the Malini bag is that you don't have to put the egg right down in the corner due to the placement of the pocket.

Martin also shares variations using the bag and a watch vanish which is perfect for a nest of boxes routine.

There is also a section at the end where Martin introduces his mother who shows how to make an egg bag. Over the years she has made literally thousands and this is a great part of the DVD if you want to try and make your own Mardo Egg Bag.

This is a **MUST** for anybody who already owns or wants to get the Mardo Bag or make their own bag. **VERY HIGHLY RECOMMENDED.**

PRICE: \$19.95

AVAILABLE: All magic shops

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

## DESCRIPTION

In this DVD, Martin Lewis explains his affinity for the Senor Mardo Egg Bag, and several uses for this great piece of magic.

"Nowadays it seems that the egg bag of choice is the Malini Style. I offer my variation of the Senor Mardo bag in my lecture as an alternative. My reasons for preferring this style bag are threefold. It is easier to handle, the (you know what) is invisible even upon direct inspection, and far more effects are possible, as well as some novel moves. I also prefer the brighter coloring. Expert seamstress Gladys Lewis makes these bags and I believe them to be the most practical and deceptive egg bag available." -Martin Lewis

## MY THOUGHTS:

The egg bag has been around for over 300 years. It is still a classic and many well known magicians have performed it and still perform it today. The bag is similar to the Tarbell Bag made from Tartan material. The DVD is great because you get to see Martin perform his egg bag routine. I love this version because the egg can visually pop out from the outside the bag. Also the egg vanishes on the outside of the bag, and this is due to the design and nature of the bag. This production and vanish is a great lead in to a regular style routine.



# 29 **Senor Mardo (Red) Eggbag Martin Lewis**



sign of this bag also allows for some moves that aren't possible with a regular egg bag and this will allow for you to come up with your own routines and handling. Included is a full script with the instructions so you can get some patter ideas and follow along. There are other things you can do with this eggbag such as using it for a card penetration, a watch restoration routine all of which are explained in the instructions.

I would highly recommend you also purchased the DVD to see Martin's performance and explanation of this excellent prop.

This egg bag is certainly one of the best and if you are looking for the best this is definitely it. VERY HIGHLY RECOMMENDED.

PRICE: \$39.95

AVAILABLE: All magic dealers

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

Nowadays it seems that the egg bag of choice is the Malini Style. I offer my variation of the Senor Mardo bag in my lecture as an alternative. My reasons for preferring this style bag are threefold. It is easier to handle, the (you know what) is invisible even upon direct inspection, and far more effects are possible, as well as some novel moves. I also prefer the brighter coloring. Expert seamstress Gladys Lewis makes these bags and I believe them to be the most practical and deceptive egg bag available."

-Martin Lewis

Includes complete illustrated instructions and hand-crafted egg bag.

## MY THOUGHTS:

I've owned one of these for years and think it is one of the best egg bags on the market. While similar to a regular egg bag described by Tarbell, the Mardo Bag varies in three ways, the dimensions, the slit location, and the fact that in its normal state the opening of the pocket is on the outside.

What makes this such a great product is the bag itself. Not only is the fabric made to last but it is carefully chosen for its pattern, weight, and the slight stiffness due to sizing in manufacture.

Included with the bag is a set of instructions that are easy to follow. You can get either a right handed bag of left handed depending on which hand you are. The de-



# 30 The Clover Project by Brian Kennedy



## DESCRIPTION

Two of Ireland's leading creators - Brian Kennedy and Carl Campbell present their CLOVER PROJECT.

Three incredibly strong, original effects, from their working repertoire.

**Cello-Ology:** A chosen signed card visually penetrates the cellophane on an examined card box.

**Roulette:** Brian's magician fooler! Out of this World with a deck that is shuffled anyway and every way by the spectator. The spectators themselves then separate the cards into two separate piles, one red and one black.

**Diffuse:** A signed card is returned to the deck and further isolated in the card case. The case is then bound with a piece of ribbon. In a mind blowing moment of visual magic the card visibly penetrates the card case and appears instantly, trapped by the ribbon, on the outside of the case. It can be immediately examined.

### MY THOUGHTS:

This DVD offers three very strong and commercial card routines and if you don't mind a little "do it yourself" then you'll have some great effects you can perform anywhere at anytime. You are supplied with the DVD and a few little pieces you will need to make up the tricks.

Cell-Ology is an effect where a signed card instantly appears under the cell wrapping of a deck of cards. It

will take a little work to make this up but once you have done the work it is set to go. This is a great walk-about effect and reset is instant. The gimmick you can add to a regular deck of cards which enables you to perform your card magic and just add the gimmick when you want to do the routine. There are very few sleights needed in this routine other than placing a card in the middle of a deck. This is a very visual effect and a great ending to an Ambitious Card Routine. They also teach various handlings of getting the gimmick in place. I prefer the one on the performance section.

Roulette is a great card routine for a group of people and is a killer version of Out Of This World. This idea dates back many years to almost 400 years!! There is a little bit of work required with the deck but again once it's done you don't need to do it again. You can't do this with a borrowed deck however this is strong enough to warrant doing the dirty work to your deck. What is nice about this though is that you can use the deck as a regular deck and at anytime to in to Roulette. You could even do this routine blindfolded because of the method.

Diffuse is the last trick taught. This is a trick where a signed card is placed back in the deck and in a card box. A piece of ribbon is wrapped around the box and instantly the signed card appears on the outside of the box strapped in the ribbon. This requires quite a bit of work to make the gimmick up and while it is very visual the handling is quite tricky. You need to practice this to really get it looking smooth.

Overall this has three great and different effects using prepared cards and if you enjoy making props yourself then you will enjoy this. The work you need to do has a nice pay-off. My favorite is Roulette as it uses an old idea very rarely seen anymore.

PRICE: \$34.95

AVAILABLE: All magic shops

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



# 31 Business Card-iographic Brian Curry



## DESCRIPTION

You show an image of a deck, drawn on your business card. Slowly, and in full view, a drawing of a selected card rises from it. You then give it away as a souvenir. Business Card-iographic is a stunning promotional giveaway that your customer will keep for years.

The instructional DVD comes with Brian's routine, which incorporates ideas from Joel Givens, Bob Sheets and David Oliver. Also Martin Lewis teaches his "Wino-graphic" routine, in which a drawing of a wineglass magically fills with the spectators choice of beverage.

On the disk you will find all the necessary artwork for you to create your own custom Business Card-iographic. Using these files requires a computer running current Windows or Mac OSX and a color printer.

"What a great idea. If you are one of the thousands of magicians who have done Card-iographic on stage then this should be in your pocket!"

- Paul Gertner

"I have been watching Brian do this for years and silently wished I had it for my own shows. Now I do! A totally organic and motivated way to get your card out to the audience. Brilliant!"

- Bob Sheets

Running Time Approximately 50min

## MY THOUGHTS:

This is a really nice close-up version of Martin Lewis' Card-iographic and the Out To Lunch principle. This is a great way to pass out your business card. The nice thing about this is that the reset is instant. In this version you have a card selected and then bring out your prediction which is a deck drawn on your business cards. The chosen card will rise from the deck and the card is instantly handed out for the spectator to keep.

The DVD instructions include a live performance plus all instructions you will need to make this up. What is nice about this is that you can actually have these printed on your business cards on the back or make your own at home. The actual gimmick is quite easy to make and you are offered a variety of ways and ideas on how best to do it. The gimmick should last a long time so you won't need to make this up all the time.

This is a great way to give out your business card. The actual mechanics are very easy to do and the illusion is perfect of the card rising on the business card. Reset is instant which makes this perfect for walkabout performances. The only skill required is the ability to force a playing card and you can use any method you prefer. There is a nice move at the end where you show a blank card at the end on the rest of the packet in your hand. This is a great finish and while you don't say anything about the other cards in your hand it is well worth doing.

There is also a nice addition by Martin Lewis where you show an empty glass that fills itself of red wine on your business card which is then handed out. This will spark many other ideas using this principle.

Included on the deck are some artwork you can use to make this up - these also include a business card programme for Mac and PC. The graphics needed for the decks are included as JPGs and Photoshop. This will save you A LOT of time and if you use other business card software you just have to upload this.

This is such a novel and magical way to give out business cards. The fact the reset is instant makes this ideal for all walkabout and close-up performances. VERY HIGHLY RECOMMENDED

PRICE:\$30.00

AVAILABLE: All magic shops

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





# 32 BRING IT by Will Fern



## DESCRIPTION

A wise person once said: "Don't go out expecting to find happiness... bring it with you." This is Will Fern's mantra. Will is a successful corporate and private party veteran of the New York City market. He is also a recipient of I.B.M.'s International Champion of Strolling Magic award. In this project, Will shares the routines and trade secrets that keep his clients calling... over and over!

Over 6 hours of content on 3 DVD's! Includes:

- 2 live shows filmed at The Magic Castle
- 4 Roving Performances
- 6 Performance Commentaries
- 10 Professional Routines & Explanations
- 4 Bonus Tricks (including "It's a Pig!")
- 30-Minute interview
- DVD Downloads

"Shock & Awww" - A powerful memorized deck opener that wins the room instantly.

"Through & Through" - Will's baffling handling of the timeless coins-through-table effect.

"Over & Under" - The most magical 5-phase coins across routine you'll likely ever see.

"Superhero Selections" - Eight chosen cards are revealed using superhero powers!

"The Full Cut Palm" - Invisibly palm off the top card of a deck right under their noses.

"Chan To Chanel" - A complete act where a card jumps

from shoe to forehead to necklace!

"The Sentinel" - Load a signed card on a spectator's seat... easy, clean and powerful!

"World's Toughest Card Trick" - Learn a behind-the-back trick that fools magicians!

"Drop Box" - A spectator uses his intuition to find his card... ends with a powerful twist.

"Chicago Times" - Will's handling of the Chicago Opener is great for table-hopping.

"Bunny Blast" - This 6-phase sponge bunny routine is Will's time-tested crowd-pleaser!

"Will Fern lights up a room even before he enters it. He's the total package: high-energy personality, hysterical comedy, great audience interaction, phenomenal chops and highly original thinking. Add to that the fact that he is a really fine teacher and communicates his points extremely well."

Marc DeSouza

"He performs with such contagious great energy... and all of his creations have that quality built into them."

Asi Wind

"Anyone that performs strongly and prolifically is someone I listen to when they speak. The best advice comes from real world workers like them, and Will Fern is one of those guys. Magicians... pay attention."

Jon Armstrong

"I know Will's work intimately. His card behind the back will fool you badly, and his memorized deck work is first rate. Will is a thoughtful and uber-experienced worker. All of his friends are students. I'm happy to be one of them."

Bob Sheets

"This is not pie in the sky stuff. This is stuff that will uses all the time (and now, so do I), and so will you."

Rich Bloch

"Will Fern is an exceptional performer. I have rarely seen a magician be able to entertain a crowd like him. His energy is as high as his talent. On top of being an amazing technician, Will also has a true sense of what is magical and entertaining for an audience. So listen to him, watch him closely and get ready to laugh as much as you will be fooled!"

Boris Wild

"After seeing Will in action, you'll be inspired by his innovative approach to magic. He absolutely loves what he does for a living, and his enthusiasm rubs off in spades!"

Anthony Asimov

"Will Fern: Bring It!" is ISSUE #6 in the Black Rabbit Se-

ries, which features outstanding professional magicians from around the world who perform full shows for live un-coached audiences.

#### MY THOUGHTS:

This 3 DVD set is FILLED with wonderful material from routines, interviews to live performances. There is over SIX hours of amazing material - incredible value for money for sure.

The performance opens with a very visual coin routine which makes the perfect opening.

The live performance was filmed at The Magic Castle and is filled with commercial real world magic. I love this because it gives us a chance to see the performer doing what they do best in a full 20 minute set. It's often the structure of the show that is important when watching a show like this, and this is what you get to see - a full close-up show. As a bonus you can watch the performance again with Will's commentary over top. What an insight this is to how a person thinks when performing and their choice of material.

On this first DVD there is also an interview with Will by Anthony Asimov. The quote "Don't go out expecting to find a good time ... bring it with you." This really is the key to Will's success. This interview is a real insight in to what makes such a professional work in today's market. The information Will shares is invaluable and he really opens up to some top secrets. I particularly enjoyed his section on puzzles.

Shock and Aweww is a real bread and butter effect for Will. This is a full routine with 3 or 4 different tricks but it is modular so you can pick and choose. This is Will's own memorised deck. What is interesting about this is that you can get in to this system with a brand new deck order - so you can open a deck and get in to it with a new deck. This is a great way for a person to call out ANY card and have them stop ANYWHERE and you stop at their card.

Through and Through is an incredible coin set that can be done seated and walk-around. This uses a variety of gaffed coins you'll need to purchase but allows for some killer coins through table. This requires some handling skills but is well worth the effort and time.

Disk two has more explanations and downloads plus a performance of his Main 30 minute Stage show. Will is a fast paced worker and talker and so his style is not one to be copied. Again it is great to see a full performance. This includes some of the same material as on the DVD1 with a few extra effects.

Over and Under is a coin in napkin routine that is KILLER. This was inspired by Dean Dill and is one of my favourite routines taught on the DVD. This is great for

any age from kids to adults - it's a good visual trick with nine climaxes throughout so it's a solid routine. This is something that Will does throughout all of this magic. The structure of this routine is so well thought out that it feels like a dance. I just LOVE this routine. It's such a beautiful routine.

SuperHero Selections is a rather funny and unusual signed card to spray can. Again like everything Will does the structure is so clever and well thought out. It is obvious that he has spent a very long time performing this and getting the most of this routine. The downloads here are used for this trick which you can access via the DVD.

DVD3 is a roving set and includes 4 different types of performances. Again you can watch with or without commentary. This to me is real world magic that Will makes a living from. If you were to learn ALL of the effects you would have a killer set.

The first performance is a card sequence with card in shoe, card on head, card on necklace. Will gets through quite a bit of material in short amount of time leaving the spectator's with a wonderful impression that they have seen some incredible magic.

I particularly enjoyed watching Will's performance with sponge rabbits and his interaction with kids. This shows a real pro who knows how to handle all types of conditions.

On here you will learn Can to Chanel, The Sentinel, World's Toughest Card Trick. Drop Box, The Full Cut Palm, Chicago Times, and Bunny Blast.

Six hours of great performances, interviews and an insight in to a funny and talented working magician. There is so much to take away from this and not just the tricks. The thinking behind the magic, the structure of routines and seeing him work for real people in real conditions is what makes this such a special project. Will has just got himself another huge fan.

**VERY HIGHLY RECOMMENDED**

PRICE: \$49.95

AVAILABLE: All Magic dealers

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





# 33 Technical Toolbox by Stephen Hobbs



## DESCRIPTION

Beginning in January of 2014, Stephen Hobbs - author of *Modus Operandi: The Magic of Jack Carpenter*, *Gene Maze and the Art of Bottom Dealing*, and *The Essential Sol Stone* - commenced a project that was called both crazy and impossible: an online web 'zine to be released every week for fifty-two weeks devoted to his brand of powerful and practical card magic.

Joshua Jay and Andi Gladwin of Vanishing Inc. were so impressed with the Technical Toolbox that they have arranged to release the material as an elegantly-produced DVD set and booklet-with bonus material-in one package.

Stephen Hobbs' Technical Toolbox collects all fifty-two weeks of the original web site, which included more than 170 videos (6 plus hours of material) describing over 55 routines and 85 sleights and techniques. All of Hobbs' original introductions and meticulous credits are included in the accompanying booklet. In addition, separate manuscripts for certain effects are included as downloadable PDF attachments.

Stephen Hobbs' Technical Toolbox will expand your repertoire of card sleights and routines. You will be inspired to develop your own "toolbox" of card techniques by the impossible ribbon-spread switch-out, the elegant spring simple shift, the super-practical subterranean addition, advanced work on obtaining and maintaining breaks, control grip technique (it will revolutionize your handling small packet counts), a

detailed discussion of the Hobzinger cull (more information than many DVD's devoted to this sleight alone), B.U.R.P. (Basic Universal Reverse Placement), the SHEE control, the interlaced-block transfer technique, Hobbs' playing card mnemonic system, the rotary replacement and change, F.I.A.T. (Flexible Insertion and Addition Technique), the incredible routine "The Odds Against Me", and much, much more.

There is so much material in the Technical Toolbox that it is impossible to describe it all; but if you enjoy card magic, we guarantee you will get your money's worth!

Be advised that Stephen Hobbs' Technical Toolbox was a web blog, not an attempt to make a movie. The videos are all simple close-ups of Hobbs' hands with the primary emphasis on teaching intermediate and advanced card technique.

Every penny of profit that Vanishing Inc. and Stephen Hobbs make from this project will go to support Vanishing Inc.'s young magicians charity, sending kids to magic camp and supporting the development of a close-up theater for young performers in South Africa.

## MY THOUGHTS:

This is a HUGE project with over seven DVDs, downloads and a booklet there is enough material in here to keep you busy for years. This is definitely a project for those who love card magic. The booklet gives some more of the history on moves or routines and is a great addition to the DVDs. It is also helps you see what material are on the DVDs. With six DVDs in the series this isn't something you sit down on night to watch. It is something that you need to sit down with a deck of cards and digest over a period of time. If you managed to work your way through it and fully understand the material you will well versed in card magic for sure. This really is an amazing toolbox that will teach you everything from culls, palms spread controls, and routines. The filming is concentrated on the hands but this is not an issue as you get to learn the moves without any filming issues. This is designed for those who are very much intermediate card workers. Hobbs shares his variations on classic moves as well as introducing new moves he has developed.

While most of this DVD is about teaching technical moves there are some routines such as Wild and Free, a non-gimmick Wild Card routine. What is great about the routines in this series is they utilize some of the techniques taught in the Toolbox so you can put what you have learnt in to practice. He also does a great job in the booklet referencing where you can find particular moves needed in routines so it makes it easy to locate should you need a refresher.

If you've ever had problems palming or feel your hands

are too small then Hobbs has some great work on this to help overcome any palming issues. He has obviously worked hard on this over the years and Week 43 covers some really great points.

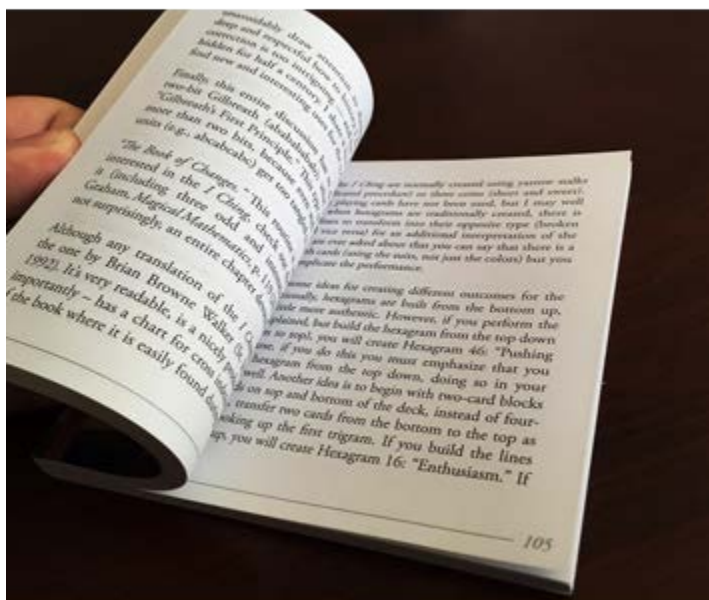
I particularly enjoyed the FLAT OUT MONTE. Hobbs routine is impromptu, repeatable and has a great finish.

With over 170 video files, 85 card sleights and 55 routines this is a project every card magician needs to own. Hobbs does a terrific job teaching and this will definitely expand your card knowledge and help you become a master with a deck of cards. This is incredible value of money. This is a MUST HAVE for every card performer.

PRICE: \$50.00

AVAILABLE: All magic dealers

WHOLESALE: [www.murphymagic.com](http://www.murphymagic.com)



## 34 SCREEN TEST by Steve Dimmer



### DESCRIPTION

Screen Test by Steve Dimmer is incredibly deceptive with a cheekily simple method.

Your spectator is handed a bunch of classic movie poster postcards (Each movie is different).

While your head is turned your spectator mixes and selects any one of the movies (totally free choice) and puts the other postcards away (out of sight).

You now state that written on the back of the chosen movie is a list of all the movies included in the set. You ask them to read the list out in any order they like, while you try to pick up on vocal cues to determine which movie they are thinking of.

As they read the list you apologize, stating that you are not picking up any changes in their voice so you are going to try it another way.

You ask them to start imagining the movie, now while your back is still turned you start to reveal exactly what movie they are thinking of.

Also included on the streaming video is a bonus section packed with additional presentation ideas including Peter Nardi's 2 spectator presentation, Where the theme tune to a thought of movie plays as your phones ring tone!



Points to Remember  
 No Memory Work Required  
 No Fishing  
 No Peeks  
 May Be Repeated  
 Plays For, Close Up, Walk A Round or Stage  
 Resets Instantly  
 Comes Complete With Beautiful Full Colour Movie Poster  
 Postcards & Full Online Video Tutorial

#### MY THOUGHTS:

This comes with a stack of 17 postcard sized movie posters with classic movies and access to the download and online instructions. Having classic movies means that the films won't date.

I do like to see chapter markers on these downloads and think it is important if somebody offers a download for instructions. It makes learning so much easier than having to wait for everything to download - especially when it is 50 minutes in length. It is rather annoying to watch it and have it pause while it loads.

I love the theme of this because movie posters are something people can relate to. The finale production is also excellent because your phone can act as a prediction. What is really nice about this is that once you know the method you can easily adapt it to other movies and countries or even topics. The principle behind it is very versatile and you can use this for books, history, music, etc. so it really opens it up for trade-show work as well.

The movie postcards are common objects found in poster shops and used a lot to promote movies. The method itself is incredibly easy and is no way somebody could detect it. There is some memory work but certainly nothing you couldn't handle. All you need to do is know the names of the movies, and even that is easy as the spectator reads them out to you. You are supplied with a crib should you need it.

The cards can be shuffled by the spectators so there is no order of them. There are some great variations on this trick by Peter Nardi which are all explained on the DVD

Overall this is an excellent version of having somebody choose a movie and you naming them. Very easy method and professionally produced cards. The ringtone revelation is my favorite routine and worth putting it on your phone. With these cards it works perfectly. Highly Recommended.

PRICE: \$46.00

AVAILABLE: All magic dealers

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

## 35 PURPLE CARD By Ted Outerbridge



A spectator chooses a playing card which is then shuffled back into the deck. A water pistol is filled with grape juice. The spectator is given protective clothing such as a poncho and windshield-wiper eyeglasses, and is instructed to hold the deck of cards high in the air. After much humorous byplay, the water pistol is sprayed at the cards and the selected card is removed from the deck splattered with grape juice!

Purple Card comes from the repertoire of Ted Outerbridge. It was first developed in 1990 and it has been refined over 25 years of performances in venues ranging from theatres, cruise ships, casinos and national television, to comedy clubs, schools and birthday parties. This hilarious, audience-tested routine runs six or more minutes and is suitable for adults or children. The water pistol eliminates the violence issue associated with Bullet Through Card routines, and the grape juice allows for some great situation comedy.

#### INCLUDES

Bicycle "Big Box" Rough and Smooth forcing deck, size 4.5 x 7

Specially prepared Purple Card

Complete detailed routine with built-in laughs refined for over 25 years

#### REQUIRES

Water pistol  
Milk pitcher

**OPTIONAL**

Protective clothing such as a poncho and windshield wiper eyeglasses

**MY THOUGHTS:**

What a great routine that will play just as well for adults as it will for children. There aren't too many effects like this that cover a wide range of audience ages. This can be done surrounded, in cabaret, on ships, at birthday parties etc. You receive a special card that will be your final card covered in juice as well as the special deck that makes this so easy to do plus a set of instructions with Ted's script. If you go online you can also find a performance of Ted doing this in the 90s on a television show - it's in French but shows how great of a routine this is.

This is definitely one of those effects that packs small and plays VERY big. You can perform this in small venue such as a home or in a large 1500 seat theatre on a cruise ship.

The jumbo deck of cards is bicycle so the quality is very high and the special card supplied has been made to be visible from a large distance covered in what looks like grape juice.

The reason I like this routine is because it has a lot of by-play in it and you can take it further by adding some extra funny dress up pieces such as windshield glasses, etc. Of course nobody will get sprayed with grape juice but they certainly think they will. The build up is great and the final climax will have everybody amazed.

This routine ticks all the boxes for a highly entertaining routine with comedy and a strong climax at the end. I know recently Ted appeared at several magic conventions and performed this and sold out straight away afterwards. I think we'll see this routine become a staple in many acts around the globe. Again, like all of Ted's work each until is hand made so you are getting a custom prop that he has honed after years of performing.

**VERY HIGHLY RECOMMENDED.**

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

PRICE: \$50.00



# APP REVIEWS

REVIEWED BY CARL ANDREWS

## "Earworm"

By Marc Kerstein



Price: \$27.99 USD

Compatibility: Requires iOS 8.0 or later. Compatible with iPhone, iPad and iPod Touch.

### Developer Description:

"Earworm" - a catchy song or tune that runs continually through a person's mind. A song prediction magic effect with a borrowed phone or tablet.

### The Effect:

You ask someone for their phone, mute the volume and open the YouTube, Spotify, Soundcloud or others. The magician claims to make a song prediction on the borrowed phone. The phone is then placed face down on the spectators hand. The spectator is asked to name any song. With a free choice, the song is named and the spectator turns up the volume and looks at the phone. The named song is indeed playing.

### My Thoughts:

WOW! WOW! WOW! This is so cool for many reasons. Let's look at a few: - The trick is done using the spectators phone.

- Free choice of any song
- The reveal is audible and visual
- All the credit will go to the performer - Very easy to

perform

- No memory work
  - It is a real fooler
  - Priced right to keep away the merely curious - Several methods
- A helpful private Facebook group is available for users to discuss ideas.

I don't think there is much else to say accept get this App.

Still not convinced? You can watch a performance video online with British TV magician Troy performing this effect at <https://vimeo.com/131561225>.

My Highest Recommendation!

---

*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>*

# Cloud 9

PRODUCED AND CREATED BY CIGMA

**IN STOCK NOW WITH FREE WORLDWIDE SHIPPING!**

This REVOLUTIONARY compact smoke device allows you to add smoke easily into any of your current close up, parlor, or stage shows.

Be sure to go to visit [Hocus-Pocus.com](http://Hocus-Pocus.com) to watch the online video!

**Another  
Hocus Pocus  
Winner!**

**\$149.95**

Also Available:

**Another  
Hocus Pocus  
Winner!**

**\$39.95**

ELF, a miniature flasher with high illumination, will alert your audience to be impacted by your following effects. ELF can be attached and used with Cloud 9 or used independently!

Visit [Hocus-Pocus.com](http://Hocus-Pocus.com) for more



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

[sales@hocus-pocus.com](mailto:sales@hocus-pocus.com)  
[www.hocus-pocus.com](http://www.hocus-pocus.com)

1492 North Clark. #104 Fresno, Ca 93703

**hocus pocus**

The Latest Miracles Delivered Worldwide



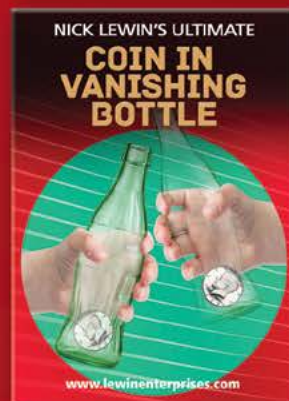
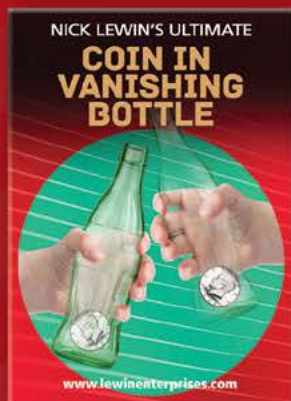
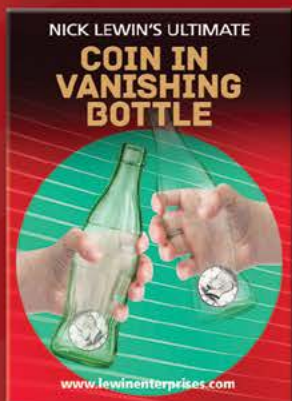
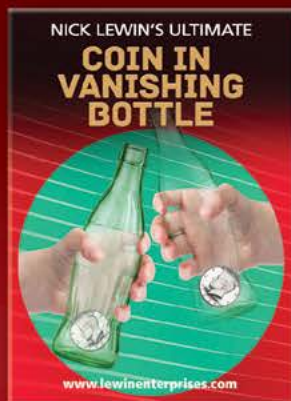
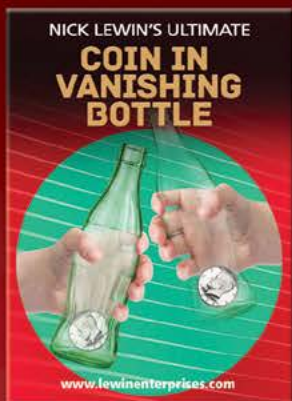


**Get 3 Hand-Picked Acts of  
Astonishment from Gregory Wilson  
...FOR FREE!**



# NICK LEWIN'S ULTIMATE COIN IN VANISHING BOTTLE

## A CLASSIC TRICK WITH A VANISHING TWIST.



## ALMOST GONE! ONLY 8 LEFT

The Ultimate Coin in Vanishing Bottle has been a signature effect and secret weapon in Nick Lewin's professional show for several decades. In this show stopping routine Nick manipulates sight, sound and audience response to create the ultimate version of this venerable classic.



[lewinenterprises.com](http://lewinenterprises.com)

Join Nick's blog at  
[RemarkableMagic.com](http://RemarkableMagic.com)  
[www.nicklewin.com](http://www.nicklewin.com)



**Hey kids... you wanna buy a pony?**

1  TP  
EP

**BAMF!**



**PUNCH LINE**

**PRETEND**

**A new DVD from Bizzaro. The Optical Illusionist with three original card effects collected into one place for the first time. You will learn a reveal, a printing effect, and a visual teleportation.**

**Everything is taught in full detail and custom printed card gaffs are included so you can start performing immediately.**

**Learn more at:  
[www.bizzaromatic.com](http://www.bizzaromatic.com)**





# Engraved

On the table the performer places a key ring with a picture of the Zodiac. When turning it over the spectators' name and star sign is engraved on its back. ENGRAVED can be presented as an ordinary object or an artefact but also as a key ring, a necklace, a watch, a compass or an heirloom. You can change the design of the amulet by replacing the picture inside or attaching either a key ring chain or a necklace chain to the amulet – everything is included.

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



**METALWRITING.COM**  
WHERE THE MIND READERS' DREAMS COME TRUE



Dear VANISH MAGAZINE Readers,

Thank you for taking the time to read our article about playing cards which was republished from CARD CULTURE. That's our digital magazine about playing cards, and the people who enjoy them. If playing cards are something that interest you, we invite you to join the 52 Plus Joker Club.

For only \$25 per year (\$35 outside North America), a membership includes:

- CARD CULTURE: all current and past issues
- CLEAR THE DECKS: our printed quarterly, now in full color
- Access to the Ask Alexander database of all our archives
- Personal account on PlayingCardForum.com
- Free expert appraisals
- Inclusion within the 52 Plus Joker club roster
- Invitation to the Annual 52 Plus Joker Convention
- Access to advice and information on all things playing cards

We're always eager to welcome new members, including collectors, artists/designers, Kickstarter project backers, magicians, cardists and anyone else with an interest in the world of playing cards, regardless of their level of experience!

**It's a whole new world!**

[CLICK HERE](#) to learn more, then join the club today.

Sincerely,

*Tom Dawson*

Tom Dawson  
President of the 52 Plus Joker

52  JOKER



# JOHNCARNEY A PHENOMENAL SUCCESS!

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

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

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

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

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

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

**For more info or to purchase *CARNEY 2013 - Exclusive Secrets*, click here!**

**To start your Revizzit success story and see how easy it can be, visit us here!**



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

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



# Jeff Hobson



**HOBSON'S  
BEST!**

**Watch NOW!**  
**INSTANT**  
**rental**

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



**EXPOSED!**

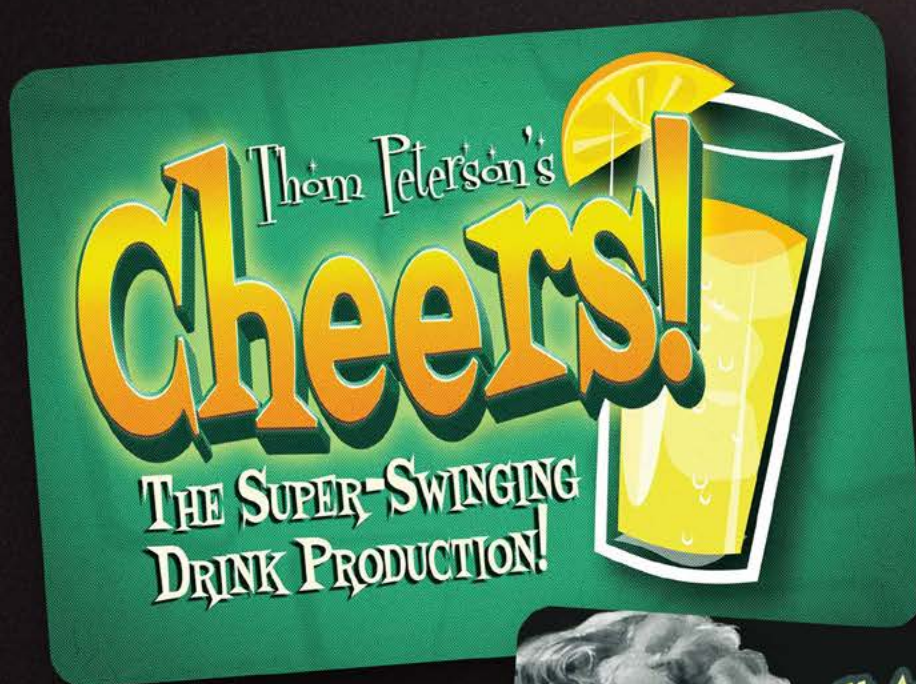
**ONLINE**

**Lecture ~~DVD~~**

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



# New Professional Stand-Up Routines for the Working Pro!



A Wham-Bam  
Opener that will  
leave your audience  
stunned, and  
you delightfully  
refreshed!

The Comedy Spoon  
Bending Routine  
that will give you  
9+ mintes of  
material that's  
been polished  
for over a decade.



AVAILABLE EXCLUSIVELY AT THE

# AmazingGuyStore.com



# DIAMOND JIM TYLER'S

# WINNING \$PINNING NICKELS\$



**\$14.95 plus S&H**

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

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

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

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

[djtyler.com](http://djtyler.com)





## **GLOBAL DISTRIBUTION NETWORK!**

Get your product sold throughout the world.



## **DEDICATED TEAM TO SERVE YOU!**

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

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





**OVER 12,000 PRODUCTS!**

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



**WWW.MURPHYSMAGIC.COM**  
**1.800.853.7403**

*service with honesty & integrity unparalleled in the magic industry.*



MOJOSOFTWAREONLINE.COM

CARL R ANDREWS, INC.

*Presents*

# SHOW CUES

Show Cues is a sound control system App  
designed by professionals for professionals

Replaces expensive bulky equipment by allowing the use of an iPhone,  
iPad or iPod Touch, running iOS 6.0 or higher, to control all show sounds.



**Features:**  
*cue sheets,  
fade, jump, delay,  
large title display,  
next track display,  
progress indicators,  
clock, timer, warning,  
manual or remote operation,  
and much more...*

*"I highly and freely recommend "SHOW CUES".... impressed!"*  
— Paul Daniels

*"The BEST, SIMPLEST sound cue device ever!"*  
— Joe Givan

*"Great app! Love it! wow this should be a app for every professional entertainer."*  
— Oscar Munoz

*"The most professional program I have ever seen..A wonderfully written manual  
and a professionally thought out program makes this a must for all performers."*  
— Bruce Kalver

*Developed by Carl Andrews / Concept by Shawn Popp*

*For more information visit:*

**www.mojosoftwareonline.com**

**iPhone and iPad versions available in the App store.**





ROMHANY MAGIC NOW AVAILABLE AS INSTANT DOWNLOADS

OVER 25 MAGIC BOOKS RANGING FROM CLOSE-UP TO ILLUSIONS AND  
STAND UP MAGIC - INCLUDING THE POPULAR PRO-SERIES BOOKS  
[WWW.PAULROMHANYMAGIC.COM](http://WWW.PAULROMHANYMAGIC.COM)



**INTRODUCING**

**DESIGN, RESTORATION & FABRICATION BY:**



**LUM**  
**ENTERTAINMENT**  
**G R O U P**



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

**- VICTOR CEPHAS AKA VICTOR & DIAMOND**

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

**- JC SUM, ASIA'S TOP ILLUSIONIST**

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

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

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

**- KEVIN JAMES, WORLD FAMOUS ILLUSIONIST AND INVENTOR**

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

**- PAUL GROSS, OWNER "HOCUS POCUS"**



# THE DIVERS LUNG TESTER

[www.diverslungtester.co.uk](http://www.diverslungtester.co.uk)



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

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

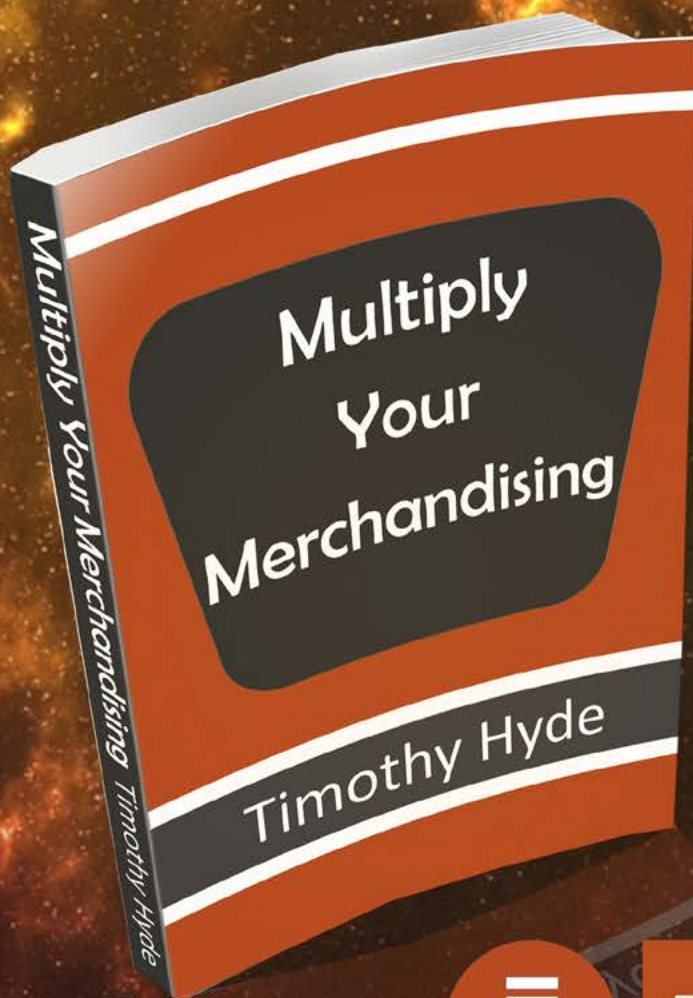


T: 07717737729 - W: [diverslungtester.co.uk](http://diverslungtester.co.uk) - E: [diverslungtester@gmail.com](mailto:diverslungtester@gmail.com)



# DO YOU SELL MERCHANDISING AFTER YOUR SHOWS?

THERE ARE MORE REASONS TO DO IT THAN JUST THE  
EXTRA DOLLARS!



WE SHOW YOU

**WHY,  
HOW  
AND THE  
WAY**

TO DO IT BETTER.

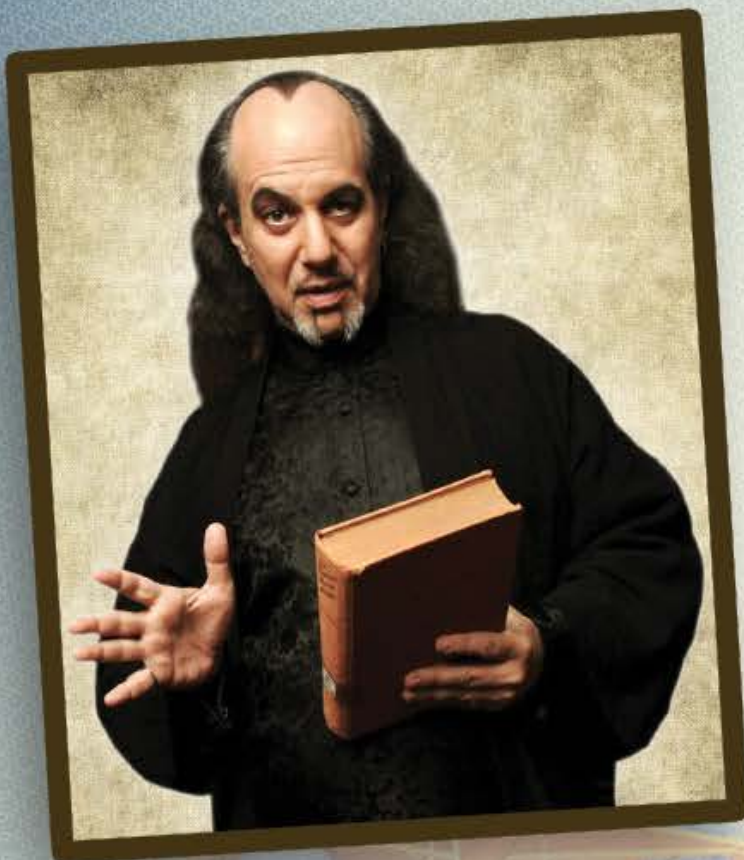


**DOWNLOAD A FREE COPY**

**OF OUR RECENTLY UPDATED EBOOK**

[WWW.MAGICCOACH.COM](http://WWW.MAGICCOACH.COM)





**MINDvention**  
**October 18-20, 2015**

**Max Maven**  
**Guest of Honor**

**Featuring:**

**Asi Wind • Gerry McCambridge**

**Harvey Berg • Kevin Burke**

**Joshua Lozoff • Jon Stetson**

**Craig Filicetti • Jheff**

**Plus MORE Surprise Guests!**

**MINDvention.net**



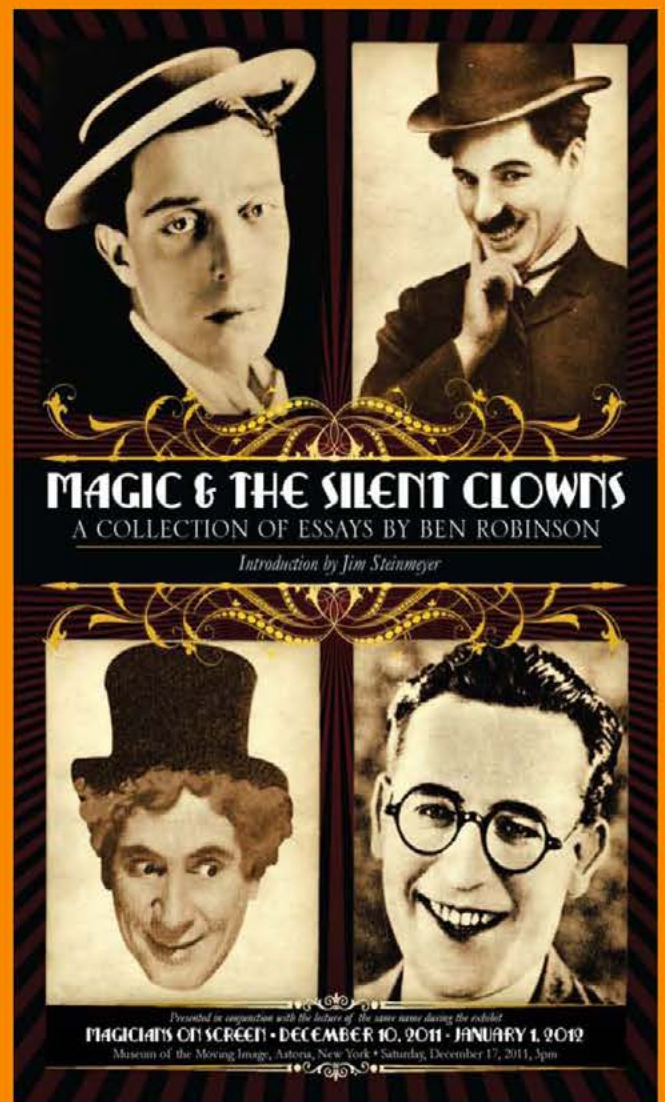
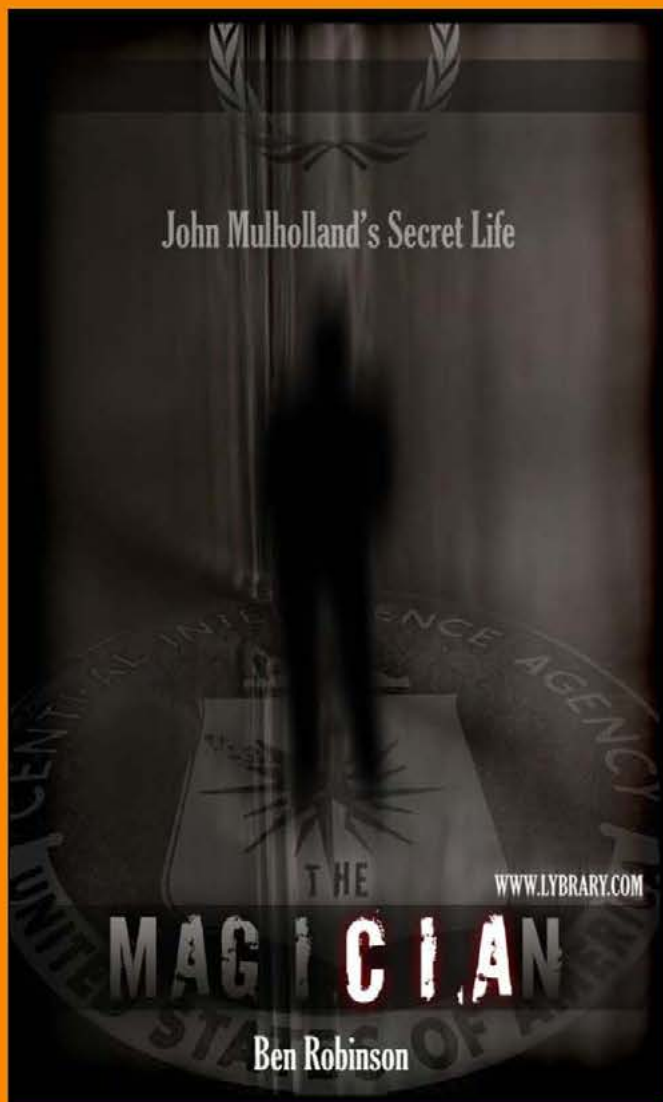
# lybrary.com

## THE LEADER IN MAGIC DOWNLOAD

### TWO BESTSELLING EBOOKS BY BEN ROBINSON!

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

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







# McBRIDE'S MAGICAL MASTERPIECE SERIES



## Advanced Elemental Magic Training

Professional secrets for close up, parlor & stage magic

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

### The Miser's Dream



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

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

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

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

### The Enchanted Water Bowls



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

—Eugene Burger

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

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

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

### Practical Levitations for Parlor and Stage

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

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

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



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

### Secrets of the Fire Sorcerer

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

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

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



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

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





International Magic Magazine.

# VANISH

## MAGIC MAGAZINE

www.vanishmagazine.com



# NOW



The man who “built” the  
Magic Castle – Milt Larsen