

INTERNATIONAL MAGIC MAGAZINE

# VANIISH

AUGUST/SEPTEMBER 2016

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EFFECTS**



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TRICKS**

WITH VIDEO



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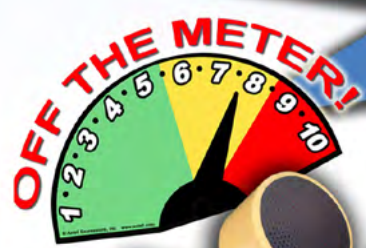
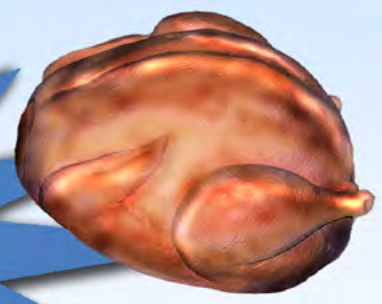
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August/September 2016

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International Magic Magazine



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# ED'S NOTE



## HEADING IN TO EXCITING TIMES

It has been an incredibly busy time with the recent SPECIAL EDITION about *Chaplin's World* by Ben Robinson. The response has been incredible both inside and outside of the magic world. The reach of VANISH and response from other artistic industries has been quite surprising. I am very proud of the team I have around me as they continue to bring fresh and innovating stories to the readers of VANISH. The contributors are really the reason VANISH continues to grow as we now have a following outside of magic. The other key factor that I always hear is that VANISH is a WORLD magazine. We reach every corner of the globe and promote magic outside of the mainstream. I am constantly amazed when I look at the statistics of downloads and the countries people visit from.

We have recently taken on two new ventures that will be happening very shortly and again, be something new for magic publishing. Never one to rest on my laurels I believe the future of publishing is heading in to a new era. What we have right now will change as technology changes. With a team working right now on offering VANISH in yet another brand new format the future of VANISH looks bright. I wouldn't be surprised if we reach a subscription base of 500,000 people within the next two years. To some it may seem a long shot that a publication can reach that many but with what we have planned I know we are heading in that direction. It is definitely a team effort and the team I have gathered are doing incredible work that will be revealed shortly.

Sit back, spend the next two months reading VANISH and enjoy your summer.

*Paul Romhany*



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VORTEX MAGIC PRESENTS

# COIN



ERIC CHIEN

PRODUCT SPOTLIGHT

## COIN

ONE OF THE HOTTEST PRODUCTS ON THE MARKET RIGHT NOW IS AN AMAZING DVD CALLED "COIN" BY ERIC CHIEN AND VORTEX MAGIC. EVERY REVIEW HAS RAVED ABOUT THIS PRODUCT AND ERIC'S AMAZING TECHNIQUE. NOT ONLY HAS ERIC TAKEN A VANISH OF A COIN TO A NEW LEVEL, BUT HE HAS ALSO CREATED SOME VERY IMPRESSIVE VARIATIONS THAT MAKE THIS MUCH MORE THAN JUST A VANISH.

VANISH MAGAZINE WAS ABLE TO SIT DOWN WITH ERIC AND FIND OUT A LITTLE BIT MORE ABOUT THIS YOUNG MAN WHO HAS RECENTLY TAKEN THE MAGIC WORLD BY STORM!

**G**etting hold of ERIC CHIEN after the release of COIN wasn't easy as he has been busy traveling throughout Asia performing at conventions and winning some pretty amazing prizes for his very innovative magic. I was surprised when I did get to speak to him because he spoke with a perfect American accent.

Eric was born in Taiwan but moved to America when he was very young. The magic bug hit when he was 15 and a friend showed him a few tricks. At the time Eric thought it was a good way to pick up girls. The magic bug continued and eight years later he is making quite a name for himself. Like many of us, once the bug hit he knew he wanted to pursue it as a career, although his parents weren't as enthusiastic about his choice as he



was. After two years of studying at University of Hawaii, he decided to take a break and travel and just focus on magic. He ended up in Montreal, Canada where he met a magician and hypnotist called David Lion and Spidey. David shared his expertise on hypnosis with Eric and through this he was able to build more more self confidence. From here Eric took his skills and headed to Vancouver where he ended up busking for a living. Certainly not an easy way to make a living!

During that time Eric was called back to Taiwan to serve in the military for a year but is now out and ready to put his focus back on magic. He is pleasantly surprised that COIN has been receiving such glowing reviews from around the world.



“  
ONCE THE MAGIC  
BUG HIT HE KNEW HE  
WANTED TO PURSUE IT  
AS A CAREER, ALTHOUGH  
HIS PARENTS WEREN'T  
AS ENTHUSIASTIC ABOUT  
HIS CHOICE.

Eric continues his winning streak by recently winning two major close-up competitions; one in Taiwan and the other in China.

He is also starting to do a few lectures throughout Asia where he shares his incredible coin and card skills.



I was curious about his interest in coin magic and if that was his main focus. Surprisingly he said it wasn't! His interest in coin magic was started by Michael Afshin, who has also released *FLIGHT* through Vortex Magic. *FLIGHT* is actually part of my own walk-about magic so I was very familiar with Michael's work and knew Eric obviously had a good teacher. It was Michael's encouragement that Eric started to work more on coins. Michael fooled Eric with his own Retention Vanish and from that moment on Eric wanted to work on it. Eric said he had never touched coin magic prior to meeting Michael.

Because Eric was not allowed to take a deck of cards in to his military service, he decided to work with coins. It was here that he really started to practice hours a day with his own technique which we have seen in *COIN*. Actually Eric said he would practice up to 10 hours a day during this time. It is interesting that he actually sees himself more as a card magician so it will be very exciting to see his upcoming card DVD being released soon through *VORTEX*.

In Eric's own words here is how he came about the material from *COIN*.

*"Michael taught me the retention but I was never satisfied with it. I practiced it in front of the mirror and I would always see my right hand's finger move too much to look convincing. That's when I decided not to steal out the coin with front fingers, instead use my thumb to drag the coin back in. It took half a year to get my retention down, constantly tuning and refining the finger positions and the path the coin moves. Then it was one day in the military, during my night shift patrolling the camp, I was practicing my*

*spellbound. I was thinking of ways to change the coin without any cover motions, and that's when I thought of the change. It was actually pretty easy to do but I wasn't sure if it was practical enough. I practiced the change by going to the convenient store and buy something, pay with a coin. The cashier would tell me, "that's not enough," and then I would take my coin back and change it into a bill. I did that for a week and that's when I found out that I might be onto something big.*

*Creating Blink took a lot more time. I came up with this idea a long time ago and showed it to a friend. He said it sucked. I thought it was pretty good so I ignored his comment and just kept on practicing and getting the*

*pace down. Again, I didn't think this would be practical enough for the real world, but after months of practice, I was able to increase my speed and perfect my timing."*

I can predict a lot of exciting things in the future of Eric Chien. He is an extremely dedicated and disciplined person. Something that always makes for a great magician. He works on skills that he has created because he wants to improve his craft and technique.

I can't wait to see what *ERIC* and *VORTEX MAGIC* come out with next.







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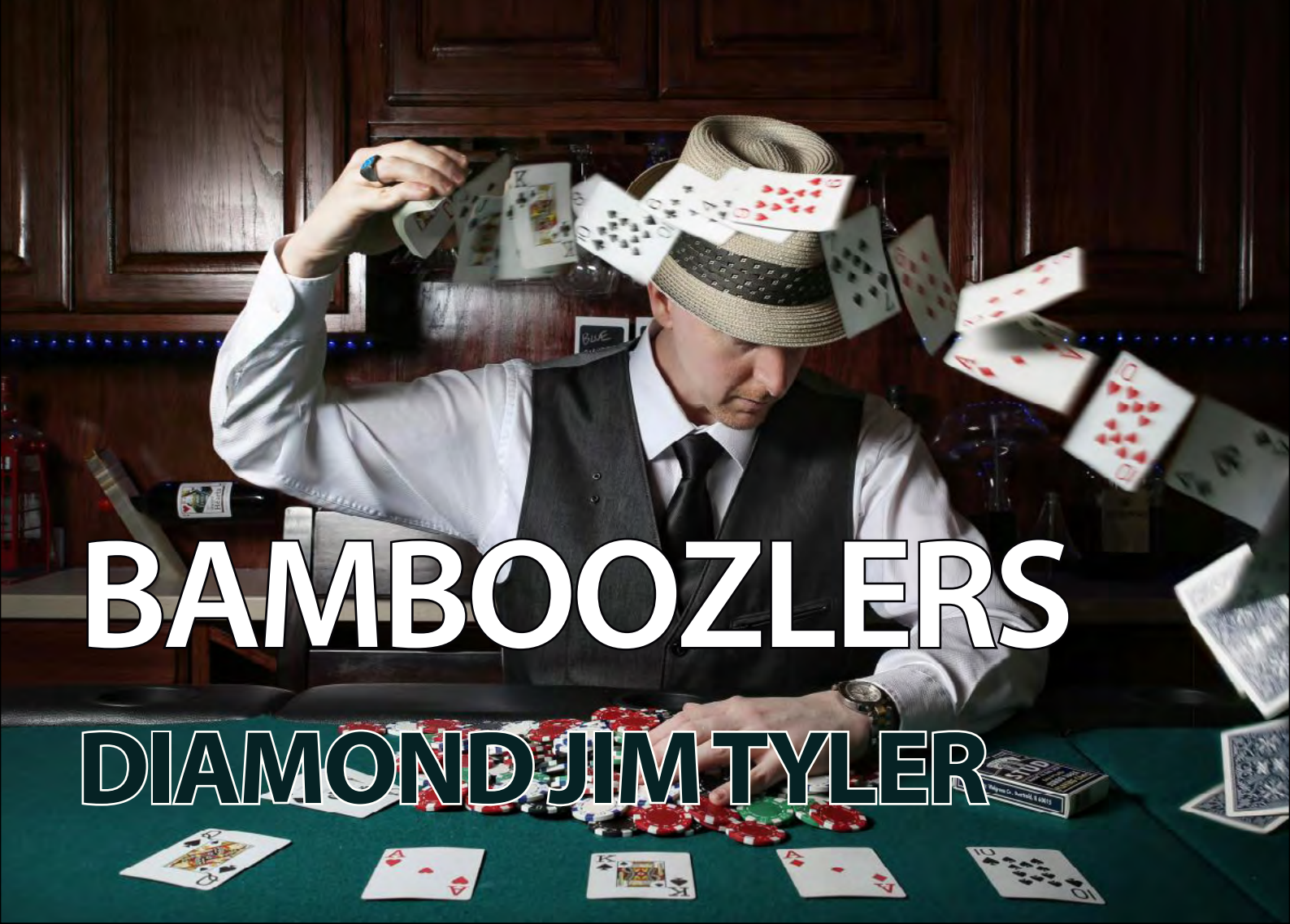
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# BAMBOOZLERS

## DIAMOND JIM TYLER

### STUFFING

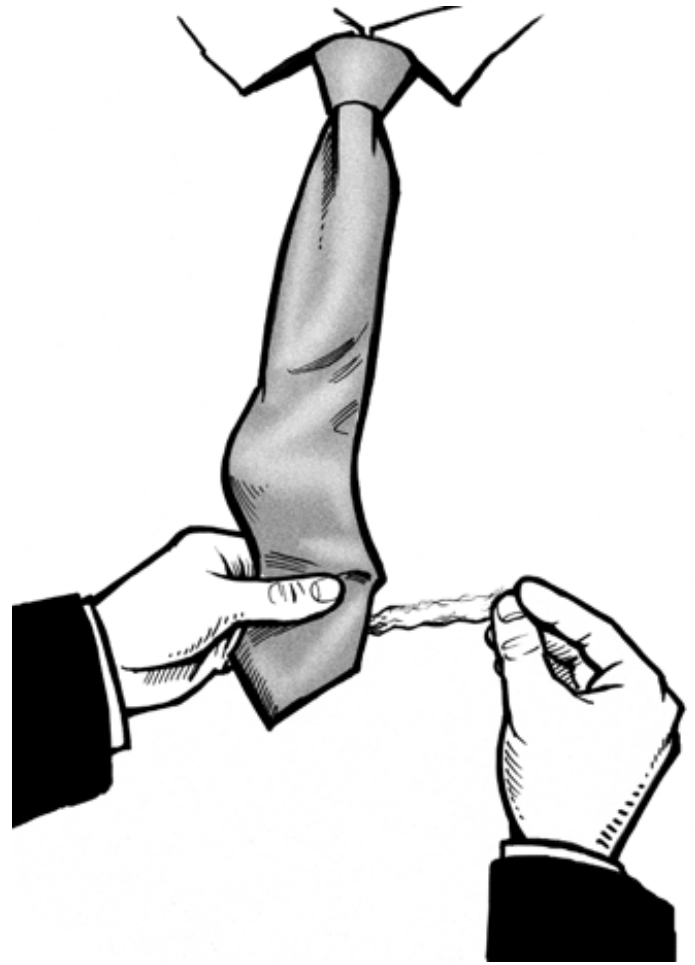
**GAG:** Whilst sitting on a couch the magician gets bored and removes the stuffing from a couch pillow or his tie. This is a great gag shown to me by my friend Peter Studebaker. Pete is an amazing magician and never fails to make me laugh. Simply buy a bag of the spider-web stuff sold online or in retail stores around Halloween time. Pull off a small clump of it and place it in your pocket the next time you go over to a friend's house. Once at your friend's place secretly retain the ball of synthetic spider web in your left hand as you plop down on their couch. At some point when there is a lull in the conversation, or better yet, when they are re-entering the room (i.e. returning from the bathroom) let them catch you in mid-act of this gag. Their reaction should be hilarious!

To execute the gag simply place your left hand on top of a throw pillow or couch cushion. Your right hand should stretch the webbing out as far as possible and continue doing so while your left hand holds the bulk of it in place. Once you've noticed that they've seen you removing the stuffing from their pillow or cushion quickly poke it all back into your left hand that is

pressed against the fabric (Fig. 1). Act as if you've been busted. A typical reaction is "What the h...?" Sometimes they will ask to examine the pillow but there is nothing to find. To complete the illusion simply palm off the ball of webbing.

Another use for this gag is to remove the stuffing from your tie or someone else's tie. Secretly retain a clump of web in your hand and place it behind the bottom of the tie. The other hand should pull out the web or stuffing. This time however, to better create the illusion, push up on the bottom of tie towards the neckline and it will appear to accordion fold up (Fig. 2). Once again stuff the webbing back into the other hand, palm it off, and press the tie flat with both hands.

Choose the appropriate person and moment to pull this gag or they might just kill you. You've been warned. Speaking of dying, obituaries would be a lot more interesting if they told you how the person died.



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# EASY MAGIC

FOR BEGINNERS

BY DAVID PENN & SEAN HEYDON

COIN MATRIX ROUTINE



# CARD GAFFING

## JEREMY HANRAHAN



*Jeremy Hanrahan is the owner/gaffer at the Hanrahan Gaff Co located in Ontario Canada. His company supplies some of the biggest magic companies in the world. His extensive knowledge in the art of gaffing keeps him busy with consulting and prototyping for some of the biggest names in magic today. His small, but always sold out retail site [www.gaffedcard.com](http://www.gaffedcard.com) caters to unique boutique card and deck gaffs that are almost non-existent on the market today.*

Seems like every two or three years a new niche comes along and changes the way we look at "Magic". First, there was street magic. Then came the card flourishers. Then they were followed by cardistry artists (or are they the same as flourishers)? I'm confused. And now we are starting to see the age of the playing cards. Designed from the most influential magic boutiques to the Kickstarter please fund my vision campaigns, seems anyone nowadays can have their deck printed with little to no money.

If you know who Lee McKenzie, Jackson Robinson, Edo Huang, Lance T. Miller and Lorenzo Gaggiotti are, then it's safe to say you are a playing card addict. I myself can admit to having more decks of cards than common sense, but I can't stop collecting. I say month after month I am not buying any more decks of cards. Yet every month they keep showing up on my doorstep? I guess I can argue the fact that I need them for my gaff business, but that would be a lie..... I love playing cards PERIOD! Now when I am trying to decide which deck to back or purchase there are a few things I won't support. If a playing card company hypes a deck too much then I always pass. I figure, if the design alone can't sell it, then no amount of hype will. Also, if I am

sent dozens of emails telling me how lucky I am to be on the early bird email list I instantly spend my money elsewhere. In this day and age, a company should never assume their customers are a bunch of 10-year-olds with credit cards. Companies should be lucky that we support them, not the other way around! Other than those two small things, I am up for anything when it comes to marketing and watching flashy snazzy trailers!!!!

OK now that my little rant is over let's get back to what I feel makes a deck a hot seller. For me, it's all in the tuck box. The more bells and whistles a tuck box has, the better. For me, a tuck must have some features that are embossed, the more the better. A printed interior tuck says elegant as well as foil accents here and there. And I am a nut for custom seals. I need to know that the deck I am buying has never been opened by anyone but me (that's the little kid in me speaking in that last sentence). I also believe that in the case of Kickstarter decks there should be the bare bones decks as well as a collectors edition that is limited to that run. A lot can be said for owning something rare and hard to get.... look at Jerry's Nugget deck! Now that we are on the subject of Kickstarter, many people I talk to dislike the tiers that are not playing card related. I, on the other hand, love em! I want dice that match my deck so I can

play craps while wearing my Kick-starter backed t-shirt of the deck I helped fund! Too much..... maybe? The deck itself doesn't need to be fancy, but it does have to be original and unique. I like seeing what non magician designers can do as well as magic related designers. You can always tell which deck is magician related and which deck is designed for collectors. Next deck you look at see what options the deck has. Is the deck being made from Bee stock and cut traditionally? Is there a limited print run with loads of tiers? After awhile you will see that the workers decks have elite paper options with fantastic finish upgrades and traditional cuts. The collector decks will be fancy as hell and you would rather perch it atop your cabinet and stare at it rather than break that custom seal and riffle shuffling the hell out of it. Companies like theory11, Penguin Magic, Ellusionist, Kings Wild, and Stockholm17 (just to name a few) are hitting their decks out of the park when it comes to detail and elegance!!!! Remember, it's all in the details. When designing a deck keep a few of these things in mind and you will be well on your way to releasing an amazing piece of legacy!

In the coming articles, I will be taking a look at some of the hottest decks on the market today, as well as who's designing them and why!



## By Fritz Alkemade

### EFFECT

On each of four business cards you've drawn the 4 suits: club, heart, spade, and diamond. The reds (the diamond and heart) are placed on a Jacob's hand. Magically the reds switch with the blacks (spade and club). You continue by placing the diamond card in the Jacob's hand. With a magic wave your three cards appear to be blank. Jacob turns over his business card to discover that the drawings of the suits are now there!

### NEEDED



Six of your business cards with a blank back. First we make the odd card: with a red marker draw a diamond in the middle. Then with the same marker draw a heart somewhere on the card. With a black marker you draw the spade and the club on this card. You'll have a card that looks like you see in photo 1. On one card you draw a heart with the red marker. With the

black marker take a card and draw a spade and take one last card and draw a club. Position the cards like this from the top down: odd card, blank card, diamond, spade, heart, and club card (see photo).

### EXPLANATION

#### *Daley's Last Trick*



Have the six cards face down in your left hand. Display you have four business card by push off the top two in the right hand and push the top card in the left hand (see photo). Square it all up and turn the packet face up. With the right hand you hold the cards with the middle and ring finger on the front and the thumb at the back. This is called end grip. The left approaches the cards and thumbs off the club into the left hand. Do the same with the heart and spade. In the right hand you hold the spade with the two other cards underneath it. Place these three cards on top of the left ones and turn the packet face down.



Do a double lift to display a heart. Turn the double over, thumb off a single card and place it on Jacob's hand (it is actually the club). Take the cards again in end grip of the right hand as before. Thumb the top card off in the left hand (the heart) and flip the four cards in your right hand face up on the face down card in the left hand. Yes, you have in essence done a quadruple lift. The diamond will show and turn the quadruple face down. Thumb off the top card (the spade) on top of what Jacob thinks is the heart. Do your magic moment and turn your cards face up to display a heart. Push the heart card over in the right hand and the diamond will show. Ask Jacob to turn his cards over; his are now the club and spade.

### ***Eggink's Ace Oddity***

Place the heart out jogged on top of the diamond. Take the club and spade and place them on top. Turn the whole packet over (maintaining the outjog). Push down on the outjog with the right thumb and get a left pinky break underneath the third card. Do a triple to display a diamond. Turn the triple over and push the top card (the odd card) into the Jacob's hand. Reverse spread the cards so you can show the other cards. To reverse spread take the cards in right hand's end grip. The left first finger drags the bottom card to the left. The middle finger drags the second card from the bottom to the left. The left thumb can now clasp the three cards and you can turn your left hand palm up to display the club, spade, and heart. Turn the left hand palm down and square the packet up. Take the top card (the blank) and tap your packet and the participant's card. Openly place the blank card on the bottom.

Take the cards in end grip of the right hand in preparation for the Flushtration Count. Basically, you turn your right hand palm up to display a blank card. The right hand goes palm down again. The left thumb drags the top card into the left hand. Do this action again to show a second card blank. Finally you have three cards in the right hand. Your hand goes palm up, then palm down and put the three cards on top of the ones in the left hand. The Flushtration Count allows you to show three blank cards. Where did the club, spade and heart go? Ask Jacob to flip his cards face up to show all the pips are on his card.

### **REFERENCES**

- Made popular by Vernon due to inclusion of the trick in *The Dai Vernon Book of Magic* (1957, p. 210), „The Last Trick of Dr. Jacob Daley” is the effects' name known to the majority of the magicians. However, the plot of aces changing color while in the participant's hand was already described in Ottokar Fisher's *Illus-*

*trated Magic* (1933, p. 119). See also Milbourne Christopher's „Christopher's Red and Black Aces” in *Tarbell Course in Magic, Vol. 5* (1948, p. 129).

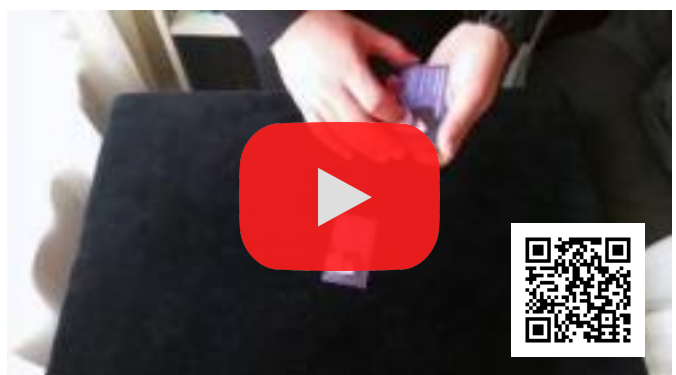
- Brother John Hamman's *Flushtration Count* saw first print in *Ibidem* (June, 1955). Darwin Ortiz, however, discovered that the move belongs to Norman Houghton. But most likely the monte hustlers were using it way before Mr. Houghton.

- Peter Eggink's „*Ace Oddity*” (ca. 2004) was the inspiration for my routine. Peter's used playing cards, where the climax was a gimmicked card. Also, he performs a different sequence to get to the climax. You should definitely check out Peter's version. However, not so long I found out about Aldo Colombini's marketed trick „*Come Together*” (2009), which had the same climax but a different approach. In turn it was based on Aldo's own trick „*Ace-mbly*” which was inspired by „*A Maze Ing*” by Gene Maze (*CardMagic*, 1979, p. 15). Finally, John Guastaferrero has a nice handling in conjunction with the gimmicked card within his effect „*The Masterpiece*” from his DVD *Second Storm, Volume 2* (2007).

### **PERFORMANCE VIDEO**



### **EXPLANATION VIDEO**



# PASS THE TORCH

**BY THOM PETERSON**

## **WARNING**

**The reader understands that fire is very dangerous. Neither the author nor the publisher assumes any responsibility for burns or other injuries resulting from the construction or performing of this effect.**

## **INTRODUCTION**

This one goes out to all of my home-boys who do manipulation acts (with a special shout-out to all my baby-mamas).

This particular effect is a hold-over from years and years ago when yours truly used to do a silent manipulation act all based around smoke. Since that time cigarette acts have fallen out of favor. This little gem, however, continues to serve me well, and I hope it does well by you also.

It should go without saying, but this is a pretty large fire effect, and should therefore only be undertaken by an adult who is aware of the dangers and has taken adequate safety measures – the least of which would be to have a good fire extinguisher handy.

## **EFFECT**

The performer produces from within the folds of a handkerchief a spectacular torch. This he uses to light his cigarette (or candle, or hamster). The torch is then put away in his outside jacket pocket – as one does.

## **REQUIRED**

Here's a little "make and do" project for some evening this week. You will need:

- A length of ½" wooden dowel measuring approximately 7½" long (available at any hardware store)
- A length of ½" brass tubing measuring 4" long (available at hardware or hobby shops)
- Some wide oil lamp wick similar to that used in kerosene lamps. I found mine at a tobacco shop, but I've also seen them at camping and hardware stores.
- 2 part epoxy
- Mercerised cotton thread. Or, if you're really hard-core, some Kevlar® thread.
- About a foot or so of thin hobby wire
- A flint striker. I get mine online by searching, "flint barrel lighting mechanism," and I pay about \$5 for five of them. Alternatively, you could do what I did when I first made one of these torches, and that is to cannibalize a hand-held flash pot designed to set off a piece of flash cotton.

- A sheet of clear plastic. The kind used for overhead projectors is perfect.
- Some black cloth to make the bag which will hold the torch. (Mine were re-purposed from some old appearing electronic candles.)
- Safety Pins
- Some strong gaffer's tape. I would not recommend using regular duct tape here. Genuine gaffer's tape seems to be much more "fire-friendly."
- Some glass cloth or similar fire-retardant material

## TO MAKE

First things first. If you want to extinguish the torch in your coat's outside breast pocket like I do, then you'll need to replace the inside of the pocket on the coat you'll be wearing with glass cloth (or other fire-proof material). For this I would highly recommend using the services of a skilled tailor. You want the pocket to be about 9-10 inches deep, so that it will totally smother the flame. While your coat is out being fitted with this pocket, you can get to work on the more "flamey" part of the trick.

Using the 2-part epoxy, begin gluing bands of the wide wick around the piece of brass tubing. Begin at the bottom, and stop about 1/2 inch from the top. To aid in keeping the wick in place while the epoxy is curing, wrap the wick with some of the cotton thread. The thread can be left on the torch, so don't worry about removing it once the epoxy has cured.

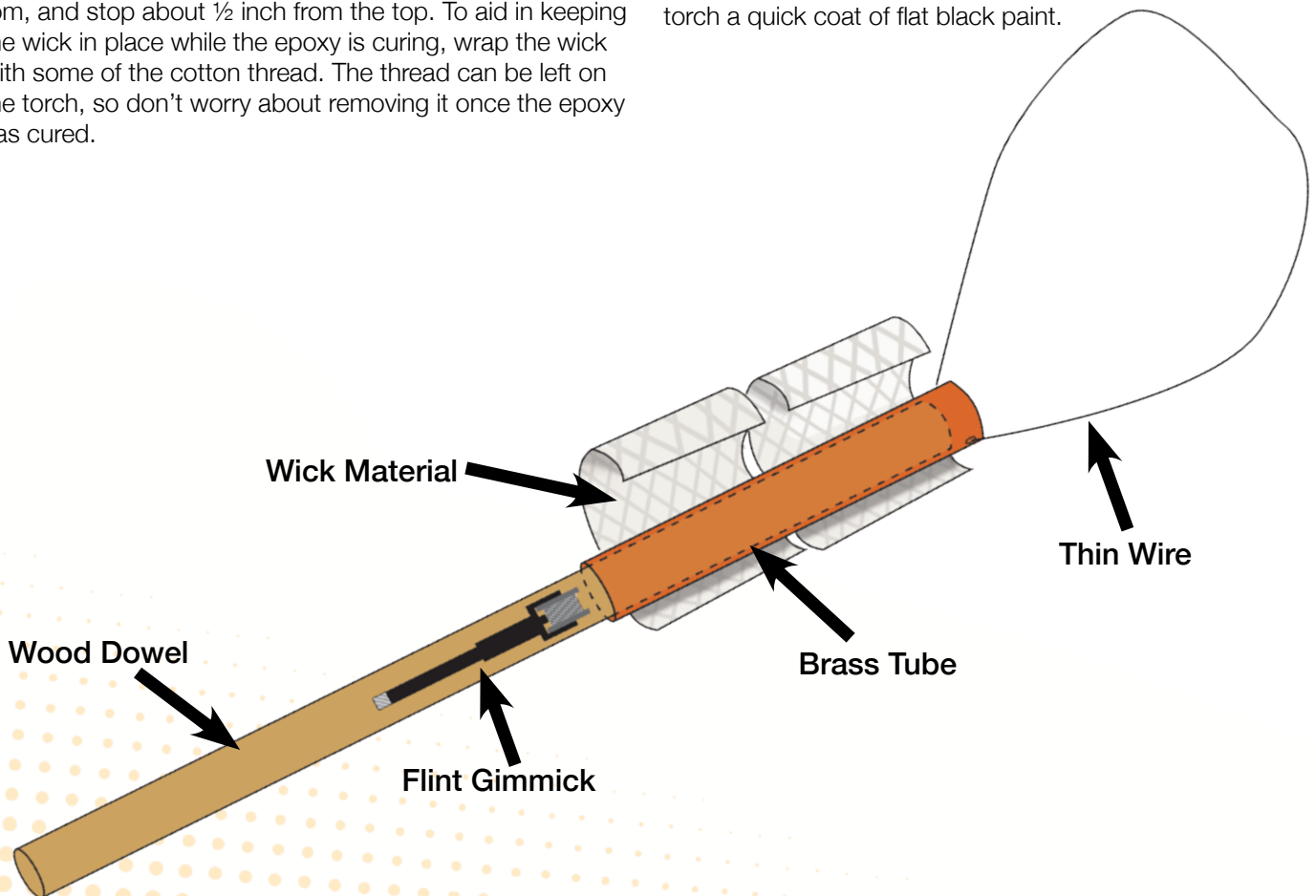
Now, spread a bit of the epoxy onto one end of the wooden dowel, and slide the brass tubing with the wick attached over it. Push the tubing down so that the top of it protrudes about a half inch or so. The tip of the dowel should be right at the point where the wick stops on the brass tube.

Once all of the epoxy has dried, you're going to mount the flint gimmick by positioning it so that the strike wheel is just below the bottom edge of the wick. Position the flint gimmick and affix it by wrapping the barrel part against the dowel with a couple of passes of gaffer's tape. NOTE: If you take a good look at the flint gimmick, you'll see that there's a good side and a bad side to have resting against the dowel. You want to make sure that when taped down, the flint wheel still spins freely, and can create a spark. Make sure that the flint wheel resides just below the wick (almost touching it).

Next, drill two very small holes on either side of the exposed tubing at the top, just above the wick.

Thread about a foot of the fine wire through the holes and twist them together in the center, tucking the rough ends into the brass tube. You might find it helpful to paint this piece of wire with some flat, black spray paint. Or, in a pinch, you could just color it with a black Sharpie®.

Below is a partially exploded view of the torch without the tape or epoxy illustrated. I often give the dowel part of the torch a quick coat of flat black paint.



Now, you need to make the pocket that you're going to steal the torch from. Cut a piece of the plastic sheet into a 5" by 8" piece. Fold the plastic in half lengthwise and secure the long edge with a piece of tape. Then, tape one of the short edges closed as well. Once done, take a hole punch and punch 2 holes along one of the long edges near each end. The holes should be about 6½" apart.

Next, sew the black cloth together so that you have a bag that's approximately 8½" by 2¾" with an opening at one of the short ends. Chances are, your tailor can whip a few of these up for you in exchange for a cup of coffee.

Slide the plastic sleeve into the bag so that the opening of the plastic corresponds to the opening of the bag. The holes in the plastic should be at the top long side of where you're going to pin it in your coat. The plastic prevents the lighter fluid from evaporating, or seeping through the cloth and onto your shirt or coat. Use the safety pins to pin the pocket into the side of your coat that you wish to steal the torch from. When pinning, make sure the safety pins pass through the holes you've punched in the plastic. This will keep the inner plastic sleeve in place within the cloth pocket. The pocket should be pinned at a slight angle to prevent the torch from sliding out. The opening of the pocket should be about 3" or 4" from the opening of your coat, and about the height of your elbow. Experiment until you find the right "sweet spot" for you.



**FIG. 1**



**FIG. 2**



**FIG. 3**

## TO SET UP

Squirt a liberal amount of lighter fluid onto the wick of the torch, and shake off the excess. Slide the torch into the pocket (and inside the plastic), with the wire loop sticking out from the edge of your coat. This wire is what you'll be using to pull the torch out of the pocket when it comes time to produce it, and should therefore not be visible to your audience.

Place your handkerchief in a convenient pocket, and you're ready to go.

## TO PERFORM

It comes with my HIGHEST RECOMMENDATION that you rehearse these actions over and over before you attempt this will actual fire. Just get the choreography of the moves down first.

For explanatory purposes, I'm going to describe the production assuming that the torch is pinned into the left side of your jacket, and that the your prepared fire-proof pocket on your jacket is on your left chest.

Produce your handkerchief in whatever way you wish. (You could just pull it out of your pocket.)

Grasp the top corners of the handkerchief with each hand showing it empty. As you do, catch the loop from the torch with your right thumb and first finger. Let go of the left corner of the handkerchief as your left hand runs down the cloth. As you do this, allow your right hand to raise slightly and pull the torch out from the pocket and behind the handkerchief. Here the left hand helps to guide the torch out of the pocket gently so it doesn't make a tell-tale swing against the back of the handkerchief. (Fig. 1 and 2)



The minute that torch lights, bring your left hand to your right hand so that the torch is exposed and the wire is folded down and clipped by your right fingers. (Fig. 5)

You should now pull the handkerchief away from your right hand and toss it to one side.



Once the torch is clear of the pocket and is hanging out of sight behind the handkerchief comes a fairly critical part – the lighting and production of the torch. To your audience, it should look as though the flaming torch comes right from the folds of the handkerchief. In actuality, it is produced from BEHIND the cloth. There needs to be a fairly generous separation between the torch and the cloth, or you'll have a 3-alarm flaming catastrophe.

Tilt the torch back and away from the cloth with your left hand as your right hand continues to hold the wire and the top of the cloth. (Fig. 3 and 4) With your left hand, strike the wheel and thus ignite the torch.

Do whatever you wish with the torch before you're ready to put it away. (Fig. 6)



To put it away, use your left fingers to open up the prepared left breast pocket of your jacket. In one smooth motion, place the torch top down all the way into the pocket. You may want to give the top of the pocket a pat to make sure that the flame is smothered. (Fig. 7)

Now, either take a well-deserved bow, or stop, drop and roll. Whatever seems more appropriate for the moment.

# PREDICTION BY GEORGE

**EFFECT:** The spectator freely selects a small packet of cards from anywhere in the deck without looking at the faces. Before the spectator does anything else, the performer makes a prediction, which doesn't change. The spectator then eliminates cards one at a time until only one card remains face down. Without looking at the card, the performer guides the spectator to identify his card, before revealing that the performers' prediction was also correct. The performer never touches the deck, and the spectator makes every decision.

This effect is very strong even though at its heart it is almost self-working. It utilises a fantastic principle first introduced by George Sands using prime numbers. I was first introduced to this principle in Peter Duffie's Effortless Card Magic, and almost immediately set to work thinking about a face down version. However, the addition of the prediction, the free selection of everything, and the false psychological force at the end completely turn the effect on its head, and mask the actual simplicity of the effect. Honestly, this is one of my favourite effects.

## Explain –

**1.** Begin with the cards in the spectators hands. You will not touch the deck again throughout the effect. *N.B. If required the spectator can shuffle the deck, the deck can be borrowed, or maybe even stolen.*

**2.** The principle at play for the effect requires a prime number (a number that can only be divided by itself and 1) such as 5, 7, 11, 13 etc. I use 7, however I allow the spectator to believe he chooses. If you wish you can just ask them to choose 7 cards, however I use the following patter: "I want you to pick out a small packet of cards from anywhere in the deck, around 7 or 8." Follow this with, "it's important you don't see the cards yet, so keep them face down." The second statement covers the number placement from the first sentence, and whilst most

spectators will choose 7, don't worry if the spectator does choose 8, it is easily rectified in the next step. *N.B. You could also quite easily use the old 7 force in order to get this number.*

**3.** Explain that the spectator is going to eliminate cards one at once until only one remains face down. He will have complete freedom of choice. Before anything happens you will make a prediction, and the spectator will be able to change his mind throughout. Ask the spectator to spread the cards face down and lift them so that only you can see them. Note the card at the rear of the packet.

This is your prediction. (Fig.1)



Fig. 1  
This is the prediction (2 of diamonds)

**4.** If the spectator does have 7 cards then skip this step. As your spectator shows you the cards, quickly count them. If there are 8 (or more) cards then some cards need to be eliminated. Make a remark such as, "I'm going to remove this card as I think it will confuse things/will be harder to influence etc." **Position check: Spectator has 7 cards face down; the top card is the prediction.**

**5.** Ask the spectator to think of a number smaller than the number of cards they have. They can change their minds as much as they want but settle on one number. For this example we will assume the spectator chooses 3. **N.B. You don't have to have the spectator say the number out loud; however it might help if they get confused or try to change the number halfway through.**

**6.** Say, "You're going to eliminate cards one at a time until only one card remains face down. I want you to think of your number and transfer that many cards, one at a time, from the top to the bottom. Then turn the next card face up on the packet." By continuing this process, and thanks to the George Sands principle, the prediction will be the final card face down. **N.B. You can have your spectator push the number of cards off in a block and transfer them to the bottom, however you cannot allow them to reverse the order of the cards as they count them off: this will mess up your order.**

**7.** The spectator can then discard the face up cards. At this point you can recap what has happened and end with the prediction matching the face down card; however you can also go straight into the psychological force with no risk whatsoever. If you fail, you still have the matching prediction, and if it hits then you have a double miracle. **Fin**

### **The Psychological force –**

A lot of this is trial and error, and I admit that I am still refining this myself. You are probably already aware of certain psychological forces and I suggest that you use whatever you are comfortable with. I am by no means an expert at this, and my patter will change depending on the situation, however there are a few points within that I find useful so even if you decide to use your own patter, read through this first. We are going to have the spectator select the colour, then the suit, then whether the card is high or low. Because you already know the card it is your job to guide this.

**1.** Ask the spectator to forget any card he may be thinking of and just follow the instructions. First ask them to picture a card coming into focus. In performance, I will have already been sowing some seeds throughout the effect in order to help this. If the card is black I will have used quite simple language and even been quite vague, maybe throwing in words like dull, dark etc., and if the card is red I would have maybe commented on a piece of jewellery, and littered my patter with lighter words. It sounds ridiculous, but you can get some real hits with this, and it still surprises me. Anyway, if the card is red say something along the lines of: *I want you to first start seeing the colours on the card getting brighter as your card starts to come into focus, imagine a light shining onto it so you can see all the details. What colour is the card?* If the card is black, I would simply say: *I want you to imagine a card coming into focus, what colour is the card?* Again, you can see that with a black card, I'm much vaguer, and I wouldn't spend as much time on it.

**2.** This next part is something I find works really well and something I came across by accident. As soon

as the spectator names the colour, whether he is right or wrong I say: *Don't worry if you get this wrong, we already have the prediction here, this is just a bit of fun.* This is the equivalent of a pattern break in hypnotism; up until this point your spectator should have been concentrating, but this concentration can sometimes lead to them overthinking and (sometimes deliberately) catching you out. This pattern break totally resets this; in the spectators mind, they're thinking *why would he say that? Unless I have got the colour wrong...* It almost makes them more susceptible. If your spectator has got the wrong colour you can use this opportunity to try and get them to change their mind, go back to the beginning etc., however I prefer just to go with it, if it's wrong, it's wrong, you don't lose anything, and you get to practise your skills.

**3.** If the spectator is thinking of a black card, then invariably they will think of spades as the suit, so if this is the correct suit then you can just ask them to name the suit. Because of the pattern break, and if you time this right, they will say spades. If the card is a clubs, then ask them to concentrate again and picture the pips coming into focus as the card forms together, and then ask them to name the suit. The added concentration should lead them to think of clubs. If the card is red, I have experienced a pretty even split between those that will name hearts and diamonds. Some sources will say that women tend to think of diamonds etc., but I can't say as I have noticed a particular bias. As I said in step one, I will have littered my patter appropriately to guide a spectator to either hearts or diamonds, commenting on a piece of jewellery for diamonds, maybe sentimentality or love for hearts. Either way, at this point before you say anything, they will tend to have a suit in mind.

4. To get the high or low part of the card, I tend to rely on gestures and the timing of my words. I imagine the suit running like a ladder from ace to king on my left side, ace at the bottom, king at the top, and I gesture towards the ladder as I say: *OK, now we're going to determine the value* (I gesture towards the correct part of the ladder) *but not the actual value, just whether the card is low* (gesture low) *or high* (gesture high). If the value is high, I would say: ...just whether the card is high or low. Additionally, throughout this process I have had my spectator imagining a card just above my left shoulder. This is where they are seeing the card in their imagination, so when I am asking them to decide whether the card is high or low I use this frame for my gestures. For example, if the card is low I imagine the low part of my ladder (and gesture) in the same place as they are imagining the card; i.e. in their frame and eyesight, and the high part of my ladder (and gesture) somewhere above. Actually I pay very little attention to the high part of my gesture, it just goes up into the air somewhere, and I would probably trail off during the high part. If the card is high, I would imagine that part of my ladder in their frame, and the low part further down, almost out of sight, again bringing more attention to the high part. Of course this is all done in a subtle manner without bringing too much conscious attention to it. Conversely, if you wanted you could bring all the attention to it that you wanted and play this as an open influence attempt.

5. Regardless you now have the spectator thinking of a high or low suited card. With a little practice you will be surprised how accurate you can be and as I said, I embrace the failures as well as the successes because you still have the prediction for the end. It's almost more

believable if they get certain parts wrong.

The psychological force might read a little confusing, but go out and play with it. I have read psychological forces before but when I started developing the ending for this effect I deliberately didn't revise these forces. I went out and used the parts I could remember coupled with audience management and experimentation. There is no hard and fast rule for this, and every spectator and setting will be different. What works for me might not work for you, so use this just as a skeleton, and remember that it doesn't matter if this part doesn't work at first.

#### Thoughts –

One of the highlights of this effect is that you never touch the deck. You could literally walk into a room where someone has a deck of cards and perform this effect straight off. Spectators love the fact that they have complete control over the effect, they can choose cards from anywhere in the deck, there is no force, they can shuffle everything and they can even change their mind on the number. I have even had spectators misremember that I even looked at the cards, because of everything else that is going on. As I said at the beginning, this effect is essentially self-working, which means you can use as much or as little presentation as you want. I have played around with presenting this effect in different ways; from an experiment into influence, where I tell the spectator up front I am going to try and get him to choose a certain card, to a story of strange coincidences. Nowadays I present the effect with very little patter and don't really explain too much, but the bones are there for you to add in whatever style you want. I leave you with 2 thoughts: 1. by using marked cards you could make your prediction without ever seeing any faces. I

don't perform it this way, but it could suit your style... 2. If you know the top card and they happen to pick that card, then again you would be able to make your prediction without ever seeing the faces. This is something I have had success with in the past.

A third idea... As I said in the introduction to this book, I have recently started playing with improvisational magic, and I use aspects of this effect all the time. For example, whenever I find myself with 5 or 7 cards, I can manoeuvre the selection to the top of this packet and go into the George Sands principle. Also, if you are using a 4 of a kind production, once you have produced 3 cards, you can place yourself in an advantageous position as follows: Place the last selection at the bottom of the remaining cards (there will be 49 cards). Ask the spectator to deal out two piles face down, the first card going to you. Explain that you are going to stop the spectator choosing their card. After each deal, allow them to look through their pile; they won't find their card. After three deals, you will be left with 7 cards the top card of which will be the last selection. You can then segue into the George Sands principle.

Taken from Scott Olgard's new book, *The Creative Element*, available from all Murphy's dealers/ Olnas Magic





# TRUE LOVE'S TEST

There is no greater bond between two human beings than the bond of true love; be that a mother and daughter, father and son, a married couple or the hundreds of combinations that constitute true love. It's an emotion that all can relate to in some form or another and this effect is a great little opener to perform on a couple of participants that showcases your 'abilities' whilst utilising an apparently hands off method, leaving your spectators feeling happy and comfortable with you as a performer.

## Effect

The performer asks the couple (let's say a married couple) if they believe in true love, explaining that there is no greater bond than that of true love. Tell them there are often signs of true love, such as; sensing when the other person is feeling tired, finishing each other's sentences or even just sensing that they're feeling happy or sad. Explain that all these signs point to an emotional connection between two people and that you are going to see just how strong that connection is.

The performer takes out a pack of cards and hands them to one of the participants asking them to mix the cards and pass half to their partner. They should each mix their packets until they feel that they are adequately mixed. They are then asked to take it in turns to deal the cards one at a time face down into a central pile on the table and stop whenever they feel comfortable. Once they BOTH stop dealing the performer then takes out his wallet to reveal one blank card that has written on it "TRUE LOVE'S CARD.....5 OF SPADES" the participants then turn over the card that they stopped on and reveal that it is indeed the 5 of spades.

## Explanation

This effect requires minimum set up for maximum punch. Simply take a business card and write on it "TRUE LOVE'S CARD.....5 OF SPADES" (or any other card). You can keep this in your wallet or purse at all times so that you are always able to perform it at a moment's notice. Next, place the force card behind your wallet/purse and place it in your pocket; then you are all set to go.



Simply go through the routine as described above and once the participants finish dealing, pull out your wallet and explain that inside there is a prediction. Casually place the wallet/purse on top of their completed pile performing the classic drop. Ask them to pick the wallet up, take out the card inside and read it aloud. Timing is quite important here (or rather the time misdirection): as soon as you put the wallet down, they will pick it up and once the routine has finished there will be no recollection of the wallet ever being near the cards.

### Afterthoughts

True love's test can be adapted to suit other situations, such as "the best friends test" or any other where there is a connection between two or even more people. It can also be performed using a borrowed deck of cards however you would need to cop the selected card and place it into your pocket behind the wallet/purse. An important note to consider is to make sure that the 'force' card is face down underneath your wallet. This may sound like common sense however this simple mistake will completely ruin the full routine.

If you were to place a pair under your wallet before the effect, you can add another level to the test. On the business card you would write something along the lines of, "TRUE LOVE'S CARDS... THE BLACK 5s". I would then have the spectators deal one card at a time until one decides to stop. You can then perform the drop with the two cards and show that they both 'stopped' on the correct card.

It's hot.  
Very hot.

I'm sweating like in a sauna in this suit.

My stomach is doing backflips like a gymnast.

The music is blasting  
and I can feel it in my body.

My body is shaky and tense,  
like I drank a Red Bull.

I don't drink Red Bull.

They are calling my name.

I'm nervous, I don't get nervous.

My music is playing.

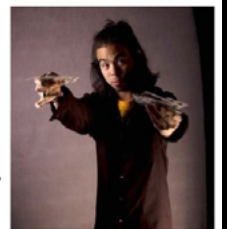
It's time to stand tall, shake it off,  
and walk on stage to perform the Magic.

-Dattatreya Knighten, The House of Flying Cards

magic is poetry

A Vanish Magazine column by Antino Art

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— **The Legendary Jeff Hobson**



# TWO ROUTINES

## Morgan Strebler

**STICKY**

**FAIL SAFE**



# John Carey's WIRED

The commercially available effect, wiregrams, where a length of wire magically molds itself into the name of a chosen playing card is a lovely, strong visual piece of magic. Normally you see it demonstrated without much in the way of routining, which to mind is a pity. What I'm offering here is a full bodied routine which I believe maximizes the use of the revelation, with some additional magic woven in to elevate the impact.

I will describe my routine using the Seven of Diamonds wiregram. But they are available for quite a few other cards too. In addition to a wiregram, you will require a small plastic ring or necklace box to store it with a lid that pulls off. Also you need a duplicate Seven of Diamonds folded face down into quarters. Start out with the box and loose folded card in your right pocket. You also require a lighter which you place into your left pocket.

When you want to get into this piece mid set, simply manage your force card on the face of the deck. Cut the deck and complete the cut securing a left pinky break below your force card. Execute a dribble force on a spectator, asking them to put the thought of the card they saw into their mind. Square up the deck and table it for a moment. Your right hand goes to the pocket and finger palms the folded duplicate card and then comes out with the little box. State that inside the box is a high tech thought transmitter! Ask your spectator to extend a palm up hand. Tip out the screwed up wire onto their hand and let them examine it and untangle it. This gets a laugh but also gives you perfect shade or misdirection to secretly load the folded duplicate card into the box which you then close the lid on. Put the box down on the table.

Pick up the deck and say you will first try and narrow in on their card. State that you feel you can estimate its current position because you saw approximately where it went back. Turn the deck face up and feign concentration as you spread through the cards. When you see your force card take all the cards above it, except one and table them face up, leaving the force card second from the face of the cards you are left holding. Transfer the packet to right hand overhand or Biddle grip in readiness for the classic Biddle steal. With your left thumb peel off the face card into the left hand. Then peel off your force card on top of it, securing a little finger break beneath it. As you peel off a third card onto it steal the force card under the right hand packet and

then peel off one more card. Place the rest of the cards on top of the tabled packet.

"I'm getting the sense that the card you are thinking of is one of these four cards, right?" As you say this turn the packet face down and execute a Stanyon 3 as 4 false count, which basically is an Elmsley count. Ask your helper to hand you the wiregram and then place the packet of cards onto her palm up hand. Get her to cover the cards with her other hand too. "So I've narrowed it down to just four cards, but we will use the thought transmitter to help me divine your card."

Take out the lighter from your pocket as you ask your spectator to visualize her card. Ignite the lighter and bring it next to the wiregram, which will mysteriously start to animate and form slowly into a seven and a diamond. This always gets a great response from the public. "Ah, the seven of Diamonds, yes?!" Once they react and confirm we are ready to really mess with their mind. Snap your fingers over their hands and ask them to take the cards out and count them, where they will find just three. Further inspection shows them that their chosen card has vanished in their hands. "Actually your card went home!" Look at the card box. "No, not that box, this box!" Have them pick up the ring box and open it, Have them remove the card inside and unfold it to reveal that their selection has made a most mysterious teleportation!

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# Gobs of Guessin'

by Louie Foxx

**Effect:** You show a bin of gumballs and someone tries to guess how many are in the bin. You tell them that your daughter counted the number of gumballs and wrote the number on piece of paper and put it in the bin. You help them out by playing a Price is Right sort of game, where they have 5 number tiles and 4 spaces to put the tiles in any order (leaving them with one number tile left over which is discarded).

Once the tiles are put in order to create a number (let's pretend they have: 1357), which is the number of gumballs that they think are in the bin. You reach into the bin and a SNAP is heard! Your hand comes out of the bin with a mousetrap stuck to it! After taking the mousetrap off your hand and setting the trap aside, you reach into the bin of gumballs and find a piece of paper. The paper reads, "Dear Dad, be careful I put a mouse trap in there. P.S. I wrote the number of gumballs on the mouse trap." They then pick up the mousetrap and on the bottom is written their chosen number 1357!

## Props:

### The Candy Bin and Candy

To make the bin I started with a bin that held licorice, and threw away the licorice, but kept the bin. Now take a mouse trap and pull off and throw away the catch and trigger bar. Now pull off the hammer and spring off of the base. You will mount the hammer and spring on the outside of the bin with the base on the inside of the bin. I threw away the "U" staples that originally mounted the hammer and spring to the base. Instead of using them I drilled two holes on each side of the bin and base (4 holes total) and used a small zip tie to hold it all together. I then put 4 screws through the bin into the mouse trap to help secure it.

You will also need to put a slight bend in the hammer, otherwise you'll have a heck of a time secretly setting

it during a show.

For the gumballs I used paintballs (that would be used for a paintball gun), however any candy that won't get sticky could be used. Fill the candy bin with the paintballs.



### The Mouse Trap

Take a mousetrap, remove the catch and trigger bar and throw them away. You will need to put a fairly large bend in the hammer of the mouse trap. That will allow you to easily slip your finger between the hammer and base.

Write the number 1 with the nail writer on the side opposite where the hammer rests, but on the bottom of the trap.





### Nail Writer

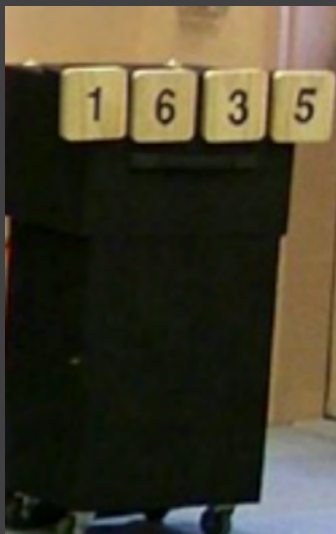
Use whatever sort of nail writer you are comfortable writing with, however for visibility the thicker the writing the better. So a Listo Lead or China Marker would be preferred over a skinny pencil.

### The Note

On a sheet of paper have a kid write: "Dear Dad. be careful I put a mouse trap in there. P.S. I wrote the number of gumballs on the mouse trap." and fold it up into a small packet.

### The Number Tiles and Hanger

I had someone on Etsy.com who normally makes large, decorative scrabble tiles make me tiles that are 5 inches by 5 inches (they could be any size). The numbers on the five tiles are: 1 – 3 – 5 – 6 -7 These tiles have notches in the back to hang from nails. I took a board and put 4 nails about 6 inches apart. I covered the board with felt.



### Novelty Socks

I use knee high My Little Pony Socks, but any funny looking sock would work.

### Set Up:

Stick the note and the mouse trap with the hammer end up into the bin of "candy". I then set the nail writer on top of the candy. The number tiles are stacked next to the bin on top of the table. The board with the nails is at the front of the table.



### Routine:

*"My daughter loves to play games. One of our favorite games to play at the grocery store is find the vegan steak! Our second favorite is when you have to guess how many gumballs are in the jar to win a prize. We're going to play it today!"*

Call attention to the bin of gumballs.

*"Most people guess too low. Here's the secret to guessing, use simple math. Gumballs equals pi times the radius squared times the depth, plus a monkey, minus My Little Pony gives you exactly..."*

Point to a kid and wait for an answer. Let him answer, and you can ad lib and play around here. Then bring them onstage to help.

*"Okay, I'll make it easy. The answer has 4 numbers... you have to put them in order. I'll give you the first number it's a 1."*

Let them create a number

*"Do you want change any of your numbers? Now the most important question, do you want to change your socks?"*

Bring out novelty socks. 99% of the time they will decline the socks. The one out of a hundred that they do, I let them put them on and you can play here and have some fun.

*"I had my daughter hand count each one, cough on it and put them back into the bin, then she wrote down the total and put it inside the jar."*

Pick up the bin with both hands and with your left hand fold back the hammer of the mouse trap that's outside the bin and hold it in its loaded position. Reach in with your right hand, slip your finger into the mouse trap that's in the bin. Release the hammer on the mouse trap that's outside the bin, let it make its noise, pretend you were snapped by mouse trap and react.

*"Owwwwww..."*

While you are reacting, write the remaining 3 numbers onto the mousetrap (the first digit was prefilled in). Then set the mouse trap off to the side.

*"You know what they call a mouse trap in Mexico? Trappa De La Chihuahua! Would you reach into the bin and grab the piece of paper?"*

This will give you some room to play as the kid usually doesn't want to reach in initially in case there is another mouse trap. Once they grab the paper, or if they don't you finally reach in and take it out.

*"Are you a good reader?"*

This is very important to ask at this point. You don't want to learn a kid can't read after you ask them to read something. Asking if they are a GOOD reader saves them from potential embarrassment. You aren't asking if they CAN read, but if they are a GOOD reader. If they say YES, I let them read the letter. If they say NO I read the letter.

*"Dear Dad, be careful there's a mouse trap in here. Love Ella. PS I wrote the number of gumballs on the mouse trap."*

Have the kid grab the mouse trap and read the number on the back and it matches the number they created.

*"You're a winner! You win a mouse trap...just kidding you win a (give the kid a real prize)".*

## Notes:

This was inspired by seeing Lee Earle at a lecture do Jack Dean's Guessin' Gumballs from Syzygy over 20 years ago. Lee mentioned that you can't do mentalism for kids because they "don't have minds yet". I agree with that statement, however I've found that if you present mentalism to kids as a guessing game, it's something they relate to. When I do this and it's revealed that the numbers match, it gets great reactions from kids and adults.

When I started doing this I wasn't confident in the speed or legibility of my nail writing. My solution in the presentation was that my daughter counted the candy and wrote the number down, which is why the handwriting is poor. Also writing on the mouse trap, it gives you a firm surface to write on.

In the presentation when you give them the first digit, it makes the writing a bit faster as you only have to write 3 numbers. The numbers on the tiles are all the numbers that I could write the fastest and clearest. If you have numbers you are better at writing, use those numbers.



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# SHOW ON THE GO

Josh Janousky

JustJoshinMagic.com

SHOW ON THE GO

## FRINGER

This month we're starting something new here in "Show on the Go." Instead of featuring my material, I will be featuring material of my friends that I use. This month we will be featuring Sean Cinco's amazing, impromptu ring through finger effect. Sean himself will be teaching you the effect as well.



**Effect:** The magician takes a finger ring and places it on his finger. He then proceeds to pull it through each finger and is immediately able to hand the ring to a spectator to inspect.

**Intro:** Ever since learning "Ring Thing" by Garrett Thomas, I've been fascinated with ring magic. After seeing "Mercuring" by Jay Sankey and "Banded" by Garrett Thomas, I decided that I wanted to create my own method for pulling a finger ring through each finger one by one. Fringer uses only one ring, which can be borrowed, and sleight of hand. After working on this

for four years, I figured that it's now time to release it to the world. The following instruction is explained as if the reader is right-handed. Enjoy!

**The First Pull:** Take your open right hand and position it so that it is palm up. Place the ring just below the tip of your index finger (figure 1).

After showing the ring on your finger to your audience, turn your right hand so that your palm is facing you and your fingers are pointing left. Bring your

left hand up for cover, as if you are about to grab the ring to pull through your finger (figure 2). With your left hand covering your right fingers, two things will happen simultaneously: Touch your right first and second (index and middle) fingers together and using your second finger, flip the ring from the first finger onto the second. This is the same action as if you were to do the Gryphon Roll, which is a flourish where the ring appears to roll across the fingertips, similar to a coin roll (figure 3a). At the same time, grip the ring with your left thumb and second finger in an edge grip to assist with the transfer (figure 3b). Once the ring has transferred to the tip of the second finger, bring in your thumb, third, and fourth fingers as if you're making a number two (heh) with your fingers with the back of your hand facing the spectator. With the ring still in an edge grip while on the second finger, slide the ring down to the second knuckle of your second finger (figure 4).

This action should look like you're just pulling the ring halfway down to your first finger. Next, using the tips of your thumb and third finger, lightly grip the second knuckle of your first finger and pull through to your second finger. This will create a sound that will simulate the ring pulling through one finger and onto the next. Now, your ring should be halfway down on the second finger (figure 5). This segment came to fruition when I was jamming on ideas about this trick with Garrett Thomas during the first Genii Convention.

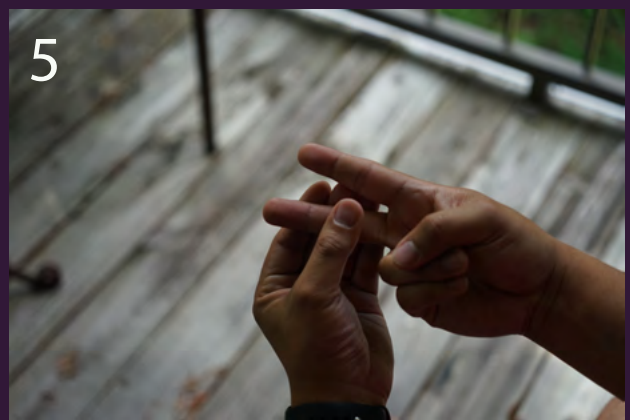
**The Second and Third Pull:** Congratulations! You pulled your ring through your first finger and onto the second! After you do the first pull, your hand will still be in the number two position (heh) and the back of your hand is facing your spectator. Next, you will show the

front and back of your hand to show that there aren't any extra rings or holes in your fingers, but you will do it in such a way that will allow you to transfer the ring from your second finger to your fourth finger (middle to pinky). From the number two position, you will close your fingers into a loose fist and turn your hand so that your palm is facing your audience (figure 6a). Open your hand and show your audience your (hopefully) clean palm (figure 6b). Now, two things will happen simultaneously yet again. As you make a loose fist and turn your palm back to you, make the tips of your second finger and your thumb touch, creating a loop (figure 7a). When the loop is created, bend your wrist towards yourself and the ring will slide down to the tip of your thumb (figure 7b). Once the ring has transferred, replace your third finger with your fourth finger (pinky) and straighten your wrist (figure 7c). When performed correctly, your ring will have transferred from your second finger, to your thumb, and finally your fourth finger. While all this is happening, your left hand will cover your right hand, which will hide the action of your ring transferring (figure 8). Your thumb and second finger of your left hand will once again, grip the knuckle of your second finger where the ring was and you will pull from your second finger to your third, and finally to your fourth, revealing that your ring has traveled across two fingers and has settled down onto your pinky.

**The Final Pull:** What you will appear to do is rip the ring through your fifth finger. What's actually happening is after gripping the ring with the tips of your thumb and second finger (figure 9), in a swift downward motion, you will pull the ring down and against

your fifth finger (figure 10a). This will allow the ring to slide down the finger, ultimately making it appear that you plucked the ring right through (figure 10b). Some people say that making your finger stiff during the pull will help with the illusion, however, I prefer to have my finger relaxed while I do the pull. This is of course, something you should experiment with to see what fits for you. Anyway, once you appear to have pulled the ring straight through, you can immediately hand the ring out for inspection.

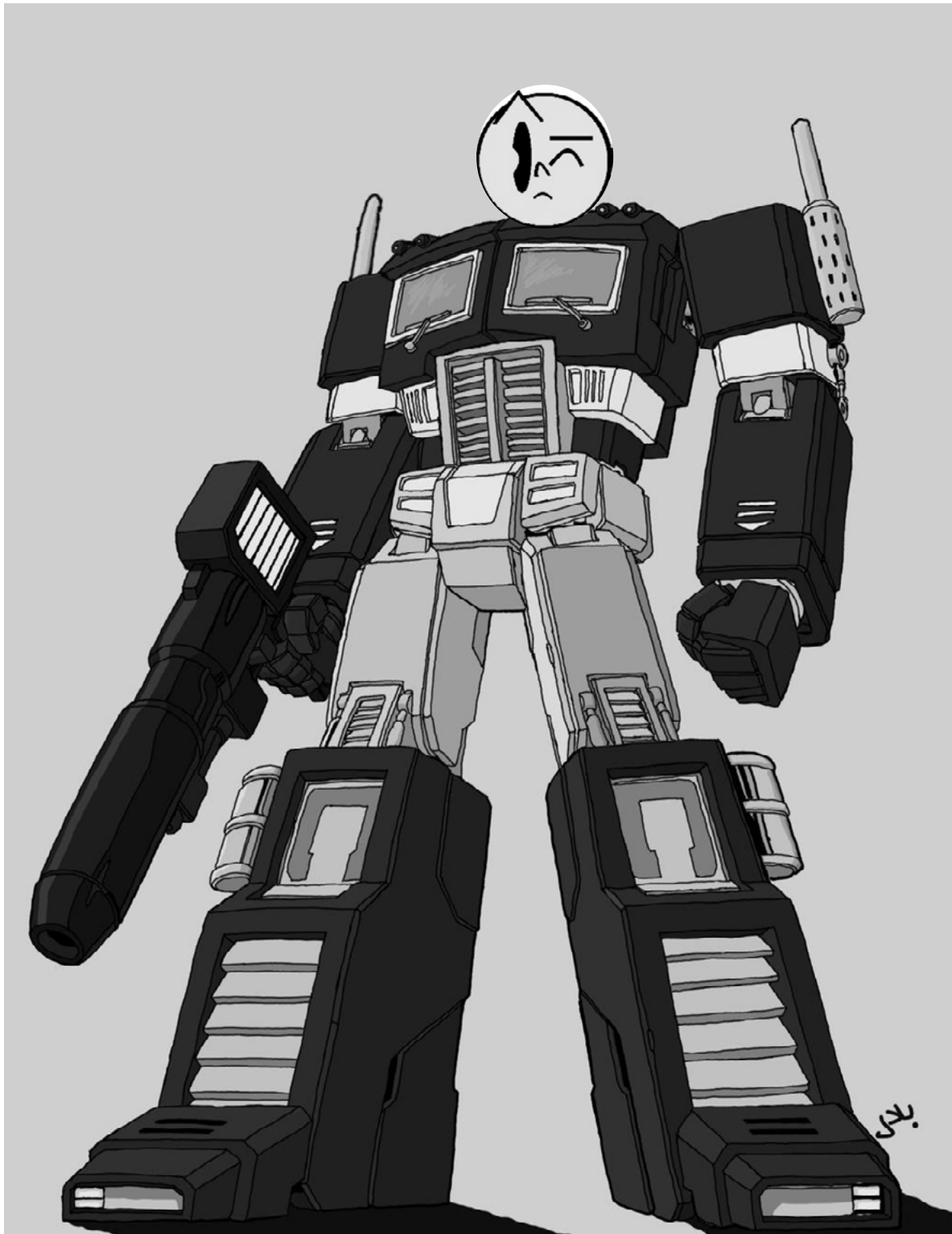
**Credits:** The first segment was thanks to the help of Garrett Thomas when I first showed him my idea at the Genii Convention back in 2012. The second pull is a move I came up with while jamming with some friends at a bar in Orlando, FL. This move was also independently created and published by Zac Heath in his "Circuit" DVD. The final move (the pinky pull) was taught to me by Jeff Kaylor, who learned it from Jeff "Jafo" Fields, who I believe learned it from Chastain Cristwell. This move was later released by Justin Miller in his video, "Divorce", and a similar move was published by Patrick Kun in his video, "Reflex".





# PAC-TIMUS PRIME

By Donny Orbit





## INSERT COIN

With a few twists and folds, the paper prestidigitator creates a piece of magic that would put Mr. Stalone himself Over the Top!

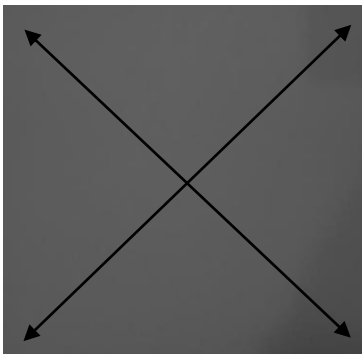
## INVENTORY

You are going to create an origami representation of PAC-Man. To do this, you will need the right size paper. I use 12 x 12 cardstock. If you don't want something as large, you can use a standard sheet of paper. If using the paper, you will need to trim it down so it is a perfect square. You also need a few paper clips, a pencil and a marker for the giveaway at the end.



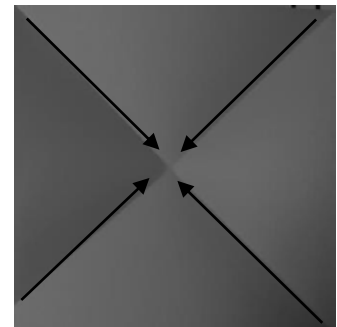
## SIDE QUEST

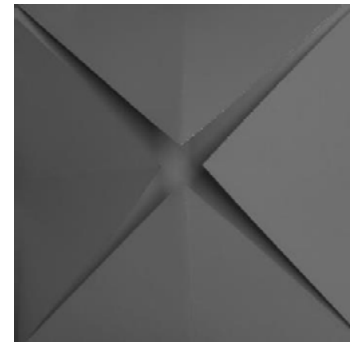
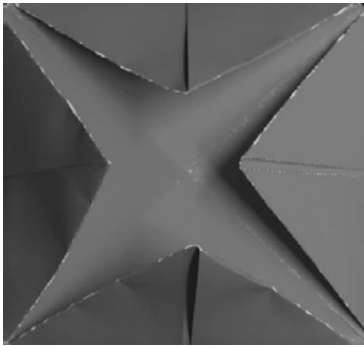
Folding your origami PAC-Man will take the longest so let's montage that first. If you know what an Origami Fortune teller is, or how to create that, you can save yourself some reading. Illiteracy is a pandemic, so you might want to follow along so you don't become a statistic. Also, the card stock I use only has 4 colored sheets that are even similar to a PAC-Man color. At the end of the effect, PAC-Man pulls an Optimus Prime and transforms into a cool flower that you can give as a souvenir.



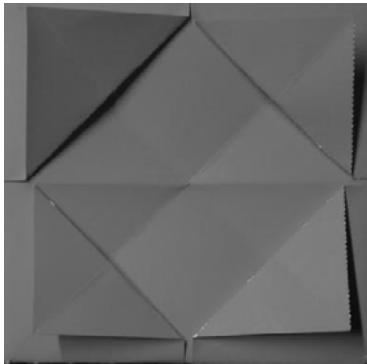
Start by folding your paper from the top left to the bottom right. Unfold, then fold the top right to the bottom left.

Next, fold all corners to the center

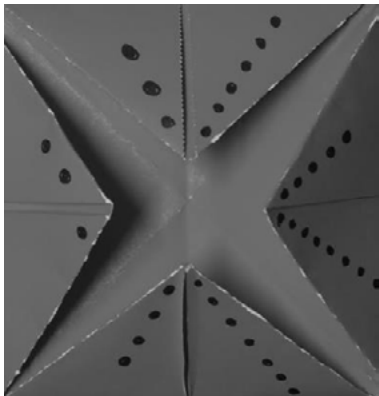




Flip the entire page over and fold all four corners to the center again.

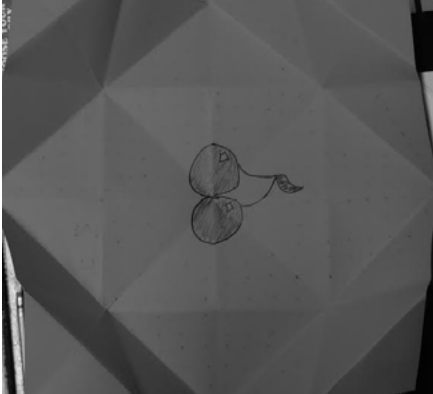
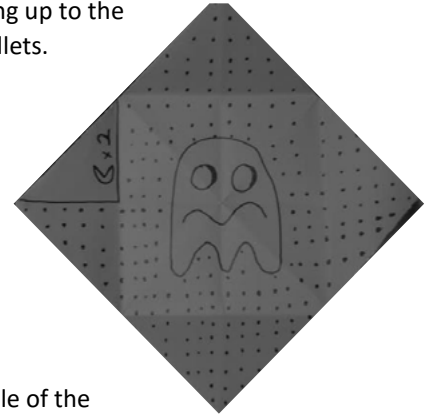


Fold the paper in half from the bottom up, then unfold and flip it over. Starting from the center, fold all of the points outward. Stop about a quarter of the way from the edge. If you stop before doing these last four outward folds, that is your standard fortune teller. The folds outwards set up for the flower effect at the end. Now, we are going to set up for the actual effect. Flip the entire page over. It's time to dial 1-900-Marks A lot and ink this packer up.



Use the marker to draw dots, or power pellets, around the origami Pac man. Start with 1 pellet, then 2, 3, 6, 5, 8, 7, and 4. All dots leading towards the center point.

Fold the flaps all the way open and draw a Ghost. Props if it looks like Swayze. Leading up to the Ghost, make power pellet trails. Everywhere except for under the flap with the 2 pellets. Under that flap, draw a divider and then a mini PAC-man with a x2 next to it.



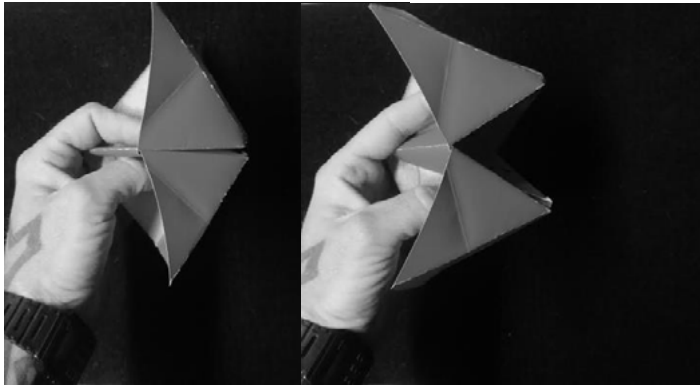
Now, flip the entire packet over and unfold everything. Draw an eight right in the middle of the paper. Then draw 2 branches off the side with a leaf on it.

Finally, flip the packet back over and fold everything back inward until the 1-8 pellets are facing up. Put a small pencil dot on the outermost corner of the 2 pellets. When you start the routine, this dot need to be towards you when you start the routine. Fold the packet in half for transportability and throw it in your Trapper Keeper. Time to get munching!

## READY PLAYER ONE!

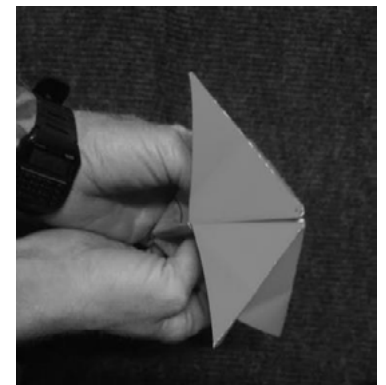
*Victor is poised and ready, quarter resting on the screen ledge, calling his turn with now words said. You approach from the side.*

“Hey Victor! Centipede huh? Yeah, that one is Rad! I’m a fan of PAC-Man myself. Can you believe that the guy that invented it wasn’t actually trying to? He was a programmer working for Bandai and was working on an Origami flower. He couldn’t figure out the folds and accidently created this.”



Remove your folded packet and shove your fingers underneath the flaps. Thumb and first finger on one side, the rest of your fingers on the other. If you squeeze from top to bottom with your right hand, it will buckle the figure like a mouth. Work your fingers outward until you get the PAC-Man figure. If you invoke your inner Jim Henson and move your fingers open and closed, it looks like PAC-Man. Nifty!

After showing Victor your PAC-Man, your right hand moves in place to assist with the puppetry. Left and right hand mirror each other, pinching the ledges in back between thumb and first and 2<sup>nd</sup> fingers. Make sure that the pencil dot you created is on the top as you are looking down.



***The bells in the background ding a few times as the man in the Jamz makes it to level 2. Victor still has time before his turn.***

“It doesn’t even look like a flower. As it turned out he was a better game designer anyway. In fact, the algorithm that was created for PAC-Man can predict the future! Name one of the Ghosts Victor. What, you don’t know their names? NOOB! Inky, Blinky, Pinky and Clyde.”

Depending on the name that he chooses, you will open the figure with your thumbs or by moving your hands apart. You are going to spell the name of whatever ghost he chooses. Each letter will be an opening and closing. So if you open upwards, the next letter will be sideways, then open upwards, then sideways etc.

If he names Pinky or Clyde, open your thumbs on the first letter. Both of these names spell with odd letters. If he names Blinky or Inky, you will start by opening sideways at first. At the end of the name spelling, you will be left with the 7, 4, 3 and 6 on the inside opening.

***An 8 bit centipede attacks, killing the hero in a pixilated explosion. 1 life left.***

“Check it out. Inside his mouth are power pellets. On each flap, I’ve drawn pellets according the Mr. Iwatani’s predictive algorithm. Name one of the odd numbers.”

There are only 2 odd numbers he can choose. The outcome is the same regardless. At the end of the number sequence for the odd number he chooses, he will be left with the numbers 1,2,5 and 8.

“Alright, you picked an odd the first time, now pick an even.”

This is where the two outcomes will be shown, depending on number chosen. If He names the number two, start unfolding the origami figure, exposing the large ghost on the inside.

“Check it out Vic, had you named any other number, you would have been led straight to Inky. You chose the number two, and that led you to 2 free men!”

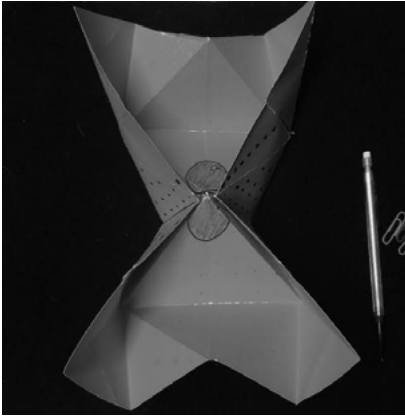
Save the 2 for last as you are opening the flaps. Much like the movie Clue, that’s one way it could’ve happened.

Or maybe it happened like this:

“8? It’s interesting that you would pick 8 Victor. I don’t know how much you know about PAC-Man, but the object is to avoid the ghosts. All of the other numbers lead you straight to the ghost. The 8, however, goes right to the top edge. Meaning it continues to the back. And If you flip this over, you get the cherries that give you points toward an extra life! It also looks like an 8 so that just goes to show you how much of a genius Mr. Iwatani is!”

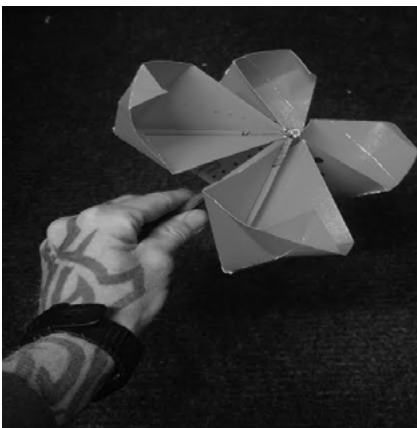
When you are opening the flaps to show that everything leads to the ghost in the center, it’s easy to conceal the flap of the 2 so the extra men aren’t seen.

*The large man in front of centipede steps away as Victor starts moving in position. Wait! Where is his quarter? The man must have taken it while Victor was distracted. Somehow, you have become a partner in his quarter con. You the grease man, him the sticky fingers. Victor turns around, angry. Call yourself Captain Consolation and give Victor his prize.*



With the cherry side of the paper facing you, start folding the sides in towards the cherry.

Once all of the sides are folded in, the flower will start taking shape. Use the paperclips to help the flower hold its shape from the underside. Fold the tip of each flower inward along the prefolded crease. You will need to fold the tips of each petal in and crease them sharply so that they will hold since they aren't pre folded.



All that is left is to insert a pencil or straw into the underside of the flower and you can give it away as a souvenir!

# Les French TWINS

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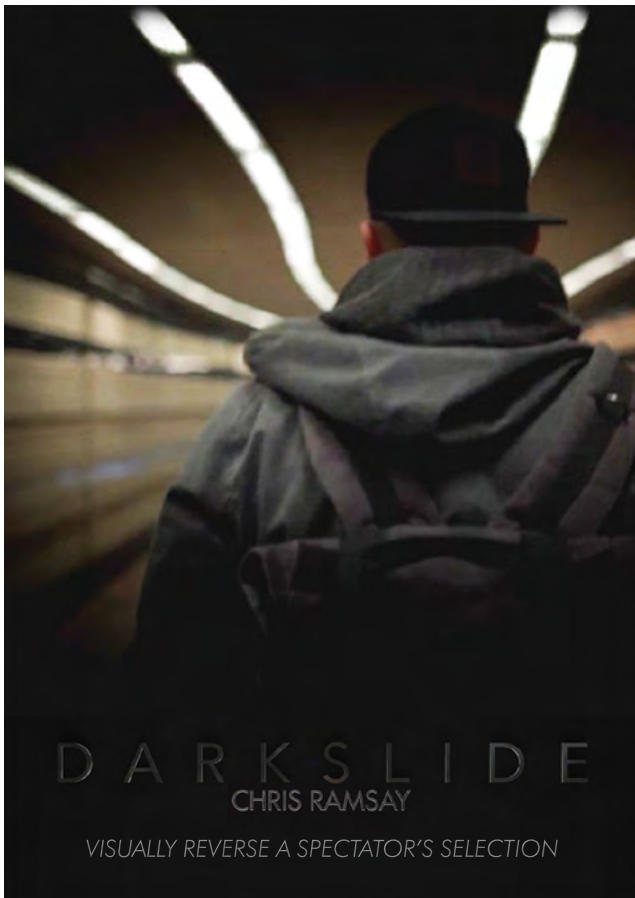
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# HUMANISTIC PERFORMANCE

Pablo Amirá

## A simple model of understanding the practice of mystery arts

I'm very glad to contribute a few of my ideas and realizations about mystery arts with you and I thank Richard Webster and Neal Stryker for that. Neal and Richard's work for me was and is, an eye-opener that motivates me to push the limits of the profound mystery that we as performer can create.

My base of thinking behind any mystery art (magic, mentalism, bizzarism, readings, etc.) is very simple; "do it the best you can, focused completely on their own personal experience."

In my style to perceive mentalism and readings isn't the best idea to directly claim psychic abilities, rather I prefer to create mystery and leave my audience and participants to make their own conclusion using their own beliefs and personal experiences to label my performance. The word "psychic" can mislabel your work and

can create unnecessary resistance for your performance (at least in my experience happens that).

My desire result whenever I share with other a performance is give him a moment of entertaining mystery and a memory for the rest of their life and this model of approaching performance it's my way to accomplish this.

My inspiration comes from various thoughts (mystery arts, theater, psychology, philosophy and other places), but the most important is from Carl Roger's writings about psychotherapy.

Since I was a child I had interest in communication, performing and connecting with people. I will be a psychologist in a couple of years so I study different theories and aspects of this practice. With all this I discover several powerful concepts and ideas that can be important for your own development and understanding.

Maybe for some this will thoughts will be very intuitive, but it's always necessary to create conscious awareness of unconscious knowledge to create better insights.

Carl Rogers defines a correct environment for psychotherapy in 3 specific conditions:

1. Empathy: Be inside the mind and see thru the eyes of the client. See the world like him and as popular wisdom says: "put yourself in the shoes of others"

2. Unconditional Positive Regard: Without prejudice, accept the other.

3. Congruence/ Genuinity: A real interest about your client.

Now, what if we change the word "psychotherapy" by "performance" or "reading" and "client" by participant?

Obviously our performance isn't a

therapy session but I believe that applying these modified concepts to our art can create powerful moment for our participants that can be beneficial for them. With this attitudinal predisposition towards your participant, the performance will be centered on him rather on you and with that, allow him to feel good.

We can learn several theoretical tools to enhance our own performance such as NLP concepts (engage your communication skills in a visual, auditory and kinesthetic way to cover all possible paths to really being a successful communicator, be aware of your verbal and non verbal language, etc) but if you analyze those 3 simple conditions that Rogerian Therapy give us, at the end they are not based on pure knowledge that you have to learn from books, rather just an internal and external attitude and a predisposition to accept the human that is in front of you in an honest and genuine caring way

understanding that he is person with the same insecurities as you that wants to live something special for his life.

Being empathic isn't just a natural gift that comes with your own personality, rather an ability that can be sharpened thru experience and really start to communicate with as much persons as you can, trying always to connect with them and see the world with their eyes. Let him know that will all be fine and that short moment of sharing will not embarrass him or something like that. In that way you participant will feel your true attitude towards him. Also it's essential in this model

to see the participant as a valid person to share with me on that precise moment. Let him know with your verbal and non verbal communication that even when he "commits a mistake", everything can be fixed and that the performance isn't a rigid dynamic, rather something that both performer and participant create.

Let's see now one of the most important aspects on this approach, about be genuine. But how on earth we "learn to be genuine"? That's kind of a paradox, right?

Well at the beginning you will need to amplify the natural positive attitude that you have for your



participant (even when isn't too much). After that you can focus on that single positive part and start from there. Several times I work in places where some members of my audience aren't cooperative or just don't really care about the performance. In this moments it's very hard to genuine care about other if the caring isn't reciprocal, but whenever I push hard in an intelligent way, I see good results.

But don't try to be Mr. Nice. That could be very negative towards your goal and can create resistance. Find the correct balance.

For me the solution of all this comes from our vocation as performer. Not everyone can be a performer and that natural desire to be and share with people whatever you share in your own performance needs to move you to be genuine.

A therapist maybe enjoys seeing people improve their lives, or resolve some issues, becoming better human beings. Maybe us as performers can enjoy the mystery that we can create and see thanks to our participants or any other personal goal that you have as artist.

Now, let's face it, our EGO is strong and it's very difficult to don't ask for attention and apparently with this "participant centered performance" you will not receive the applause and attention that you want. My personal experience when applying all this ideas on performance told me that IT DOESN'T MATTER.

It doesn't matter because you will still gaining recognition as a miracle worker for the simple fact that without you this awesome paranormal thing can not being done or perceived.

So when you read minds, you center all the attention in how good is your participant to send thoughts and visualize in his mind, but at the end your audience will give you credit for your abilities (real, theatrical or both).

Let's take a simple example of this model, applied to a simple effect, predicting one selected object amongst a group.

One way, (the extreme pole of this approach) is performing this effect with the focus on the prediction and the arrival to a success thanks to the abilities of the performer without any other artistic motivation rather to just show-off.



Who is on the center of the entire event? You as performer.

What if our prediction of a selected object on the table isn't about us as the great mindreaders, rather them and their intuition and how they with their powerful imagination/ unconscious or whatever premise are you using, could perceive the written object?

What if you use some playing cards, tarot cards, ESP cards or 7 Chakra stones and give your performance and interesting inherent meaningful power finishing the process with a reading about the predicted object?

Who is the center of that entire event? Your participant. He is on the center of attention; you are just conducting the mysterious event that will occur.

In here your artistic motivation is presented and can be interpreted by your participant during or after the performance. He could think this rationally or irrational, by that I mean that of course that will feel mystery about the fact of the prediction, but also for all the abstract process that happens. He will think about his decision, about what could happen if he changed the decision, and how things connect meaningfully.

Each person will create different realization thanks to the simple fact that each human is different and we can see the same event with different perspective. Let them fill the gaps and create their own thoughts.

We normally talk a lot during performances, right? And we need to do it to present our premise and perform. But I motivate you that little by little let them talk more.

Obviously using common sense and good routing without leaving

death spots during the performance, but giving them some attention that can really relief you as "center of attention", and let them wonder not just about you, but also the external mystery that can be experienced. When we start to really listen people and get inspired by them, we can learn a lot as artist. Remember that we have 2 ears and 1 mouth for a reason.

In that way one more time your performance will be a "participant centered performance" and not just a "performer centered performance", one that could be resisted.

Maybe this model will not suit everyone for the simple reason that there are some context in which your performance will not be seeing with some of the presuppositions that I take on here (loud environments where you can't really talk with someone and connect with them), but I know that you can grasp a single idea that could serve you for your own development as artist. If this entire essay creates on you a single thought or idea, my goal is accomplished.

As you can see, we can take these 3 simple steps of personal setup/ self programming and I can assure you can entertain and leave an interesting mysterious experience for anyone, anytime. Isn't about the effect at the end, is about you and how you can focus the power on them and with that create mysterious events.

If you want to learn more about powerful mentalism on these lines I can obviously recommend you to get the work from Richard Webster, Neal Scryer and also Jerome Finley, Luca Volpe and Dale A. Hildebrandt

Thanks for taking the time to read these ideas. Anything that you want

just contact me and I will try to get in touch with you as soon as I can.

Blessings.

Pablo Amirá  
[www.amirasideas.com](http://www.amirasideas.com)



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Kids Fall Festival, Oct. 23 ♦ Halloween Week, Dia de los Muertos, Oct. 24-31  
Members-Only Halloween Night, Oct. 26

*Some events are members only and/or require reservations. Some fees may apply.*

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# news

## Grand champion magician honored at the 2016 Academy of Magical Arts.

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.

Hollywood, California - May 16th, 2016 EST - The Academy of Magical Arts delightfully announced Greg Frewin as the 2015 recipient of the Performing Fellowship Award. Established in 1968, the award recognizes outstanding achievement and significant contribution to the performance art of magic. Frewin is the 2nd Canadian in the Academy's history to have won this award.

"We were honored to bestow Greg with the Performing Fellowship for his great work in his Niagara Falls theatre," commented Academy of Magical Arts President, Randy Sinnott. "Greg has done a tremendous job advancing the Art, and with his creativity and energy and his year round/full-evening show has created a positive image of magic for the thousands that have seen him perform."

Frewin performs nightly at his own theatre in Niagara

Falls, Ontario. He and his long-running production have become one of magic's great destinations in the world.

Previous to owning and running his own theatre in Canada, Frewin appeared on stages all over the world, including Caesars Palace, Tropicana and Flamingo Hilton in Las Vegas, Showboat in Atlantic City, Crystal Palace Casino in Nassau, Bahamas, the fabulous Genting Resort in Malaysia, Kaula Lumpur, Malaysia. He has also appeared on over 35 television programs, including NBC's World's Greatest Magic, ABC's Champions of Magic, CW's Masters of Illusion, and his own three-part CBC special Magic Man: Home for the Holidays.

"It's a great honour to be singled out by the Academy of Magical Arts & Magic Castle," Frewin remarked after learning of the award. "Bringing the prestigious fellowship home to Canada



means so much to me, my family, and those who share my vision at the theatre. Moreover, I feel extra special to win because world renowned Illusionist Doug Henning, my childhood hero, is the only other Canadian to ever win this award. I'm in excellent company!"

"Greg Frewin's influence on magic is deep and broad," said Vittoria Wikston, the General Manager of the Greg Frewin Theatre. "He performs nightly entertaining thousands of people from different walks of life, all while creating lifelong devotees of magic in the



process. Additionally, Frewin tirelessly demonstrates that if you keep focused, committed and true to yourself then you will attain your dreams. Now that's real magic!"

Among Frewin's awards are 'Magician of The Year' from the World Magic Awards, First Place in the International Brotherhood of Magicians (IBM) competition of professional magicians, The Gold Medal of Excellence, First Place at the Society of American Magicians (SAM) annual magic convention competition, and First Place at FISM, the Olympics of magic.

Driven by the promotion and development of the art of magic, The Academy of Magical Arts is the proud founder of the Performance Fellowship award. Since its inception almost fifty years ago, the AMA has continually been a passionate advocate for the magical arts.

**World premiere with world record:  
The Ehrlich Brothers triumph with spectacular show at the Commerzbank Arena in Frankfurt**

Frankfurt, June 22, 2016  
– A world premiere, a world record, spectacular illusions and a surprise guest as a birthday present – on Saturday, June 11th the Ehrlich Brothers celebrated the finale of their successful tour "Magic – feel the dream" with a magic spectacle in gigantic dimensions at the Commerzbank Arena in Frankfurt. Andreas and Chris Ehrlich are the first illusionists who performed with their own full evening show in a football stadium. An audience of 38.503 persons witnessed this brilliant night. Immediately after the show the Ehrlich Brothers received the official certificate for the

"World record for the largest audience at a magic performance" by Guinness World Records for this unique success. In the second half of the show, the magic brothers started a second world record attempt. They managed to predict with 8500 spectators what the other 30,000 spectators had been thinking of. Whether this will bring a second world record title for the "most participants in a magic trick" will be decided after the evaluation of the documents at the headquarter of Guinness in London. Andreas and Chris Ehrlich proved with the world premiere of new spectacular illusions that they are far ahead of classical magic tricks. At the beginning of the show they were beamed into the stadium and then hovered over the heads of the audience to the stage. A few moments later they raced with a Quad on a ramp and disappeared in a blaze of flame to appear seconds later at the other end of the football arena. Spectators got the chance to send mothers-in-law to the moon. As the illusions of the Ehrlich Brothers always have got a portion of humour they shortened the way and teleported seven ladies invisibly from the stage to a champagne reception into the audience. Spectator Anja will never forget her 34th birthday: The Ehrlich Brothers made celebrity Jorge González appear as a surprise guest on stage. He presented a birthday cake with an oversized high heel out of marzipan to the astonished birthday girl. A toy car was transformed into a real monster truck, 8 ton heavy and 2000 hp strong. The mixture of small tricks performed close up in the audience and perfectly staged illusions combined with comedy elements worked perfect in



the big football arena as the Ehrlich Brothers had put up a center stage in the middle of the audience. This was used for the magic flea circus with a bunch of children, a walk through a steel plate and a heavy snow storm before Andreas and Chris hovered out of the stadium.

Both artists were overwhelmed after the show: "A world record, the first illusionists to perform in a football stadium and a fantastic atmosphere with almost 40000 fans. It will need some days until we realize what has happened in this unique night." There is not much time to relax for the Ehrlich Brothers: work for the all new show "Fascination" is already in progress. The tour will be launched on December 27, 2016 in Frankfurt – this time in the Fraport Arena.

**David Blaine could now probably blame bad performances on having a frog in his throat if he needed to.**

The magician reportedly entertained elite executives

and celebrities at Google's 'The Camp' by walking on stage with a live frog in his stomach, regurgitating the animal and then swallowing it again.

The third annual retreat for the company, hosted by founders Larry Page and Sergey Brin, is being held in the Sicilian fishing town of Sciacca, Italy.

Read more: <http://www.dailymail.co.uk/news/article-3721682/Frog-throat-David-Magician-Blaine-swallows-live-amphibian-ultra-exclusive-Google-getaway-tech-bosses.html#ixzz4GQd0ANSq>  
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# DIMITRI CLOWN

(18 September 1935 — 20 July 2016)

## A REMEMBRANCE

**“CLOWNS ARE IMMORTAL, EVERYBODY KNOWS THAT.” —DIMITRI, 2016**

BY BEN ROBINSON



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**H**is one-man show was the greatest tour de force performance upon the stage that I have ever seen.

When I saw that performance in 1981, I was entranced sitting in the 8th row off the aisle watching the master (who spoke English, Italian, French and German, sometimes in gibberish) on stage performing astounding acrobatics such as jumping one leg through a circle made by his hand connecting to his other leg while standing on one foot.

He played the stationmaster who frustratingly kicked out an errant teen from a train station. Dimitri played both roles while simply donning a different chapeau for each character. Sometimes his character changed while running at breakneck speed around his red velvet curtain that was suspended from his tight rope that was cleverly anchored between two iron stanchions near stage right and left.

His enthusiastic run down the center aisle, to bounding on a mini trampoline, sending him flying toward the stage where his tight wire became a slack wire and was lowered to support two velvet curtains. When he landed on his

stomach, on the loose wire facing upstage, he began swimming and the curtains flailed like giant red iridescent ocean waves! It was spectacular. Poetic. Clever—completely unforgettable. This one acrobatic received a deafening cheer!

Young and old filled the theatre with stentorian laughter. The night I saw this, Emanuel Azenberg, the eminent Broadway producer had sent the entire cast of his hit Broadway show BARNUM to the Lehman Center for the Performing Arts in the Bronx, (New York City) to see this performance. As Jim Dale (who played Barnum) later said, “(to) see how it was done.” The Academy Award-winning actress Glenn Close (also in BARNUM) sat a few seats away from me. Tears rolled down her cheeks as she shined with laughter.

It was a two-act performance titled PORTEUR that had the first act end in Dimitri concluding a long struggle to assemble a beach chair with a long sling. All Dimitri wanted to do was sit in the chair and play his harmonica. As he finally achieved solace after a hysterical time, the lights slowly lowered indicating the Intermission (Interval). When Act II began, the lights slowly came up on the stage,

the audience heard the sounds of Dimitri playing his harmonica. He began Act II exactly where Act I ended, and it was such simple touches that showed Dimitri’s true genius.

His performance was boundary crossing. As he traveled with a human rights group to the Congo and Sarajevo in his later years, everyone who ever saw this master clown never forgot him. Everyone understood each skit, motion and routine. His language was silence; his gift was the joyful, unexpected hilarity that befell his childlike character. Magic was part of the atmosphere of his simple, fantastic world. One got the impression that there was nothing this little man could not do. He was an optimistic character, even though, he noted, “I have tears in my painted face.”

I remember him playing an ever-increasingly expanding repertoire of musical instruments that came out of a seemingly endless series of large suitcases.

He played a Tibetan horn that was more than twenty-feet long, and a harmonica that was smaller than his thumb. He gathered and spread laughter by losing his guitar pick, which fell into the guitar’s



His performance was boundary crossing ... everyone who ever saw this master clown never forgot him.

sound hole. This “conflict” created the most delicious situation for his clown solutions. (To find another pick he obviously had to unload another trunk that held more material than it possibly could, all things being metamorphic in Dimitri’s comic universe.)

Audiences, literally around the world, hailed him, a master clown. Along with Charlie Chaplin, Dimitri received the Grock Prize—given in recognition of one of the most distinguished performers ever. For several years Dimitri starred in the Swiss national circus, Cirque Knie, often adorning their season’s poster, a high honor for any performer. A few years before his death he was presented with the Lifetime Achievement Award from the Prime Minister of Switzerland. His watermelon slice smile is infectious as he hugs the award surrounded by his children and wife of many years, Gunda.

He founded the Teatro Dimitri, in the principality of Verscio, Switzerland, in the 1970’s. It is part clown museum, school, acting company, restaurant and laboratory for his and the family’s excursions into comic finery. He decided to become a clown at age seven in 1942; and later studied with French master pantomime Étienne Decroux and he later toured with Marcel Marceau. With his “Famiglia Dimitri” he performed to sold out audiences at the Victory Theatre on Broadway in 2009. His son David walked a tight rope from the balcony to the stage. His daughters, Nina and Masha, played flamenco guitars, sang and their father, chased his trademark pink butterfly around the stage with a net, never catching it, since it was attached to a thin pole extending upwards from his back! Dimitri never caught his butterfly in performances in nearly one hundred countries.

Dimitri spread magic, wonder and glee to literally millions around the world. His first appearances in New York accompanied Marcel Marceau on his worldwide tour in the 1970’s. On that tour, Dimitri played the statue of a Renaissance, long-horned trumpeter in full royal regalia that everyone in the audience was sure was a genuine wooden statue. This “statue” announced each forthcoming act by Marceau. The colorful banners attached to the long horn, announced each new pantomime scene. His was a perfect illusion; apprehended as reality. As each scene was announced, the “statue” (complete with extended waxen nose and other distinct characteristics such as a bright red and gold velvet cape) assumed the same place. Only the banners hanging vertically from his

long horn announcing the scene changed. However, when the spotlight hit the same area for Marceau’s final scene, the statue was not in place. The spotlight operator searched the theatre for the missing statue; the spotlight dancing all over the interior walls of the theatre. Suddenly the statue was “found” standing in one of the box seats nearly adjacent to the proscenium. When the audience reacted to the joke of the missing statue, all of a sudden, the statue cocked his head, gave a slight bow and winked — thunderous applause.

It is now our turn to bow our heads in deep reverence to this angel of laughter who graced our world.

—Ben Robinson  
New York City  
July 21, 2016

**Dimitri spoke at the 10th annual Clown Congress, sponsored by Movement Theatre International, held in Philadelphia, 1991. He spoke at the panel of experts at the beginning with this advice:**

**“...coming back to clowning. I think we have to respect the three minimal laws. The rules of the game. The rules of the game of clowning. First, I told you, it has to be funny. From time to time it can be sad, but funny. Second, it should be original, it must come from here (he clasps his heart). It should not be from him, something personal, not a copy. And then third, it must be art. It should be professional, not amateur. We have plenty of amateurs and that is fine. I like them. But this is the condition of the professional, to be good. We are speaking of real professional artists. Actually perhaps, I find let me think, I perhaps find a few more rules...”**

(transcription and recording by Ben Robinson, 1991)



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# BACHSTAGE

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*with Charles Bach*

## THE MAGIC OF HARRY POTTER AT UNIVERSAL STUDIOS

**“WE WANT THE PARTICIPANT TO BE COMPLETELY FOOLED & FEEL THEY PERSONALLY HAVE CAUSED THIS MOMENT TO HAPPEN.”**

Photo credit:

David Sprague/Universal Studios Hollywood

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The branches of magic tree are extending beyond the scope of a standard magic show. The reach of illusion and magic has become part of many other arts and entertainment forms.

I’m going to continue to explore the influence of magic in immersive art and entertainment with an interview I was fortunate enough to have with Alan Gilmore, the Supervising Art Director for the Wizarding World of Harry Potter at Universal Studios in Orlando, Japan, and now Hollywood.

I recently read an interview he did for Forbes magazine where a paragraph jumped out at me that sounded very much like our process in creating a magic routine or show.

*“To hide technology is a very important thing. We really want you to feel like you’ve stepped back into a time before technology, where it’s all about magic. There really is very little technology in this world. Harry Potter is very much a mechanical and magical place. If something moves, it’s generally enchanted or it’s driven by some very quirky, almost steam punk-ish mechanisms, where you see the*



LEFT: Alan Gilmore, the Supervising Art Director for the Wizarding World of Harry Potter at Universal Studios in Orlando, Japan, and now Hollywood



*gears and the cogs. It's great creating that world and making people believe it's real. We don't have the ability to edit or use visual effects or special lighting. It has to work in any condition and that was an enormous and great challenge."*

It was truly a pleasure to be able to have him share his experience with our fellow magicians in bringing this magical world to life that began as JK Rowling's stories in books, to films, and now a real live theme park. What a journey!

To add another layer of experience to the interview, I've asked

magician Greg Dow to contribute personal observations and thoughts from the perspective of a magic professional. Greg is a magician from Las Vegas and was featured on *SyFy's Wizard Wars*. He is also the alter ego of "The Shocker" who appeared on *Penn & Teller's Fool Us* with over 4 million views and also appeared on CW's *Masters of Illusion*. He is an avid theme park enthusiast and I'm pleased to have his annotations to enhance this interview. Greg did merchandise at the Disneyland Main Street Magic Shop where another famous guy also spent some time doing magic...Steve Martin.

Now, onto our interview with Alan Gilmore. Supervising Art Director for the Wizarding World of Harry Potter.

**Tell us about your background and involvement in the Wizarding World of Harry Potter.**

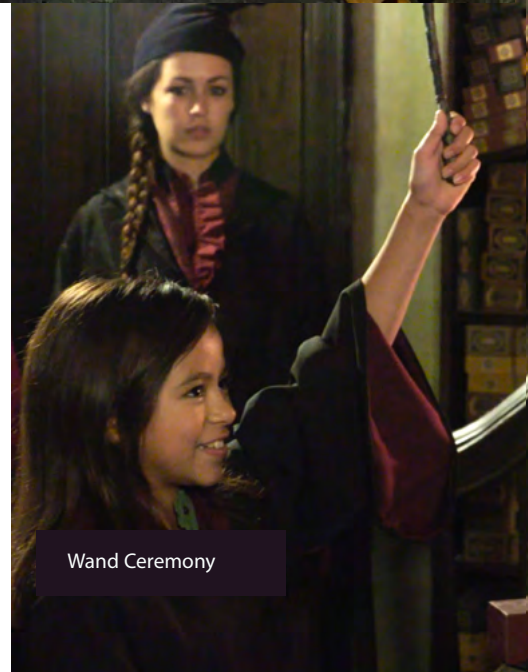
My role on the Harry Potter films was as an Art Director. I worked for the film production designer whose job is to liaise directly with the author & the film director. I lead a team who take the concepts & make them 'real'.



"Dark Arts in Hogwarts Castle" – Items inside the Defence Against the Dark Arts classroom within Hogwarts castle



CLOCKWORKS



Wand Ceremony

We were a huge team of artists, set designers, researchers, engineers & conceptual artists who collectively created the amazing visuals that were seen in the films. It is such a huge team effort!

I started working with both Warner Bros & Universal around 10 years ago to help develop the translation of the films into theme parks. It has been quite a journey! I have always maintained that I am a film person working in a theme park world. This helps me retain a distance

between the very practical world of theme parks & allows me to be as creative as possible.

**Have you had any previous experience with magic and magicians? Did you learn a few tricks growing up, have a coin**





“Hogwarts castle” – Hogwarts castle at Universal Studios Hollywood

**pulled from your ear or read a magic book or two?**

I have always been fascinated with magic & its powerful effect on us. I grew up in Ireland where we have a very deep history in storytelling, folklore & magic. Most Irish people

have a very deep-rooted sense of the real world but also a world we cannot see. It comes from hundreds of years of storytelling & these stories are handed down from generation to generation. Our ancient society, the Celts, firmly believed in magic & this has been handed down to new generations.

Seeing magicians as a child was mesmerizing & certainly helped in my ambitions to be involved in a career where I could help create amazing places that exist outside of our normal experiences.



Madam Puddifoot's – Madam Puddifoot's tea shop, located in Hogsmeade village, is one of the many magic windows featured at "The Wizarding World of Harry Potter" at Universal Studios

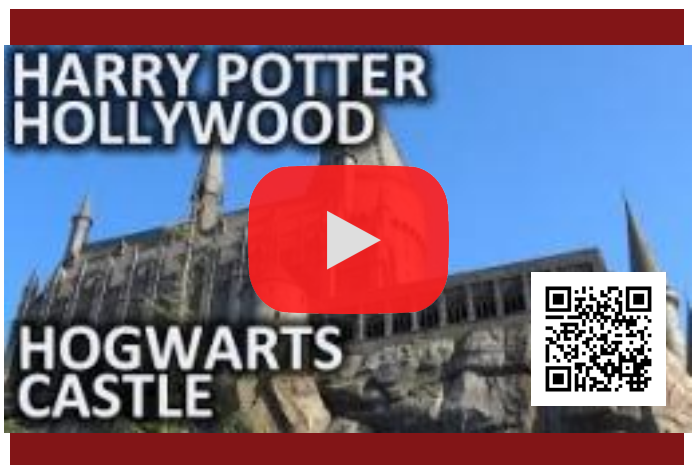
**Magic is a huge part of the Harry Potter World experience, but the magic in this world is nowhere near an image of Harry doing card tricks and pulling rabbits from hats. What was the look of "magic" when creating this world?**

We drew our inspiration for 'designing' our magic from the books that JK Rowling beautifully crafted. Great storytelling is so powerful & visual we were able to develop designs based of history & reference that we could reinterpret for our magical world.

The Wizarding World of Harry Potter is a place that exists in a parallel dimension to our world. Modern technology such as telephones, computers or motorized transportation of any kind do not exist there. Any modern or 'muggle' items are enchanted through Wizard magic to behave as the wizard desires. The Hogwarts Express train only exists in the

Wizarding world & cannot be seen by mugs when it arrives into London.

All around our characters and in the stores there is abundant perceived magic as they learn to use their wands to make things happen.





## GREG DOW

A magician's perspective

Having visited the parks (a lot) the best look of magic they employed is the animation in the windows and the shops. Everything has a living look to it.

From a magician's perspective it makes the magic more believable. Like a good story or patter for a trick. This is also done with the lighting and sounds of the lands. Transitioning from outside to Knockturn Alley (the Dark Wizard shopping area) they create darkness inside with a moonlit night and ambient sounds. They also employ black light technology to make a part of your map light up, similar to an effect Copperfield is doing in his show.

Unfortunately, in the books, in the Weasley Wizard Weezes shop, they had a section of Muggle Magic tricks. I'm sad to say they don't have any in the actual shop. This would have been a great thing to add and have available for guests who want to do magic outside of the Wizarding World

**The world you've built is immersive, interactive, and personal for the guests. How does this make the magical experience stronger than the guest being a spectator watching a show?**

I think the strength of the theme park world is you can experience it in person. It is a compelling place with its design drawn directly from the films.

The same team that designed the films worked with me to design the Wizarding World theme park. We approached the design as if it is a seamless transition from the books to the films to the real world park.

When you first enter there is a strange sense of familiarity as you know you have been there before but not physically. It is quite special watching people as they enter the world for the first time & being their emotional response. The more that visitors experience the world & its many layers the more they can discover.

We have created through very clever hidden technology in an atmosphere where you really do feel you have traveled to another place & time. In this world you can purchase & eat the same food as the film characters, you can purchase their school clothing & student items & most importantly of all you can be fitted for your own magic wand which is tailored to your personal character attributes.

JK Rowling is very much part of this process. We have designed a series of moments where you can use your wand to cast a spell as created by JK Rowling & cause objects to react to your command. This level of immersion is amazing to see as visitors become completely lost in the moment. They do believe there & then that magic is real. Seeing this is very rewarding for all that were involved in its creation.



"Portrait Gallery in Hogwarts Castle" – The Portrait Gallery located inside Hogwarts castle

GREG DOW comments ...

With the wands and the Butterbeer along with the other aspects they make the guests switch from a spectator to a participant. This is the hallmark of a good show.

Jeff McBride has said you do not use your audience as props. You make them part of the show. They are then invested. They want you to succeed. Potterland (and Islands of Adventure as a whole) does a great job of this more than any other theme park land. With the wands that allow you to cast spells, you belong in the land. You own part of it and believe in the magic they create. You suspend your disbelief even more because you are invested. This is the same in a magic performance. Any good magician knows if you bring someone on stage, the audience wants them to win. They want them to be the hero. If you make them invested they care more.

When Lance would make the kid vanish in the Corvette and reappear in the audience, the crowd cheers for the kid as much as for Lance. They want the kid to be magic, so they believe the kid was magic. No one came up to the kid after and asked 'what was the mechanism that made you disappear?' They ask how awesome the magic was.



Wiseacres" – A peak inside the window of Wiseacre's Wizarding Equipment.

### How do psychology, perspective, perception, and other elements of a magician's arsenal of deceptive tools find their way into the Wizarding World of Harry Potter?

This is a difficult question to answer but I will try! As I mentioned previously creating the perceived magic in the Wizarding World theme park is a huge team effort. It all starts with the books where we looked to extract the many magic references. Where we needed more information we approached the author.

One of our driving mantras in the Wizarding World is to hide all technology & mechanisms that help create our magic. We utilize amazing systems & bespoke designs to create our illusions. Our spells have never been realized for real before & making them believable in all natural conditions is challenging.

We want the participant to be completely fooled & feel they personally have caused this moment to happen. Blending the magic into the surrounding environment is very important. We never want to call it out or draw attention. it is always very subtle. We designed an icon for each area of magic where

the wording of the spell is described & also the correct shape of the wand motion is described. This icon is set into the ground in front of the area where each magic spell should be used.

GD - From what I can tell, they really use perspective and forced attention quite well in the main ride – 'The Forbidden Journey'. On this ride you are in a flying bench with a combination of physical sets and Imax screens. As a Magician I want to look behind the curtain so to speak and see how it works.

They do a great job of focusing your attention on one area while the 'gimmick' is happening in another. It's actually not hard to see if you look for it, but 90% of the regular guests will never see it because the magic is so entrancing, they don't care how it happens. Just like a good magic effect. If the effect is good, they will never see how you did it and if it is entertaining, they won't want to.

**In magic, there are a certain number of effects we can do. Have any of these have found their way into the World and what challenges did you encounter in trying to bring them to life?**

I think the kind of magic that we are creating is probably very different to that of the magician. As we are very limited in our 'stage' & our ability to control light & atmosphere we had to choose effects that are extremely reliable but also will work in all conditions. Our magic is driven by the story-telling as well & we have always maintained a very strict link to the books.

GD - I'm going to go off a bit here and describe the two best 'magic' things they added to the land outside the rides. They both pertain to the wands you can buy in the land.

When you buy a wand, you can go to a wand shop where they put on a show that has the wand 'choose' a wizard. This is absolutely a magic show. You have a wand that fails at first (spectator failure) in entertaining ways. Flowers dying, spontaneous thunderstorm, boxes flying off walls. On the third attempt (rule of three's) the wand works and chooses the wizard.

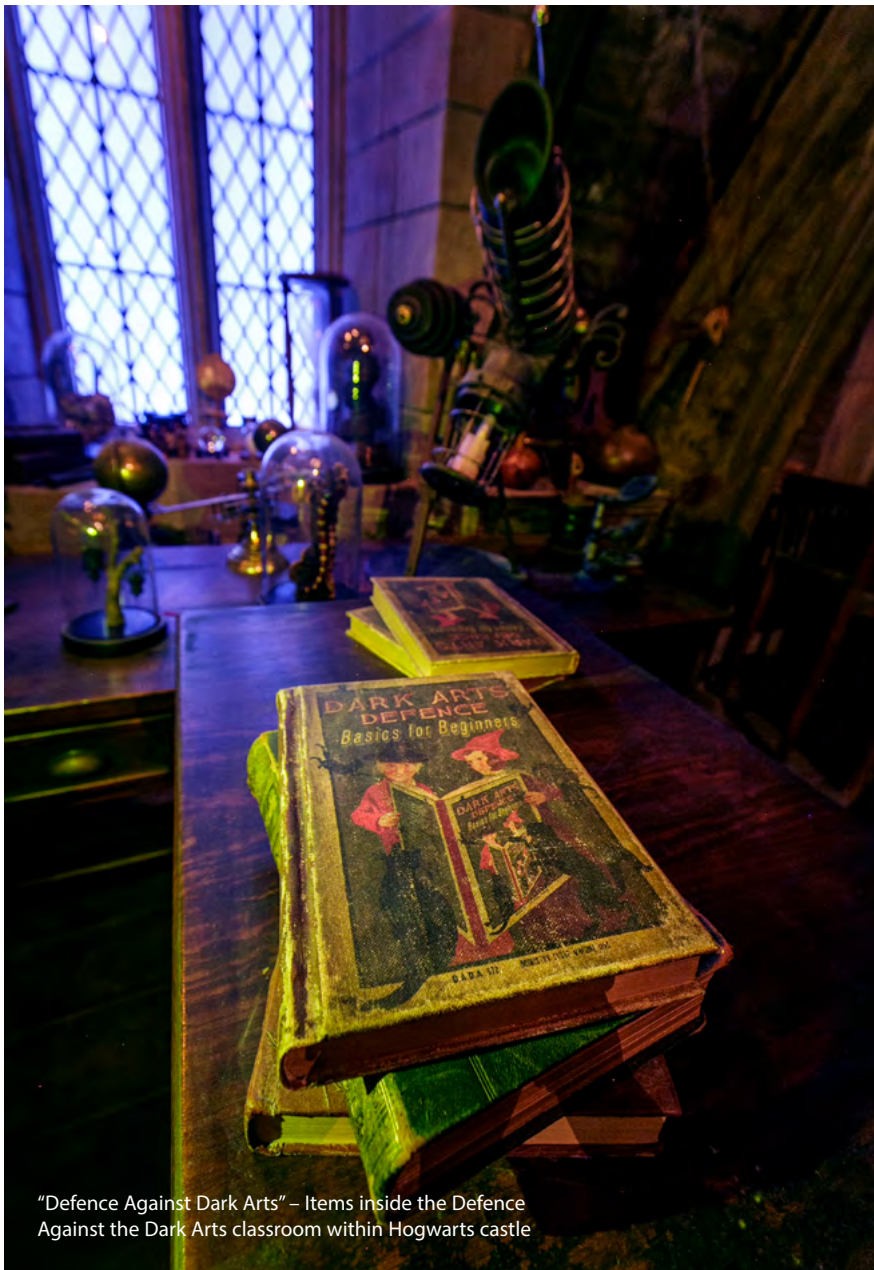
As a magician, this is what we all wanted in our first magic sets. A wand that did what we wanted it to and made magic happen. You then take this wand out into the world and it actually does magic (at certain predetermined points). This is done so well with the feeling you are actually making the magic happen. This goes beyond theme park magic to actual suspension of disbelief.



**I was particularly intrigued by a statement you made about "hiding the technology." When creating an illusion, a magician has to figure out a method that is not easily detected by the audience. Hiding the technology of how it's done with threads, magnets, sleight of hand, or mechanics is the way professional magicians and illusionists give that feeling of wonder and amazement to an audience.**

**How important is it to keep the secret of the technology or real workings hidden from view?**

Hiding the technology is very important. We want the visitor to feel they have stepped into a more analogue world where cellphones, computers, vehicles & even electricity do not exist. We have created world of gas & oil lighting, wood log fires & rudimentary mechanisms that drive magically



“Defence Against Dark Arts” – Items inside the Defence Against the Dark Arts classroom within Hogwarts castle

“

THE WIZARDING WORLD OF HARRY POTTER IS INTENDED TO BOTH IMMERSE AND ENTERTAIN YOU AS A VISITOR.

enchanted devices.

To preserve this place, we do not share our techniques used to create the magic & effects. It is important you experience our world & leave it believing what you saw was absolutely real. We want the illusion to be as perfect as possible so that the visitor is drawn back many times.

GD - They have done a very good job here. Most of the technology is hidden very well. You have to look hard to spy the IR sensors that make the wands work. You can't see the motors on the animated window displays. Even the moving portraits you would be hard pressed to see are not real oil paintings when they are not moving.

**Suspending disbelief is what allows the audience to enter into the experience of magic. Being in an immersive world like Harry Potter's really allows guests to let themselves be absorbed by the magic. The senses are used throughout. Sights, sound, touch, smell, and even taste play a part. How conscious was the effort to reach all the senses?**

The Wizarding World of Harry Potter is intended to both immerse & entertain you as a visitor. We deliberately created an environment that immerses you through all senses. The music is the same theme from the films composed by John Williams. The colors & textures of the architecture are identical to the film sets however here they are realized in materials that you can touch & tap. The sense of realness is absolute. It looks so real & ancient that visitors are momentarily confused. It looks like it is a thousand years old but cannot be. Successfully creating this sense of make-

believe is very rewarding. We spent a long time making the foods & beverages from the books real. While on a film a food designer can create something that looks visually correct on camera we had to do that but also design the flavor.

**For magicians, building a new illusion from the ground up is sometimes like reinventing the wheel. Finding the right builder who understands the illusion, the art and the engineering is always a challenge. Have you had similar encounters in trying to bring certain effects or attractions to life?**

Creating the Wizarding World is a continued bespoke journey where you need to draw the best from all involved. Through my other career as a film designer I have learned how to identify the aptitudes of creative colleagues. Pushing these creatives to think outside the box is a huge part of my process.

It is often too easy to reuse a tried & tested design but I will always push to make the effect even more real by eliminating any visible anomalies that might tell the viewer that the moment is not quite what they think it is such as a strange shape or mechanism that does not make sense.

**As a creator of magical worlds with a full understanding of making magical experiences for guests, what do you think the future of stage and close-up magicians might be? Is there a place for them in the entertainment of the future?**

In the Wizarding World we are always looking for new ways to improve the involvement with the visitor & one of the most successful iterations of this is live actors

GD - Having helped set up the Disneyland Magic shop, I can attest that making illusions that have to work every 5 minutes for 12-16 hour days is a challenge.

We had some great window displays. We had a Sean Bego-  
nia Dancing Hank that looked awesome. It lasted less than a month. It was meant to do 2-3 performance max a day. We had it doing 10 shows an hour.

To make traditional magic work in demanding settings is a trick in it's own right. That's why the wand activated displays are so impressive to me. They go off every minute or so on busy days and keep on working.

interacting with the fan & visitor. Giving these live performers the ability to interact with the guests can only be a positive experience for all. As technology advances & creates new opportunities I see a very bright future for live interaction & the ability to create the most amazing magical experiences.

**There are so many parallels with the creations of these effects for the Harry Potter World and the magic we create in our own shows. The value and power of story is immeasurable and can make the magic we do that much more effective.**

**I'm very intrigued by the notion that a two-dimensional element such as film offers real challenges when made into a three-dimensional real world environment. I see similarities in the TV magic that some of our fellow magicians get away with that could not easily be converted to real world performance**

GD - This is the only area I feel there is an opportunity to add to the experience. There are no live magic performances anywhere in the Wizarding World. I believe they could put on an illusion show with a mix of classic magic and technology to really create something entertaining. Universal as a whole is not currently featuring live magic. The street shows are all dancing or 'Stomp' type music.

They might have a bad taste in their mouth right now after Theater Magic had shops in both parks that did their own vanishing act. They were gone with no mention of why and there seems to be some controversy surrounding them. There is close-up magic at the Hard Rock hotel, but that's about it. Disney just opened the Abracadabra-Bar on the Boardwalk. Maybe they will see how popular magic is right now and prompt others to do something bigger.

I would compare it to a mix of the Magic Castle and a Copperfield show. The immersion, setting and the overall feeling of magic is something straight out of the Castle. Laypeople (Muggles) believe in magic at the Castle because they know it is a magical place. Even (some) magicians are less jaded at the Castle for the same reason. And then the storytelling is pure Copperfield. They did this with the books and movies. You care about the magic because you know how it got there. For Potter it's the stories you can't help but be familiar with even if you never picked up a book.

conditions.

More than ever, the importance of keeping the secret allows us to make the story that much more real and helps the audience to suspend disbelief. Exposure of the methods does little to help our art form and the ability to tell our stories. We can and should all be a little more conscientious as caretakers of the inner workings of illusions.

I believe there is a place for story, theme and immersive design thinking in magic shows that will certainly add layers of interest to the more savvy and intelligent audiences we find ourselves performing for nowadays. And, finding new ways to make our magic more personal so our audience becomes invested in the result is key to that success.

It's also refreshing to see the popularity of magic growing partially thanks to the now adult fans of the Harry Potter magical books and films.

Thanks for immersing yourself into *Bachstage* for a few pages, and I look forward to sharing more with you in the next issue.

Charles Bach

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"Mirror of Erised in Hogwarts" – The Mirror of Erised, located in Hogwarts castle







# Design, Restoration & Fabrication

Handcrafted in Las Vegas, NV

Email:  
[ray@themagicofraylum.com](mailto:ray@themagicofraylum.com)



*"I've never seen someone so detail-orientated and dedicated to the craft of manufacturing fine magic as Ray. And, to top it off, he's super-nice to deal with. What more do you want in a builder?"*

— **Legendary Jeff Hobson**

*"Ray Lum is magic's best kept secret... His understanding of magic methods and his attention to detail, make him one of the finest magic craftsmen we know. Anything Ray builds is a work of art, in craftsmanship and in the fact that it is a heavy duty item for the discerning professional. On top of that, he is an amazing human being, and we are privileged that he is our friend."*

— **Norm and Lupe Nielsen**

*"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 - Legendary Inventor, Magic Creator and Illusionist**

*"I am more than happy with the finished product and would recommend your services to anyone who is looking to refinish or refurbish their magic props and illusions."*

— **Paul Gross - Owner of Hocus Pocus Magic**

*I have never seen a Magic Fabricator so dedicated in his work!*

*Love your work! Big Fan!*

— **The Legendary Late Tom Mullica**

DREAM SHOWSERIES



# BILL ABBOTT'S DREAM SHOW SERIES:

A step by step system to help you bring your dream show into reality



## The Dream Show Series Objective

Very few professional performers will let you into their world, and even fewer divulge the real secrets of being how they developed their acts. Rather than sitting alone with your own uncertainty and questioning how to put together a killer stand up magic show, Bill will try to demystify the process with a step by step system to help you bring your dream show into reality. If you want to get off the easy chair and get to work on your show, or you want to start fresh and create a new show this Dream Show Series will motivate you to go from "dream show" to "real show". Let's begin.

“

**At the heart of every potential performer is, at the spark that ignites the passion to perform.**

### Can I learn to be a good performer?

At the heart of every potential performer is, at the very least, the desire to be in front of an audience. That desire is the spark that ignites the passion to perform. And hopefully the motivation to work hard to continually strive to become a better performer. So if you combine desire, passion and motivation the one thing that you will need is discipline.

Discipline can be accepted, embraced and learned. If we ran your life like an army, and if the purpose of that army was to make YOU into a performer, than we could turn you into a performer. We'd have you up at 5:00 a.m. every day sharpening, polishing, drilling, refining, parading your act until you could take it apart and put it back together blindfolded without a wasted word or gesture. We'd put you in front of drunks, hecklers, bureaucrats, lawyers, accountants, promoters, meeting planners, day care centres and magic clubs. Throwing you into a constant obstacle course of cheap motel rooms, airports, emails, texts, Facebook-Twitter-Instagram-Snapchat updates, bad food, award shows, charity events, taverns and rented cars. We'd have you do late-night college shows, early morning school shows, mid-day bingo halls and all-day product launches at Walmart. And after bombing at the local open mic night we would have you up bright and early for a six a.m. appearance on breakfast television the next day. You'd be running through your routines in your sleep.



Do you think after that you would be afraid of mounting a stage at a banquet hall for a company function to perform 45 minutes of your favourite material to an attentive audience? You would not. You would perform your heart out for those trusting, upturned faces and bless the ground that brought them to you. You would be so grateful for their kind attention you would split their sides, melt their hearts and blow their minds for them.

Your attitude would have shifted and you will have become confident because you are well-prepared and battle hardened. Having faced almost every type of audience, venue and possible scenario. Can you learn to be a performer? If you have the desire, passion, motivation and add discipline...then yes. Yes you can.

### **How should I start?**

By definition. Once you define who you are, what your role is and why people should hire you, then many other aspects will fall into place. Once you define these affects every decision you make about your show, your material, who you perform for, how long you perform for, how much you should charge, what you should wear, etc. It doesn't matter whether you're knocking down 8 birthday parties a weekend or working gigs at the Oval Office - the best place to start is to define you, your role and why people should book you.

In addition you will also want to define who your typical audience is. Whether your audience already exists or it is the audience you are hoping to perform for, WHO that audience is (or will be) will define



## WHO IS **BILL** **ABBOTT?**

Bill is an internationally acclaimed entertainer with 25 years experience and over 5000 performances in 11 countries. Bill Abbott has authored 9 books and 40 online articles, in addition to 49 products created exclusively for professional performers. Over the past 10 years Bill has developed an incredibly successful and critically acclaimed instructional performance arts based production company Bill Abbott Magic. BAM (Bill Abbott Magic) is an internationally recognized production company that equips and instructs thousands of professional performers around the globe. BAM is an online presence that offers original magic effects, illusions and complete pro packages that Bill has created and developed for professional magicians.

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

WHAT you should do and HOW you should do it. This relates directly to the way you will talk during your show (scripting), the tricks you will choose to perform (your material), what you will wear (your costume/wardrobe) and the order your show should be performed in (show sequence).

Your typical performing environment also defines what you will do and how you will do it.

If your shows are typically in living rooms for kids birthday celebrations than your performing material has to be designed/selected to perform well in that environment. If you are hoping to perform for clients in banquet halls or hotel ballrooms than you need to choose material and a show program that will entertain in that kind of venue.

Grab a pen, paper, tablet, smartphone or laptop and answer these questions:

1. Do I have the desire, passion, motivation and discipline required to become a good performer?
2. Who am I and what is my role as a performer?
3. Why should people hire me? What am I offering my audiences?
4. Who is my audience or the audience I would like to perform for?
5. What is or will be my typical performing environment?

Next article in the *Dream Show Series* we will discuss how to choose your material for the audience, environment and role you have defined.

If you have any comments, suggestions or questions about the Dream Show Series please connect with Bill at [sales@billabbottmagic.com](mailto:sales@billabbottmagic.com)



**YOUR TYPICAL PERFORMING ENVIRONMENT ALSO DEFINES WHAT YOU WILL DO AND HOW YOU WILL DO IT.**



# MORGAN STREBLER

BY PAUL ROMHANY



M A N W H O B



ENDS STEEL

BY PAUL ROMHANY

An American Psychological Illusionist, Actor, Director, Writer and Producer. Strebler started practicing magic at the age of seven after seeing a live Harry Blackstone Jr performance. As an adult, Strebler started his acting career and moved to Las Vegas where he started construction on his multimillion-dollar illusion show. Some of his earliest acting roles included *Sesame Street* and at 17 he was on *The Young and the Restless* and *Guiding Light*.

**M**organ Strebler is somebody we all know as 'The Man who Can Bend Metal,' much like his comic book hero Superman, although if you have purchased his best-selling Liquid Metal DVD then you'll know he uses misdirection and skill to bend metal objects rather than any real superhero powers. A self-avowed "Superman nerd," Strebler said he's a collector who grew up watching Christopher Reeve and later the "Smallville" television series. Strebler is such a Superman fanatic that he has even performed at a Superman Celebration in Metropolis and has tailored his act to accommodate the superhero motif of the convention. No matter how you look at it Morgan has taken psychokenetic magic and made it popular and extremely visual.

There was a time when you would hear Morgan's name and see him very active on social media as he was always working, appearing on television and creating new magic for magicians. At the height of his career he seemed to have just 'vanished' from the scene as his life took a different turn only for him to return to the scene recently a much stronger and wiser person. I was able to sit down and talk to Morgan and find out the reason he took time away from the limelight and where he is now.

On March 7th 2016, Morgan's hometown of Sikeston Missouri declared Morgan Strebler Day in recognition for his work as a psychokenetic entertainer, magician, and his work as an actor and consultant to magicians around the world. This is a huge honor for Morgan who has worked very hard at his craft and battled ups and downs along the way, but still remains focused on his passion for magic and doing what he loves. He has experienced incredible career highs as well as personal and professional lows but at the end of the day he has remained true to himself and is back stronger and ready to take on the world.



PHOTO: filming a TV show



On March 7th 2016,  
Morgan's hometown of  
Sikeston Missouri declared  
Morgan Strebler Day in  
recognition for his work as a  
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magician, and his work as  
an actor and consultant  
to magicians around the  
world.



City of Sikeston  
**Proclamation**  
MORGAN STREBLER DAY  
MARCH 7, 2016

WHEREAS, Morgan Strebler is an internationally recognized, award-winning mentalist, psychological illusionist and actor, writer and director;

WHEREAS, Morgan's fame has been built over two decades of television performances, talk shows, interviews, and championship competitions in 107 countries on five continents before millions of viewers; and

WHEREAS, Morgan Strebler, born in Sikeston as Matthew Glenn Milligan, has turned his childhood interest in magic into a profession where he is viewed as one of the world's leading experts and performers in the field of Psychokinetic magic;

NOW THEREFORE BE IT RESOLVED THAT I, Steven Burch, Mayor of the City of Sikeston, Missouri do hereby declare the March 7, 2016 as

**MORGAN STREBLER DAY**  
... in Sikeston, Missouri.

IN TESTIMONY WHEREOF, I have hereunto set my hand and caused to be affixed the Seal of the City of Sikeston, Missouri, this 7<sup>th</sup> day of March 2016.

*Steven Burch*  
Steven Burch, Mayor

*Carroll Couch*  
Carroll Couch, City Clerk


SEAL: 

PHOTO: Morgan Strebler Day

Swimming translated over to his magic because he would be obsessive over his practice.

His story fascinated me because it shows the strength of his character and how life takes twists and turns and we never know what lies around the corner. It is how we handle what is thrown at us that makes us who we are and defines us. This is a story of how we should never stop dreaming and with determination and belief in ourselves we can reach for the stars. Yes it can be very hard work, but if you truly love something then it's worth fighting for.

Morgan started swimming lessons at five years old and continued on as an athlete until he was 18 competing at national and international levels with the focus being the Olympics. He would essentially practice eight hours a day, which would see him start at 6am every morning and train seven days a week. Being a trained athlete taught him many things but most importantly it taught him dedication and that hard work can pay off. Having these lessons installed at a young age has more than paid off over the years for Morgan and he has never lost sight of his rigorous training as a swimmer.

The bug for magic hit Morgan when he was eight and his mother took him to see a show at Cape



Girardeau by the legendary Harry Blackstone Jr. To this day Morgan remembers the floating light bulb coming right by him and still feels it was one of the most magical things he has ever seen. Magic was just a hobby for the champion swimmer, but the bug really caught on when he the next went to see a young 20 year old David Copperfield perform and this sealed the deal for him as far as wanting to be a magician.

Swimming translated over to his magic because he would be obsessive over his practice. Both with swimming and magic he would focus all his energy and practice the skills needed to achieve the goals that were set. The one thing Morgan prides himself is that, "he knows what he knows, and he knows what he doesn't know." If he doesn't know something he will go to somebody who does know. An example Morgan shared with me was scripting for a show. He didn't know how to properly script a show so he took writing classes so he could do it properly rather

than just wing it like a lot of other entertainers. This saying of 'know what you know' kept coming up in conversation with Morgan and is one of the many things I took away from our meeting.

From the age of 10 until 18 Morgan had his first mentor in magic in Jennie Williams. She basically had an entire garage full of props and gave him full access to everything. During this time he would help Jennie with shows and it gave him a huge insight in to performing and connecting with an audience. The main thing Jennie taught Morgan was the importance of showmanship, and it is something he still thinks about to this day. Jennie had a connection with her audience and was able to take a simple trick and elevate it to a much higher level of entertainment and meaning for the spectators. Morgan feels that building up a rapport and making a person feel special is more important than the magic, and he remembers Jennie telling him, "If they like you they'll like your magic."



At 18 Morgan had to make a choice between swimming and magic as a career. It wasn't an easy decision, and I'm sure one his mother would have liked to have made for him having spent all that money on coaching lessons, but at the end of the day magic was his passion and that won out in the end. By the age of 18 he felt burnt out from swimming, even though he had won numerous national championships and was headed towards his goal of an Olympic competition. At the end of the day it started to feel more like a job. The passion for swimming was gone. Interestingly enough, Morgan has only ever been in the pool three times since his decision to leave it for good. The one thing

about magic is that you can leave it but the bug never leaves you.

As a teenager Morgan started performing large illusions and at the young age of 21 he moved to Las Vegas because he thought he was ready for the 'big time.' He quickly got his first lesson in magic and was knocked down a peg or two because reality struck in and he realized he wasn't ready. He looks back and easily admits that he just wasn't ready to take that city on at that time in his career. Advice he shares with younger magicians today is to make sure you are ready before attempting any type of performance or venues. It goes back to what he said earlier

**AT 18 MORGAN  
HAD TO MAKE THE  
CHOICE BETWEEN  
SWIMMING AND  
MAGIC AS A CAREER.**





PHOTO ABOVE:  
BEHIND THE SCENE IN VANCOUVER, CANADA

Working with Franz meant that Morgan got schooled in years of experience in a very short amount of time.

about, “knowing what you know, and knowing what you don’t know.”

While in Vegas and feeling low Morgan got the chance to talk to Franz Harary. At the time Franz was looking for somebody to be a ‘mini-me’ or as you might call it his understudy for shows that he couldn’t do himself. (As a side note to this story Morgan is currently recovering from a car accident that happened to him in August 2015 and was forced to cancel a 50-country tour. He is working out to get back in shape so he can fly to Macau next year to be a ‘mini-me’ for Franz’s show over there.)

Working with Franz meant that

Morgan got schooled in years of experience from Franz in a very short amount of time. One of many things Morgan realized was that Franz didn’t hold back on the information and creative process and was very willing to share it with him. This is a learning experience that money just can’t buy, and Morgan understands the importance this has on him today. The first thing Franz had to do with Morgan was break him down and build him back up to get him to a level that Franz could feel comfortable with knowing Morgan would be representing his brand around the world. Again those days of swimming and training would come in to play for Morgan as he rehearsed day and night and Franz was very strict

only because he wanted the very best. This type of training and schedule was something Morgan was very used to and took on the challenge gladly. Over a course of months and years Morgan would watch every show of Franz's and work on perfecting each routine that Franz required from him.

You would think being a 'mini-me' would mean you need to be an exact copy of the act who you are the understudy of, but the one thing Franz kept asking Morgan from day one was 'Who are you?' While Morgan had to learn the choreography and the mechanics of each illusion he could still inject his own personality in to each show, and it took years for him to find out who he really was on stage. Today Franz jokingly describes Morgan as the 'idiot savant' meaning that he sees Morgan with capacities or abilities far in excess of what would be considered normal. Watching Morgan perform today you get that impression that he just has these incredible powers or ability to do incredible things and perhaps isn't fully aware of it all. This persona took years for Morgan to perfect and feel comfortable with.

When he was finally ready to go back to

Las Vegas times were much tougher for an illusionist as far as getting work. He returned to discover that almost every illusionist was four-walling rooms, a term that comes from the film industry where four wall distribution, or four-walling, is a process through which a studio or distributor rents movie theaters for a period of time and receives all of the box office revenue. The four walls of a movie theater give the term its name. In this case magicians had to get sponsorship to rent their own theatres, hire all the staff, do the entire advertising etc. to put on their shows. It was during this period that Morgan developed his mentalism show, which would require very minimal props and was much easier to transport than a large illusion show. He soon found that mentalism was a novelty in Las Vegas and ended up working a four-year contract at The Ballagio while simultaneously working at The Hard Rock Café.

Interestingly enough his work in Las Vegas came about from a performance at Michael Jackson's Never Land where somebody had seen him perform and recommend him to a producer in Las Vegas.

It was during this period that he created Liquid Metal, a fork bending routine that

**PHOTO RIGHT:  
PERFORMING FOR  
DAVID BLAINE**





“  
**MORGAN WAS  
WORKING  
EIGHT-HOUR  
DAYS FIVE DAYS A  
WEEK  
PERFORMING AND  
HONING HIS SKILL  
AS A MENTALIST.**

made him a household name in the magic industry. This style of visual mentalism came about because of the conditions he found himself working under. He ended his Las Vegas career at Ceaser's Palace where he created a very unique way of working and getting amazing tips from top celebrities and other VIP guests. The venue would hold about 180 tables, and get to the top VIP tables Morgan would wear an earpiece and the host would sell the idea of Morgan entertaining these guests by telling that the hotel had brought in a special guest to entertain them, but they needed to 'look after him,' which they always did. Using the earpiece Morgan knew which table to work and spend more time at to get the bigger tips. He also gave the host 20% of the tips because this way they could work together and get the celebrity tables and high rollers. Morgan was working eight-hour days five days a week performing and honing his skill as a mentalist and creating original routines suited for that noisy nightclub type environment. Again, working hard was nothing new for Morgan and financially it was paying off. He was now at the top of his game.

At the same time he was busy performing he was also creating and consulting for

well-known television personalities. The hard work had finally paid off ...

It was during this incredible high that Morgan quit the business and 'vanished' from the scene. The reason was extremely personal and one I totally give him credit and have full respect for. It was during this period that Morgan's mother was diagnosed with cancer and so he moved home to look after her. As much as he loves magic his family comes first so the decision was not a hard one for him to make. His entire performing career was put on hold while he made sure his mother was taken care of. It was during this period that Morgan got himself a 'real' job in an ice-cream factory because he needed to be close to his mother and he couldn't travel. It was the only time in his life that he had a real 9-5 job outside of magic. He found it a strain and he would keep to himself and just put his head down and get on with his job. Working making ice cream is a far cry from performing for celebrities and the very wealthy in Las Vegas, but he did what he had to do. When his mother finally went in to remission Morgan quite the ice-cream job and started travelling again.

At this point in his life he was offered a

10-year deal in Myrtle Beach, which was worth a hundred million dollars. He was able to raise the investor money while working in the ice-cream factory, which kept him focused on magic, and then hired his father, who was an extremely successful mogul in the cable industry, to take care of the business side of this very lucrative deal. Morgan was in charge of the entertainment side and so together they started work on this huge project. His father brought in a lot of outside people who didn't know much about theatre, and Morgan ended up getting outvoted on a lot of the decisions that would eventually lead to the downfall of the business. Sadly, at the same time Morgan discovered that his father was misusing the investment money by making wild and extravagant purchases for his own use. When confronted his father told Morgan that he could be easily replaced. It was at this point that Morgan walked away from the deal and eventually the company went under.

The theatre itself was so close to being open and unfortunately his father had dipped his hand in to the advertising money, and without that money the theatre would not work.

The investors went after his father legally and eventually caught up with him. Morgan speaks to his father today but no longer has him involved in his business.

**SIDE NOTE:** Morgan's parents had divorced when he was 18 months old.

After this devastating blow Morgan took some more time off to pull himself out of a deep hole and it was during this period he started recreating his Superman show where he creates the same powers that Superman has. Today he travels the world performing at Comic Con conventions. The blank years away from magic has further fuelled Morgan to create original magic and mentalism. After working with all major producers in magic for the past decade, Morgan has chosen SansMinds Magic to land his lifetime exclusivity. A series of his closely guarded secrets from the past decade will be shared through SansMinds Magic soon; including his never



before seen, brand new Liquid Metal routine.

Morgan is at a much better place today and splits his time between magic and acting. He is also working on his own TV series called Between The Lines and is part of a paranormal show where he is the co-host. It's an investigation type show where Morgan acts as the myth buster to try and recreate some of the paranormal events that take place.

His current television series he is working on has many consultants who are helping create something very unique. Again, 'know what you know.' He isn't afraid to ask for help if he doesn't know something. The show is a very different show and doesn't follow the same format that a lot of street magicians have followed in the past. David Blaine broke the mold when he focused on people's reactions and Morgan wants his show to have a very different feel. It promises to be a very different type of magic series, which will be a great shot in the arm for magic on TV.

Having your own television series is no easy task and because Morgan had created something different it made it harder to sell to the TV bosses. These people understand something if it follows a formula. We have seen it for years on television shows, but pitch them something that they haven't seen and it is a very hard sell. It all started with a concept that Morgan had created and from there it went to setting up storyboards then with his contacts he was able to pitch it to the right people. Morgan wants to retain as much creative control as possible because from past experience he realizes that a lot of people don't see your vision as you see it. The show is unfamiliar territory for networks, it isn't a problem but it's just a much harder sell.

Part of Morgan's background in television stems from his early days when he appeared as a young kid on Sesame Street which later led to other television roles in Young and The Restless and more recently to a lead in a role in a feature film where he plays the role of an assassin. At the moment he is taking on both acting and magic work.

Morgan is back up and very active on social media and can spend up to three hours a day on using it to get contacts and work. For him social media is vital to his business and he has made it a regular part of his workday and realizes that Social Media is the way to go for magicians. It is easy to build a following and as long as you are intriguing and interesting on your tweets you can build up your following very quickly.

There is an old saying that goes, "you can't keep a good man down." Morgan has had to work hard for his achievements and has not been afraid to take the good with the bad. His swimming days have taught him how to be resilient and come back on top. With a 50 city tour back on the cards I know more of the world will soon be getting their minds and metal forks bent – just like Superman!



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# THEATRE SKILLS FOR MAGICIANS

## VOCAL DEVELOPMENT



BEN WHITING

I've have the good fortune in life to make a living as a magician and as an actor. I've performed Houdini's water torture cell as well as played Mercutio for 5 months with a touring Shakespeare company. I've been mentored by Jim Cellini, Bob Kohler, Jon Stetson, Armando Lucero, Bill Malone, and David Hira, but I also have a degree in theatre, and am a graduate of the School at Steppenwolf Acting Conservatory (which only admits 24 students a year worldwide). On rare occasions I'm able to combine my two passions and have produced plays Off-Broadway, in Chicago, as well as in Traverse City, Michigan where I live.

Aside from offering more employment opportunities, making a living as an actor/magician has allowed me to learn skills from each craft and apply them to the other. I think the theatre skill that has helped me the most in magic, and the skill that too many magicians neglect, is vocal training.

For any kind of performer to be effective 2 things have to happen. They must be seen and, if they speak, they must be heard. All too often people assume that the answer to being heard is more volume. However, the reality is that the voice most easily heard is not the loudest, but the **CLEAREST**.

When you have a clear voice with little to no effort, people will not only be able to hear you more easily than the performer that's shouting, but they'll actu-

ally prefer listening to you. It helps with audience management, and if you perform often it will keep you from losing your voice. Whether you're busking or performing outdoor Shakespeare 6 days a week, solid vocal training will save your chestnuts when the performers around you start to sound like pack a day smokers or when your microphone suddenly stops working.



So how do we develop a clear voice? Like any other skill, it takes a practice. Luckily less than 10 minutes a day is all it takes. The routine that follows is what I teach when I'm hired to lead vocal workshops for professional actors, and what I've taught a few of my fellow magi when they asked. This is the exact vocal routine I do every morning and right before every performance.

The most important aspects of having a clear voice are good breath support and control (keeping your lungs full of air) as well as good tone and vocal placement (making sure the majority of the vibrations creating sound are in your face and head, but not in your throat). So let's develop these two things.

### **Exercise 1:**

Breath support and control.

Did you know the Royal Shakespeare Company of London will not even let you audition for a role unless you can say an ENITRE Shakespearean sonnet (14 lines) in one breath without straining? The following exercise was taught to me by James Dodding, he was the vocal instructor of the man who is now the official vocal coach for the RSC.

Part 1: Stand - stretch and yawn – loosen the area around your head and shoulders and in between your ribs.

Part 2: Let your arms rise sideways until they are shoulder height as you breathe in. Then let your arms descend as you breathe out. Do this to a rhythmic count of:  
breath in – 2 – 3  
breath out – 2 – 3

*“The most important aspects of having a clear voice are good breath support and control as well as good tone and vocal placement.”*



When you breath out, aim to exhale as much breath as is comfortably possible, and repeat this 6 times.

Part 3: Letting the arms rise sideways as before – let your breath come in to a three count, then extend the outgoing breath to a MENTAL count of 4, then 6, then 8, then 10.

As you breath out, let the jaw be relaxed and your mouth easily open. Think of your breath being “warm” in quality, and let the breath flow on easily through the count.

Part 4: Repeat Part 3 above, but this time WHISPER the counted numbers – there should be no sound of “rasping” in the throat.

## ABOUT **BEN**

**Ben Whiting is an award winning actor, magician, and playwright who lives in Traverse City, Michigan with his beautiful wife and very good dog. He makes his living as a professional speaker and corporate entertainer throughout the US. In his spare time he enjoys raindrops on roses and whiskers on kittens, bright copper kettles and warm woolen mittens, brown paper packages tied up with string, whiskey and Bruce Springsteen.**

To learn more visit [benwhiting.com](http://benwhiting.com)

At the end of each count – i.e. whispered count to 4, then to 6, then to 8, then to 10 - there should be some breath left, so breath this remaining breath out with a sigh.

Part 5: Repeat the above part, but this time say the numbers aloud quietly.

If you sense any strain of any kind stop, rest, then continue.

Part 6: Say the following phrases aloud in one breath quietly. Do not “push” your voice in any way. Say the first phrase and then replace the breath you have used. Say the second phrase and replace the breath. Then say the third phrase, replace the breath, the fourth, etc. Continue in this way until you can speak the entire passage in one breath.

- I am now working
- I am now working on an important exercise
- I am now working on an important exercise for breath support and breath control
- I am now working on an important exercise for breath support and breath control and my aim
- I am now working on an important exercise for breath support and breath control and my aim is to control my breath
- I am now working on an important exercise for breath support and breath control and my aim is to control my breath to the end of this very long sentence
- I am now working on an important exercise for breath support and breath control and my aim is to control my breath to the end of this very long sentence without strain or tension of any kind
- I am now working on an important exercise for breath support and breath control and my aim is to control my breath to the end of this very long sentence without strain or tension of any kind and then count to six
- I am now working on an important exercise for breath support and breath control and my aim is

to control my breath to the end of this very long sentence without strain or tension of any kind and then count to six: one two three four five six

- I am now working on an important exercise for breath support and breath control and my aim is to control my breath to the end of this very long sentence without strain or tension of any kind and then count to six: one two three four five six, and still have enough breath left over at the end to breath out like this. (Exhale all remaining breath)

After some practice you will be able to say the whole passage in one breath and still have some air in your lungs to exhale. Once you get to the point where saying the whole passage is relatively easy, simply start over again and see if you can say it twice. The instructor that taught me this could say the whole thing 5 times before needing to replace his breath.

Before moving on to the next exercise make a mental note of what your voice really sounds like and what speaking feels like. You’ll notice a difference after the next exercise.

## **Exercise 2:**

Tone and Resonance placement

To speak clearly it is important for the sound to be placed fully forwards, over the “mask” of the face. The following simple exercise, if repeated regularly, and in conjunction with the breathing/breath support exercises above, should help to place the sound away from any straining or tension in the throat area.

Part 1: Gently hum the “M” sound – for a silent count of 6. The pitch should be around the middle of your range.

NOTE: It is important not to force or push this humming sound. If you place the tips of your fingers lightly on your lips and over the area around the mouth, you should be able to feel a gentle vibration of the hum as the exercise is presented. You should also keep the muscles in your neck, throat, and face as relaxed as possible.

Part 2: Hum again, but this time for a gentle easy count of 7. Repeat 3 times

Part 3: Repeat the hum, but this time for a gentle count of 8. Repeat 3 times

Part 4: Repeat again, but gently for a count of 10 and repeat 3 times

Part 5: Hum the “M” sound again, but this time at a slightly higher pitch in your range. Hum gently for a count of 6, and repeat 3 times

Part 6: Hum again but this time place the pitch lower in your range. Do this again for a count of 6, repeating 3 times.

Part 7: Hum a tune, bringing in many different pitches – i.e. “Do-Re-Mi” from “The Sound of Music” – Again, keep everything relaxed, don’t strain, and feel the vibration of the hum fully forwards over the front, the “mask” of the face.

**\*It is important not to force or push the hum in any of the above exercises – if strain is felt, then do not continue with the exercises\***

There are many vocal exercises for tone and placing the voice, but the exercises these are the basic, and the most important ones. Remember regular daily exercising, calmly and effortlessly, is the way forward for any vocal improvement.

#### Bonus Tongue Twisters and Articulators:

I don’t say these every morning, but do say them before every performance. I say each one once focusing on consonants, then again focusing on the vowels, then with focus on every aspect of the words. I continue repeating in this fashion speeding up each time until I feel I can’t say the phrase any faster.

- Red leather, yellow leather, good blood, bad blood. Red leather, yellow leather, orange leather, purple leather.

- Toy Boat

- Ink Leaking

- The sixth shiek’s sixth sheep’s sick.

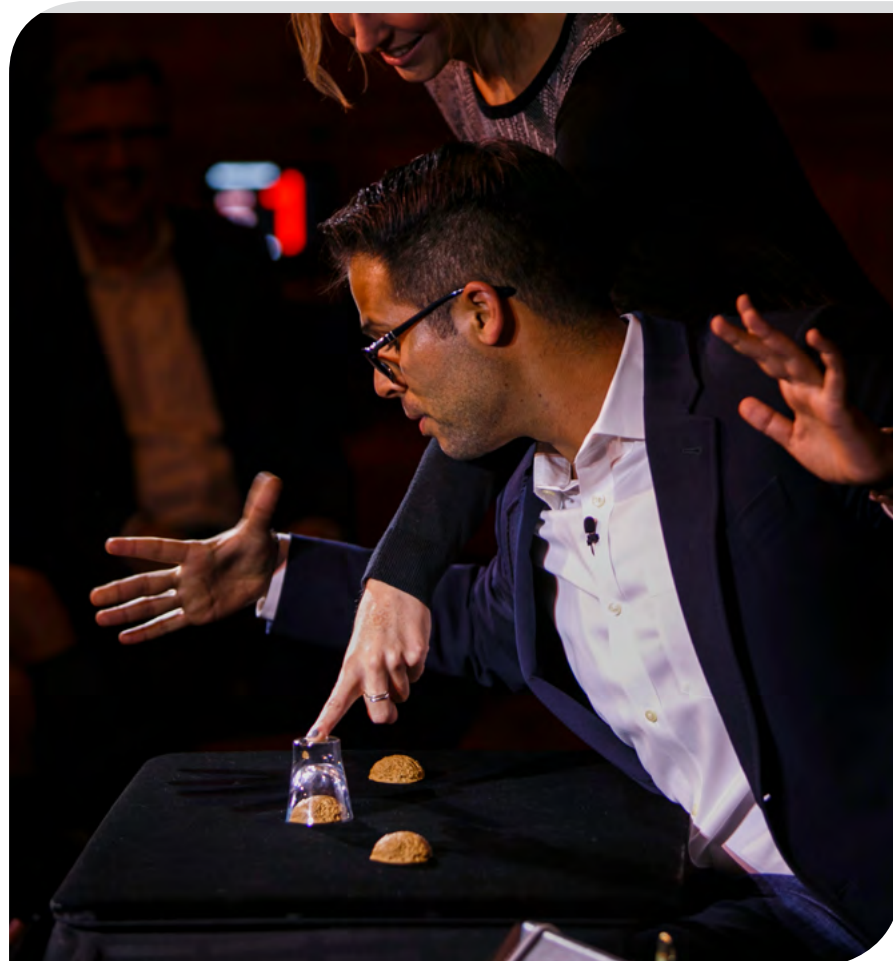
- Whenever the weather is cold, whenever the weather is hot, we’ll weather the weather whatever the weather whether we like it or not.

- Peter Piper picked a peck of pickled peppers.

- Unique New York, unique New York, you know you need unique New York.

- Big black bugs bleed blue-black blood, but baby black bugs bleed blue.

- To sit in solemn silence on a dull dark dock; in a pestilential prison with a life long lock; awaiting the sensation of a short sharp shock from a cheap and chippy chopper on a big black block.



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# TEN LITTLE SECRETS

John Carney wrote "There's not one great secret ... there's a great many little ones" in his fabulous book Carneycopia, 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...

## MEMORY MAGIC

*"A clear conscience is often the sign of a bad memory."*

Unfortunately, we are not all blessed with an excellent memory to start with and as we get older, most of us also feel it gets worse and worse. But I strongly believe we all have the ability to improve our memory skills. I've confirmed this by teaching live workshops to thousands of people over the years and from feedback from my own memory book and online training course.

Here's some thoughts on "why" every mystery performer should get some Memory Training and some ideas on "how" you should go about it.

### The Whys?

- Names & Faces / Facts & Figures

To be blunt, your life will be better



- [The Whys?](#)
- [The How](#)
- [General Books](#)
- [For Magicians](#)

with a better memory. No more searching the multi story car park to find your car. No more searching the house to find the keys. No more embarrassing moments when your long lost best friend turns up and you can't remember his name. Or the clients name. Or the name of the spectator onstage with you that you heard just moments before.

- Moves and Routine Sequences & Show Order

The learning of complicated move sequences becomes a lot easier if you use active memory techniques apart from just sheer "learning by rote."

- Scripts

Learning scripts for Trade Shows, Corporate Events, MC work and your own shows will become easier. Joke sequences for stand-up etc.

- Where things are / Multiple Outs / Hidden Crib Sheets/ Pocket management

All of these things can be improved or eliminated.

- Myriad of routine possibilities

Of course a whole new world of powerful routines opens up to people with strong memory skills.

Stacked deck work  
Magazine Memory  
Super Memory  
Knights Tour etc

- You can also, once you have mastered an enhanced memory, actually go on to teach these skills either in your shows or in separate workshop sessions. Notable performers such as Barrie Richardson, Chuck Hickok and many others have all taught a simple system as part of their corporate presentations, holiday programs and cruise ship lectures.

### The How

There is an abundance of great resources out there to improve your memory skills. Now I've convinced you that you should, here is a selection of my favourites.

### General Books

*Harry Lorayne - The Memory Book* . Brilliant magician and memory expert, Harry has a raft of Memory titles. This wasn't his first, but it became his best seller and is a fantastic place to start.

*Dominic O'Brian - How to develop a perfect memory.* World Memory champion O'Brian explores a few different approaches.

Use Your Memory – Tony Buzan. Tony is a great teacher, this will really help you.

### For Magicians

*Corinda - 13 Steps to Mentalism - Step 3*

*Jack Kent Tiller – Various Publications.* The Memory Pill is a complete Memory act.

*Tony Andruzzi – Magazine Memory Act – Flora & Co*

*Barrie Richardson – Act Two Theatre of the Mind.*

*Chuck Hickok - Mentalism Incorporated*

*Zufall - Magazine Memorizing - Memory Trix 1*

*Simon Aronson - A stack to Remember*

*Juan Tamariz - Mnemonica*

It would of course be remiss of me to neglect to mention my own *Magazine Memory* manuscript and Online Udemy Course. You can get details via the MagicCoach site.

## Who is Timothy Hyde?

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

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



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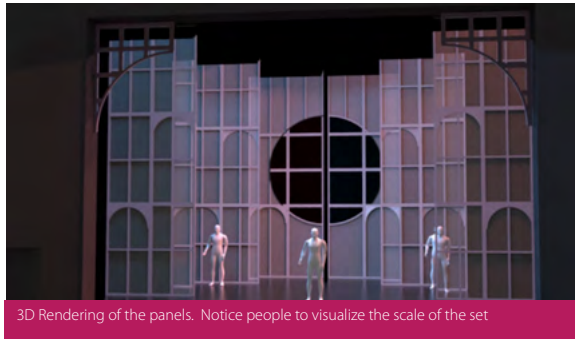
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# SET DESIGN

CHRIS BRINGS TO THE TABLE A MASTERY OF THEATRICAL LIGHTING AND SOUND SYSTEMS AND DESIGN, RIGGING, SCENIC DESIGN FOR THE THEATRE AND HAS WORKED BOTH ON AND OFF STAGE IN HUNDREDS OF THEATRICAL AND MAGIC PRODUCTIONS OVER THE YEARS. HIS ABILITY TO CREATE PRACTICAL, CREATIVE SOLUTIONS FOR THEATRICAL ILLUSION AND SPECIAL EFFECT CHALLENGES IS WHAT HAS IDENTIFIED HIM AS A TRUE EXPERT IN HIS FIELD. AS A RESULT, HE IS KNOWN AS ONE OF THE TOP YOUNG ILLUSION DESIGNERS IN THE INDUSTRY TODAY.

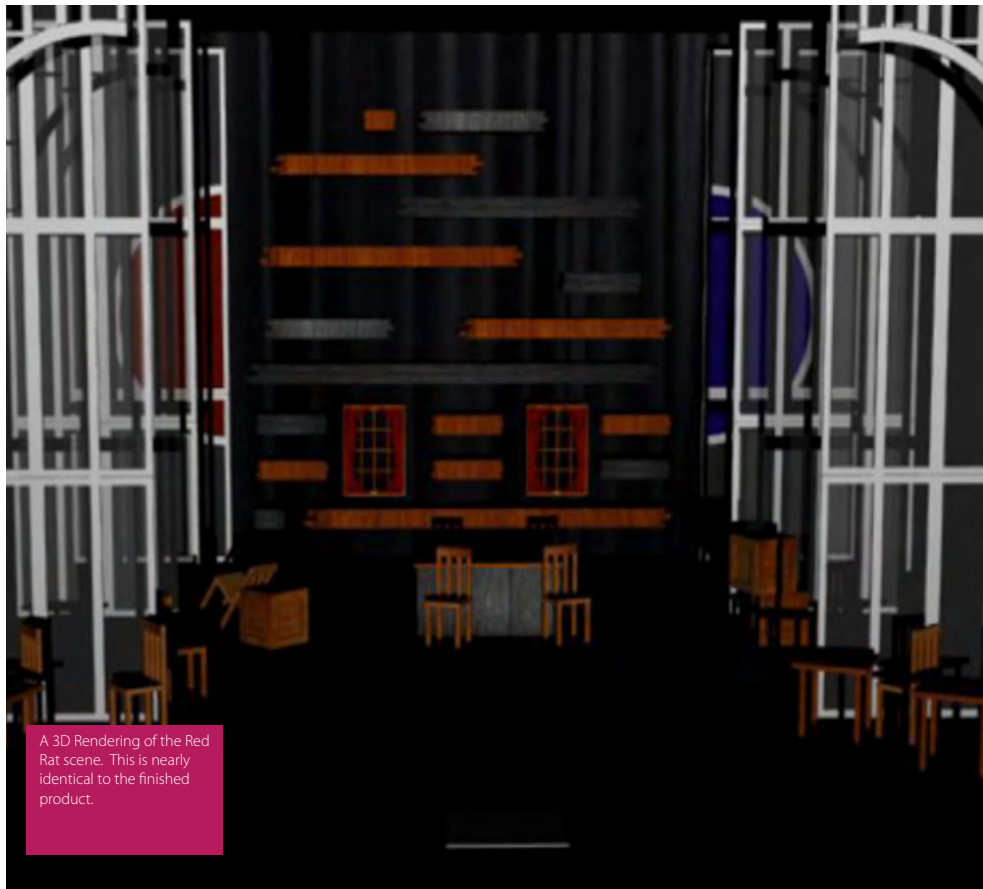
BY CHRIS STOLZ



3D Rendering of the panels. Notice people to visualize the scale of the set



3D concept of Jekyll's lab. Those bookshelves were meant to resemble DNA and were one of my favourite pieces



A 3D Rendering of the Red Rat scene. This is nearly identical to the finished product.

**M**y set design for Jekyll and Hyde the Musical hit the stage in March of 2016 and has been one of my most talked about projects, at least in the theatre world, to date. I wanted to take you step-by-step through the high-level design process to get a feel for just how much work the scenic design side of things is and while this is for a theatre production, the same would go for any illusion show or even just one illusion on its own. For example the SilverChair illusion, while relatively simple in method, started as something much more complex before we got there and essentially went through this exact same process.

Before we go too far, you should have a basic understanding of what this set is and does. What I call the "base set" consists of 6 huge scrim framework panels measuring 8' wide by 24' high. For those of you who aren't familiar with theatrical

scrim, it's a mesh-like material which can appear opaque or transparent depending on which side you hit with light. These panels are fixed at centre on 3 sets of moving track which open and close just like a traveler curtain. By changing how far you open each set of panels, you can create different looks, hide and reveal scenes and so much more. This set is almost like a character in the show. With 48 panel cues, it is the set which drives every scene change and location.

With the panels as our "base set", many other pieces are designed to fit among them to create bedrooms, Jekyll's lab, his study, the Red Rat (a bar), street scenes and much more.

Now my job as the designer is to take what the director wants both visually and physically and turn it into a cohesive set of items which

fit together to create the experience that is Jekyll and Hyde's world. Throughout this process I create 3D renderings, blueprints, build lists, paint charts, lineset schedules and technical requirements. Additionally, I act as the central point of contact between the theatre technical staff, track rental company and the build team to make sure everything comes together. Oh and did I mention that I just can't stay out of the shop? Yep, I built half the thing too.

It's a busy job! So let's take a look at how this crazy journey progresses. It is essentially a 7 step process.

### Step 1: Plan

This is where I sit down with the director and start to gather requirements. We ask and answer a lot of questions including:

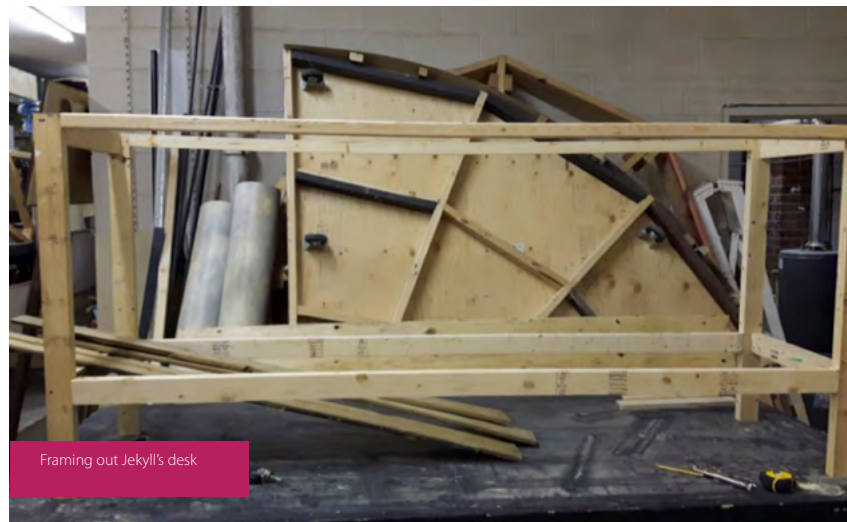
- What is the general tone and feeling of the show?
- What can/should the panels do?



Jekyll's lab being set up during tech week.



The first panel being constructed in the workshop.



Framing out Jekyll's desk

- How do you want to stage certain scenes?
- Are there certain elements you must have in each scene (I create a big chart of all must-have items scene by scene.)

## Step 2: Design

Once the director and I are on the same page, I go to work. I disappear for a while and create sketch after sketch until I start to see some things I like. I then move into the 3D space where things really start to

come to life in actual scale.

For this show, I started with Jekyll's lab. I had created a rough sketch of a set of bookcases which were built to look like DNA. I put these in the air, designed a simple lab table and started adding other elements to it. While the bookcase later ended up in the study instead, it was a good starting point and ended up influencing other scenic pieces as I went along.





A fresh coat of paint and the chalkboards are ready to be drawn on.

Once the scenes have all been mocked up to scale in 3D, everything is dropped into a PowerPoint presentation which I take to the director.

*Side note: I have wanted to do accents like the ones in the top corners of the pros for a while now. I'm glad that I finally had the right set to do them on. It helps frame the proscenium to give it a certain look, but more importantly helps to give a sense of depth to the other elements on the stage. One magician who has an excellent piece that becomes the entire proscenium, including his logo on top, is Brad Ross.*

### Step 3: Revise

So I have all these wonderful images and it's done now right? Nope! Now it's time to really pick it apart. The director and I sit down and hash through each scene making changes based on how things will be staged, moved or should look. Elements are cut, added and tweaked over several meetings until we have reached the right blend of visual and practical.

Once this stage is complete, I take everything to the technical director at the theatre to hash out the details. Because this show involved the rental and installation of 3 lines of moving track, every little detail had to be crystal clear. Where does it go, what does it weigh, how are you building it etc.

### Step 4: Documentation & Plans

Now that the design is ready to go, I move into documentation mode creating the following:

#### Blueprints

Blueprints are created for every single item we build from the smallest chair to the 24' tall panels. For this show, there were roughly 20 elements requiring



Attaching the scrim and hardware to the panels. Note the red Canada shirt. I always wear something that stands out so I can be easily found on move-in day.



Up we go! The skyjack was used to get the 24' panels up and securely attached to the moving tracks.

blueprints, although some shows have many more.

### Lineset Schedule

This document details where elements are to be rigged for flying. It details which lines are used for what, how much cable we need, weight, what needs power and much more. This was revised at least a dozen times before move-in to ensure that the location of flown elements all worked seamlessly around how the show was blocked.

### Build and Paint Lists

During the build, I maintain lists of what still needs to be built, painted etc. while running around making design decisions and cutting myself on the table saw (yep, it happened, let's move on). Organization is key with a set like this, especially when it all had to be built in under 9 shop days.

...and more! There are also several less exciting items like budgets sheets, but I left those out to keep you from falling asleep!

## Step 5: The Build

Leveraging the blueprints and 3D drawings, it's time to put it together. With this particular company, I have been lucky enough to work with the most incredible build team the last few years. Led by our master carpenter Paul, we build all of the major set pieces and any furniture which has to be built. In this particular case there was so much furniture to source, that we ended up taking on many of the key items which meant a last minute design and build in the final days before moving into the theatre. But like I said, I work with an amazing team and they made it happen.

## Step 6: Move-In

This is it, the day several months have led to. The day we actually load the trucks and move into the theatre. For this set, there was no structure to build on the floor itself, meaning every single scenic element (excluding furniture) was flown. We managed to get the track units on the pipes, all 6 panels and the other pieces to be flown up over the course of one day. This was a very meticulous task as everything had to be done carefully and with a certain element of precision. It quite literally took an army of smart (and strong) people to get the set in the air.

## Step 7: Finesse

Now that the set is physically standing, I can start to play. A lot of work goes into adding accent pieces, adjusting trim heights and fly positioning, adjusting furniture placement, working with the lighting designer and finding the right balance to all of the elements on the stage. All of this is happening while the crew

is coordinating set changes, the lighting designer is focusing and the build team is polishing off last minute details.

We only get one night before the cast hits the stage and a few days worth of sneaking around behind them before the show opens, so it really is crunch time.

### The Final Result

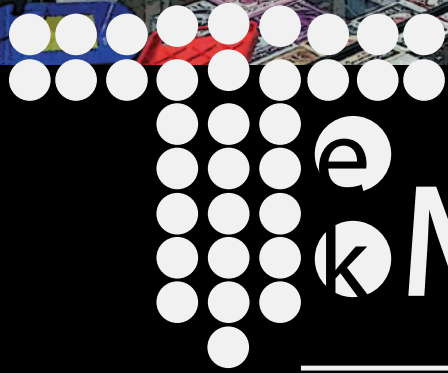
Months of designing, planning and physical labour have finally all come together. The way this set looks and moves is both practical and something of a spectacle to watch and it certainly wouldn't have happened without all of the talented people who came together to make this project a reality. Every screw, brush stroke and stage light helps to take our audience away to another time and place.

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# BEHIND THE SCENES:



**Doug Bennett**

## BACKSTAGE AT FOOL US

**T**hey've been fooling us for years! So it's little wonder that when Penn & Teller first launched their TV show "Fool Us", magicians from all over the globe vied for a chance to put one over on P&T. During seasons 1 and 2 of the popular show a few magicians managed to fool the legendary duo. Now season 3 of Fool Us has hit the airwaves, and we get to tune in each week to watch some very skilled magicians leave it all on the stage to hopefully claim the coveted "FU" trophy.

What does any of this have to do with me? I'm glad you asked because last April I got to go behind the scenes for the taping of Fool Us, Season 3. Two magicians I've had the pleasure of working with were chosen to perform on the show, and so I went at their invitation. It was an incredible experience that I could tell absolutely no one about---until now.

Spoiler Alert! By the time you read these words a few episodes of Fool Us Season 3 will have already aired. But if you'd like a detailed rundown of all the magi-

cians that will be appearing this season---and which ones fooled Penn & Teller---read on.

Fooled you!

Do you really think that I want to find myself bound, gagged, and naked next to the "Lucky Cuss Motel" sign in the Las Vegas Neon Boneyard? They don't call Penn & Teller the Bad Boys of Magic for nothing. For this and other reasons I am compelled to abide by the show's very strict: "No taking pictures and texting or posting stuff on social media or writing articles in the August/September 2016 issue of Vanish Magazine about who is on this season's shows and whether or not they fooled Penn & Teller" policy. And so I have taken the liberty of redacting certain sensitive names, dates, and places pertaining to Fool Us Season 3.

During the course of about [REDACTED] weeks, over [REDACTED] magicians came to the [REDACTED] Las Vegas Hotel and Casino. And from my vantage point, every aspect of production of *Fool Us Season 3* ran smoothly and [REDACTED].



# PENN & TELLER THEATER

BOX OFFICE



I begin where we all began each day, at the free buffet. There magicians gathered to partake of the mass produced food (Warning: Don't eat the [REDACTED]!) and to visit with old friends and make new ones in what felt like an exclusive, top secret magic convention, not unlike [REDACTED]. "Great seeing you!" I said to [REDACTED], a professional magician I had not seen in decades who was appearing on the show this season. (In case you are wondering, [REDACTED] had the [REDACTED] and I had the Eggs Benedict, followed by a large portion of Pepto Bismol).

As other magicians who were also appearing on Fool Us Season 3 walked by my table I greeted them as well. Among the most notable were [REDACTED] and [REDACTED]. And how could I leave out the incomparable [REDACTED] who was making his [REDACTED] appearance on the show and was rumored to be doing his classic [REDACTED] [REDACTED] Production. "Awesome to see you [REDACTED] although you were never here!" was a phrase often uttered by the magicians who convened in the buffet area to shake hands and swap stories during the Fool Us shoot.

Sitting in during closed rehearsals on the Fool Us set, going out on location to places like [REDACTED] and [REDACTED] the now defunct [REDACTED] [REDACTED] for bio-package shoots, hanging out in the backstage "green room" with my two magic clients, and being in the audience during show tapings, where I sat very close to the legendary [REDACTED] & [REDACTED] themselves, was an amazing experience. During one taping when my client, [REDACTED] who happened to be the [REDACTED] [REDACTED] magician---finished his performance, Penn told him that he had the best [REDACTED] of any magician that had ever appeared on the show! And I am pleased to announce that my other magic friend, [REDACTED], fooled P&T badly with a [REDACTED] [REDACTED] no less. And he got them again when a [REDACTED] in a [REDACTED] miraculously [REDACTED] to reveal a chosen [REDACTED].

I could write about a number of things that stood out during the Fool Us shoot, but what impressed me the most---and needs no redacting---was the tremendous amount of respect that the entire Fool Us production staff showed each and every magician. As an example, all "Foolers", as the magicians are called, wore special badges that bore the word "Artist" in bold letters, not "Talent" or "Contestant". Clearly Penn & Teller don't need a Congressional bill to tell them that magic is an art form.

There were a number of other takeaways from my behind the scenes experience at Fool Us that I feel could come in handy to anyone thinking about auditioning to appear on season 4.

## Here's a look at the top 5:

**1. Respect is the Rule**---The respect that Fool Us showed the magicians was also evident among the magicians themselves. Although the lid was kept on pretty tight, things obviously got out about what had transpired with various acts during rehearsals and tapings. And while some of these things were discussed during late night dinners or at the buffet tables, not once did I hear a magician say anything derogatory about a fellow performer. Fool Us is a class act in every respect.

**2. Secrecy is Mandatory**--- In addition, no magicians appearing on the show were allowed in the audience during any of the show tapings. All magicians were accompanied backstage by a staff member at all times, and green room monitors were covered at critical moments to make sure that no magician saw another magician's act.

**3. Originality is key**---As a non-performer I was able to see several acts during a number of show tapings. And while fooling Penn & Teller is the hook of the show, the key to getting on the show is doing something that is both entertaining and unique. If you are a magician aspiring to appear on Fool Us and you don't feel you have any material that would fool P&T, don't let that discourage you from sending in a video for consideration. If you have an original routine, or even a standard routine with an original, unexpected twist, and you can entertain an audience, you have a shot at getting on the show.

**4. Michael Close is a Freakin' Genius**---I don't care how good your act is or who your magic writer/consultant is. (Okay, I actually do care about that last part). As the official Fool Us magic consultant/director, Michael Close will give you advice and direction that will make your performance way better.

**5. Being Young is a Plus**---While magicians of varying ages appeared on the show this season, it became apparent to me that Fool Us is looking to reach a younger demographic. If you are in your teens and are willing to put in the work it takes to create and polish a unique magic routine---close-up or otherwise---you could very well see your name in lights on the Fool Us TV marquee next year. And if you happen to be a young and talented female magician, that's even better.

So there you have it. A behind the scenes peek at Penn & Teller Fool Us. While I didn't even come close to seeing all of the acts appearing on this season's

lineup I can tell you that, based on what I did see of Fool Us Season 3, a fourth season just might be in the TV magic cards.

**Historical Footnote:** I may be the first magician to fool Penn & Teller. Years ago we were performing at the same club. After catching my set Penn came up to me and said, "Wow, you totally fooled us. We thought you were going to be good."



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# MASTER CLASS

BY ROMANY

Magic is tricky. The journey towards a well polished, complete and satisfying routine is paved with frustration and dilemma. It can be a lonely and confusing road, full of wrong turnings and foolish deviations. I know mine was... Is.

“What finale is my show going to have? Why doesn't the knot slide off the silk smoothly? Why aren't I getting the applause I deserve?”

If you really want to know the answer to your questions and if you really want to take your magic and performance to the next level, an excellent solution is the *McBride Masterclass*. And after doing quite a few of them over the years, I can explain who, how and what goes on in a typical class. If you want to perform magic then of course dilemmas and questions are par for the course. You might be lucky



and belong to a magic club with experienced members who help you out and give you honest feedback.

If you don't and are struggling along on your own, one really efficient way to answer your questions is to put them all in a large black magic bag and take them wriggling and squirming to a McBride Masterclass.

When I first went to my very first Masterclass in my very first year of learning magic, my big burning question was "how to produce a HUGE crystal gleaming with Mysterious Power out of nowhere to be the Grand Standing Ovation producing moment of my show...." (I put the capitals in there to express how much I yearned to know the answer!!!) How Jeff how? The answer?? "You don't," said Jeff. "Crystals don't read on stage. Go home, read Tarbell, pick a good solid classic of magic that actually works and start building a routine on that."

Of course I didn't listen. I got a prop maker to build me a HUGE crystal out of real quartz and put a LED inside it.... Cost me a Fortune. And...? It didn't read on stage. It never appeared out of nowhere to great applause, and after gathering the dust of neglect and despair in my garage it was finally sold for pennies at a garage sale.

The plot is simple. You have lots of questions and queries about magic and performance. After their lifetimes of magic experience, McBride and Eugene Burger usually have the answers. They also have the equally strong desire to help you as you want to be helped. Perfect. Which is why, when you see the students who have just completed a masterclass, you will see them buzzing with a new confidence, a new motivation to go home and put in the improvements they have learnt. They proudly carry a whole new magic bag of enthusiasm and energy that has replaced the confused and stale sack of cul-de-sac ideas and tricks they bought to be transformed.

**Step one.** Book yourself onto the Masterclass.  
**Step two.** Enjoy. Absorb. Learn. Have Fun. That's it. The moment you walk into the Masterclass everything is taken care of. The venue, whether it's in Jeff's House of Mystery in Las Vegas complete with theatre, library & mirrored

practice studio or somewhere else, will have been organized to make your experience comfortable and easy. Both Jeff and Eugene are people it is extremely easy to like. Nearly everyone I know holds them in the highest esteem. I certainly do. You'll be warmly welcomed, made to feel at ease and one of the first sessions is specifically designed to find out what you personally want to gain from the class. My experience is that both Jeff and Eugene listen intently to what each person wants. It is also my experience that each person ALWAYS gets what it is they came for.

In fact, once at the end of a three day seminar on bizarre magic which wasn't really my cup of tea, I cheekily wrote on my review questionnaire that my money would have better spent on a private session with Jeff. That night I got a phone call inviting me to come over to his house where... yup, I got a private session answering any left over magic issues I had. The class days are structured so that you get



the most out of them and so that the energy keeps moving.

You'll get both small group tutorials from Jeff and Eugene individually and also get the chance to ask ANYTHING. Jeff has an encyclopedic knowledge of everything related to magic. Eugene is wise. Not just because he has an impressive white beard but just because he is. Wise and kind. You want some wisdom on something? Anything? Ask Eugene.

So you can ask anything you like and you'll also get tasty short tutorials on the best force, on a classic trick, on techniques to increase your applause... Anything and everything. You want to know something? Just ask. In addition the classes are structured around Works in Progress. These are the short performances by students of where they are so far. You'll get a slot, a space on stage and while you're doing your stuff, everyone else will have a sheet of paper to note down their supportive critiques ("great... AND you flashed

on the repeat!"). Afterwards, while you enjoy the relief that you're done, Jeff and Eugene will comment and help.

Your performance and feedback is filmed and you'll get a copy to take home so that you can go over it all at leisure. Of course you have to divide the available time with the other students but again, my experience is that Jeff's mind never stops whirring and he'll come up to you over dinner to show you a special knot that is going to make all the difference to your routine. Plus you're going to learn from the feedback that the others get because it probably applies to you too! Another notable feature of their class is the camaraderie that is created between the students. Each time I've done a masterclass I've felt especially close to my little gang. There is no atmosphere of competition and instead a real feeling of support and appreciation. A masterclass can typically be 3 days or you could go wild and attend an extended one for 7 days. That's a lot of learning! If you go to one in Las Vegas, you've

got all the thrill of being in the center of Magic. Be prepared to miss out on some sleep! Jeff and Eugene will often take the group to see Mac King's brilliant show and many groups have been surprised by Lance Burton, Siegfried or David Copperfield dropping in. I've been going to masterclasses throughout my now 20 year stint of learning magic. Each time, I've had a brilliant time, I've been revitalized and re-enthused and been amazed to learn that the reason why my knot didn't slip off easily (this is not a metaphor) is because I was flipping doing it the wrong way! For years!

So book a place now! If only I were on commission! (I'm not.) You'll love it, you'll learn and learn and... You'll get to spend time with Jeff and Eugene. Priceless.



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# AMS

## AMSTERDAM MAGIC SHOW

By Fritz Alkemade

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Ever wanted to start your own magic night? Fritz Alkemade did exactly that in Amsterdam and shares exactly how it started and what made the opening night a success.

With the first show of AMS under our belt we are now looking forward to continuing on the success and bringing more magic to Amsterdam. AMS is a regular show in the Netherlands which has been a vision of mine for some time. As a performer I had travelled the world and often seen and performed at Monthly Night magic events. This was the inspiration for trying to do something similar in Amsterdam. There are a lot of magicians who travel through Amsterdam and used to be filled with magic venues. Hank Vermeyden had a magic shop in Amsterdam, Fred Kaps and

many other well known magicians also came from this city. When the idea first came to me I mentioned it to several other magicians but other projects got in the way so it was put on the back shelf.

Earlier in 2016 I met Alex Blackwood who had recently taken the big step of quitting his day job to become a full time magician. His background was in sales and marketing so I knew he would be the right man to help get this project going again. With his skills and my expertise and knowledge on how to run a magic night and having

a large network of magicians we started planning. The first thing was to look for the perfect venue. After searching we found a venue that was close to the centra station, in the midst of a busy tourist are and could seat the perfect amount of people for a magic show.

The next step was to book the talent. I went back to my original line-up and all of them said YES. It was a diverse group including Timon Krause who is a fantastic mentalist, Quintus who does a silent magic act with influences from vaudeville slapstick. Arthur Gerard is a charm-





Engage with your fans online. It is all about interactivity nowadays, so connect with your followers on various platforms.



ing magician who has been inspired by our own Hans Klok. It was now time to present the line-up to the venue and book the show.

We decided to use "Amsterdam Magic Show" because it is easy to google. Also, if you abbreviate it (AMS), it is Amsterdam airport's abbreviation. I had my friend Christian Schenk from Card Shark do a quick design. He did it while we were flying to a magic convention, such skill! We had a website, we took all the social media accounts we needed, made the Facebook event. We had flyers printed out and started to share it with everybody.

With just two weeks out to the opening I was getting nervous. Normally, if I do a solo show it is sold out prior to this time period, but in this case ticket sales weren't as good as I had hoped. Alex reassured me ticket sales would be fine, but a few days later he started to get nervous so I had to tell him to relax. We added an extra magician to the show who was flying through, (Ming Da from Singapore) and had a close-up magician before the show. (Aljaz Son from Slovenia.)

A week before show time, we pushed the last 15 tickets and they were sold out all in one day. The hard work using Social Media and getting the public aware of the show had paid off. We could relax. Now we could focus completely on making the first night special. We didn't have to worry about ticketing because that was all automated. I was in charge of sound and lighting, while Alex was welcoming everybody at the door. There were snacks and close up magic before the show. The comedian host Ryan Millar made sure the night went over smoothly. He was doing small quizzes with magical questions ("What was the number of Magic Johnson?") and he gave a magic puzzles to the correct answers.

We made an intensive use of social media, like announcing the performers on Instagram, tweeting and even broadcasting it live on Facebook. Social Media played a huge part in the success and ongoing building of the AMS brand and awareness. For anybody who wants to put together any type of show the use of Social Media is vital. The key is to have as much interaction leading up to the event as possible, and even during the show keep the momentum going. It's all about creating a buzz and word of mouth. Today word of mouth happens via Facebook and Twitter almost as much as it does with people talking to each other. We found this was the key to pre-selling all the tickets.



Don't be afraid to ask for help. Nothing ventured, nothing gained.

PHOTO: Above - Timon Krause. Left - Sng Ming Da. Below - Quintus and Ryan Millar



Quintas with spectator



Arhtur Gerards

### 5 tips from Fritz

1. Location is everything. You could have the most beautiful venue but if it is hard to reach for your guests, they will not come.
2. Engage with your fans online. It is all about interactivity nowadays, so connect with your followers on various platforms.
3. Have a variety people in your network. Not only magicians, but people that can other things, like photographing, experience in theater, musicians, actors, etc. These friends (and their networks) can be very helpful.
4. Create content. Make a lot of content at one moment and post them daily on your social media accounts. It is easy nowadays, because you can automatize your posts.
5. Don't be afraid to ask for help. Nothing ventured, nothing gained.

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Co-creator Alex Blackwood bends a fork



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# POLITICALLY CORRECT:

A WAY OF LIFE TO ENTIRE GENERATIONS.

NICK LEWIN



I was recently reading a thread on a magic themed Facebook page that was triggered by a complaint about a female audience member who complained about the use of the term "You guys..." when addressing an audience of men and women. I was more than a little shocked to hear her described as dumb (and a great deal worse)! While this particular case is obviously a "tip of the iceberg" example, I am continually amazed at the myopic viewpoint the magic world tends to display in its inability to keep up with current trends in this area. What are we--a bunch of '50s Borscht Belt comedians caught in a Twilight Zone time warp?

The American scene in particular has become VERY politically correct. My youngest daughter used to be incredibly apt to correct my errors in this particular area. She is now an English professor at UC Irvine and has been amazed by the level of political correctness displayed by her students. The world has changed and if you don't want to be left behind, considered inappropriate, or just out of touch, grasp this fact and perhaps re-think some of the words and material you use. The time you spend may prove a lot more valuable than the hours you could spend learning that new double lift.

Saying, "I have always said/done this," is a pretty sad, sorry and lame excuse for not re-evaluating the way you communicate. In the cor-

porate and cruise market and when performing at the Magic Castle if even one person is offended then they may well mention it to someone who controls (or affects) your future bookings. Their honest reaction will probably carry far more weight in the situation than the silent majority who may not have had any negative reaction.

Let me now make one thing clear, I am NOT particularly politically correct in my everyday life. This is not a personal crusade. Like most people my age I consider extreme political correctness an irritating fad that will quickly vanish like a silk in a thumb tip. Then again that is exactly what I thought about reality TV and Rap music! However, I am pretty darn sure that I am wrong about the PC movement too. So let me try and talk about this topic as it affects the commercial potential of your show and not from my personal opinions. Just to go on record, one of my favorite tee shirts says, "I'd rather be right than politically correct."

It is always worth repeating that there are no simple "one size fits all" answers when it comes to performing and there are always exceptions to any "rule." If you tried to turn Amazing Johnathan or Jason Fell into PC performers you would destroy the core of their characters and "remove the funny" in their shows, which are securely built on their unique styles and performing personas. What I am really trying to

talk about is the casual and almost unnoticed slips that are all too easy for a performer to make.

It is also worth noting that if you have created your own venue then you can do and say what ever the hell you desire! A vast majority of us "jobbing magicians" however are reliant on our clients for our next booking, and in many cases our livelihood. Don't tell me that, "Well, they say anything they like in comedy clubs." Yes, performers can be pretty darn raunchy in comedy rooms and often appear to get away with murder, however if you are perceived as sexist or racist be prepared to get some boos, jeers and serious kick back from some of the customers.

Think about how many words and phrases that were used when you were younger that you would NEVER think of saying now! Jerry Seinfeld wrote a great article on this topic that is well worth reading [http://www.huffingtonpost.com/2015/06/08/jerry-seinfeld-college-politically-correct-racism-sexism\\_n\\_7534978.html](http://www.huffingtonpost.com/2015/06/08/jerry-seinfeld-college-politically-correct-racism-sexism_n_7534978.html)

Seinfeld says he will no longer perform in colleges because of the level of political correctness now demanded by the audience. He, of course, has enough money and fame to walk away from ANY kind of work he doesn't want to do. Do you? Just as well worth reading is a letter that was printed in response to his article.

||

**You take away all the other luxuries in life, and if you can make someone smile and laugh, you have given the most special gift: happiness.**

It can be found at  
[http://www.huffingtonpost.com/anthony-berteaux/jerry-seinfeld-politically-correct-college-student\\_b\\_7540878.html](http://www.huffingtonpost.com/anthony-berteaux/jerry-seinfeld-politically-correct-college-student_b_7540878.html)

Comedy magic has a well-deserved reputation for being sexist and politically incorrect and this should worry every magician. We each need to take a long, hard look at what we are saying and doing. I recently did just that, and made a few changes that were painless and appropriate. I am very glad I took this action and it has improved my work considerably. I'm lucky enough to still be getting "A level" gigs at great money, I want to keep it that way. You don't become part of tomorrow by relentlessly cling to the past.

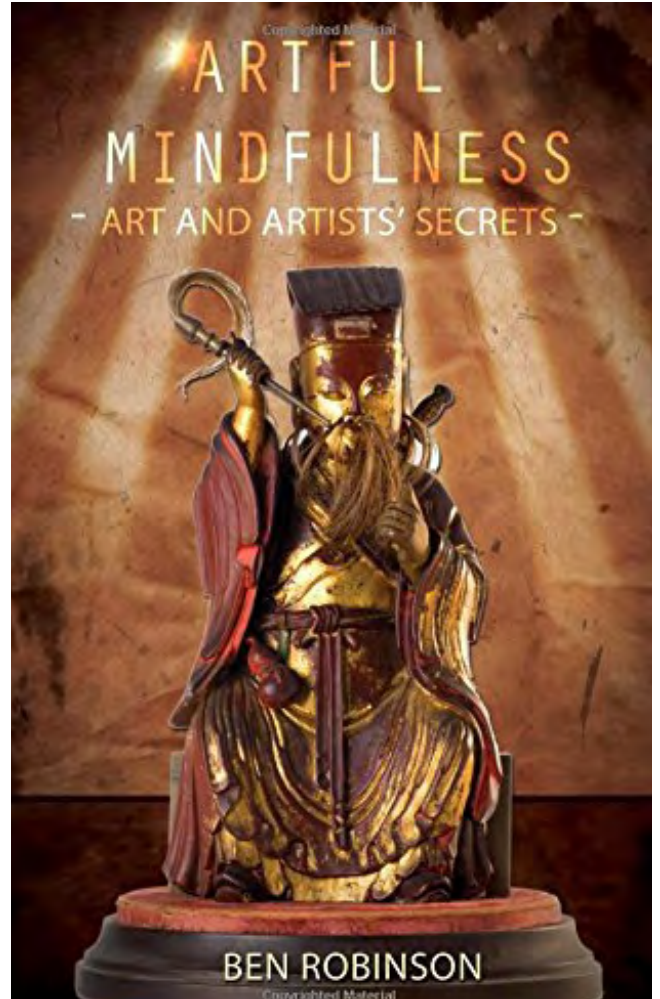
Maybe the best approach I can take in this article is to totally avoid that loaded and divisive term politically correct and replace it with the concept of "treating our audiences with respect." If you still feel that being onstage and pretending to steal a woman's bra, while she assists you in a routine, is really worth the cheap laugh it gets ---you may be seriously out of touch. There are plenty of other ways to get a replacement laugh that is more in line with contemporary thinking, "...But it gets a laugh..." is not a valid response in this example, neither is "...But I do it using a guy onstage...."

For every one person who complains about politically incorrect remarks in a show, there are many more in the audience who probably feel exactly the same way. In my show I often do a magical version of the old vaudevillian "Doctor Sketch" in my show that I have left untouched in its full politically incorrect glory, as a tip of the hat to a roots element in our work--however, it is a very obvious choice/decision that is nothing to do with any "ostrich head in the sand" form of failing to observe current trends. Do you want a large (and pretty darn sophisticated) segment of your audience to think you are out of touch or offensive?

This is all just my personal opinion, but I am a pretty savvy entertainer who has



made a good living for a lot of years and plan to continue doing so until I decide to stop. Magic is pretty damn dated at best--just look at how many props magicians use that look like they were designed in the Victorian era. A conscious decision to keep up with the times politically is a smart move that loses you nothing but may gain a lot of ground commercially. Maybe the simplest solution is to take the time-honored approach, "If in doubt, change it or cut it out."



# THEN

An  
"unripened  
Kiwi....."



GUESS WHO THIS IS?

See answer at end of magazine

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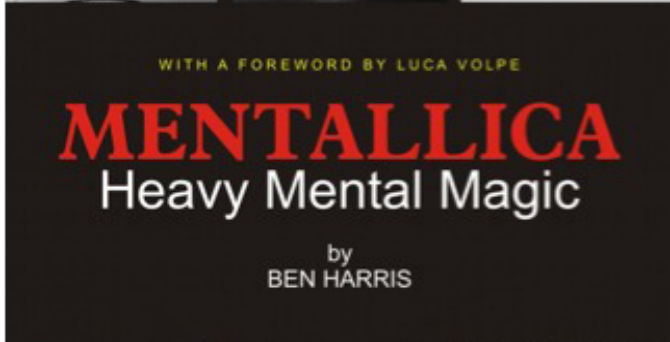
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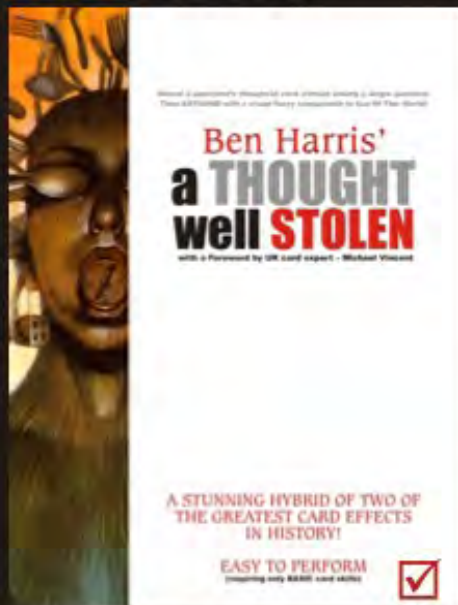
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# CAROLINE RAVN

IF YOU ARE UP TO DATE WITH SOCIAL MEDIA AND A CARD COLLECTOR THEN CHANCES ARE YOU EITHER FOLLOW CAROLINE OR OWN HER UNIQUELY DESIGNED DECK OF CARDS - THE RAVN DECK. WE WERE ABLE TO CATCH UP WITH HER AT CARDICON WHICH WAS RECENTLY HELD IN BERLIN.

BY PAUL ROMHANY



AFTER TWO MONTHS OF PRACTICING SHE KNEW HER HEART WAS IN MAGIC SO CAROLINE QUIT HER JOB.

Caroline's passion for magic came from her grandfather, who was a highly respected professional boxer in Denmark. Upon his early retirement he took an interest in magic and started performing close-up and doing kids parties. At the early age of three Caroline fondly remembers him taking a shoe from behind her ear. She recalls he was constantly playing tricks on her and making things vanish and producing them. He could see Caroline developed a keen interest in performing so once a month she would visit him and he would spend time teaching her various sleights and routines. This continued for five years until he passed away at an early age.

As a child Caroline found she was bullied at school, and being a magician did not help so magic took a back seat. In 2013, at the age of 23 she went to The Magic Bar in Stockholm where she met Tom Stone who ended up becoming her mentor and teacher. Caroline could not have found a better

teacher so the spark for magic was back and this time she didn't want to let it slip away.

After two months of practicing she knew her heart was in magic, so ended up quitting her job and focusing fully on performing. Up until that point she had trained for four years at a Theology University and was a youth minister. Now Caroline finds she very rarely thinks about the church anymore and is fully focused on her magic career. Be sure to follow Caroline on Social Media and watch her performances and keep an eye out for her at conventions around the world. If you are a fan of Cardistry that is so popular right now then I am sure you are fully aware of her design of cards.

What follows are some questions I asked Caroline recently to find out more about her magic and her fascination with playing cards.

*How would you define your style of magic?*

I love making people feel what I felt when I saw magic for the first time; all filled up with laughter and amazement at the same time. That kind of laugh you just can't, and won't, hold back. I perform stand up magic, both close-up and on stage. When it comes to competitions it's different though. I love the art of magic, how it can be beautiful and elegant. That's why my competition act looks the way it does, and has this slower pace and elegance to it. I'm very inspired by Lukas and some cardists out there; among them Kevin Ho and Birger Karlsson who are both amazing creators and performers. I want people to see my act as a piece of art, something that really comes from the heart.

*What is your favorite type of working venue?*

I love working in theaters. It's something special with heavy drapes, old chairs and the smell of

amazement. I've always loved going myself, and performing there is even better. My favorite show to perform though, is my close-up show. The interaction and engagement with the audience is priceless!

*You seem to have a really good grasp on Social Media networking and how to use it to get work and network. What advice can you give for those who want tips on using Social Media.*

Yes, I do. I find it very interesting and I enjoy digging deeper into it. Social Media is a great tool to interact, communicate and stay in touch with people all over the world. For artists, of any field more or less, building a fan base is key for a long term relationship with the stage. I try to stay in touch with my fans, reply to their messages and make sure to stay relevant on my different platforms. People who follow me, like what I do - maybe even get inspired by what I do, and give me high five emojis are the reason I do this. I've given them something they appreciate, something they remember and maybe I even had them believe that magic is real.

My best tips on using Social Media:

- 1) Be relevant to your platform. Find out what works best for you on the different platforms.
- 2) Build a relationship with your fans, not only on your page but also on theirs. If someone tags you in something and you see it, liking that or even giving a thumbs up will make that person like you even more. If they got inspired by you in the past, that's great. If you can keep inspiring them to keep our art constantly



developing - you might just write magic history.

*What are your goals heading forward with your magic and performances?*

I want to keep competing for a few more years, maybe even a long time! I love how deadlines make me perform better and become a better performer. Macau is my dream right now, and hosting the Eurovision Song Contest. I have a count down App on my phone telling me how many days it is to FISM 2018. If I work hard and stay motivated and focused I might make it there! I strongly believe in myself, and I'm so grateful for the support I get from other performers, family and friends. On some rainy days I listen to one of my favorite songs, Lukas Graham - 7 years. "I only see my goals. I don't believe in failure cause I know the smallest voices they can make it major. I got my boys with me, at least those in favor." I can't make it, and wouldn't be where I'm at today, if it wasn't for my family and a handful people out there; Tom Stone and Steven Brundage being two of them. I look up to them so much and can't see myself doing this without them in my corner.

*What are your influences in magic and influences in general when developing an act. I know you have recently entered competitions so how do you go about creating an act for this type of performance?*

I listen to music a lot and picture magical scenes to the lyrics or melodies, and that's often a great way for me to visualize what I'd love to see if I was in the audience. Whenever I have time I watch short animated movies and they tend to have a clear plot that, sometimes, can be translated into a magic act. For the act I'm working on right now, the act I call "Petals", I was inspired by Tom Stone and his Toast for Charon for some of the movements, Lukas and for his posture and relationship to props and Mahdi Gilbert for constantly reminding me that nothing is impossible.

Normally what I do is that I have an idea or a vision of what I'd like to see myself and then I think about that in the shower. Some people like to sing in the shower but I like to improvise a short story. I try not to include any methods or technique in my thinking at first, cause that can lead me to limit my own thinking. I trust in my intuition, and I know there are a lot of magicians and other performer out there what would love to help out. Many already do help a lot. Moritz Mueller, for example, is an amazing coin magician and he's constantly inspiring me to be better, to practice more. First after thinking about it and having a story I bring out some props I think fit the story and I play with it. Most of the time the first couple of



tries doesn't make any sense, but I'm a happy camper and love exploring options.

If you're creating something yourself and feel stuck; don't ever let your own imagination set limits. Show someone your idea and be open for suggestions. Magic is real first when you allow it to be, and that extra mile might be hard to walk by yourself. Trust me, bring in my best friend Julia (a muggle, but she's alright!) to consult on my act is among the best decisions I've ever made. She sees the act from a totally different perspective and her thoughts are gold. And no, you may not have her number, she's mine! Haha!

*What was the initial spark behind creating a deck of cards?*

Ever since I was a kid I've loved playing cards. I bought them everywhere I went and brought them on holidays, or just on the bus to my mum. I never thought I could ever have my own design but then Stockholm17 happened. (On Facebook check out Stockholm17 Playing Cards )

I was scrolling Instagram and there I saw someone tagging this amazing designer and I looked into his work. I loved it and we started talking about maybe doing something together. At first I didn't understand the process and the huge amount of work behind it. We started sketching and after months of planning, drawing and waiting we finally had a product that people loved so we put it out on Kickstarter.

Caroline currently lives in Sweden and working very hard at reaching her goals. She has also appeared in several international television commercials as a hand model.

**Webpage:** [www.carolineravn.com](http://www.carolineravn.com)

**Instagram:** [www.instagram.com/ravn-magic](https://www.instagram.com/ravn-magic)

Hand Model McDonald's France:

<https://www.youtube.com/watch?v=aETZGgRmY7o>

Three Coin Vanish (The Cal Vanish):

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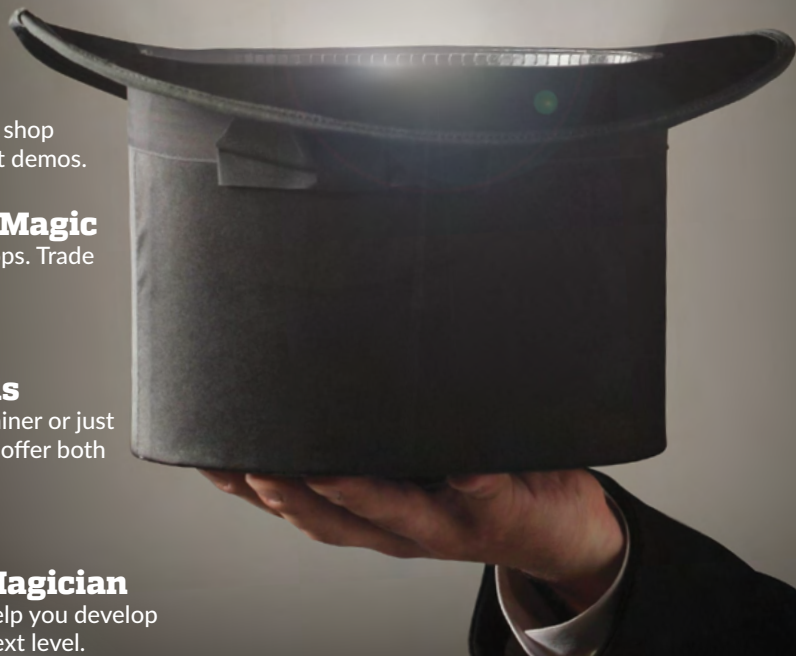
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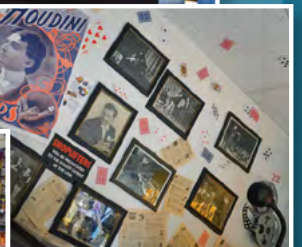
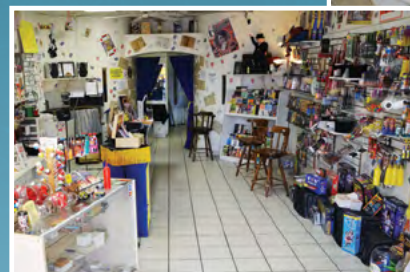
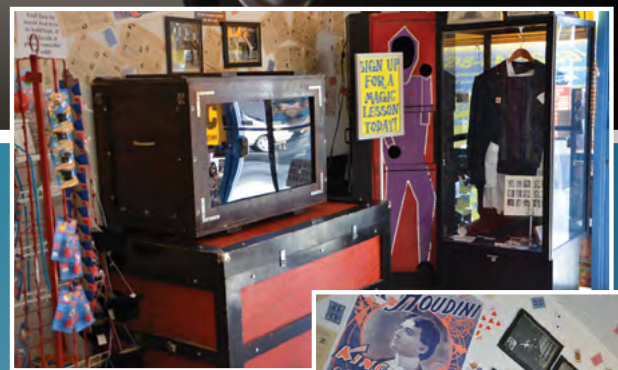


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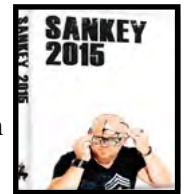
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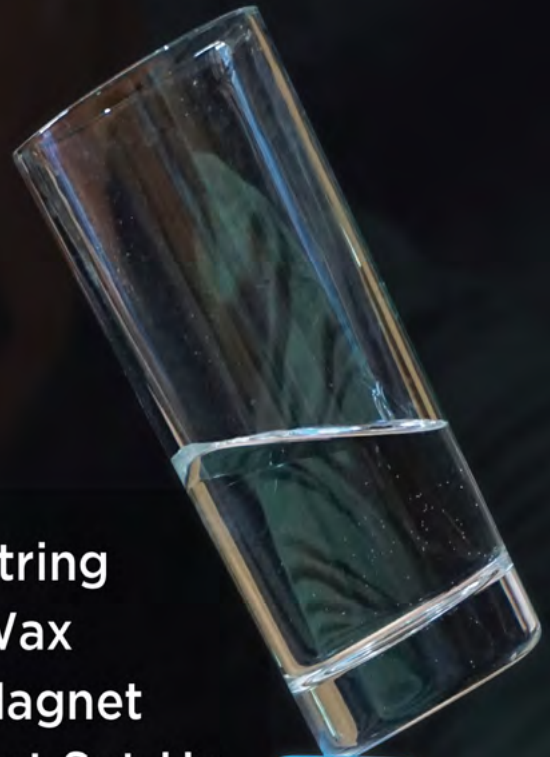
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[www.FanCraftMagic.com](http://www.FanCraftMagic.com)



## THE OTHER SIDE OF THE ROAD

# THE NIGHT THE CARDS WERE FLYING HARRISON CARROLL

Anytime I wasn't in frosty Buffalo, NY, in the middle of November, it was a good day. Today was even better than good because I was in Phoenix with an upgraded room at the downtown Hyatt. I was there for the Xplor Show. This is a trade show for digital document technology. The temperature was a perfect 79 degrees Fahrenheit, which was far more pleasing than the 36 degrees back home.

After setting up for the show I returned to the hotel. Standing in the lobby was David Magee. He was in town for the show. We arranged to have dinner together the following evening. For those of you

who may not know David, he is a very funny guy. His specialty is pranks, shenanigans, and other mischiefs where he never fails to push the envelope farther than most would even consider conventional.

The first day of the show passed without much fanfare and afterwards David and I met for our scheduled dinner. It was still early when we left the restaurant and David suggested we do something before calling it a night. I told him about my upgraded room and recommended that we return to the hotel and hang out on my balcony. David agreed.





## ABOUT HARRISON

or nearly 30 years and over 550 shows, Trade Show Magician, Harrison Carroll has provided solutions for the Trade Show Exhibitor. Harrison deftly weaves a company's message into an entertaining routine that combines magic and mentalism.

Considered one of the premier talents in the trade show industry, Harrison held the respect of both his clients and peers. Harrison electrified trade show audiences with a precise blend of entertainment savvy and honest charm. He displayed the acumen and look of a senior corporate executive, while emanating the enthusiasm and energy of an intern.

As we approached the hotel, the street was blocked off to traffic. People were rambling about aimlessly. There was a bandstand at the far end of the block and portable lighting was set up everywhere. It looked as if one of the exhibitors was sponsoring a big party. We meandered our way through the crowd and made our way up to my room. Once there, we went out on the balcony, each with a deck of cards in tow.

It was a perfect night to sit in the open air. At first it was rather peaceful, but as the crowd continued to build the noise from the street funneled up the side of the building and intruded upon our conversation.

David asked me if, when I was at the Forks Hotel, I had ever seen Bill Okal do Paul LePaul's Quadruplicate Mystery (an effect Bill was noted for).

I told him that I had seen it, and although impressive, I loved watching Bill scale cards. I told David how Bill could scale a card, from his stage at the Canary, in San Francisco, all the way to the top of an adjacent building. It was quite a sight to behold. The way Bill would set up the crowd was similar to the way an entertaining juggler sets up the audience - making three balls look difficult, before building to an amazing climax with six balls.

David picked up his deck and attempted to scale a card. It went out about six feet off the balcony before it lost its spin and fluttered downward.

"No. It's in the wrist," I said. "You have to get a really good flick." My attempt to show him resulted in a similar result.



“Don't be so cheap. For crying out loud, I'll buy a couple of decks. Holy smokes! Those cards are ending up on the street ...”

Photo: Harrison and David Magee

David launched another card. It flew off the balcony then disappeared similar to his last one. I hurled another. Neither of us was able to generate any real distance, and neither of us gave a thought to the fact that the cards were fluttering down on the people below.

“Like anything, I'm sure it requires practice.” I declared.

We continued to hurl cards, and I managed to get a couple to really fly. But just when I thought I had it down I'd lay another egg. Before we knew it we had both run out of cards. Since I thought we were both improving, I ran into the room and grabbed a couple more decks. Within moments we resumed our session. By now, the band was playing and the noise filtered up toward us making our conversation more strained. It would have been annoying had I been sitting in my room trying to watch a movie. But we didn't pay it much mind because we were focused on our card scaling.

After exhausting our decks David said, “Go grab us another deck. I'm starting to get the feel for this.”

“Geez David. I'm going to need some cards for work. This will be like five decks that I'll have gone through. It's like throwing \$20 in the street.”

David said, “Don't be so cheap. For crying out loud, I'll buy you a couple of decks. Holy smokes! Those cards are ending up on the street,” he said. “It must have been raining cards on the people down there.” He said with a laugh.

Our chairs were set back, so we really couldn't see our cards flutter to the ground. We would have had to get up and walk towards the front of the balcony and look down. I wanted to take a peek but was afraid that people in the street would be looking up trying to identify where the cards were coming from. If that were the case, which I'm sure it was, they would identify us as the culprits.

David said, “Get me a deck.” I acquiesced and secured two more decks.

He then began to inch his chair near the corner at the edge of the balcony so he could see the reaction when the cards flickered down into the crowd.

“David. Are you crazy? They'll see you.”

"No. We can see them but they can't see us. It's like when you are in your house at night and it's all lit up inside. When you try to look outside it's just black. We can see them because we're the ones in the dark looking into the lit-up house." He retorted.

"Come on man. Enough is enough. We could get in trouble." I said.

David ignored me. He'd fling a card, watch it fall, then burst out in laughter when the person on the street, surprised, began looking for its source. He would then mimic the person's actions giving me a full report before letting out another burst of laughter.

This went on until David had exhausted what was now a fifth deck of cards. There was still a deck remaining on the little side table. When David went to reach for it, I beat him to it. "That's it. We're going to get arrested," I clamored.

David said, "Okay, then let's go downstairs and check things out." I agreed. The band had taken a break so it seemed like good timing. Besides, I wanted to get away from the scene of the crime.

Upon exiting the hotel there were two police officers standing on the edge of the sidewalk next to the street. "Time to take it to the next level," David whispered to me. And on that note he approached the police officers and engaged them.

"Who's throwing all those cards?" he asked.

One of the officers responded. "We think it's a couple of kids. We're waiting on a couple more patrolmen to arrive, and then we're going to check the roof."

David didn't miss a beat. "It's funny you should mention it. We saw two kids on the elevator. They pushed the button for the top floor and they were carrying a big box of playing cards. We didn't think much of it at the time, did we Harrison?"

All I could think to myself was, "What the heck is he doing? He's putting us right in the line of fire." But, as I said earlier – he likes to push the envelope.

As we left to walk the street David looked back at the police officers and said, "I hope you catch them."

"If they're up there, we'll get them," the officer replied. "They're littering the entire street and causing disruption to a private event, he said."

David and I strolled through the street. The ground showed the results of our card scaling activities, with cards periodically strewn about the concrete.

"Are you nuts, talking to the cops like that? It puts us right in their sights," I said.

"Come on Harrison. Stop and think about it. Why would the cops suspect two grown men of acting like two immature kids? Besides, look up toward your room. What did I tell you? The lights down here make it impossible to see what's up there."

"Well, I'm glad you didn't suggest they check all the rooms with balconies." I said.

After touring the street we returned toward the hotel. Two different policemen were standing in the spot where David had earlier engaged their counterparts. As we walked through the lobby the two original officers, whom we had talked to earlier, were heading toward us. David signaled to them and approached.

"You didn't find the kids, did you?" Dave asked.

"No we didn't. How do you know?" One of the officers inquired.

"Well, we just saw them. They just now left the hotel and they were moving pretty fast. They turned right, if that helps. The one kid had a baseball hat with the letter 'A' on it. Must be for Arizona, Huh?"

One of the police officers got on his radio requesting the party at the other end to check it out. He thanked us for our help and we headed for the elevator.

"David. You're going to give me a heart attack. Why do you make that stuff up? Those guys were serious about catching those kids. Like I said, we could have been in Jail."

"Nah - It's more fun when ya take it to the next level," David replied.

I didn't think there could be a next level. But three months later, while at the Venetian, in Las Vegas, David not only took it to the next level; he took it beyond the next level. He pushed the envelope so far that it ripped. But that's another story for another day.

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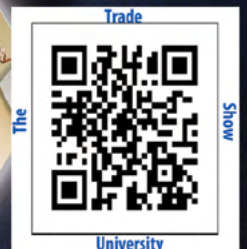
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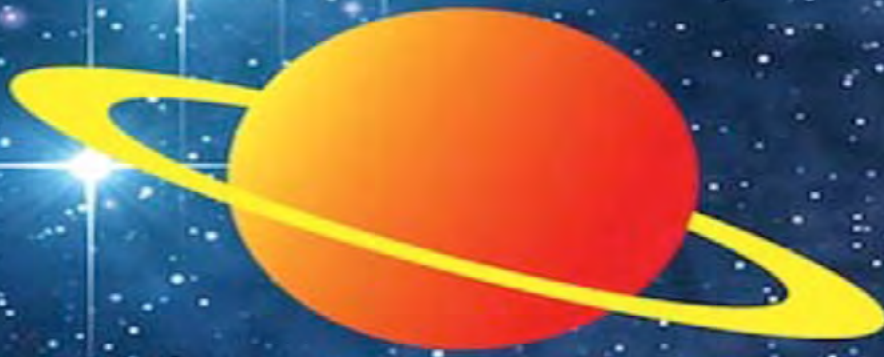
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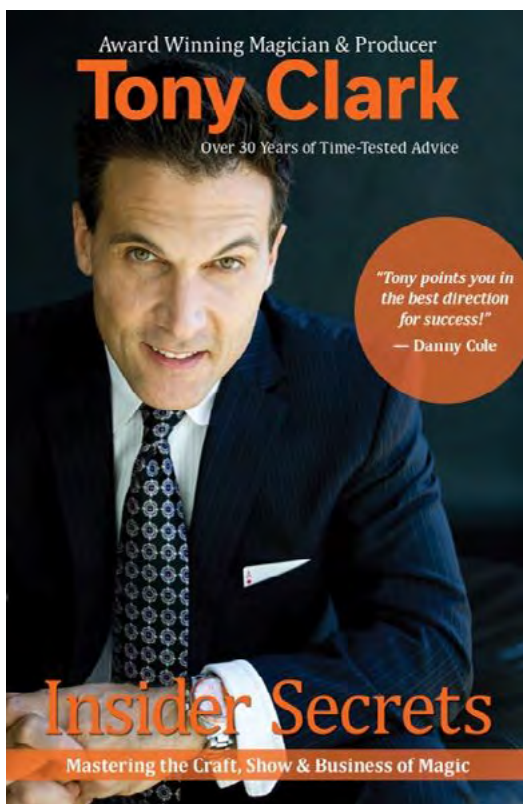
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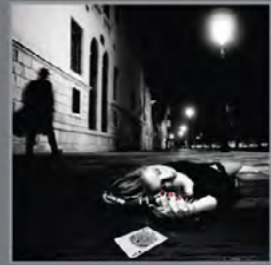
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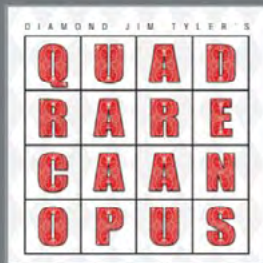
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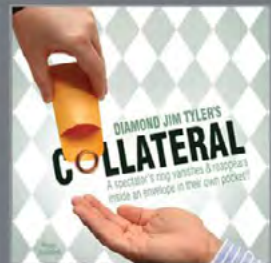
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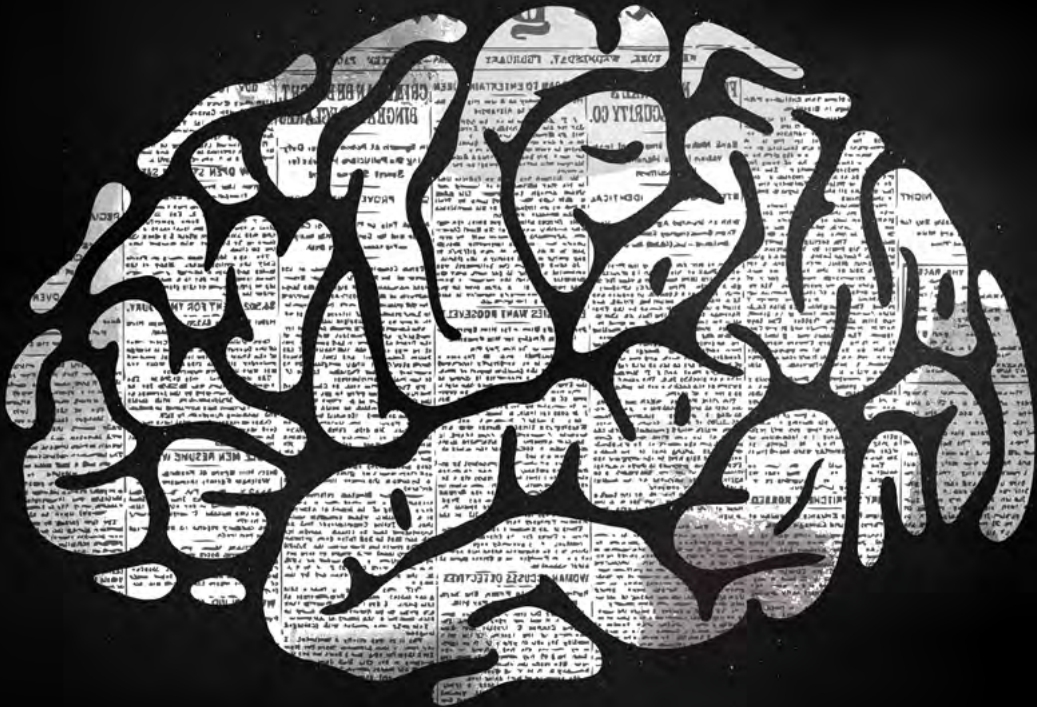
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# THE DUMMY DAYS OF SUMMER

PHOTO CREDITS: JIMMY VEE, SHAWN PATRELLO, DAVID CRONE & PHILLIP JONES.

I've been sitting at my computer most of the day and quite frankly, I just don't really know where to begin. It's been six days since I returned home and my mind, my cell phone and my Facebook page are all still reeling from the experience.

Where was I?

The Vent Haven CONVENTion.



For those of you who have never attended or even heard of the Vent Haven ConVENTion, let me explain.

The Vent Haven ConVENTion is the only convention in the world dedicated to the art of ventriloquism. This year we celebrated the ConVENTion's 40th birthday with a record number in attendance: 681 attendees from 12 countries including Japan, Great Britain, Germany, Australia, New Zealand, Brazil, Slovakia and Israel. WOW!

The ConVENTion is held every year in Ft. Mitchell, Kentucky. Why Ft. Mitchell? That's a question that gets asked a lot. The answer is that at the heart of the whole thing, tucked away on a small suburban street, sits a collection of small buildings which make up the Vent Haven Museum. The ConVENTion is put on by, and raises money for, the Vent Haven Museum.

Vent Haven is the world's only museum of ventriloquial figures and memorabilia. Its collection contains nearly 900 ventriloquist figures from twenty countries, including figures used by some of history's most famous vents. The museum also houses thousands of photographs, playbills, letters, and an extensive library of vent-related books, some of which date back to the 1700s.

The museum is the heart of the ventriloquist community. It's the place where we all hope our legacy (and our figures) will live on and the place where we go to pay homage to those who have come before us and paved the way for us to showcase our art.

Vent Haven Museum began as the private collection

## JIMMY VEE

Jimmy Vee is a savvy CEO, a loving husband, a funny father, a sought-after speaker, a wannabe musician, a masterful magician, a stand-up comedian and a stiff-lipped ventriloquist.

His love for entertaining was sparked at an early age when he saw his first magic show in the third grade and he has practically been on stage ever since, playing trumpet, speaking, training performing comedy, magic and ventriloquism.

Jimmy also is a master advertising copywriter as well as both a best-selling business and children's book author.

His marketing campaigns have been heard all over the US and Canada and even featured in Ripley's *Believe It Or Not*.

His advertising agency is regarded as one of the fastest growing in the country and one of the best places to work in Central Florida.



The museum is the heart of the ventriloquist community.



Chance Wolf with two of his creations

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of Cincinnati native William Shakespeare Berger, known to his friends as "W.S." Mr. Berger was the epicenter of the ventriloquist community during his lifetime, and his correspondence and collection are a window into the history of ventriloquism.

Vent Haven's curator, Lisa Sweasy wrote and published a wonderful book on the life of W.S. and the history of the Vent Haven Museum. You can get a copy of Vent Haven Museum: Its Past, Present, and Future by Lisa M. Sweasy on Amazon.com.

Back to my computer and my trip to the ConVENTion... I've been to magic conventions, Star Trek conventions, trumpet conventions and business conventions, but there's nothing quite like a ventriloquist convention.

The reason this convention is such a stand out isn't because there's a bunch of people running around with puppets talking to each other. You'll see weird stuff at each of those other conventions: card tricks in the hallways, people talking to each other in Klingon, red-faced trumpet players squealing piercing high notes or big money deals being done in the bathroom, but there's one

thing that makes the Vent Haven ConVENTion remarkable...Passion.

The amount of passion these people have for the art of ventriloquism and for each other is unlike anything I have ever been a part of. This is so much more than a group of enthusiasts, it's a family of fanatics in love with the art of ventriloquism, the puppets and each other.

While I was at the convention, I made a point to ask people WHY they attend this convention regularly and what keeps them coming back year after year. While everyone comes to the convention for a different reason, I have narrowed down the responses to a few main categories.

#### **To Learn:**

The skillsets of ConVENTion attendees range from amateur to professional; however, regardless of their current status, vents here are always looking to grow and become better. The ConVENTion provides a perfect opportunity for growth because the days are packed with seminars and workshops designed to help vents at all levels improve their skills as both ventriloquists and performers.

This years ConVENTion had



workshops like: Introduction to Ventriloquism presented by Liz Von Seggen, Choosing the Right Vent Partner with Dan Horn, Working the Cruise Ship Market presented by professional vent Don Bryan and a Kidshow Clinic presented by two of the top children's vents, Mark Wade and Steve Petra.

Some other unique learning opportunities included: How to Build a Vent Figure on the Cheap with Florida Vent and figure maker, Al Stevens; Mastering Character Voices with Gary Owen; Adding Music to your Act presented by Jim Barber; How to be Creative with Taylor Mason; and a talk on being original by Las Vegas Headliner, Terry Fator.

But seminars and workshops aren't the only one way to learn during the four day Con VENTion. Another huge opportunity to learn comes from participating in the open mic events and watching the evening shows, which showcase professional vents from around the world.

#### **To Celebrate:**

Because Vent Haven Museum is the heart of the ConVENTion, many people come to the event to tour the museum and celebrate the history and culture of Ventriloquism. The ConVENTion even incorporates celebrating the history of vent into it's schedule of events. On Thursday, Tony Award winning ventriloquist, Jay Johnson presented a lecture on learning and practicing ventriloquism using the chart created by The Great Lester.

The Great Lester was the first superstar ventriloquist. He was a vaudeville star and later in life became the leading teacher of ventriloquism. He created a curriculum of rigorous breathing and speech articulation exercises which he used to teach his students the art. One of his pupils was the late, great Edger Bergen.

During the lecture, Jay broke down Lester's "Chart" and explained what it all means and how Lester might have used it to instruct his students. If you want to learn more about The Great Lester, check out the wonderful book by David Erskine, *The Great Lester: Ventriloquism's Renaissance Man*.

On the evening after Jay's lecture, Lisa Sweasy and Annie Roberts, Vent Haven's media coordinator presented a fabulous and entertaining look at the ConVENTion's 40 year history.

#### **To Discover:**

One of the most exciting things about going to any convention is discovering something new. And that's certainly true about the ConVENTion. Every year there is something new to discover. This year's dealers room didn't disappoint either.

There were a few new comers on the scene this year. Austin Philips and Tyler Ellis (Dapper Dummies) both brought their unique style and amazing artistry to the vent community this year. And Tony Horn showed off some of his wood-carved creations.

Steve Axtell and the guys in the Axtell Expressions booth always bring some cool, new stuff. This year they had the new latex Skunky Munky, FUNkees the Hang-On Monkey Puppets, Wayne Dobson's Ringo Rabbit and Ronn Lucas & Joel Hodgson's Vent Mask. There was also new stuff by Mary Anne Taylor and JET puppets who always bring some cool, soft figures.

But it was the debut of Chance Wolf and his Wolf Vents line of figures and accessories that stole the show. Maybe I'm biased because he's a friend, and I was part of his long road to the big show, but from behind the table, it seemed like everyone was blown away by his creativity and artistry.



Austin Philips with his figures.

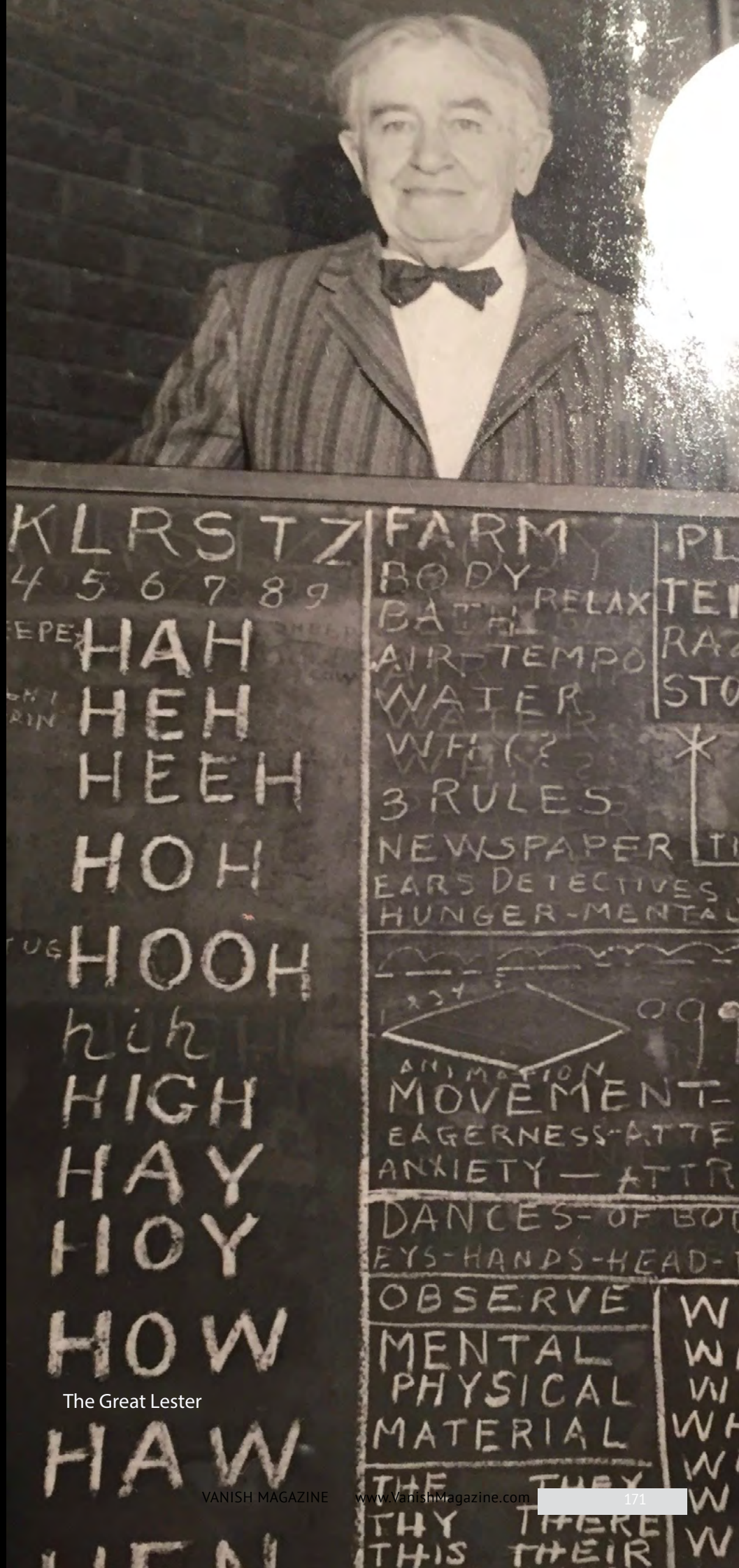




Terry Fator



The Great Lester





Florida Ventriloquist Club

His figures even caught the eye of Terry Fator who spent time at the booth checking out his work. Chance's Poser (a platform that allows you to pose a figure's arms for display and photography) and his Palm Puppets (mini figures with moving mouths that pack flat) also created quite a buzz and completely sold out.

**To Share:**

Sharing is caring and the ventriloquist community does both very well. At the ConVENTion it is not uncommon to see people sharing their puppets. Letting other vents try your wooden pal or soft puppet is a common occurrence at the ConVENTion. Getting the opportunity to try puppets out before you buy them is a great way to discover new voices or characters and what kind of puppet might best suit your personality or act.

Vents also spend time sharing ideas for routines, characters, props, shows, target audiences and much more. One thing I personally love to share at the ConVENTion are jokes. Telling jokes for fun or sharing them for scripts is common and is always a blast. I also enjoy sharing marketing and business building tips with anyone who asks and sometimes even when they don't.

In my opinion, carrying around a note pad at the ConVENTion is essential because you never know when a great idea will present itself.

**To Socialize:**

Many come to the ConVENTion to hang out with friends. Socializing with people they haven't seen in a year (or longer) was by far the number one reason people gave as a "why" they come back year after year. You can see this take shape first hand on Facebook as the event draws closer. Friends literally count down the days until the ConVENTion and their opportunity to be together.

When you get to the ConVENTion you're mixing it up with other vents before you even get a chance to settle in. It happened to me the minute I hit the lobby. As soon as I walked in, the entire hotel was buzzing with happy hellos and laughter, and it continued for days.

After the big evening shows, people head to the hospitality suite to talk and laugh until the sun comes up. There will be time to sleep after the ConVENTion is over. With only four days a year to be together, there's not a single minute to waste.

**To Be:**

Ultimately, I think the biggest reason why people go to the ConVENTion and return every year is because it's the one place as a ventriloquist that you can be yourself. It's the place where you can be at peace with your craziness. The place you can be complete. The



place where you can be part of a community that cares about you. The place where you can be at home, be with family and be where you belong. Well, at least that's how I see it.



**Sharing is caring and the ventriloquist community does both very well. At the ConVENTion it is not uncommon to see people sharing their puppets.**

PHOTO LEFT: Jeff Dunham popped in to recognize Executive Director Mark Wade for his years of service to the ConVENTion. Mark has attended every ConVENTion since it's inception. It was a fitting tribute for the 40th anniversary.

BELOW: W.S. Berger.



# DIARY OF A NITWIT MAGICIAN

By Steve Warbuton

Day 6

I went to the magic store again. I had \$10 from my short lived magic gig at the Four Seasons and some money left over from my Berk's Fried Chicken paycheck.

Anyway, Bill was there and he and Doug were not happy to see me. Doug even gave me a whole bunch of BS about how I'd better not do what I did to Bill to any other magician if I want to be allowed in his store again. So I pretended to be sorry (magicians are all communists I swear to God) so he would calm down and help me out.

I found out the problem with my cigarette pull. There's an elastic and a pin on one end and I'm actually supposed to stick the elastic up my sleeve or under my coat and stick the pin in my shirt somewhere. No wonder it didn't work. I asked how I was supposed to know about that and Bill said "Maybe if you'd read the instructions, you would have known, you stupid idiot." Bill's a real class act, I'm telling you.

Also, Doug said I couldn't buy a replacement rabbit for RUN RABBIT RUN. I'd have to buy the trick over again.

I said "screw that." I'm not going to buy the trick over again. Instead I'll just make another rabbit out of construction paper and hang that on my back.

But even though I was pissed off at Doug, I knew I needed more stuff to flesh out my magic act. I bought something called the invisible deck (it's actually not invisible, you can see the cards - that's a joke) and I even bought a book called 101 card tricks to do with a normal deck of cards. But here's the really big news - I bought an illusion called the sword cabinet!!! THAT'S RIGHT!!! I'M NOT JUST A MAGICIAN!!!! I'M AN ILLUSIONIST!!!

The sword cabinet is used so I got it for a good price (\$500.) I maxed out my credit card buying it but I think this is a very wise business investment. Not all magicians can say they're also illusionists. (There's a difference, you know.) And illusionists make much more money than magicians. (I read that David Copperfield made over \$40 million last year alone.) I just wish I knew I was going to buy the sword cabinet when I ordered my business cards. Then I could have had 'professional magician and illusionist' printed on them instead of just 'magician.'

Day 7

Crap. I have to have an assistant if I want to do the sword cabinet. I thought I could just get someone from the audience to sit in the cabinet while I stick swords in them. But no, it has to be someone who knows where to sit and how to move the secret doors.

I asked Mom if she wanted to be my assistant but she told me she wants nothing to do with

my magic. "You're spending your money foolishly," she said. "How are you going to pay your rent and your Visa bill?" I told her I'd have more than enough money once people start calling me to do magic shows.

I spent a lot of the day calling up girls I know to see if they'd like to be my assistant in my show. (I even tried those girls I met at the bar but 555-1234 is an unlisted number.) But all of them said no. They had other plans or they were washing their hair. (One girl even told me that she was going to work with David Copperfield instead, but I think she was kidding.)

So it looks like I won't be able to do the sword cabinet until I can find an assistant. But I'm optimistic that will happen if I just get out there and do some good solid shows and keep showing magic tricks to girls in the bar.

Speaking of which, I'm going to the bar again tonight. I got my business cards today and I'm going to pass them out to all the hot girls to tell them I am looking for an assistant. (Maybe I can have sex with a few of them too, nudge nudge wink wink.) I'm leaving RUN RABBIT RUN at home though. This time, I'm bringing the invisible deck and a normal deck of playing cards. I've been reading that 101 card tricks book and I saw some really good tricks in there. (There's one called the 21 card trick that just floored me.) I went upstairs into Mom's china cabinet and I found an old deck of bridge cards. They have a picture of a white kitty on the back and the King of Spades is missing, but I don't think I'll need a complete deck for most of the tricks I'm doing anyways.

See ya later.

Day 8

You wouldn't believe how many people know that 21 card trick.

It was so sad. I showed it to about five people and all of them said "Yeah I learned that when I was in grade four too."

Also, I can't do the invisible deck for a while either. (Guess I shouldn't do card tricks when I'm drunk.) I started doing the trick for this girl and then, after I made the cards turn "visible," I pulled them out of my pocket, took them out of the box, and dropped them all over the floor. I was so mad.

But get this. There was ANOTHER magician at the bar tonight too. His name was Rick and everybody really liked him. He had a whole section of the bar to himself and there were people crowded around him and watching him and applauding him. He did one trick which he called the Ambitious Card. It was kinda neat but since I'm also a magician and I'm in the know, I wasn't very impressed. So I stood in front of him and scowled. I kept wanting him to look up at me, see me scowling, and say: "You're obviously not enjoying this. I know, it's because you're also a magician and you see something wrong with my technique, right?"

But he didn't do that. After a while, I got tired of him monopolizing everybody's time. So I took the cards out of his hands and said: "Okay, I'm going to do a card trick now." I took out the four kings and I did a trick called COPS AND ROBBERS that I learned in that 101 Card Tricks book. I also did the 21 card trick for Rick. When I was done, it was just Rick and I sitting there. Everyone else had left. I

guess it's because they knew we were going to talk shop and they wanted to give us our privacy. (We magicians don't like to reveal our secrets. Especially to laymen.)

I said: "Hey, I'm not completely sure how you did that Ambitious Card Trick. Show me because I'm a fellow magician and I have the right to know."

Get this. Rick told me that I am "emphatically" not a magician.

"If you were a magician," he said, "you would have exercised professional courtesy. You would not have interrupted me while I was performing. In fact, you wouldn't have even let on that you're a magician until after I was done with my show. Then we could have talked shop."

I am so angry about this attitude magicians have. It's like their Masons and there's some secret code of conduct I have to follow.

So I looked Rick straight in the eye and I said "Oh yeah?" and then I handed him my business card. "I'm not just a magician, I'm also an illusionist. That's right, buddy. I do the sword cabinet and all you do is a bunch of stupid card tricks."

Rick told me that I was an obvious beginner. Then he gave me his business card and said if I was ever serious about "learning the craft", that I should give him a call.

Yeah right. As if I'm going to give him a call. All I have to do is build up a good solid show and I'll be the envy of magicians everywhere.

In fact, I was just on ebay and I saw this really cool trick where you can actually stick a matchstick up your nose.

I bid on it. I'm gonna be a big star someday. I can't wait.

Day 9

Well Diary, I took a big step today. I quit my job.

That's right. I am no longer a chicken fryer at Berk's Fried Chicken. I am now a professional magician.

I got on the Internet last night and I was reading some information on street magic. It said that to be a good street magician, all you need to do is three tricks and build an act around that. Well, I have three tricks. I do the mind control (when I can get it right),



the 21 card trick, and RUN RABBIT RUN (and I cut a replacement rabbit out of the back of an old pizza box so now it works.)

I have to admit that I felt really good walking into the chicken restaurant and telling my boss, Don, that I was quitting on the spot. He's kind of a jerk anyway. Always telling me to put my cards away until I'm off work. Well, now I'm going to be a famous magician and he's going to be stuck in that crappy chicken restaurant.

After I quit, I took my magic stuff downtown to do some street magic on the plaza, but it started to rain so I went back home again. Tomorrow it's supposed to be a bright sunny day. I'm going out first thing in the morning and I'm going to knock them dead. Who knows, I may even be able to pay off my Visa bill with one day's work.

Day 10

What a terrible day.

I got to the plaza at 10 in the morning and nobody wanted to see any magic. I kept walking up to people, asking to show them a card trick, but most of them blew me off. A few people let me show them a trick or two but they didn't give me any money. Everyone in this city is so mean. They don't reciprocate when you do something nice for them, like show them a magic trick. Maybe I should move to the same city where Criss Angel lives. People there seem to like magic a whole lot more.

Actually, the real problem, I think, is that I'm just not doing enough tricks. I need to buy a whole lot of stuff because the more tricks I can do, the better magician I'll be. Since I'm not working, I've decided to sell my car. I think I can get about \$1500 for it. I'll use all the money to augment my act and then I'll be a real superstar.

And with that much experience under my belt, I'll probably be driving a Ferrari this time next year. I can't wait.

# STEVE SCHIESZER:

# THE

BILLY MCCOMB

# CONTENTO NEW GENERATION CARD FOUNTAIN

*"If you would not be forgotten as soon as you are dead, either write things worth reading or do things worth writing."* **Benjamin Franklin**

*"The telling and hearing of stories is a bonding ritual that breaks through illusions of separateness and activates a deep sense of our collective interdependence."* **Annette Simmons**

*"Writing is easy. All you have to do is cross out all the wrong words."* **Mark Twain**

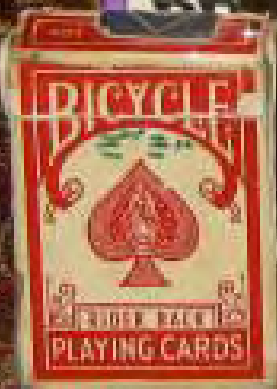
Remembering Billy McComb, who was billed as Ireland's Largest Leprechaun, is a fond mental exercise for me. Rare among comedy magic entertainer's, believe me he is well remembered. The biography that accompanies his Ted Salter caricature, from the Walls of the Magic Castle reads:

"Billy McComb was born in Ireland. After qualifying as a doctor of medicine, he decided that the excitement of show business was

for him. He move to London and pioneered television there in 1947. A star of several television series including the first Peak Hour All Magic series for BBC, he has also had nine shows of his own, has appeared on cruises and frequently is an M.C. at the Magic Castle and magic conventions. Billy became a favorite in clubs, at the London Palladium and has given Royal Command Performances.

As a writer, reviewer and per-

former, Billy has been a favorite at many magic events all over the United States and England. He has written a number of books and contributed effects to numerous magic periodicals. Billy McComb received the Visiting Magician of the Year Award for 1977 and the Performing Fellowship Award for 1984 presented by the Academy of Magical Arts. He was the first European performer to be elected to the Society of American Magician's Hall of Fame. His engaging personality has endeared him to



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MAGIC CASTLE

*Walter Dill Scott*

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2. Magic Castle is a private club and is not open to the general public.  
3. Magic Castle is a private club and is not open to the general public.  
4. Magic Castle is a private club and is not open to the general public.



Steve Schieszer

the members and friends of the Magic Castle, where he spends much of his time. A uniquely creative and entertaining performer and a warm, witty individual, Billy McComb is a credit to the world of magic."

I first met Billy McComb at Ed Rosenthal's Magic Conventions, held in 1989/1990 here in Tempe, Arizona. Ed described that Billy was a "triple threat" in magic. By that appropriate description, he was explaining Billy could entertain, lecture, and serve as a Master of Ceremonies. This M.C. ability was the talent that first caught my attention. Here is a polished, professional magician not only doing magic tricks but entertaining people with jokes, stories, and funny bits of business. Of course, about half way thru the show, Billy entertained us with his unique brand of humor and established classics, such as Card In Balloon, the ABC Blocks, and his legendary Bill In Lemon routine. Like Jarrow, he knew well the strength of the effect, the psychology, timing, and appeal for a lay audience. And then some...

Whenever any magician would speak of Billy, in person or in writing, the affection for him was always noticeable. As one would speak of a beloved uncle or grandfather.

I would soon understand why, Billy was beloved and admired because he regularly invested in sharing with other magician's. His love for invention, innovation, and ingenuity apparent in his writing, lecturing, and entertaining. Having had the opportunity to spend time with "The World's Largest Leprechaun" and later "Ireland's Largest Leprechaun", he proved to be most generous with his time, talent, and treasure. Memories of such times, in

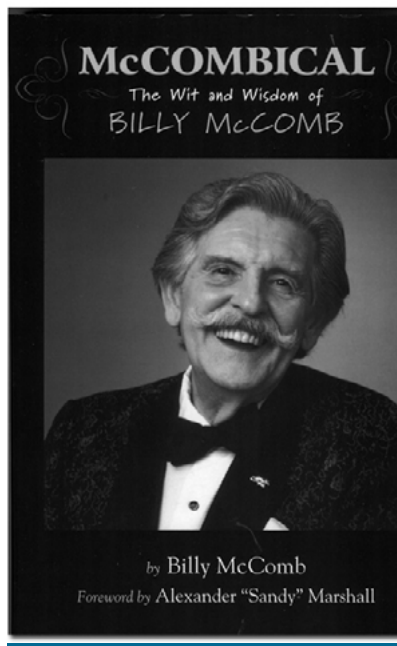


Arizona and California while he was a fixture at the world famous Magic Castle, almost a stone's throw from Grumman's Chinese Theater. The Castle/Academy of Magical Arts, established by the Larsen family, is a respected private club for magicians and their guests. Many of these people were able to see Billy "hold court" both on stage and off.

Fast forward, as if a playing card being shot into thin air by a rapidly turning motor, powered by nothing more than 9-12 volts...

My first introduction to what Marcel Contento refers to as a CF (Card Fountain) came from watching a good friend, Tim Wright (A.K.A. Skilldini) conclude his stage card work with a large shower of poker size playing cards springing forth from his silk top hat. An appropriate finale to his skilled sleight-of-hand. As he entertains, like Billy did, with Comedy Magic, the sight of the pasteboard explosion garners him a BIG, hearty laugh. An unseen exclamation point, signaling the audience's response to the "punch line", with applause to follow.

Later, Tim showed me the apparatus, the mechanism responsible for the audience pleasing special effect. A high quality, compact unit that easily fits inside his top hat. Powered by a 9 V battery, this device shoots a deck and a half of Tim's Bicycle playing cards about 4 feet into the air. When the unit is powered on, the red Light Emitting Diode (L.E.D.) signals the entertainer that within about eight seconds, the motor will spend about five seconds to propel the pasteboards skyward. I marvel at the uniqueness of the invention, not to mention the price tag. However, to a professional, it is money well invested. The list of well known, established magician's who own one and or collect one is a long list



MY FIRST INTRODUCTION TO WHAT MARCEL CONTENTO REFERS TO AS A CF (CARD FOUNTAIN) FROM WATCHING TIM WRIGHT CONCLUDE HIS STAGE CARD WORK ....

of magic celebrities. As properly documented on the Ad Copy for the Contento New Generation Card Fountain, by Victor and Marcelo Contento. Come to think of it, I should have looked at what number of CF unit Skilldini had, my own reads "055 B" which leads me to another question, how many were ever produced. Perhaps, in time, Victor can answer that question.

Fast forward another jump in time and Billy McComb has passed, he died April 30th of 2006. In September of 2008, The Magic Castle is hosting Billy's Legacy on the seventh of the same month, a live auc-

tion and (good for us) thru an eBay Live Auction. Nestled there, about half way thru the 300 item auction is one of two Contento CF's. In lot #138 is Billy's own "Contento Fountain and Other Apparatus." "Going once, going twice, sold!" We are the high bidder for this great lot. The excitement and fun of remembering Billy is wonderful sitting at my computer in Goodyear, AZ. I can only imagine how it would have felt to have been at The Castle for this! As an educator at the time, the funds are hard earned. However, well spent.

In just a few days the carefully

wrapped and shipped items arrive from Box Brothers, who handled the packing and shipping for the auction. As I unwrap Billy's CF, it hits me how important this is to me, to magic. Attached to the unit is a gold color plaque, engraved for and to Billy McComb. (See Victor's Remembrance for more information.) Wow! A unique treasure.

I decided to contact Victor Contento, and that phone call started a long distance magic friendship that continues to this day. Victor details that he is glad we have the CF and asks me to leave the plaque attached to the device. I assure him that as long as we are stewards of unit 001, it will be in good hands.

Fast forward to yesterday, July 28th, 2016. To properly document the provenance of the CF, Victor shares a touching, beautiful remembrance of Billy and Marcelo. Marcelo is Victor's brother.

"I never met Billy McComb personally, but one day I remember picking up the phone once, passing it to my brother, Marcelo. He was an enthusiastic admirer of Bill, always praising his ingenuity, and his ability to conceptualize the various magic effects, without being distracted by the technicalities of them.

The first occasion we had with Billy's creativity, his ideas, came earlier when Marcelo showed me a generic Card Fountain at Ray's store, here in Watertown, where we had our shop, at that time. I learned that Bill was the originator of the idea and we started to sketch some basic concepts to develop a design of our own, and if possible, manufacture an improved model. So, Marcelo went back to consult heavily with Bill, sent him drawings, detailed descriptions, and even a rudimentary model. It was a lively brainstorming that lasted for awhile. At that time, "snail mail", the USPS, was the preferred method of communication. The development of what would later become the New Generation Card Fountain was more communication, spiced with some intense phone conversations.

Among the basic issues was the footprint of the fountain, an important feature that we wanted to minimize. Other models in the market seemed to take up a lot of space, unnecessarily large. Then, we started adding bells and whistles; for example the latch, which holds the motor mount away from the playing cards until set in place, was a subject of carefully study and exchange of ideas with Bill. He liked the idea but had serious concerns about it being difficult to operate with one hand. Marcelo and I thought about this concern and devised three options, which were sent

to Bill. First, a spring loaded hook. Second, a magnet type latch. Third, the clip, that is the one that finally made it into the commercial design of the CF. The hook method was one of our top favorites, for awhile. However, the fact that this mechanism consisted of two opposing springs, fighting each other, cast some doubts about the possibility of weakening the lever spring that would render it as being prone to being overridden and bent by the user. Bill would favor the magnet as something more familiar to the general user, similar to the ones installed in cabinets and the like, but we had serious trust issues in regards to the life of the magnets and their dependability. Finally, we settled for the clip that in the end Bill came to like as we did as he saw this latch as gentle and noiseless.

In the continuing development of the CF, we considered a variety of controls to start the CF. Bill liked the timer, but thought that it should have another way to control it, remote control, an option we had discarded earlier in the design process as reliability issue because an exposed pot could inadvertently be turned, changing the timer control, and thereby ruin a performance.



"In the continuing development of the CF, we considered a variety of controls to start the DF. Bill liked the timer, but thought that it should have another way to control it ..."



The device retained its' tough capability but in order to access the potentiometer, the back of the machine had to be removed, so for a few units manufactured that way, we will walk the magician through the necessary steps to address the situation. After a lot of R & D, the prototyping followed. In less than six months the first model of the New Generation Card Fountain was ready. As we had promised, we sent the very first unit to him with the attached, dedicatory plaque. It read:

**BILLY MCCOMB**  
**Card Fountain Serial no. 001**  
**Victor & Marcelo Contento**  
**Boston, June 18, 1993**

The final prototype, functionally identical to the production model, although not structurally similar, went to Ray's Magic Arts Museum, where it still sits among his other unbelievable pieces of magic.

Billy suggested a hand model that we produced later, the Deck Fountain, just about that time machine assisted type of magic apparatus was fading out of the magic scene, Marcelo fell sick. That product wasn't a commercial success, but a few were delivered, with some of them going to Europe and Japan. More notably, we also sent two here in the United States to Johnny Thompson, as he used the effect routinely in his presentations with his wife, Pam. Billed as "The Great Tomsoni & Co."

Bill and Marcelo are no longer among us, but Magic, with its' unique ability of stopping time and preempting our minds to become open to the possibility of illusion are still around, alive and well today!"

Victor also generously shared many of the design, sketches, and drawings of the CF and they are shared here, with his permission.

In closing, I wanted Vanish Magazine readers to know more of an innovator/inventor, Billy McComb. In knowing him, to know of his Card Fountain I wanted you to also know the builders of such apparatus, Victor and Marcelo Contento. For without the manufacturer's of these magic effects, the dreamer's vision awaits the reality of construction to entertain with illusion.





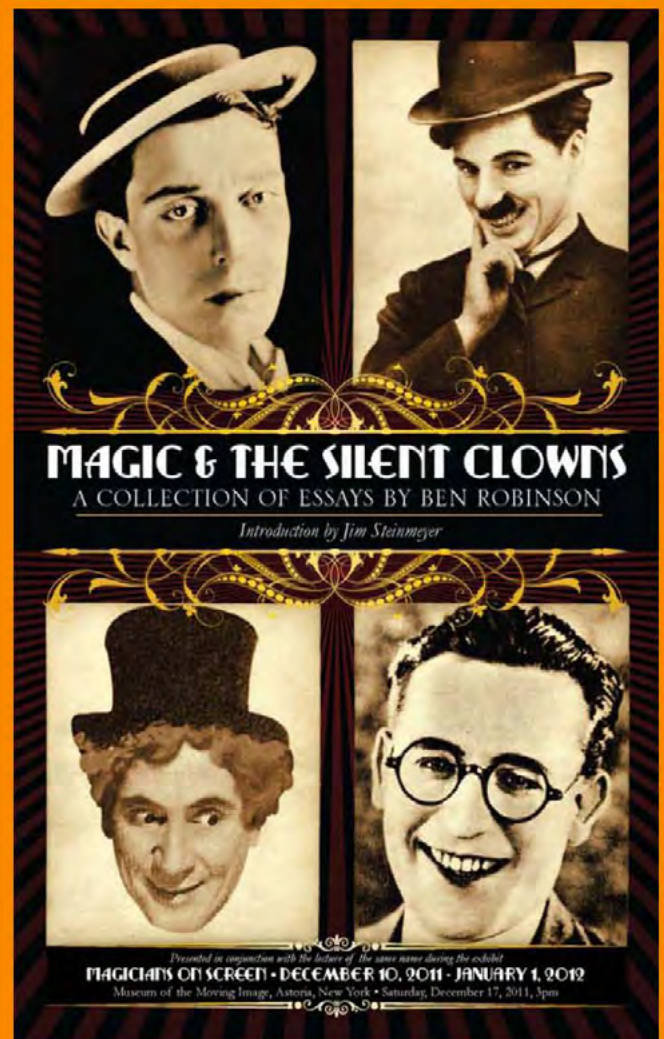
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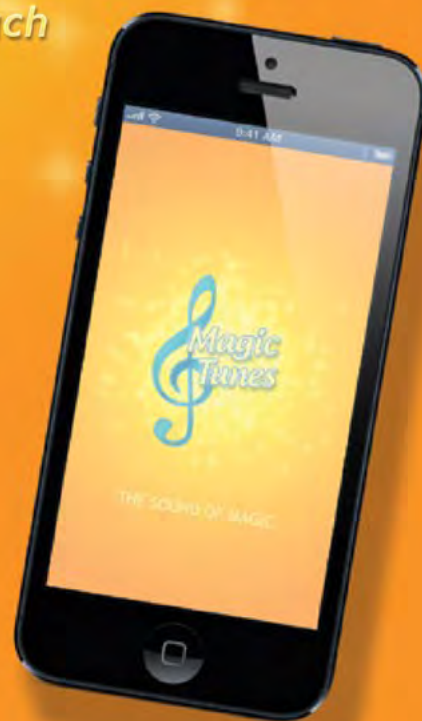
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If you would like to have your product reviewed in Vanish, then post it to the Magic Review team.

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.

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# 1 COIN by Eric Chien & Vortex Magic



Eric Chien has been impressing top coin workers around the world with his performances of incredible sleight-of-hand magic. Some are saying he has created the best vanish in the world of a single coin.

He has spent years working and creating the most amazing visual magic using a single coin and is now ready to share it with other magicians. What looks like camera trickery can actually be performed without any gimmicks and only one coin.

COIN is the first time Eric has agreed to release any of his original handlings to the magic community and in this DVD he teaches his own incredible coin vanish as well as signature routines such as Dollar Coin to Signed Card and his handling on Coin To Cigarette which has fooled the best magicians in the world.

This DVD will also inspire you to take his work and combine it with other routines that you already perform.

#### INCLUDED ON THIS DVD:

CHIEN VANISH - the most startling coin vanish that will change the way you perform

BLINK - instant vanish of a coin - perhaps the quickest

in the world

COIN TO CARD - a signed card is lost in the deck and a coin instantly changes to card

COIN TO CIGARETTE - coin visibly turns into a cigarette

SPELLBOUND ADDITION - visual changes for any spell-bound routine

THROW CHANGE - visual turn a coin into a finger ring or coin

3-FLY ENDING - a visual ending for any 3 Fly routine

COIN TO CARD BOX - a coin visually vanishes and appears inside a card box

"By far the best retention ever created, a true work of art and mastery. This is how magic should look."

- Michael Afshin

"Eric Chien's Coin to Cigarette is beautifully executed!"

- Shin Lim

#### MY THOUGHTS:

Review by Harry Monk - VANISH MAGIC MAGAZINE

I just watched what I would consider one of the finest coin DVDs I've ever watched. What Eric does with one coin is stunning and the fact he is sharing this with the magic community is fantastic for us all. He has taken a coin move and put it on steroids. At first I thought it was some form of TV trickery or a device using magnets and a pull, but I was so impressed that it's pure sleight of hand with great handling and execution. On this DVD you will learn how to do the move exactly as Eric does it, which will take some practice, but more than worth the time and effort you put in.

Eric shares routines and ideas on how to incorporate it so you can see how practical it is in the real world as well. I sat with a coin and went through the instructions and it is something I am going to be doing until I can master it. The work you put in to this will be well worth the effort and time.

The most mind startling vanish is BLINK - I've never seen a coin vanish as clean and as good as this and it is so visual and packs a punch. It is such a beautiful thing to watch.

The DVD is well produced with clear instructions and several different shots showing exactly how to do and practice it. One part I thought was really good was having somebody else learn the move and Eric showing what they were doing right and wrong. This is a huge help because it helps bring home all the important subtleties Eric has put in to this move.

You will learn more than a coin vanish on here. You will learn actual applications on how to use it in other

routines. Eric also shares his versions of 3-Fly, Coins Across in a spectator's hand plus a great Coin To Signed Card routine. In this routine you have a card signed (free selection) and lost in the deck. You bet a dollar you can find their card. You take a silver dollar coin and it instantly (and I mean INSTANTLY) change in to the signed card. Everything is handed out - it's just an incredible and visual piece of magic.

If you do any Spellbound type routine then you are definitely going to want to perform Eric's handling. He also does a great One-Coin routine incorporating his incredible vanish as a coin jumps, changes and appears.

One of the coolest effects on here is coin to cigarette. This just shows how versatile this routine is. Imagine you are out and about and somebody asks for a cigarette. You take a coin and it instantly turns in to a cigarette. You'll learn this and a lot more.

I recently joined Eric's Facebook account and he has posted up a really cool short video of him turning a coin in to a strawberry which he eats. Using the exact same technique he teaches you can turn a coin in to almost anything.

This is easily my favourite product I've been asked to review in a very long time. This is for the intermediate coin worker, although having said that if you were to learn one move and do it well I would suggest you take your time and learn this. It will last you a lifetime and you'll have some incredible power with coins. If you are a pro coin worker then you are just going to have a great time watching and learning from this.

It is obvious Eric has spent a lot of time and thinking in to producing something that is stunning and something we've never seen before in magic. Yes, a few others have attempted to release something in the past but nobody has even come close to the perfection this is. I have seen so many coin workers attempt this but always missed important points in the handling. Eric has mastered this and makes it look impossible.

**EXTREMELY HIGHLY RECOMMENDED.**

PRICE: \$24.95

AVAILABLE: All magic shops

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

## 2 POLARITY by Pablo Amria



Injecting a thought into someone's subconscious is a feat to remember, but let's take this card trick a bit further. Ask your spectator where a specific card is in the deck. Naturally, they won't know because they have just thoroughly shuffled it. You announce that subconsciously they already know where their card is. Have them deal the cards onto the table until they 'feel' like they have reached their selected card, they then place that card face down on the pile.

You display the entire deck to reveal that the one card they were capriciously looking for was the one card that they placed face down!

With Polarity, your spectator doesn't just shuffle the deck; they also deal the cards and select their own card. The best magic is the magic that your spectator controls and Polarity gives them the freedom to control the performance with the outcome that you want.

- Easy to learn, easy to perform
- Instant reset
- No sleight of hand
- No sticky stuff
- Live performance & multiple handlings included
- Custom Bicycle gimmick cards included



Polarity is inspired on the Proton Deck by Gary Ouellet, which is based in Ed Marlo's Open Prediction 12th.

#### MY THOUGHTS:

What can I say but I LOVE THIS! I can't stop performing it:) The method is simple and the effect is direct. You receive a prepared deck of cards plus another gimmick card. The nice thing about this is that you can have the spectator shuffle cards and you can shuffle and because there is no stack or anything to memorize you don't have to do any false moves. It's all very open and fair. Well, there is one move if you can call it that but nobody notices. Another nice thing about this is that you can repeat it on another person - so you can do it twice with two different results. The tutorial is well filmed and well taught with the original routine by Pablo as well as other ideas. My favorite way of performing is using the original routine where you tell the spectator that anything can be achieved by the power of positive thinking. Because it really all happens in the spectators hands it really does come down to them performing the trick.

Yes it's a prepared deck of cards that could be used for other tricks if you wanted to. Personally I'd keep it just for this because it's one of those items where if I'm asked to do something I would just do this.

It's very easy to do - almost self-working and perfect for any level of magician. You could do this using a spectators hand so it would play well in a walk-about type situation or if you have a table then you can spread the cards out nicely. Having used this now for over a week I'm surprised at how much reaction it gets, but I do believe it comes down to the routine. It's a great 'feel' good effect where the person goes away thinking they did it, which is unusual for most magic effects.

This is a terrific variation on the Proton Deck and this routine should definitely make its way in to many repertoires.

PRICE: \$19.95

AVAILABLE: All magic dealers

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

## 3 CALCULATED RISK By Michael Murray



This 54 page book now contains all of the following and more:

- Calculated Risk (Feature routine) - Unlock TWO borrowed mobiles in an incredibly easy fashion
- Perfect Opener - The spectator names ANY four digits, they are typed into your genuine phone lock screen and your mobile opens
- iSwami - A method for using the iPhone calculator to seemingly predict any two digit number
- One in Ten Thousand - Have a spectator intuit (or predict) any four digit number/pin code/unlock code
- Feedback - Did you know your iPhone has a memory for numbers?
- Phone Clone - Show just how vulnerable our phone security system actually is
- Identity Theft - A method for stealing your spectators identity
- Frosties Reveal - Reveal your spectators exact DOB or starsign
- Noted - The notes application on either your or the spectators mobile will become your new peek device

Note: Although the primary effect and a few others will work with any iPhone, a couple of the routines do require the use of newer iPhone models.

## MY THOUGHTS:

There is nobody I know who has given more thought and created more routines with an iPhone than Michael Murray. He must sleep with his damn iPhone and think about it every waking minute, and we magicians are that much luckier for it. My first encounter with Michael was a few years ago in a magic shop where he was able to unlock my phone with my password. I was floored!! Since then Michael has released several books and effects on iPhone magic and Calculated Risk + is the method he used to unlock mine. You receive a booklet with well written notes and presentation ideas plus some additional routines and ideas at the back. Basically what he has done is turned an iPhone in to a peek device so you can see numbers and other information. One of the things Michael does is try and figure out ways to use APPS without actually using an APP, in other words come up with a way to mimic what an APP might do. This now allows him to perform the magic using a spectators iPhone. Some of these ideas are also included in the book. He has also included some nice ways to reveal zodiac symbols and give readings using a phone.

Michael has played around with the characteristics of an iPhone until he has discovered things it can do that people just don't know about. Calculated Risk is one such thing and I am sure nobody will know the method unless they were the actual creator of the APPLE calculator! It is these characteristics that enable you to get the passwords and then reveal them in a mysterious way. The method is clever and very simple and after reading this you'll be able to do it. The only memory work you need to do is remember a passcode once you have gained the knowledge. In this routine you actually get two passcodes from two different people, but Michael gives a very good way to remember the passcodes (only 4 numbers really for each code). I don't like any memory work but I do love this.

One of my favorite routines in here is called "One in Ten Thousand," where a spectator unlocks YOUR phone.

I suggest you follow along the instructions with a phone in hand and you'll soon learn just how easy it is to do the Calculated Risk effect. It's a terrific routine that you can do with any borrowed iPhone (works better on later models). This is definitely something you will want to know because you can do it at anytime and anywhere. There are also video links so you can watch online with the effect Calculated Risk.

I think every magician should own this and be able

to do this. It's one of those tricks that really plays in to people's emotions. Michael shares his routines and patter and gives reason to connect with people. Very highly recommended.

PRICE: \$39.95

AVAILABLE: All magic shops

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

# 4 NUMERIC by Tawaiin Ben



## EFFECT:

The Numeric Cube is thoroughly mixed and your spectator freely thinks of ANY number on any side of the cube. 100% FREE CHOICE! (No forcing and nothing written down). In the process of solving an advance 5x5 cube, you are able to connect your mind with the spectator's and read her mind while BLIND FOLDED. This is as close to a real mind demonstration as one can get. The moment you finish solving the Rubik's cube you are able to reveal your spectator's thought.

## FEATURES:

- Water proof and scratch proof high quality 5X5 cube
- Easy to learn and completely self-working
- Instantly repeatable with different numbers
- Can be performed in a blindfolded situation
- Multiple routines taught in detail

## WHAT YOU GET:

- The Numeric Cube
- Secret gimmicks
- Online tutorial video

## MY THOUGHTS:

This is a very modern take on a classic premise. In the original you would show cards with numbers on them and ask the spectator to look at any number. By answering yes to which cards the numbers were on

you could tell them the number they were thinking of. This is a very old idea and what Ben has done is take the concept and really give it a modern twist that would fool those who even know the older principle. By using a cube which has 6 side and 25 numbers on each side he has created something more than puzzle. You receive a professionally made cube as well as an in-depth online tutorial plus a download should you mix up the cube. This is important especially if you 4 year old son gets hold of it and mixes it all up. You also never know at a gig if somebody might take it and mix it - never fear because if all else fails you can take it apart and fix it!

You will receive several routines and methods on how to use the cube. You will need to learn the system so it works 100% of the time. It's an easy system to learn and after watching the videos with the cube in hand you should be able to use the system. There are variations where the cube is mixed up and you ask somebody to choose any number. This is the version I like best. You quickly solve the cube (you'll need to learn and stick to one way to solve it) and then go in to the system of how to get their number.

Because the numbers are relatively small on the cube, and there are lots of them, you really want the spectator to be close when you show them the cube. It's great for one-on-one or in a situation where a person is standing next to you. If you are too far away from them the chances are they might see all the numbers and so the trick wouldn't work. This is more of a tool rather than a trick by itself. You could incorporate this with a lot of other ideas. One particular idea I like is using it for a Magic Square. It's a great way to get a number somebody is thinking of then going in to a Magic Square type routine.

Ben also shares some other ideas using coloured pens, coloured chocolate coins and candy for other routines and reveals.

Overall, a great tool that looks like something you might buy in a game or use for something other than a magic trick. The method is very clever, easy to do and is a real twist on a classic principle.

PRICE: \$49.99

AVAILABLE: All magic shops

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

# 5 HANDS DOWN By Darryl Davis & Daryl Williams



This is, quite simply, one of the best close-up mentalism effect we have seen in the last few years. It's that good. You ask someone to write down the name of a friend. They hide the paper behind their back. You can tell them which hand the paper is hiding in, and then you divine the name of their friend.

Sometimes combining two great effects causes confusion. But sometimes the combination makes BOTH effects stronger. In this case, a centre tear is combined with the "Which hand?" premise, and they work seamlessly together. The presentation guides the spectator logically from one amazing effect to the next. "Hands Down" takes less than two minutes to perform and leaves a memory that will last a lifetime.

There are multiple versions of this simple, but ingenious principle taught. In one version, you show the audience that you can keep track of every time the participant swaps hands. And another version uses the principle with playing cards, ending with a thought-of card reveal.

The effect is easy to do, explained in great detail, and does not involve any special apparatus (no magnets,

rings, electronics, etc.). You can do it with objects found in any bar or venue

## MY THOUGHTS:

You can learn this in a minute and be ready to try it out pretty soon after. The method is incredibly simple yet surprisingly works and with the subtleties taught on the DVD will go unnoticed by the spectator. It has to be the easiest method I've seen for a 'which hand' type routine. Once you know the secret you can always be ready to perform this. There are no props, no electronics but good old fashion clever-thinking that magicians used to use prior to all the electronic magic tricks. I love this!!! It's something I have been doing since watching the product and the fact you can do it anywhere at anytime makes this a winner. You can do it at a paid gig, out with friends or at a moments notice. You can also combine it with other methods if you already perform this. Darryl and Daryl show you variations and their own personal favourite routines using this simple but effective method. I particularly like the centre tear version where you not only tell a person which hand the paper is in but also the name of a person they wrote down. It's a good way to hide the method and combine two strong effects. With this version you couldn't repeat it over and over because the method would become obvious but certainly combining it with other routines out there this would make the perfect addition. You can use any object so long as they can hide it in their hand.

The DVD has clear explanations, is about 22 minutes in length and that is all you need to do this. If you are a beginner to magic or a seasoned pro I think you'll just love this and actually use it! Well worth consideration because of its practicality and simple method.

PRICE: \$15.00

AVAILABLE: All magic shops

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

# 6 LUCKY CARD by Costa Fantastico



Have you ever wanted to control your own luck? Now you can.

A folded card is held with a paperclip, on top of a random card. You explain that this is your lucky card. You have a card selected, signed and then lost in the deck. You then point to the folded card. You tip the lucky card into the spectator's hand for them to open. To their amazement, it is their signed card!

Custom made gimmick supplied.

## MY THOUGHTS:

Wow this is SUPER clean version of a signed playing card to another location. The method is very clever and the gimmick is all made up ready to go. The effect is you bring out a blue playing card with a folded red backed card on top and held in place by a paper clip. This can be left on a table or in a persons hand. A card is chosen from a red backed deck and signed. After performing your favourite routine with signed card (say Ambitious Card) the finale is you pick up the blue card and openly take the folded red card off and open it proving it to be the original signed card.

You receive the gimmick card plus a download that

explains the working and handling of this effect. The handling is super easy and the card does all the work. You will need to know how to do a Mercury Card Fold and you are taught this on the download (or many other sources out there on this).

This looks incredibly clean and you swear the folded card that comes off the top of the blue card is the one that has been seen the entire time. This is a great effect for walk-about and you can easily carry this with you at all times. To re-set takes a few seconds so it's very practical in that respect. You could perform this by itself but I think the ambitious card routine or another routine using a signed card and having this as the climax would be much better. There are many versions out there with clear boxes and other boxes but this one is honestly one of the best versions!! In all the other versions you need to mercury fold a card but you also have to carry around a clear box. In this version you just have a card on another card in full view - and it can be done surrounded without any odd moves. This is so much easier than a lot of other versions. As a working pro I am going to be using this because of its practicality and it has the same effect as all the others where the card is seen prior to the trick starting.

Several different handlings are taught but my favourite and most convincing is the first where you would swear the card just comes off the blue card. It looks amazing and I love performing it because it fools me when I watch it. The illusion created by the gimmick is perfect. There are no odd moves and it looks so natural. At the end of the download they share some ideas on how to use the gimmick with other ideas such as visibly turning a card in to a dollar note. This is OK but I much prefer the original. What it does show though is how versatile the gimmick is and so you may very well come up with a routine that works where you can turn a card in to money, perhaps a transposition type routine.

This is a really great idea that is practical and something you could easily carry with you and do at a moment's notice. Add it to any of your current routines and you'll have a very strong ending.

PRICE: \$30.00

AVAILABLE: All magic shops

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

# 7 PREMISE & PREMONITION by Luke Jermy



- \* Fifteen reputation-making routines direct from Luke's repertoire.
- \* A full DVD (including two performances) on Luke's headline prediction: the perfect publicity stunt.
- \* Learn Luke's no-hypnosis hypnotism act and a full Q & A style show with absolutely no pre-show or stooges.

## Full Contents:

Silent Communication  
Black Ball Location  
Shape Shifter Drawing Duplication  
Dirty Secret Club  
Touching on Hypnosis  
Modern Oracle  
Fool's Journey  
Blindfold Deal & Other Routines  
Marked Personality  
He Will Find You  
Story Without an End  
Double Dowsing  
Nailed ACAAN (performance only)  
Premonition Headline Prediction  
Gladwin Interviews Jermy

## Closing Thoughts

Running time: 8.5 hours. 4 DVDs in a beautiful slipcase.

### MY THOUGHTS:

This entire package is more than just about the effects, which are strong but it's also a great lesson in how mentalism at its very best is about the people you are working with and personal experiences from their lives. For me this was the great lesson on this entire series of DVDs. Luke is able to bring each effect and make it about the spectator. From personal experience I know that this is what makes for a very strong routine and makes YOU memorable in the spectator's mind.

The first DVD is a stand-up show that has four routines. It is a great opportunity to see Luke in action and how he works an audience. To really get the most out of this I suggest watching the performances then the explanations then go back after each one and watch the performance. Look at more than the method but look at how Luke treats and talks to his audience. He puts everybody at ease and doesn't 'scare' people by thinking they will be embarrassed on stage. There is a very gentle nature about his performance that makes you want him to be correct and certainly very believable which is important for a mentalist.

The props that you will need you can easily make and Luke is the first to admit he is not good at arts and crafts. If HE can make the props anybody can and he goes through how to make up any of the items needed. I particularly liked his routine called Black Ball Location. It is a variation of Max Maven effect that appears on his video Minds series.

If this DVD is about anything it is about premise more than method. The methods are always easy in execution but it allows Luke to really concentrate on the premise and routine which sells each piece. There is SO much to learn from these DVDs and Luke shares so much wonderful information. You really need to sit down and watch these and study them not just for the actual 'tricks' but also for his insight in to mentalism. For me this is what I call REAL WORLD mentalism. In other words no pipe dreams but tried and tested routines that work. You are doing any mumbo jumbo mentalism that is out of a psychology book that doesn't work but actually doing things that make sense and work 100% of the time.

A great example can be seen in Black Ball Location. The method is easy but how Luke works the routine and uses known techniques to seemingly give readings to people is a great example in top notch mentalism and working the crowd. These are the most

valuable lessons on here.

His work on pre-show work is fantastic and some of the most in-depth and best I've seen. If you were every worried or didn't like any type of pre-show work at all then you need to watch this. Luke goes in to details that has come from his own tours and his points are very practical and worth listening to. I would suggest that you try some pre-show work and you will see the incredible results. He doesn't appear to hide anything during his pre-show work and is open and honest about what is happening. This was a highlight for me as I used to be worried about doing pre-show work but Luke has given motivation for pre-show work. In Luke's work he can have the spectator can change their mind which is multiple out pre-show work.

The second DVD is starts off with a Hypnosis test. This is just AMAZING. As somebody who loves hypnosis but never explored it in detail and Luke adds a touch of magic. This is a continuation of the exploration on Touching On Hoy. He first looked in to it in his first DVD but this version uses Hypnosis which uses 100% safe hypnosis without actually hypnotizing people. The trick here has nothing to do with hypnosis. The nice thing about this is that you can apply it in different ways. What is really nice about this is the way he explores the concept of hypnosis but puts out any fear people might have that he will make them cluck like a chicken. Another part of this second DVD Luke chats about how to give readings and shares one really powerful idea where he uses Tarot Cards. This is fantastic and worth listening to and putting in to practice. It's a great tip and really does amazing work and is super easy.

The third DVD shares blindfold routines and a performance only of ACAAN. This DVD alone is over 2 hours!! His work on Shiners is some of the most incredible work I've seen!! What he uses as well is simply BRILLIANT!!! His version called Marked Personality really connects to an audience and uses the system he talked about prior. This will CHANGE the way you use shiners but also his presentations have meaning and have a believability about what he does. The ACAAN is a great routine and while he doesn't teach the method you can watch all the other explanations are actually hiding in plain sight within the DVD. This is just BRILLIANT because it will make you watch the DVD and study the techniques used. I love this concept - so very clever and smart..

The final DVD has an amazing headline prediction which is a really useful method and has appeared on

TV with other performers that Luke has offered this to. This is a very organic type prediction and just uses an envelope and newspapers. The key features of this handling is that it appears just to be guarded by one person and it's opened and the prediction is inside. Another important factor with this is that Luke takes on board that all modern radios have a webcam that can be seen online so this needs to be considered in the construction of the method. You can't be doing anything behind the DJs back because it will all be seen as well as heard of course. The method is just fantastic and the larger or more important the celebrity you are doing this on a radio or TV show the easier this is. If you were going to be doing headline prediction you WANT to do this!!! No two ways about this - it's smart, easy and Luke really gives the inside scoop on this. This is one of the easiest type of headline predictions that really is 100% practical and the motivation is just perfect.

#### FINAL THOUGHTS:

I would easily say this is by far one the very best DVDs of mentalism I've ever seen. Luke is one of the worlds leading mentalists and there is a reason for this. You can learn SO much from this and not just the 'tricks' The reason I like this so much is because all of the work in here is from his live shows and each piece is a worker. This is extremely highly recommended!!!

PRICE: \$75.00

AVAILABLE: All Magic dealers

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

# 8 SYMBOL By Steve Cook



Steve Cook has created a super slick ESP prediction. This awesome effect will fit neatly in your wallet and will fry any spectator!

Imagine placing a single envelope onto the table along with six coloured ESP cards. Your spectator is asked to roll an imaginary die, they can roll it as many times as they like, change the number as many times as they like and yet the ESP symbol related to the number will match your prediction in the envelope 100%.

Symbol feels ultra-fair and is easy to do (absolutely no funny moves or sleight of hand required).

Everything you need to perform Symbol is contained in the pack including a full in depth training DVD with additional tips and handling by Peter Nardi

Symbol resets instantly and is perfect for both mentalists and magicians.

## MY THOUGHTS:

This is a very easy piece of mentalism/magic with printed ESP cards that will easily fit in your wallet and be ready to go. Because of the method you could

not repeat this simply because it's a very common and well known principle. The clever thing about this routine though is that the method is well hidden and it's not the obvious version we all know where something is called out then an envelope is introduced. In this version there is an envelope on the table from the start and the prediction is always inside there. The construction of the routine is very clever and it is not obvious at all, unlike some other versions out there. The fact this uses ESP cards also adds a nice premise where you are able to tell something about what the spectator chooses. It could be a nice way to give a little reading.

This is very easy to do - actually self-working and as soon as you watch the DVD you could perform it. The cards are nicely made and you might want to consider putting them in a little plastic card holder to protect them. Everything is included from the instructions to all the cards and envelope you will need. There are also some variations that take it to another level and allow the spectator to turn over the final prediction. All in all a nice little trick that would work for a beginner to pro. You do need a surface to lay the cards out on and that would be the only consideration when choosing as it would depend on your working environment.

PRICE: \$25.00

AVAILABLE: All magic dealers

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



# 9 MAGMA by Kyle Marlett



a special FX tool that can really enhance any routine where you want something to happen that looks like it's from a movie. A lot of thought and preparation has gone in the manufacturing and working of this device to make it as practical as possible. The gimmick is very high tech and has some really great features that make this a real workers utility device. First of all this is NOT a D-lite stuck inside something. Each unit is carefully made so it can be well hidden and brings off enough light to allow it to show in most venues although the best condition to use this would be a slightly darker working environment as the glow will show a lot more inside your hand. A really nice feature built in is the fade-in and fade-out for the glow. This really enhances the overall illusion otherwise it would look like you are turning a light on and off and makes it look more of a glow than a light. It also gives the impression that you are producing heat inside your hand and this is probably how you want to think of it. Kyle teaches a routine where you apparently melt a straw which makes sense as it does give the impression of heat. Because of the nature of the gimmick it looks as though you can make this power work at will. The fade-in and out is a subtle but important part of the actual effect and something that whoever thought of needs to be applauded.

The gimmick is practically invisible in performance and can provide over 100 uses before it will require a USB recharge. Highly durable and expertly manufactured, your Magma gimmick will handle years of repeated use.

Turn your fist into a furnace Magma is extremely easy to use and is everything you could wish for to inject a mutant-ability moment into your magic.

## FEATURES:

- Makes your fist light up to look molten hot
- Add extra punch to coin bends, metal bending, PK magic and many more
- Add smoke to Magma and really heat things up
- Durable, self-working gimmick does everything for you
- One size fits all
- Easy to learn, easy to do
- USB rechargeable
- No reset, Magma is ready to go every time
- No Thumb Tips
- Perform Sleeveless

## MY THOUGHTS:

You receive an extremely well made and high-tech gimmick that allows you to produce a glow from inside your hand and then show your hand empty. It's

Another nice feature is the on/off switch so you don't have to worry about it going on while inside your case or pocket. The battery is rechargeable and comes with a USB cord so you just charge it from your computer or socket if you have a USB wall adapter. The battery will last a very long time and I've left mine on now for 24 hours and it is still working. I much prefer these type of batteries over standard ones because you save money on having to replace batteries all the time.

One of the other key features is that it takes 3 seconds of holding down the button before it will start. This is very important because you don't want it going off in your pocket if you leave it turned on. The actual operation is extremely easy and there is no odd movement of your hand at all to make this work. The entire engineering of this gimmick has really been well thought out and extremely well made. It comes in a protective padded box that I suggest you keep and use it to carry this to gigs in. While it will be fine in your pocket it is electronic so do take care of it when travelling.

What can you use it for? I love the idea of combining this with any smoke gimmick. This really makes you look as though you have special powers. Imagine not only having smoke come from your hand but also a glow! This really would enhance any magic routine. For the working magician this is a really cool tool that

you can carry with you and create some amazing special FX live! Anytime you want to do something inside your hand like a coin-bend or any type of bend you could use this. As a magician it gives the impression you have a special 'power.' The way to think of this is to use it like you might Flash Paper or smoke. What Magma does is take an unvisual piece and make it visual such as a coin bend.

You also receive a download video which explains everything about the product and how to use it, ditch and get the gimmick as well as a few routines. They teach you a very basic coin bend, a straw routine, and a nail bend. One of the simplest routine uses a lighter and Magma. The idea here is that you are holding the flame and it's a very cool routine that you can do with a borrowed lighter.

If you want to look and feel like a superhero then this is just be the thing for you. If you combine it with a smoke from hand gimmick then you are going to be able to create some truly magical moments that look just like some kind of special FX you might see on TV. Under the right conditions and at the right moment this will definitely enhance any magic trick where you want to create a moment that looks incredible. For me it adds a completely different element to any bend routine that would happen inside your hand.

Remember this is a utility device so it really comes down to how you use it. The creative performer will find many ways to use this and I can't wait to see what others come up with. I've already started using this in one of my own routines and I'm loving the reactions.

PRICE: \$60.00

AVAILABLE: All magic dealers

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

# 10 STACKS by Sans Minds



Have you been looking for the perfect en for your card routine?

What about that perfect transitional effect between your card routine and your money routine?

Look no further because "Stacks" is the perfect solution to both questions.

Stacks is an extremely practical and commercial way to make money appear from a deck of cards.

Imagine having a deck of cards in your hand and it visually changes to a stack of money.

Single hand operation and super easy to do. It comes with everything you need inside the box.

You have to check out the trailer to see it for yourself.

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

## MY THOUGHTS:

This is a really visual change from a card box to a bunch of cards. There is a little bit of DIY but nothing anybody shouldn't be able to do quite easily. You get everything you need except the money. You will need to supply scissors and some double sided-tape. They

uses US paper currency in the DVD however you could use plastic money due to the magnet used so it will keep it inside the gimmick. It took me about 15 minutes and it's a one time set-up. The only thing you'd really need to think about is motivation. Rather than just turn a deck in to some money you need a reason to do it. If you can fit this in to your routine then this will be perfect. You could use this as an opening routine and show a card box and instantly change the box in to some money then go in to some money magic or use it anywhere after a card trick where you put the cards back in the box. You will need to do a deck switch but this should never be an issue. The best way to use this perhaps would be to go from a card routine to something using money. The gimmick can easily fit inside your pocket so really you could do this anytime and anywhere. There are some slight angle issues but nothing that should scare you off from this. You either hold the box closer to you or move so it's safe to perform.

The clean up is very easy and you can casually show both sides of all the bills so the gimmick is never seen. If you go in to a routine using a bill just take one bill and put the rest in your wallet or pocket ditching the gimmick. The reset is very quick making this practical for any working magician under most working walk-about condition.

For the casual performer this is a really great effect. The gimmick is fragile but they do show you a great way to keep it store it and take it to your gigs. The DVD is filled with tips and ideas and as usual a great job with filming and teaching the ins and outs of this. This is a really great routine by Sans Minds team and a great addition to any routine where you want to introduce cards. It might be fun at the end of a card trick to say to your audience, "people ask if I can make money from doing card tricks?"; then instantly turn the deck of cards in to cash and put the money in your pocket. Don't be put off by a deck switch because they show several ways to do it and having done deck switches for at least 20 years now I can tell you there is nothing to it. With the right misdirection and timing your audience will never know. In this case it is easy because you just put your cards away and bring them out again making one last comment - never make a big deal out of this.

Highly recommended

PRICE: \$29.95

AVAILABLE: All magic dealers

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

1 1

## EGYPTIAN INK by Sans Minds



Quite often a transpo effect requires a duplicate object to complete the effect.

What if you can take away that restriction?

Abdullah Mahmoud, from Egypt, has created a way to vanish the spectator's signature on their coin and have it appear on another.

This is more than just a moving ink effect.

Egyptian Ink allows you to create an impossible moment and souvenir between you and your spectators.

You have to check out the trailer to experience the impossible!

\* Gimmick included

\* Works with any currency

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

### MY THOUGHTS

This is a VERY clever idea and made more powerful because you use two borrowed coins and the real strength here is if the coins are different colors but

close in size. In Canada we have a gold colored dollar coin and a silver colored quarter. Using two different colored coins really hits home that the coins don't change places but the signature transposes. This is the actual effect so using two different coins really enhances this. You are supplied with the special gimmick and can easily buy more once you know the secret. You can make up as many gimmicks as you like and can carry in your pocket. Each time you do this trick you will use a gimmick but they are very easy to make and can be done in a few seconds. Something I do is rather than have the spectator sign their signature on the coin I have them initial it. I find it is much quicker and they aren't likely to notice the gimmick as much and also it makes the ending much easier so you can hand the coin out.

All in all I love the premise of a signature changing from one coin to another. This will require some work on handling and while angles are pretty good you just have to watch a little. The hardest part is near the end of the routine where you have to do something 'sneaky' in order to hand the coin out, but this action is covered by doing something else.

This is worth playing with and I think under the right conditions is a strong piece of magic.

PRICE: \$29.95

AVAILABLE: All magic shops

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

# 1 2 JUMP by Jordan Victoria



Here is an original way for you to finish your ambitious card routine. With Jump you will be able to make a card jump from the top of the deck without any movement. Of course the signed card can be handed out immediately for examination!

In addition to this original effect you will also learn how to eject a number of cards named some seconds before by your spectator (with no break or crimp card and the deck can be put on the table before you eject the cards).

Some other ideas are taught like how to have a card that signs itself, and how to change a card without touching it.

With the gimmick in hand, you will find other cool applications for it in under ten minutes...

The gimmick comes inside of an envelope with extra material + an online video.

### MY THOUGHTS:

This is a cute little idea using a gimmick card to make a card jump off the top of the deck. Some handling is required and you'll need to watch the download with a deck of cards and gimmick in hand to fully understand the working. The gimmick comes already made up with some extra 'material' so when it breaks you can make more up. There are a few ideas on here that can be performed with sleight of hand, which I do

now and don't need a gimmick for. The effect of one card visibly changing in to another by 'jumping' is one example that I've been doing for a long time. What this gimmick does is take out any sleights and make it self-working. The handling I have been doing took quite some practice to do so having a gimmick will make life much easier.

This is a nice little idea and is particularly good for an ambitious card. Also the fact that the gimmick can be in the deck and in plain sight is nice because you can perform an ambitious card with the gimmick already in the deck. One of the things you'll need to play with is how to set the gimmick during performance. In the download Jordan has the gimmick set through each effect, so this means you need to work effects around the gimmick. If you play with this enough you will be able to not have the gimmick set and do some other tricks, then set the gimmick in an off-beat moment and use it for what it is intended. He does share a few tricks including an ambitious card routine but again the gimmick is set up prior to the trick.

Overall I think any card worker will be able to find a novel way to incorporate this tool in to their card work. It is a quick little addition that looks pretty neat. There are a few routines on here each one different in effect but using the gimmick. The tutorial is in French with English subtitles which made is a little difficult to study as I had to pause each time with the deck in hand. It comes in red or blue back gimmick depending on what colour deck you normally use.

PRICE: \$14.95

AVAILABLE: All magic dealers

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

# 13 MY SILLY TRICKS by Hector Mancha



Hector Mancha caused a sensation when he won the FISM Grand Prix, magic's highest honor. My Silly Tricks is his first and only commercial release. This wacky DVD teaches ten hilarious and eccentric effects from the personal repertoire. Each of the effects is visual in nature, and most of them are within the range of the beginner.

You will learn:

My Magic Ukulele

Break the Ice

Rubber Guillotine

Small Water Torture Cell

Daisy Ending

My Magic Nipple

My Card Under Watch

Earthquake Rising Card

My Personal Triumph

How you can Bend a Deck

## MYTHOUGHTS:

This is a collection of fun little bits and pieces that can be used by themselves or in conjunction with other routines. All of the material on here is really 'out-of-the box' thinking and even if you don't used the tricks themselves it is a good example of how to be different. There is a lovely quote at the end which

Hector says, "If you don't want to be different then be cheaper." This is all about being different and creating magic that is unique to you. The magic on here fits his personality and style and this is a good way of looking at magic that fits a person who really knows his character and uses it to his full advantage.

Rubber Guillotine is a great handling on rubber band through neck trick which is easy to do and fun for kids and adults. All you need is a rubber band and would make a great addition to any rubber band effect. Small Water Torture Cell is a routine using a little Houdini doll and a card revelation. It's a cute piece that might be fun for a magic club meeting. It is a self working trick and very clever using something I didn't know about. You have a signed card that is placed inside a deck that is tied with thread. You take out a little Houdini doll (or another doll) and it is attached to the deck. The entire thing is placed inside a bowl of water and the spectator pulls the doll out and attached to it is their signed card.

My Magic Ukulele is a card production from Ukulele that is very quirky. If you play the Uke you might want to check this out. Hector starts his who with this and it's a very odd piece but suits him because it's weird and funny then has a nice magic finish. The method itself is clever and allows anybody to call out any card and you have access it to it immediately. If you play the Uke I would definitely look at adding this in to your act - it's a great little piece that comes as a real surprise.

Daisy Ending is a flower routine where you pluck off all the petals on a daisy then you do a snowstorm type routine and the petals end up back on the daisy. This is another nice idea and I think could lead to a really lovely piece of theatre and it's an idea you could take a lot further.

My Magic Nipple is a really odd piece of magic but sure is fun and I think a lot of guys would like it. I wouldn't suggest a female magician does this at all. Basically you have a card chosen and it goes inside (underneath) your shirt. Hector himself said he created this for girls to touch him - which is funny in itself. The spectator then holds the deck against your shirt and you tell them you will use your nipple to find the card. Their chosen card then falls through the shirt leaving the deck still under your shirt. During the entire trick the spectator has their hand on the deck and on your shirt. It's such an odd trick but I'm sure there will be magicians who will be doing this.

Card Under Watch is a great routine where a chosen

card ends up under the spectator's watch. Hector has come up with a clever and practical method that doesn't need a duplicate card. This is a routine you could do anytime and it has a great impact when they find their card under their watch.

Earthquake Rising Card is a routine where a chosen card turns face-up as you shake your hand. There is a little card handling needed and will require some practice. The moment the dirty work happens you are using misdirection so it should go unnoticed. My Personal Triumph is my favourite routine on here and has a really nice surprise of a watch steal which is built in to the routine. Hector does the trick three times and the final time is the most impossible. This will take some practice to perfect but is well worth the effort and work. It has that Spanish feel about it when it comes to card magic and the attitude of 'not caring' what the spectator does to the shuffle. This is used a lot in Spanish type card work and used well here.

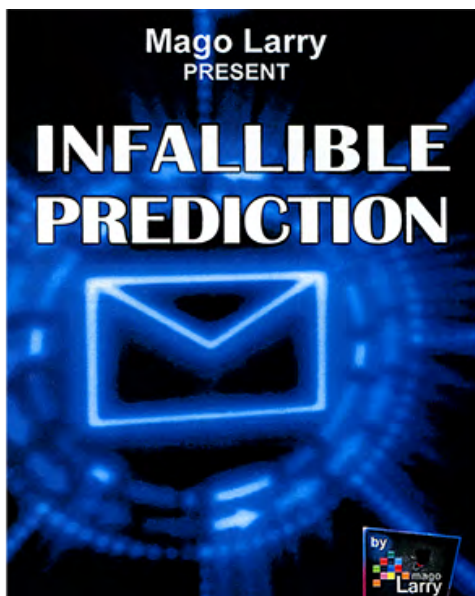
PRICE: \$34.95

AVAILABLE: All magic dealers

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

# 14 INFALLIBLE PREDICTION

By Mago Larry



Five envelopes, one deck.

The spectator chooses five cards and puts each one into an envelope, shuffles the envelopes and picks one envelope.

The magician predicts the card in the envelope.

## MY THOUGHTS

This is a very easy to do prediction using gimmick cards, which you are supplied, and ordinary envelopes. If you are familiar with Corinda's Third Choice routine in 13 Steps to Mentalism that appears on page 116 then this is the exact same trick. This was printed in 1968 so I'm a little surprised that this is actually for sale simply because you can find it in a book and no credit is given to Corinda in this version. I would suggest the people involved do some homework first before releasing a trick under a different name and not giving credit to the creator. When Corinda published it he also ended up with letters from other magicians saying they had invented it - this was 47 years ago so nothing new here. I would also suggest you check out an effect called Concealment because that offers a version of the exact same trick but with ordinary playing cards. In my opinion the version in Concealment is much better (it's part of about 12 different tricks

with one product) because the cards can be handed out and not gimmicked at all. In this version, as in the original the cards but one are gimmicked.

The effect is that you should five indifferent cards and five regular envelopes. You make a prediction and each card is placed inside an envelope. The spectator can choose any envelope (free choice) and you take out the card which matches your prediction. It is very direct and extremely easy to do. This would be good for the beginner. There really isn't much more to say - if you want the trick for free then check out 13 Steps if you own it - if you don't own it I would save my \$30 from this trick and buy 13 Steps to Mentalism where you will learn this and so much more. People have made careers out of that book.

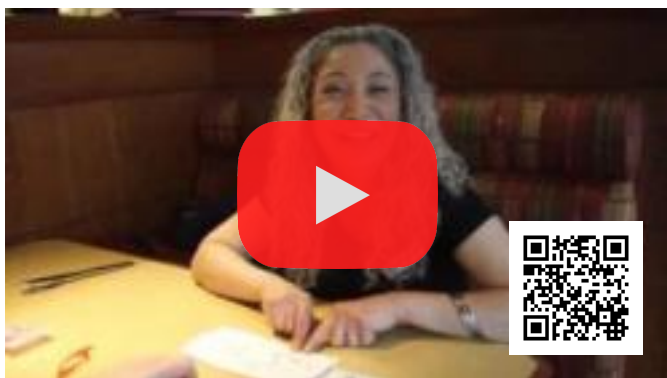
If you want to spend the \$30 you will get the necessary cards plus regular envelopes and an instructional download - although I personally can't recommend this trick.

PRICE: \$30.00

AVAILABLE: All magic dealers

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

# 15 STEAM 2.0 by Ben Harris



ONE OF THE WORLD'S MOST INGENIOUS MIND-READING SECRETS PERFECTED!

by Ali Noura

Based on Marc Salem's BROTHER OF ALL DUPLICATIONS PRINCIPLE

"Brilliant in and out of box thinking. A winner!"  
-Marc Salem

You instantly know what she secretly wrote on a blank business card...while the face-down card is covered by her hand -- or a bunch of hands -- or even a book!

THE PERFECT PROPS  
THE PERFECT PRESENTATION  
THE PERFECT SECRET  
THE PERFECT EVERYTHING!

Watch the Demo Now:  
Seriously. When you see the STEAM 2.0 method, you'll need a moment of astonished silence to take in the sheer steamy beauty of the ingenious secret.

YOU NEVER HAVE TO TOUCH OR EVEN SEE THE CARD...  
YET YOU ALWAYS KNOW EXACTLY WHAT SHE HAS

**DRAWN!**

You can even turn your back while the spectator writes her secret word and covers it with her hand (and whatever else she wants to cover it with). You can even have a spectator cover your eyes with her hands.

You can even be in a different room and direct her over the phone.

And yet, when you come back into the room, you can still discover her secret word or drawing!

STEAM 2.0 comes complete with plenty of steamy new presentations.

Very Very Easy to do. STEAM 2.0 is basically self-working.

No carbon copies. No electronics.

Special blank business card stock stays completely blank on the back after writing.

No one can see through the back of the card.

You never have to "peek" the card.

Turn your back to the spectator or be out of the room while she writes and covers her word.

5 second reset.

Adapt to your own Sharpie.

Completely self contained.

Nothing to secretly load, switch or ditch.

Everything can be examined.

ENOUGH SECRET STUFF FOR 100 PERFORMANCES

Plus! A Bonus set of 50 STEAM 2.0 bill gaffs for an out-of-your-wallet "money hustle" presentation.

And YES! You even get Two (2) Fortune Telling Fish for the Steamed Red Herring presentation.

\* REFILL PACKS WILL BE AVAILABLE IN THE NEAR FUTURE.

STEAM 2.0

THE PERFECT SECRET FOR THE PERFECT STEAM.

## MY THOUGHTS:

This has to be one of the coolest principles I've seen in a very long time. The possibilities of this are really endless and if you want the cleanest method for a drawing duplication or any duplication from a word to a number then this has to be it. The original concept came from Marc Salem and has been looked at by other people. The Paul Harris team have created the best product using this principle and really spent a lot of time and research getting maximum impact from the special props. What you see on the promo is exactly what happens. The spectator can write on a very



thick business card and place it face-down. They then cover it with an envelope and their hand. The reality is that at no time does the performer know what they have written down. As soon as you are ready to do the duplication or tell them what they wrote down you get the information pretty much straight away. It uses a 'science' principle and you get everything you need to do this for quite a few performances. You can also purchase extra special card stock, and trust me you are going to want to purchase them because you'll be doing this over and over.

As well as the special cards you get special envelopes and a pad of paper plus a pen that helps with the trick and even a glue stick plus some of those funny fortune telling fish that curl up when placed on a persons hand. Bro Gilbert has done an incredible job with the explanation and really gone in to detail on every aspect of this. It is very important that you watch the instructions before any of the routines so you completely understand just how this works. The Paul Harris team have added the envelope idea to the original version by Marc and to be honest, it's just brilliant. This is what allows you to get the impression. It is also important to note that this does not use carbon paper. The impression that it leaves is so clear that you can use it to your full advantage and leave everything at the end with the spectator. Talk about ORGANIC magic!! Just a piece of card, an envelope and a pen and you can read a persons mind.

There are some really great routines and ideas on here - an as usual Andrew Gerard has a killer routine that makes so much sense and gives reason for having the envelope and allowing you to get the peek when you need it. Everything is so natural and this is where Andrew really shines in his thinking. I actually think this is the strongest routine on the download and the way I'll perform it.

You could even perform this while out of the room - in other words there is no way you could see what they write down at all.

Running a close second for Andrew's routine is a trick on here called Money Hustle steam. In this version you don't use the envelope but rather two bills. This is SOOO cool and is perfect as a bar bet. You get somebody to write on the cardboard and turn it face down. You then bet them \$5.00 you know what they are thinking of and have them play the five dollar note on top of the face down card and then put their hand on top of all that. You tell them you are so confident you know what they are thinking that you are going to bet twenty dollars and replace the five with a twenty. You

now have the information needed to tell them what they wrote down. This again is very organic and has a great flow to it that there is now way they will know how you were able to read their mind. I love this version too.

Bro also shows how to replace the pen they supply with a Sharpie should you wish to use a Sharpie.

All in all this is an amazing piece of mentalism and something EVERYBODY is going to want to get and perform. You can do this surrounded, carry it with you at all times. What more can I say? It lives up to the hype and it is easily one of the strongest and best methods on getting information from somebody. If you order this product make sure you order extra refills because you are going to want them!!

PRICE: \$44.95

AVAILABLE: All magic dealers

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

Paul Romhany

# 16 X-RAY By Ramus Magic



The ultimate Which Hand effect + the ultimate Kurotsuke Effect!

All needed props included!

X-Ray is the first Which Hand effect and Kurotsuke method to date, that gives you the ability, with rolled up sleeves and no electronics, to guess with 100% accuracy, where the hidden object is. For the first time in magic, Rasmus shares his underground method, that is extremely simple and deceptive to lay people and to magicians as well.

X-Ray uses no electronics and can be performed sleeveless. There is no need to touch the spectators. The method is self contained. You could even do both effects Which Hand and Kurotsuke completely naked if you wanted to.

Includes one black and 4 white balls, for the strongest and most fireproof Which Hand and Kurotsuke style effects, where you guess with 100% accuracy, in which hand the black ball is.

Do it one to one with one black ball

Do it with 5 spectators

Do it with one white and one black ball to one spectator

Do it with a coin or with 2 different coins to one spectator

You know at all times, where which of the coins is (coins not included)

- Extremely simple to use
- 100% accurate every single time
- No complicated setups
- No long and complicated stories to tell
- No electronics
- No noise issues
- Completely self contained
- Invisible method
- Everything you need is included
- Works also perfectly with coins (coins are not included)
- Same range as other professional devices
- No need to touch the spectators
- Instant get in and get out
- 100% original and never before published method
- Perfect for TV shows (no sound issues and no electronics in play)
- No interferences or noise issues with microphones
- Which Hand and Kurotsuke included
- You get a nice velvet bag with 5 plastic balls (one is black) and the gimmick that allows you to do these miracles.

## MY THOUGHTS:

The method used here is not new and I know three people have been using this method for many years. The first is Andrew Gerard who I first saw do this at least 12 years ago and I believe the first person to use this exact same method. The second is Wayne Rogers who wrote his version up using something similar in method in VANISH MAGIC MAGAZINE and Magicana Magazine. Wayne Rogers' version uses something a little different to hide the 'gimmick' but the principle of knowing which hand something is in is the same. I do know that Gerard uses the same method and has some very unique handling that even those who purchase this would be fooled by Andrew's handling. Andrew has never released this simply because it is part of his stand-up show so I don't think I'm giving anything away by saying this because even if you saw him perform it you wouldn't know he was using his method. I know Andrew came up with this, and what year because I was there when he first performed it!

Charles Gauci also had a product but he placed the gimmick in a different position on the body. It wasn't as practical as Andrew's handling but a few years later Charles wrote up a version in his book which is similar

also to X-Ray (although Andrew's pre-dates Charles by a few years.) These are just THREE people I know of who have come up with similar or exactly the same methods.

I really do wish the creator of this would have credited those who have done this trick prior. I would recommend if you buy this you also hunt out the other versions so you can find out other handlings and routine ideas.

Having said that let's look at this product and what you get.

While the actual 'method' is the same of at least two other versions I know of, the product you get is nicely put together and the difference with this over the two I mentioned are the balls you get. In this version you receive a black ball which you can do Which Hand routine in as well as four white balls and a black bag so you can perform Max Maven's Kurotsuke effect. Because of the size of balls and the fact everything packs flat you can do this walk-about. I don't want to put you off this product because it's actually a very good method as proved by others in the past. The method is simple yet goes completely undetected by spectators. It's a really nice and open handling of Which Hand. You could do this over and over and always be 100% right. The props here are really well made and made to last. It all comes in a nice tin which is great for travel. This is definitely something you could carry with you to a close-up gig or anytime you think you might want to perform. Everything can be in your pocket ready to go at a moments notice. The method is pretty much self-working and the handling is super clean. There are no electronics or batteries to let you down on this version. You do need to be in close-proximity to the person but they won't see anything odd going on. I do know in Wayne Rogers version his is even more hidden to the point you are completely free but the mechanics are the same.

Knowing that some performers already use a similar method only goes to show that this is one heck of a principle and something you are going to use. This version comes with black and white balls and this can be done as a stand-up or in a close-up or walk-around environment. A practical method to a classic piece of mentalism that can be done by a beginner or a seasoned pro. ideal for the working performer or the person who wants to do this in a casual setting.

X-Ray comes with a download of instructions where you will learn variations and the handling required.

This is something that anybody can perform. The method is devious, practical and will fool the pants off spectators!! You are also open to using this method for other things if you don't like the balls. You could use coins or rings or with some thinking find something unique to you. It's the method that I have always loved and have used myself thanks to Andrew and Wayne showing me years ago.

PRICE: \$49.95

AVAILABLE: All magic dealers

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

# 17 THE TRAVELLING TRICKSTER by Mel Mellers



148 pages, softback, produced in color throughout and featuring routines, comedy lines and advice from the UK's top comedy performer

With his hilariously sharp yet playful put down lines and quirky comedy plots, Mel Mellers has rightly established himself as one of the nation's favorite stand up performers. Equally at home in front of lay people or a theater full of magicians, Mel's individual performance style, which has been honed over many years as a pro and through countless performances all over the world, is a delight to experience.

Now you can go behind the scenes with this truly inspiring performer and learn how you too can become a top flight entertainer. Mel gives freely of his advice on all aspects of performance, including audience management, misdirection, how to put an act together, creativity, the 6 rules of comedy, practising, hecklers and entertaining children and families. He shares with you scores of hilarious one liners covering all manners of performing situations that you will be able to use in your shows too. Plus he gives full details

of over 50 of his feature routines and ideas, most of which are simple to do and which come with Mel's presentations and patter lines.

Mel Mellers is one of magic's real larger-than-life characters, and this book will also explain some of his background, give you various anecdotes from his closest friends in magic about the antics that Mel has gotten into over the years, and will provide you with a thoroughly entertaining and instructive read.

## MY THOUGHTS

Having seen Mel work I can tell you he makes anything he does funny. The first thing you will notice about this book is that it is full color and the layout is a lot of fun. It is jam packed with ideas and routines from his working repertoire spread out with thoughts and a little bit of history on Mel. His humour is very English in style so the jokes might not fit your style however the magic itself is strong and practical. The thing about Mel is that his character is very strong. He knows exactly who he is and can get away with a lot of things most people can't. If he uses a put down line it is hard to take offence.

This is a real treasure trove of material from a performer who has been there and done it all. The material is from his working career and the advice and tips are worth the price alone.

The tricks in here range from mentalism to close-up to cards. It's a real mixture of effects. There are classic effects with a Mellers twist such as Vanishing Bottle, Color Changing Hanky, Newspaper tear, Cut and Restored Necktie and so much more. If you are looking for tricks and routines you'll find a lot within these pages. One thing I came away with after reading this was how I would adapt standard magic effects to fit my own character. This is an excellent example of taking routines that are already known and making them your own.

Of course most things in here have a comedy bent to them, but you could easily adapt them to fit your own style, and you should. While this is filled with a lot of the lines Mel uses I would suggest you also add your own humour to the routines.

As well as the routines you will also get a few essays. These include Audience Management, Putting An Act Together, Creativity, Rules of Comedy, Hecklers and even something on Entertaining Children and their Families. I think my favourite essay was Mel's 6 Rules of Comedy. He really does share some great tips and ideas on using comedy and magic and working these

in to your act. Mel has a sharp wit and excellent timing that comes from years of working and what you will find in this book is a lifetimes worth of work.

This is a great book filled with wonderful material from a working pro. It is something you'll want to keep coming back to again and again as it is filled with some real gems. There is something for everybody in here.

HIGHLY RECOMMENDED

PRICE: \$65.00

AVAILABLE: All magic dealers

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

# 18 CLIGN by Anthony Stan



Learn how to do incredible card changes without touch!

A card is inserted in the middle of the deck. Now, it's impossible to manipulate the cards.

You just put your hand in front of the card and it changes to the chosen card (as an example). You can give the card and the deck out for examination.

Clign is simple, visual and practical. Anthony teaches everything you need to know: including 7 effects, extra variations and ideas.

Clign allows you to achieve a lot of powerful effects:

Appearing card, vanishing card, color change, transposition, cigarette penetration, prediction change, trick with a borrowed smartphone, etc.

Easy to do  
Visual, Simple, and Practical

Over 40 minutes of detailed instructions (English / Français)

#### MY THOUGHTS:

You receive a download and a few cards to get you started. To be honest the cards aren't necessary and this could have just been a download. The 'gimmick' you can make in less than a second yourself as long as you have a pair of scissors handy.

You will learn a technique that will require very little work but allows you to do a partial change of a one card to another in a visual manner. Because of the size of the gimmick you can easily palm it off and can hand the deck out at the end to be examined. This is also something you can add it at anytime to your regular deck of cards when you want to perform.

The download is about 40 minutes and has several ideas to get you started. The basic idea, which will take some practice and is designed for somebody with some card skills (note this is not self working) is a card is chosen and lost in the deck. The top card is shown not to be the selected card and placed sideways in to the pack. A quick wave and it instantly changes in to the selected card. A nice feature here is the face that the card is placed side-ways and the other hand does not contact the card. It's a very visual change of one card to another.

It will take a little work to get it to flow but nothing anybody with some experience in cards couldn't master. Once you have this basic version down you can then try other ideas. There is a really lovely Transposition routine taught on here that is one of my favourites. It is very visual and a real fooler.

There is even an idea on here where a card box is placed between two halves of a deck and it changes to another card box. A rather odd idea but shows you how versatile this could be.

Overall this is something that you could play around with and come up with your own ideas. It is more of a technique that once mastered you could have some real fun with. Designed for close-up performers with people in front so they can see the visual change. This is a very simple idea with many applications to perform some visual card changes. Well worth considering.

Price: \$16.95

AVAILABLE: All magic dealers

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

# 19 CALENDAR PRESAGE By Paul Romhany & Mike Maione



IMAGINE being able to perform at least SIX DIFFERENT routines from one pocket calendar.

A years worth of miracles in your pocket.

LOTTERY PREDICTION  
PREDICT PLAYING CARD FOR ANY GIVEN DATE  
PROVERB PREDICTION  
FORTUNE COOKIE ROUTINE  
SCRATCH & WIN PREDICTION  
NAME ANY WORD AND MORE...

#### EFFECT:

You give the spectator an envelope, or show them a piece of paper or card inside your wallet. They HOLD this the entire time. Bring out your pocket calendar and have them flick through it looking at the dates and different items written in it. One example might

be a playing card at the top of every week of the diary. They give you ANY date and you look at the card on that date. They take out the contents of the envelope and it matches the playing card, or the proverb, color or lottery numbers on the prediction.

**REMEMBER** - You give them the prediction BEFORE you bring out the pocket calendar and they get to flip through the calendar.

The pocket calendar looks just like any date book you might purchase in a book store to keep important appointments and information. For each week there is a proverb, lucky numbers, a special color and room for you to personalize it and make plenty of notes, appointments and comments to make this your own.

The book comes ready for you to force two proverbs, two colors, two lucky lottery numbers or scratch and win numbers, and two weeks of entries that you can divine. You can add a playing card to each week so you can also do date and playing card type routines.

#### IMPORTANT POINTS:

1. Custom made calendar books
2. Prediction is given to spectator BEFORE the trick
3. Spectator can handle the pocket calendar
4. Fits inside your pocket perfect for walk-about
5. At least SIX different routines and predictions
6. Customize for your own routines
7. Self-working
8. The audience can see each page DOES have a different color, words, proverbs, etc.
9. No memory work
10. Fits in your pocket
11. Instant re-set

#### COMES COMPLETE WITH:

1. Fully gaffed Pocket Calendar
2. Video download instructions
3. PDF book with routines and instructions
4. PDFs of Scratch & Win Tickets and Fortune Cookies

Designed for magicians and mentalists.

#### MY THOUGHTS:

**By Anton Van Helden**

The tagline for this product is "A year's worth of miracles in your pocket" the reality is if you only get a year's worth of miracles you are doing something wrong! Developed by Paul Romhany and Mike Maione, they have reworked Mike's original, and wonderful, Calendar Presage that had been designed for platform or stage performance, and have created this very practi-

cal pocket edition.

The Calendar Presage is a real calendar diary that will fit easily in the inside breast pocket of your jacket. It looks ordinary, and it can be examined, it is not some prop that seeks attention from your audience. It is a treasure trove of personal information and ideas.

So often the problem with items like this is how prescribed the effects are, restricting how you use it. Many is the time I have purchased an item with a wonderful premise that really could only play in the USA, whether it be because of the names or concepts used that simply do not make sense where I live. The true joy with Calendar Presage is that although it comes with a few ideas already set and ready to go which are universal in nature, it is largely left blank for you to truly personalize it. Paul Romhany with his New Zealand roots has recognised the value of this.

There are some great ideas, taught generously by Paul on the download, that outline the various potential uses of the calendar and how you can personalize it. Some of these are very straight forward that demand nothing more than the calendar itself including lucky numbers and humorous proverbs that are printed on each page. Great ideas are suggested with playing cards, book tests, word divinations, and with the addition of envelopes, lotto scratchy cards, and even fortune cookies...well you can make your own luck! Each idea is demonstrated with real world presentations from actual performances that show insights in the handling and audience management.

It will take you a little time to personalize your own calendar, but the value of that will outweigh any time spent.

For me the greatest value of the Calendar Presage is how it allows you to build rapport and real magic with your audience. Because you are using dates that are significant to your spectators it makes things personal and significant to them, they seem to be the ones directing the traffic. The calendar itself feels completely incidental to the magic. It offers genuine opportunities to really communicate with your audience that you can use to further personalize your performance for them.

This is something that I will be using a lot...not just this year, but many years to come!

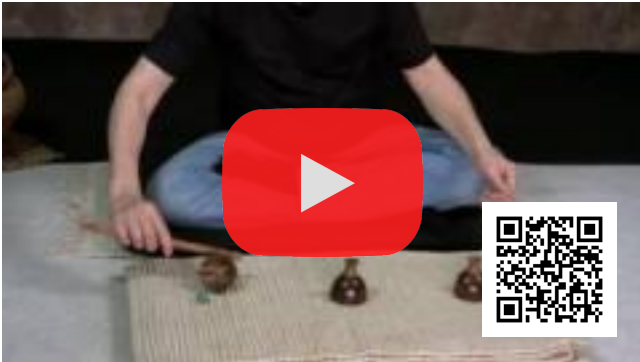
PRICE: \$39.95

AVAILABLE: All magic dealers

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

# 20 CHEPPUM PANTHUM

by Gary Kosnitzky



## Trick Introduction:

This is where you will discover the lost art of Cheppum Panthum.

An ancient Indian traditional style of performing the Cups and Balls that very few eyes have ever seen. This traditional style of performing the Cups and Balls is considered truly indigenous to Kerala, India, where it is known as Cheppum Panthum.

Cheppum Panthum has been one of the best kept secrets in magic. For hundreds, perhaps, thousands, of years the traditional methods used in performing Cheppum Panthum have been taught only through the oral tradition, handed down from mentor to disciple and conserved under a strict vow of secrecy. Stringent adherence to secrecy and the lack of any written records has caused this traditional Hindu version of performing the Cups and Balls to languish in obscurity. It truly has become a lost art.

This is the first time the correct tools for performing Cheppum Panthum are being offered and all the work is being accurately and thoroughly explained.

## About the Performance Video:

This is the traditional Cheppum Panthum routine explained in the book. It is the perfect routine to learn if you want to master Cheppum Panthum.

Cheppum Panthum can be performed completely surrounded and even in the nude.

This video was taken in one continuous shot.

This is the first time the work is being comprehensively explained in print.

The aim in writing this book is to teach the fundamentals needed to perform Cheppum Panthum in its traditional form so as to revive this beautiful ancient art form. There are many ingenious moves only used in Cheppum Panthum and nowhere else. Detailed explanations are described of all the basic moves accompanied by many photos. It will teach you everything you will need to know so you can begin expertly performing Cheppum Panthum.

There is also a section on how to create the perfect ball; this is an art in itself. In addition it will also teach you a fascinating routine containing all of the fundamental sleights.

So as to preserve this magical piece in its original form and to keep a historic record, also included is all of the original patter in its classical Southern Dravidian language, accompanied with pronunciation spelling to assist you in pronouncing the words correctly. Also included is their translation in English so you know what you are actually saying.

With this core knowledge you will be able to create your own stunning routines.

It is amazing to think with all the exposure over the past hundred years the work on Cheppum Panthum would still remain sub rosa. The author believes it should still be kept that way. The way a trick works is a commodity. That is why this knowledge is being disseminated by [www.revizzit.com](http://www.revizzit.com). Revizzit.com's proprietary technology is designed to totally eliminate piracy.

It is now going to be your turn to master, guard and conserve this ancient tradition. Remember "the way a trick works is a commodity" so please keep this knowledge as secretive as possible. Most of all have fun!



## MY THOUGHTS:

This is a very unique product both for the performer and collector of fine magic. You receive a set of three coconut cups made from real coconut, a wand also made from coconut wood, four special knitted balls, a bag and an excellent and in-depth set of PDF instructions which you download. There is also a performance link of Gary performing this.

The actual trick is steeped in history from a certain part of India and in the past has only been passed down from teacher to student. This is the first time that this trick has been released in such detail and with authentic looking props. Having been to India and witnessed something similar on the streets I can tell you this has some moves that will fool those in the know. Because of the nature of the cups you are able to do certain things that you can't do with Western cups and balls. This is traditional magic at its finest. The PDF goes in to detail on the performance so after you study this, and it will take time, you will be able to do the routine Gary performs. What is nice about this is you can easily adapt it and make it your own once you have mastered all the necessary moves.

What impresses me is that Gary has also included the actual Indian dialect for his performance, so if you really want to be as authentic as possible in your performance you could learn the script. There is an English translation included so you know what you are saying.

I thought the way to perform this would be to do it as a theatrical piece and talk about how old this trick is and that it is only handed down. You could even talk about how you searched it out and wanted to perform it exactly as you had seen it - hence the Indian language performance. In the right setting this could be a show stopper for sure. I feel this could really be built up to a very powerful routine in the right hands. It's not the type of trick you are going to do table-hopping at a restaurant, but for formal performances, or even platform or street shows this is perfect.

You will even learn the correct Yoga position Gary uses to perform this. Again this isn't necessary but adds to the authenticity of the overall routine.

Sadly Gary passed away earlier this year but I think this is a very fitting tribute to him and shows the amount of time and energy he put in to getting this on the market. I can only imagine the huge amount of research and time he put in to getting his own performance up to such a high level and so he has left behind something that magicians for generations will

be thanking him for.

If you love cups and balls I highly recommend studying this. It is part of our history and something very rarely seen. It's so old I would say it's actually new to most audiences. This is for the intermediate performer and will take time to perfect but the hours you put in to learning this will be paid off with a very strong piece of magic.

I love the feel and look of the coconut cups. They are rustic and look just like you would see them on the streets of India. I believe they are actually made in India so you can't get more authentic than that. Also in the PDF you will learn how to make your own balls. You are supplied with four already made but knowing how to make them is important. It is worth having a go because it does make the routine that much more special knowing you have also created something to use with it.

VERY HIGHLY RECOMMENDED

PRICE: \$199.95

AVAILABLE: All magic dealers

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

# 21 SLEEVING

## Lukas & Seol Park



Introducing "Sleeving," the new collaboration project from Lukas Crafts.

The definitive project on sleeving for close-up or stage! From classic techniques to modern evolution! It's all contained within this two DVD set. Everything you need to know about sleeving. Watching the video is essential!

Lukas Crafts has produced an incredible project that is the definitive authority on sleeving. Sleeving can be considered the closest thing to real magic that can be performed! Why - because it's instantaneous, visual and happens right in front of your eyes. When you watch professionals like these - even when you know how it's done - your brain will short circuit! It's that good.

What makes this product even more amazing? It features two contemporary award winning magicians Lukas and Seol Park. Lukas (2015 FISM Stage Winner) & Seol Park (2015 FISM Close-up Winner). Together they not only share their techniques, ideas and theory, but there are routines and acts that you could actually perform on stage.

Included in the DVD are many sleights and basic sleeving techniques, a theory session from each magician about their thoughts on sleeving, and many professional routines that you can ultimately practice and perform.

Lukas:

- 1) Lukas of Wonder
- 2) Déjà vu
- 3) Ball Sequence for FISM ASIA
- 4) Four Ball Routine - Color

Seol Park:

- 1) sPENbound
- 2) Cups & Balls With Straw
- 3) ON & NO
- 4) Bill in Pen
- 5) FISM Semi Version Cup, Ball, & Pen

What would you pay for the opportunity to learn from just one of these talented performers? To learn the techniques that has brought those international accolades and the respect from their peers.

Contains detailed lectures, interviews, instructions for both sleights and gimmicks.

Starting with basic routines and moving up to professional routines.

Focus on "sequences" and basic sleights.

### MY THOUGHTS:

Having seen Lucas perform live and seen him lecture I can tell you ANYTHING he puts out will be world class. His style is so elegant that he can make the simplest vanish look like real magic. I was excited to get this product and was not disappointed. In the first DVD Lucas explains the techniques he has developed when it comes to his award winning routine involving sleeving. This covers everything from cards, balls to silks. It is designed for the stage worker and certainly the intermediate level performer.

His work is flawless and so graceful to watch. As well as sleeving you will learn his methods on folding silks and see some of his incredible products in action. His work on the silk to ball is incredible, especially using his gimmick which is sold separately. I have seen others and his version is by far the best out there. I actually use one myself in my own act having seen him lecture on it in New Zealand last year.

In the BASIC section Lucas covers some basic moves with balls, silks and cards that he himself uses. The next session a very detailed section on Sleeving and

the theory of sleeving. This part is so valuable to anybody who wants to sleeve. If you are scared of sleeving then you need to watch this because he covers everything in such detail that it will put you at ease and you'll want to try it. Taking these ideas he then shares some excellent routines that you could add in to your own act. Examples of routines include vanishing silks, candle sleeving, ball and silk sequences, and an fantastic triple color change ball routine. All of these are great and will require practice but the nice thing is these can be added to your current act. The Glass Tube Silk Vanish is simply stunning and visual magic at its best. Lucas has taken something he saw years ago and an old trick and revamped it that it looks impossible. The silk instantly vanishes inside a tube and you are clean. By incorporating his sleeving technique with a product he makes you have a killer routine.

The final part of this first DVD are four routines from his act. These include a four ball routine where balls change color, appear, vanish etc. There is also a great routine with cards called Lukas of Wonder. This is a very different card production as the box keeps coming back and has twists and turns that make card manipulation fun and surprising. What I really love about Lukas' performances is that he thinks outside the box. He takes something and really makes it his own.

For any stage worker who performs with cards, balls or silks I suggest you purchase this DVD and put in the practice. The magic is so beautiful and spectacular that it will only enhance your performance. The production quality is excellent making learning easy and fun to watch.

The second DVD is by Seol Park and based on close-up sleeving. The magic on here is what you would expect, STUNNING! A nice teaching feature here is that he teaches using plastic (clear) sleeves so you can see exactly what is happening. This is a really great idea and makes learning much easier. This is filled with wonderful routines but also various techniques on sleeving for close-up. The details on the teaching side is some of the best work I have seen in any magic DVD. They take you step by step and have added graphics to show exactly what is happening during each move. There are several different sleeving techniques taught and include THE FLIP, where you can vanish, color change and transform an object such as a sharpie pen. A great routine is called CLAY where you show a sharpie and then stretch it then turn it in to a ball. It's a really visual sequence. DIMINISH is the coolest thing I've seen with a Sharpie. It uses an optical illusion to make it look as though it shrinks then completely vanishes. Well worth learning if you enjoy using Sharpies.

DIMINISH with ChapStick is similar to the above but instead of vanishing the pen you turn it in to a Chapstick which is a fun idea. The WAVE technique is where you simply wave something and it vanishes. This is a new idea for sleeving for me and looks great. FLOURISH is another great looking technique where you spin a pen around your fingers and it vanishes. With these you can also use them to change one color pen to another. These techniques are well worth learning and Seol has ideas that I've never seen before with sleeving.

ROUTINES - here you will learn some really great routines include a triple color change Sharpie routine, a color change pen to ball, Roll Pens & Ball which is where you roll a pen then roll it back and it has turned in to red ball then roll the red ball which changes color to yellow. Perf-Stick is a great idea using a perfume stick and chapstick. This shows how versatile Seol's techniques can be.

Under PROFESSIONAL ROUTINES you will learn some absolute INCREDIBLE and KILLER magic. Yes they will take practice but they are visual and by combining sleeving with other techniques you'll have magic that looks like the real thing. sPENbound is a spellbound routine where a coin changes to a sharpie and does various changes. It's a beautiful sequence of magic. His CUPS AND BALLS with STRAW could possibly be THE BEST cups and ball routine I've ever seen - so much so I'm going to put in the time to learn it. It is so original and fun to watch. The changes with a straw and the final production of cookies and a drink are amazing. He teaches this version with and without sleeving. I'd buy this DVD JUST for this trick alone!!!!

SIGNED BILL IN PEN! Another killer routine that is perfect for walk-about and close-up of any kind. Again this is an amazing routine that I would want to use. No need to buy an expensive gimmick pen as you are shown how to make one up. This is a super practical version of signed bill to pen that I just love.

This DVD is jam packed with solid technique, routines and ideas as well as great ideas on THEORY on sleeving by Selo Park. Some truly fantastic routines that an intermediate performer would want to add in. Even if you don't perform this material you are going to love watching it because the magic is so well performed and looks fantastic. Out of all the sleeving DVDs I've seen over the years this is by far the best. The thinking behind the sleeving is clever, and offers different techniques that are new to me.

This has something for both stage and close-up workers and everybody will learn something from these

two DVDs. Just filled with a wealth of wonderful material and lessons.

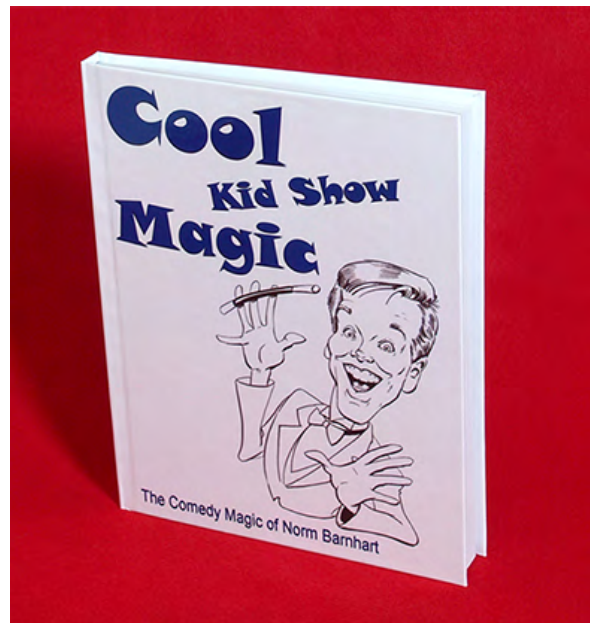
VERY HIGHLY RECOMMENDED

PRICE: \$80.00

AVAILABLE All magic dealers

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

# 22 COOL KID SHOW MAGIC By Norm Barnhart



Norm includes his stage magic for kids including:

Snowflake Miser's Dream

Car Repair Shop

The Amazing Fleas

Pirate Treasure Tricks

For the past hundred years magic books have raved about being filled with modern 21st Century Magic effects. Well, this book takes you on a journey to new and amazing marvels for the 22nd Century Magician. This is Modern Magic with an entertaining twist.

Comedy Magician and best selling children's book author, Norm Barnhart has entertained audiences in all 50 states and 6 countries. He has been a full time entertainer for nearly 30 years and has developed many unique presentations that have brought laughter and amazement to audiences of kids, families, schools, libraries, day cares, fairs and festivals. He has comedy tailored for High School, corporate events and even blows away those tough Junior High audiences.

In this unique collection of magic you will discover:  
Appearing Beanie Bears, Floating Dolls, Cub Scout

neckerchief stunts and tricks with mini-donuts!

There are naturally a few card tricks, but these have a twisted twist such as a card shark that finds the selected card and a dinosaur that does a freakish stunt. You will discover unusual birthday card tricks and even a birthday card to balloon.

You will discover Norm's unusual method to suck helium out of a balloon on a string and cause it to go down, only to then refill the helium with the help of the kids. You will even uncover the elusive secret to make a coffee cup float with Helium Latte Foam!

And of course the 22nd Century Silks

### **MY THOUGHTS:**

This 173 page book comes in either hard copy or soft bound and is jam packed with original and very practical routines and ideas. You may not know the name Norm Barnhart but I'm sure if you go to a library or bookshop you'll see some of his magic books for the public. These books have sold over 100,000 copies and are professionally published. This book was copyrighted in 2012 and I'm assuming that was when it was first published so it's not a new book but perhaps went under the radar.

What this book lacks in grammatical mistakes it more than makes up for in content. It would have been nice to also include a Table of Contents and to organize this book a little better however it does force you to read the entire book to find the ideas that will appeal to you. The entire book is aimed at kids and you'll find everything from a dove production to a pirate show to a version of Misers Dream using snowflakes.

The one thing that really appealed to me was the originality of all the magic inside. If I were doing kids shows THIS is a book I would definitely want to purchase. The ideas have obviously been used by Norm over his career and a lot of thought has gone in to bringing refreshing routines to kids. What I also enjoyed was he incorporated mentalism type routines for kids as well AND even card routines. This proves something I've said all along, that mentalism and card routines CAN be performed for kids. It all depends on HOW you present them and your personality.

Also mixed within the pages are seasonal type routines such as Christmas and Halloween. There is also a section of Club Scout Illusions and routines aimed at gender, such as Doll of An Assistant and The Floating Lady using dolls that would appeal to young girls. There are also routines for school shows and theme

based magic with a message.

As you read through the book you'll begin to realize what an amazing career Norm has had, and continues to have. He has worked in theatre, television and schools as well as the usual birthday party circuit. To even try to mention the routines in this book would take several pages but a few other favourites include the production of a spring snake from a borrowed hat, a few different productions of rabbits and other animals, magic with balloons, and routines using money.

Also of importance are Norm's essays on comedy magic for kids - acting vs. being in a kid show performance and the Magic of Creative Control. There is even an essay on strolling close up magic for short attention spans. There is also an excellent essay on Steve Martin and his arrow through head Gag - a gag I always thought was one of the funniest gags I've seen. Norm looks at why Steve made it funny and applies this to other gags.

This book has it all. With a little more organization and time in preparing it I would have said it was one of the best books for kids I've read - well it is if you don't mind some niggly point on spellcheck and grammar. I would recommend this book to every kids show magician out there. You'll not only get great ideas and routines but also some essays that are must reads!!

**VERY HIGHLY RECOMMENDED**

PRICE: \$24.95

AVAILABLE: All magic dealers

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

# 23 SHUFFLED By Jos Denys



"Shuffled" is a breath of fresh air in a world of impractical and overcomplicated Card at Any Number solutions. Jos Denys offers a clever routine that is believed to fool everyone. The method allows you to remain practically hands off at all times, creating a test-conditions miracle. It's easy to do, extremely powerful, and something you can learn in minutes.

In the effect, two envelopes are placed on the table. A spectator is invited to fairly shuffle and examine an ungimmicked deck. You then remove the two predictions from the envelopes. One envelope contains a playing card and the second contains a number. When the spectator counts down to this number, she finds the predicted card. There's no sleight of hand or open displacements: the card really is at the number the spectator shuffled it to.

- Use your own deck (any back design)
- Includes two versions
- Watch the full performance in the trailer; nothing is left out
- No sleight of hand
- Ingenious new method

You receive all the necessary gimmicks and a 45-minute instructional DVD featuring Jos Denys and Andi Gladwin teaching two routines using the principle (including one where the spectator's merely thought-of card is found at the predicted number).

### MY THOUGHTS:

This is another entry in to the ACAAN plot however this version is different in that you have predicted which card is at which number after a spectator shuffles a deck. There is a little preparation and definitely will need practice to get it working smoothly.

You receive two numbers cards, some special envelopes and a 40 minute DVD of instructions. The effect is that you hand out two envelopes and have a deck shuffled. You place the deck back in the box while you open each envelope and take out the two prediction cards. One is a playing card and the other is a number card. You then take out the deck and count down to the number and the card will be your prediction card. The advertising says you can learn this in minutes, which is possibly true but I wouldn't suggest it is self-working and you would definitely need to spend time practicing this to make sure you know exactly what you are doing. The method is clever and would be a good trick to fool friends at magic clubs. A lot of thought has gone in to this routine by Jos and I think it's a nice addition and variation to the ACAAN genre. At the end Andy Gladwin shares a version using a special deck of cards that Jos calls The Street Version. This version is a similar effect to the first just a slightly different method due to the nature of the gimmick deck that you will need to supply. It is also a little more direct.

In this version you start clean and end clean. This is the type of card trick you can perform anytime once you are set-up.

PRICE:\$35.00

AVAILABLE: All magic dealers

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

# 24 THE INFORMER by Lloyd Mobley



## WHAT'S INCLUDED:

"THE INFORMER" DEVICE

Marker pen with gimmick

Extra gimmick for pen

Online access to instructional video

Access to additional pens, gimmicks and devices

IF YOU'RE LOOKING FOR THE BEST "IMPRESSION DEVICE" WITH HIGH DEFINITION AND SENSITIVITY WHICH PRODUCE SUPER CLEAR QUALITY IMAGES WITH UNBELIEVABLE VERSATILITY, "THE INFORMER" IS THE ONE THAT WILL ELEVATE YOUR MAGIC/MENTALISM TO HIGHER LEVELS. THERE IS NO IMPRESSION DEVICE ON THE MARKET THAT CAN MATCH THE QUALITY AND SENSITIVITY OF "THE INFORMER". LLOYD MOBLEY PERSONALLY CONTACTED A FEW WORKING PROFESSIONAL MAGICIANS/MENTALISTS AND INFORMED THEM WHAT HIS DEVICE WAS CAPABLE OF DOING AND EVERY ONE OF THEM RESPONDED, "THAT'S IMPOSSIBLE". THAT WAS WHEN HE DECIDED TO RELEASE "THE INFORMER".

## KEY FEATURES:

High quality impression device

High resolution/high definition images

Cutting edge technology

Extremely versatile

Use in any memo pad or deck of cards or any other items

Quality of images do not diminish over a period of time

Very durable

12 times more sensitive than any others on the market

Place "Informer" 7-10 cards down in a deck and produce very clear images

Place "Informer" 20-25 pages down in a memo pad and produce very clear images

NO DEVICE CAN MATCH THESE CAPABILITIES

YOU ARE NOW CAPABLE OF PERFORMING THE IMPOSSIBLE

## MY THOUGHTS:

What you have here is a tool that is an impression device. There have been other versions like this on the market but none that I can recall as portable as this. With most versions you receive a note-pad that you have to replace but with The Informer you supply your own pads. You also get a special pen and another tool should you want to make a gimmick pen such as Sharpie or any other felt type pen. The download instructions explain various handlings and where you can put this gimmick. You could, for example hide it in a deck of cards and use the card case with a sticky note on top having somebody write something on the paper and keep it. You then take out the cards and find the gimmick and can easily and clearly see what they wrote. Of course performance wise you'd need for this to make sense otherwise they might suspect some kind of technology involved that enables you to see what they wrote (and they'd be right.) On the download Lloyd uses a whiteboard marker, which you are supplied, and has the spectator write on the cellophane on a card box then rub it off. Then he opens the deck and can see what was written.

The actually image is extremely clean and clear and visible under most lighting conditions. This is definitely a very practical gimmick that has multiple uses. All you need is the pen and this gimmick and you can put it literally anywhere. You could for example use it in a book test and place the gimmick in the book. Have them write down the word they thought of using a piece of paper and you can view it in the book. There is so much you can do with this that you are only limited by your imagination.

Make sure you watch the entire download before playing around with it as you will need to learn how to clear it. The important thing here is that the magnet doesn't touch the gimmick. Actually I found the clean

up or clearing the gimmick the best and easiest out of any I've seen using this principle. You can clear the gimmick while it is still in place very easily without touching the cards or note pad. The gimmick is incredibly strong and can be placed 20 pages down in a notepad so you can easily hand the pad out to the audience having them write something on the first page and tear it off. Even though it's 20 pages down you will still get a very good image. With a deck of cards you can have the gimmick seven cards down in a card case and easily see what was written.

I have used this method for many years starting with Lee Earle's version using a very large pad many years ago. Over the years I've used various note-pad editions however I feel this one is by far the best. It's portable, you don't have to buy refills and can pretty much put it anywhere. You will need to work out the best handling on how to retrieve what was written but that shouldn't be a problem to the regular performer. This is good for beginners or the seasoned professional. You could use this on stage or close-up depending on how you want to get your image and routine.

VERY HIGHLY RECOMMENDED.

PRICE: \$39.95

AVAILABLE: All magic dealers

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

## 25 iFLIGHT by Bill Perkins



iFlight is an update for the classic "Ring Flight" effect, in which you cause a borrowed ring to reappear somewhere unexpected. Rather than use a leather key wallet (which are rarely seen these days), creator Bill Perkins has devised a simple yet stunning solution to load a borrowed ring onto the middle of your headphones, which are wrapped around your mobile phone. Watch the trailer for an accurate depiction of how great this looks in real time.

It's easy to do and comes with a gimmicked marker that facilitates everything. Use YOUR phone, YOUR earbuds, and anyone's ring. No alterations to your clothing is necessary, and once you have this special gimmick, the routine is impromptu and easy to perform. No reels, or chance of losing the spectator's ring  
Very easy to do

Use any phone and headphones

Clever new method leaves the ring ACTUALLY wrapped onto your headphones

What you get:

A special gimmick which allows you to perform the routine



Online instruction which teaches everything in detail

### **MY THOUGHTS:**

This is an updated version of the premise of Ring Flight. Instead of the ring vanishing and going to a key case it ends up tied around your ear buds attached to your phone. You receive a gimmick and a download. When you first look at the gimmick you'll be thinking, "what on earth is this and how could it possibly create this illusion." Once you watch the video you'll understand and realize how smart this is. This doesn't use any type of pull so there is no way the ring can go flying off and cause embarrassment. Once you have vanished the ring you can safely 'load' it and be assured it will be safe.

There are two teaching versions on the download - both are pretty much exactly the same so not quite sure why two were included but I guess you get to go over it with the creator. You can see performances in both cases and see how good it looks in an actual performance. It will take a while to get the set-up down as it is a little complicated but once you sit there with your regular head phones (these are not gimmicked at all) and work through it you shouldn't have too much trouble learning this. The more you do it the easier it will get to set-up. Unlike Ring Flight this is not an instant re-set. If you are working a lot of walk-about then you should be aware of this. You will need to step out of sight to re-set this. If, however, you just want to do this as a one off then that won't be a problem. You can have this set-up ready to go as long as you don't want to use your phone.

As far as working surrounded you will need to do some blocking and this is shown on the download. Because of the way this is structured the blocking works well and makes a lot of sense.

As far as skill the only thing you need to be able to do is vanish a ring using any standard method such as a shuttle pass, which is also shown on the download. You could of course incorporate any vanishing ring box or other method to vanish a ring but for walk-about I think the best way is the version taught on here.

A really nice feature is how convincing it is that the ring really is on the earbuds and wrapped around the phone. The method is clever and I imagine took some time working it out to get it working and looking so convincing. It is a great vanishing ring to impossible location and you no longer have to worry the ring flying off a Ring Flight.

This isn't a trick you can do once you open the package. You'll need to put some time in to learning the set-up and then practicing but once you are comfortable and fully understand the method you'll have a very strong routine. If you aren't worried about instant- re-set then this is a great variation on Ring Flight. For the price this is good deal and definitely something I can see people using.

PRICE: \$25.00

AVAILABLE: All magic dealers

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

# 26 Julio's Psychic Pizza Magic download (ebook) by Ben Harris

## REVIEWED BY WAYNE ROGERS

### THE BLURB

This is an easy to perform and completely self-working prediction that allows a spectator to predict a pizza style (Olives and Anchovies, Italian, Classic, Hawaiian, etc.) and the appropriate base (thick or thin) and an accompanying beverage (Milkshake, Iced Tea, Cola, Orange juice, etc.)

The performer introduces a colourful and glossy menu from Julio's Psychic Pizza Shop (est. 1971). Printed on the inside is a psychic circle of pizza styles representing what is available. The spectator thinks of any number between 1--1000 (no force) and counts around the circle (either clockwise or anti-clockwise -- free choice) to select the topping, the base, and an accompanying drink. (Keep in mind that while any number can be chosen, the higher the number the longer it will take for the spectator to count around the circle. We suggest you keep it below 20 or 30.)

Once done, the audience imagines the finished product (let's say a Hawaiian on a thick base with a Pepsi on the side.) Then, to everyone's surprise the menu is flipped over and the EXACT SAME PIZZA & DRINK is photographed on the menu's back. A perfect hit. This is a great effect to leave lying around the house,

office, or in your car's glovebox, just waiting for someone to say, "I'm feeling hungry."

Please note:

No forces, the spectator can think of ANY number from 1--1000

8 pizza styles available to choose.

2 Pizza bases available to choose.

8 Drink options available to choose.

Colour menu can be printed out on a home printer.

Both A4 and Letter-sized artwork supplied.

· EASY and AUTOMATIC (End of ad text)

### ONE TIME SETUP

The first thing you will have to do is select the two PDF files required to print the menu double-sided in full colour. I took mine to a digital printer and they printed the job for me. Ben could have had a printed menu supplied and creased for folding, but has chosen to only supply the files therefore making this a DIY trick. Perhaps a fully printed menu may be a future project (?)

### PERFORMANCE

Invite a spectator to choose a number. Although the above blurb says ANY number from 1-1000, the suggestion of restricting the choice to numbers up to 20 is more practical and recommended. You don't want to waste time counting to large numbers. Once they have told you the number they are thinking of, have them count around the cleverly designed chart to their number which automatically forces the type of pizza base, the topping and the selected beverage. One force to force them all! All you need do to finish off the effect, is reveal the printed prediction on the back of the menu.

### NOTE

The ad blurb and instructions mention counting around the chart "either clock-wise or anti clock-wise". The arrow drawn on the art work only indicates the clockwise direction. My personal preference is to follow the arrow and skip the anti-clockwise option. How the count begins is the one simple procedure (with a subtle adjustment for odd or even numbers) to remember to make this whole effect work.

As another reviewer has pointed out, the main secret behind the effect is the Bill Goldman "Mental Yarn" principle, based on earlier works of Ed Mellon and Ned Rutledge. PLUS of course the specially designed realistic menu which makes the routine both colourful and commercial.

Julio's Psychic pizza is a self-contained mental routine. Not a world beater, but easy to do. Use it as a casual

mental magic trick, or combine with other “tests” as part of a longer routine.

#### AN OPTIONAL POSSIBLE EXTRA LAYER OF DECEIPT

One way to add an extra layer of impossibility would be to secretly obtain the spectator’s chosen number rather than have them openly name their number. This could be done with an impression device, centre tear, or perhaps a peek. But keep it simple because you do not want to over complicate the presentation.

Ben Harris’ Julio’s Psychic pizza menu is available as a download from [lybrary.com](http://lybrary.com), [vanishingincmagic.com](http://vanishingincmagic.com) and other magic dealers.

I see that Ben has also produced a Tee shirt with the prediction printed on the back. This will be great for those who want to wear their magic and add a more visual ending to the routine.

Get the T-Shirt from [www.wowbound.com](http://www.wowbound.com) (in the Magician's Gift Shop).

## 27 LEGACY by Finn Jon



FINN JON IS A MASTER OF LEVITATION. No one knows more about levitating, animating or suspending objects in the air and in this DVD set he reveals all including his marvellous Floating Sphere and a gimmick he has kept secret for 50 years. Finn also explains the magic that has taken him around the world as a professional entertainer, everything from close up miracles to stage wonders. Masterpieces of illusion from one of magic's most inventive performers.

DISC 1 | THE ACT

LIVE SHOW FEATURING

SMOKING FINGERS

BUBBLE CIGAR

FLOATING SPHERE

DISC 2 | ANIMATIONS

LIGHTNING BOLT

SPINNING CARD

FLOATING CORK

ESOTERIC

DISC 3 | CLOSE-UP CREATIONS

MENTALISM

CARD TO WALLET

HEAVY WATER

3 BILLS REPEAT

DISC 4 | STAGE SORcery

BUBBLES

BALL MANIPULATIONS

BOOMERANG CARD

BRAINWAVE 2.0

### MY THOUGHTS:

What can one say about this that we don't all know. Finn Jon is definitely a living legend in magic and in particular the area of invisible thread work and elastic thread. This entire series is filled with such a mixture of material that it is hard to know where to start.

I have never met or seen Finn Jon work but have performed his material for years that he has released. This was a real insight in to Finn and his creative mind. Some of the highlights for me included how he wouldn't put anything on here that he felt wasn't good. The other thing that appealed was how he showed us creations he came up with as a young boy and also ideas he recently came up with. It really shows a vast amount of knowledge and years of thinking that he has put in to his work and art form. The act is beautiful to watch and so clean. It's no wonder he is the best of the best! You will also learn all the effects from his professional act. There are also extras on each DVD and on the first is an interview with wonderful stories (four in total spread over the set.)

The first part I wanted to watch was a performance. You will get a live performance of his show plus a studio performance. His Floating Sphere is one of my all time favourite versions of a floating ball and to sit and watch him explain in detail is a really great example of how he thinks, especially when it comes to thread work. The one thing I took away from this was how

easy he has made it for himself to perform. I know a lot of people are put off with thread work for the fear of it breaking, but after watching this you can see how he does everything possible to make sure the thread doesn't break. He knows at every step of the way if the thread is OK and so he won't be left performing with a broken thread. Also, if it does break he has created clever ways and methods for quickly re-setting. This for me was an important lesson and part of this entire series. What is also nice to see is that he still uses the same gimmick that he used when he first created a lot of his effects. The floating ball for example is something from his youth and he's used it ever since. This tells you a lot about how he works and how well thought out everything is. After all these years the props still work and have been used thousands upon thousands of times.

The second DVD is one of my favourites because he includes some of his early inventions, which stand up today as they did when he first came up with them. On this DVD you'll learn all about thread work both invisible thread (including his original thread and what he uses) and elastic thread. This is filled with some real gems and again I enjoyed watching him include new ideas he has come up with a few weeks prior to the filming of this DVD. It shows his mind never stops thinking. The floating straw is a wonderful effect and having him walk through the various methods is a great lesson in doing something and creating different ways to achieve the same result.

The fourth DVD has work on Bubble magic, ball manipulations and one of my favourite stage multiplying balls routines The Bomb. This is an incredible invention and a fantastic way of producing tennis balls. This is perfect for stage and much better than billiard balls because it is much more visual. I have always loved this version and am so glad to see it on here. You can purchase the special tennis balls from most magic dealers. Also on here you will see Finn's version of Brainwave, and again it's really practical thinking. I think that word practical really sums up Finn's magic. Everything he does is well thought out and most of all extremely practical. It is material that will fool your audience and be a joy to perform. There is also a great section on lighting. This is such an important subject and something you very rarely get to read about as far as magic goes and thread work. If you thought you should use black or dark lights then you are doing it wrong. This is a very important lesson in correct lighting for any invisible thread magic. There is even a comedy routine using bending utensils.

The third disk is filled with close-up gems and has a

huge range of magic on it from Mentalism, steel cards to thumb tips. This shows just how diverse Finn Jon's thinking is and how much material is on here. His book test really fooled me and it is so damn clever. I can adapt one of my products and to this book test using ANY book - it really is a great idea. The nice thing about this book test is that it uses several different people and has one heck of an outcome.

To really get the most out of this set of DVDs you need to put hours aside to really take it in. You will be thankful you did and it will certainly change the way you look at magic. Spending this time with Finn Jon is something you would probably have to pay thousands of dollars for. Here you get a real insight in to his creative mind and it can only enhance your own thinking and creative process. We all need to applaud Luis De Matos for this product because he has really done magic a huge service by capturing this incredible set of Finn Jon on film. This should be in the library of every single magician no matter what type of magic you perform. Everybody will get something from this.

PRICE: \$150.00

AVAILABLE: All magic dealers

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

## 28 CORTANA Felix Bodden



Cortana Felix Bodden, from the Dominican Republic, has created the fairest penetration effect with nothing but a playing card and a bill in play.

Unlike the traditional fast pace penetration effects, Cortana allows you to take a playing card and penetrate any paper object in a slow and graceful manner. With Cortana, there's no need for a fast penetration process to disguise the working.

- \* Fully customizable with different playing card designs
- \* Gimmick template file included

### MY THOUGHTS

This looks great on the promo DVD and if you like DIY magic you will enjoy making this up. You are supplied with a template that will help you make up the gimmick. It will probably take about 20 minutes to do this and you will probably want to make a few up so you have them on hand. The gimmick will last a long time as long as you care for it. It isn't hard at all to make and it's really just a matter of cutting cards and sticking together with double-sided-tape. The method is very clever and does create a nice illusion. They do a great job teaching how to make up the gimmick card.

The routine that they teach allows you to start and end clean. For a seasoned magician this isn't a problem but for the beginner it might seem quite a few steps. The method is very clever and fun to perform. There are a few points though you need to be aware

of. The first is that you can't perform this surrounded. It only looks good from the front. Also, the gimmick itself I found a little bulky and needed work to get it looking as good as the video performance. On the video they suggest you take your time placing the gimmick card over the bill but it does take work. Also I found the gimmick does flash a 'line,' and this is something you can't do much about. The solution is not to work too closely to the audience when setting this up in front of them. At the end of the trick you are left holding the gimmick card and can hand them back their bill. If all attention is on their bill then you can quickly switch the gimmick for a regular card.

Overall the effect is nice and you can penetrate the card through any piece of paper. You will need to work on the handling so they don't suspect a gimmick card and be aware of where the spectator's are standing. You don't want any of the card gimmick to flash and it is quite easy for it to do that.

PRICE: \$24.95

AVAILABLE: All magic dealers

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

## 29 BANDWRITER by Vernet Magic



The most powerful tool that a magician can use, now in a NEW model.

ULTRA COMFORTABLE  
ULTRA STABLE  
ULTRA GRIP

Vernet Band Writer was specially designed to have a firm grip to the fleshy pad of the thumb and keep it absolutely invisible for the audience.

Vernet Band Writer is ideal for those who couldn't find themselves comfortable with other "writers".

### MY THOUGHTS:

Originally called a SWAMI or NAIL WRITER these gimmicks have been used in various forms by mentalists for a very long time. As a tool they can provide some of the strongest prediction or mindreading feats of all. I think over the past 30 years I've probably owned at least a dozen or more various nail writers and they all vary in the type of lead you can use. With Vernet's version you can buy it in a Grease Lead or a Pencil Lead. Both gimmicks are made from the same material, (plastic) and do the same thing. It all depends on where you are working as to what type of lead you want to use. It does take practice with any version of a nail writer to make the writing look good but it is

definitely worth the practice.

With the Grease Lead it is designed to look like a marker and uses the Listo Pencil brand. You can easily buy replacement lead from [listo.com](http://listo.com). You are supplied with an instruction sheet which gives some history and shows how to change out the lead when you need to replace it.

One of the nice features about this version is that it is easy to slip on your thumb, and is comfortable. I also found, and this is very important, that it is on very secure allowing you to write quite easily with your thumb. Another idea offered is to put the gimmick in a thumb tip while it is in your pocket, so that way you just put your thumb in the tip and put it in the writer gimmick. This is actually a really great idea and I found using a Jumbo thumb tip is perfect for this. It helps protect the lead and makes it very easy to get on.

The Grease version is perfect for stage or platform and the pencil one is great for close-up. These are some of the best nail writers I've seen and highly recommend either of them. They are durable and work very well. They are also hidden from the audience as there is a think band that can not be seen by the audience keeping it secure.

PRICE: \$18.00

AVAILABLE: All magic dealers

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

## 30 ASTROLOGICAL SIGN by Eduardo Kozuch



Divine the astrological sign and day of birth of anyone in seconds

You NEVER ask a question.

You NEVER touch the astrological book.

It uses a mind-blowing new method.

It fits in your pocket.

It's always ready.

No anagrams.

You can repeat it immediately.

Bilingual: English and Spanish.

You can carry it in your pocket all the time.

30 seconds to reset.

The method is new and very clever.

Completely self-contained.

It's very well produced and will last for years.

### MY THOUGHTS:

You receive a specially designed booklet that is spiral bound and will fit in your pocket. The book is designed is colourful and small enough to fit in your pocket. You also receive a set of printed instructions and a download video. The method here is something new however it will take quite a while to really get the hang of. This isn't something you can do straight away. You really need to sit down and study the method and work through it with examples. I found it much easier learning this with a friend so they could test me. There is a small cheat sheet supplied because memorizing

everything you need to know will take quite a bit of work. If you like the effect then be prepared to work on this so you have everything you need to know completely in your mind and without having to look like you are thinking.

The method is clever and it allows you to find somebody's star sign and day of birth without any questions. All they do is write it down in the book provided and from there you will know what sign etc. they are. This type of method has been used to some degree before but I don't believe to this extent. It's definitely a clever principle and I think made stronger if it looks as though you can't see them writing or how they are holding the booklet. This again will take some skill and practice.

The booklet is made from heavy card stock and you will need to use a white board type marker for them to write down so you can rub it off. Part of the method involved other things written in the book but to do this over and over you will need to use white-board marker. It should last a long time.

The idea of astrology and star signs is extremely popular with most people and a nice feature in this presentation is that a little 'reading' is built in to the trick as well. So next time you are asked to read a palm and you perform this you will be able to combine a very strong piece of magic with a reading, and this will leave a lasting impression on anybody. In the right hands this could be a real little gem - but again be prepared to put in some time to fully understand the working and make it look effortless. I think the key secret is to take it away from the book and make it more about the person. A nice idea that is for a certain performer, perhaps not for everybody. Great to have in your pocket and perform anytime. Can be done under all walk-about or close-up conditions. Even platform type venues.

PRICE: \$25.00

AVAILABLE: All magic dealers

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

# 31 LAS VEGAS ACES Review by Cody Fisher



Expose the secret techniques of Las Vegas gamblers!

Straight from Cody Fisher's personal arsenal of strolling magic effects, get ready for LAS VEGAS ACES!

In an effort to expose the secret techniques of Las Vegas gamblers, you magically cause the four aces to travel invisibly from hand to hand. The last ace is magically rubbed through the volunteer's hand!

This is Cody's KILLER version of "The Open Travellers." What was once a very sleight intensive routine is now almost self-working. There is no difficult sleight of hand or secret palming. Make no mistake about it; this routine is a real fooler!

Online learning with HD video

Easy to perform with instant reset

Perfect for strolling or formal shows

Complete word-for-word script

2 gimmicks for red & blue rider back decks

## MY THOUGHTS:

Based on the Open Travellers by Larry Jennings this version by Cody has taken out all the sleights and really opened it up to most performers. The really nice thing about this gimmick card is that it allows you to be one step ahead and at the end be one step behind



as it helps to reappear and vanish one of the four suits. I'm a big fan of this type of routine and there have been many variations over the years. The really nice thing about Cody's version is the premise. Often, as a magician people will say I bet you are good at cards or I wouldn't gamble with you. This is the perfect pseudo explanation routine for that situation. The handling is extremely clean - you show four aces at the beginning and four aces at the end that can actually end up under the spectator's hand. You end clean and can easily get rid of the gimmick card if you want from the deck. You have access to the online tutorial where Cody goes step by step through his routine. It is without a doubt one of the best versions of this plot that I have seen. So much so that I am now working on it to add to my own show. I would like to work a version that can be done in a persons hand but the version Cody teaches uses a table.

This is not for the beginner but more suited to somebody who is comfortable with cards. There are no real sleights so to speak other than a pinky break, but that is very easy to get in to because of the structure and handling of the routine.

If you want to add something very practical, easy for the audience to follow and great magic then give this serious thought. Sit down with a deck of cards and the gimmick card and spend some time working through it so you have it going smoothly and you'll end up with a really great effect.

You get two gimmick cards, one is designed for Red Back Bicycle and the other is for Blue Back decks.

Very Highly Recommended

PRICE: \$24.95

AVAILABLE: All magic dealers

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

## 32 FLAMING COFFEE by Sans Minds



Most people need a cup of coffee to get themselves going in the morning. But what if you can kick it up a notch and add some heat to your morning.

Everyone loves a fire wallet because fire naturally draws people's attention. The SansMinds Creative Lab has modernized it into your daily cup of coffee.

Super easy to do and extremely pocket friendly. You can carry it anywhere you go.

Your morning conversation will never be about boring first world problems again.

Grab your Flaming Coffee now! The perfect opener to fire up your day.

Disclaimer: Flaming Coffee is intended for those 19 years of age or older. Use, operation, and performance of Flaming Coffee is understood to be at your own risk. By purchasing this product, you acknowledge consent and understanding of this message.

### MY THOUGHTS

This would have really appealed to me when I was in my early 20s and doing my degree at University. I used to get a kick out of doing this type of gag where I would produce flames when hanging out with friends. I guess as I got older I just got lazier and didn't want to go to

the effort to carry fuel around with me or matches. This actually reminds me a lot of the original Billy McComb system as far as lighting this up. There are lots of other flaming type effects on the market such as the Flaming wallet, flaming book, flaming DVD case and the flaming VHS tape (no longer made). The market for this is really aimed towards magicians who like to cause a bit of sensation or get attention. It is perfect for moments with friends or at the coffee shop. There is quite a bit of DIY work involved and you should get about 20 turns with each gimmick lid you make up. You are supplied with a special cloth and download instructions as well as two magnets. You will need to supply matches and a striking pad to make up the gimmick as well. The tutorial is about 20 minutes in length and the gag is actually very simple to operate. If you can light a match then you can perform this. This is definitely an organic gag that will freak those around you out. One note - you will need to use lighter fluid and pour it on the gimmick. While you don't need to much lighter fuel it will sit on top of your drink. They say it can sit there for 15 minutes but I'm not sure I'd like the fumes of the lighter fuel in my drink.

I do like this and there are moments where this would create an impact. This is a versatile prop that could be incorporated in to a formal close-up show if you want to use a cup of coffee or tea, it could be used in a stage show if you have a need for a drink, or just in a casual situation with friends. You would need to make this up and experiment with it if it appeals. I certainly see a market for this. There are a few angel problems but it's not one of those tricks where you say, "hey look at this trick." The best way to use this is if people aren't expecting anything. It's just like a fire wallet or any other fire type product such as the old VHS tape by Wayne Rogers. After looking at this I think it could actually be manufactured so it's much more practical and machined. Yes it would cost more money but the fire system could be developed so you aren't using matches and the gimmick could be made of something other than another coffee cup. There is a lot of potential to take this even further. I am assuming that would mean way too much work and money and at the end of the day if it is the effect you are after then they would both look similar.

If you like the idea of producing fire from your cup of tea or coffee then you are supplied with the things you will need to make this up. The method is simple and you will need to supply a few extra things. Most coffee cups use the same type of lids, or at least very similar so you can carry the gimmick lid around with you for that right moment. You will also need lighter

fuel of course.

PRICE: \$29.95

AVAILABLE: All magic dealers

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

# 33 VICE by Jeff Prace



Handing out an impossible object as a souvenir is one of the most memorable things you can do to close a routine. But, can you eat it? Usually, no, unless Jeff Prace is performing Vice.

Vice allows you to take out a simple Lifesavers hard candy mint, gently hold it between your fingers and slowly squeeze the candy until it is fully compressed and distorted. This is where most tricks stop, but with Vice, you can instantly hand out the crushed mint as a souvenir. Your spectator can even taste the mint to verify that it is, in fact, real!

Ridiculously easy to perform, yet so bewildering to spectators. You'll love the stunned looks on their faces as they hold it in their palms wondering how you made a hard candy easily bend and suspend its new shape.

Includes everything you need to start performing immediately and you can learn & perform in minutes.

What you'll get:

- Reusable performance gimmicks
- 50 real, edible crushed mints to hand out (extra refill mints available)

- Online video instructions jam-packed info including performance ideas, handlings, tips & ideas
- PDF label templates to print your own favourite mint labels

## MY THOUGHTS

This is actually a really cool little trick. It's something that is extremely organic and as somebody who carries lifesavers around with them I am going to be doing this all the time. The premise is you hand out a few lifesavers and then take one and pretty much flatten it - then hand it out to show it's a real flattened piece of candy! It even has the writing on it so it's real lifesaver! You are supplied with 50 specially made mints that you can hand out and give-away for people to eat. You will need to buy more if you think you are going to be doing this a lot. I sure hope there is a discount if you buy in bulk:) You are also supplied with two special mints (lifesavers) that do the work for you when it comes to the squash part of the trick. These are very well made and should last a very long time. It is a nice touch getting two should you lose one. You are also supplied with a tube and will learn how to gimmick it so that you can use it to hold the gimmick and carry around the mints you'll be handing out. This addition makes this such a practical walk-around trick and something you can just carry with you at all times. There is a little DIY needed should you choose to perform using the gimmick candy holder, but nothing that is too stressful. It should only take a few minutes to make the gimmick up and it is actually really worth it if you find yourself in a walk-about situation quite a bit. You'll need a few extra little things you can easily pick up at the Dollar Store.

If you don't feel like making up the gimmick then you can easily use a real Lifesaver packet and with a little handling perform the same effect. I found it funny in the performance part of the download because there was hardly any reaction during the routine from the spectators. I'm not sure if they were drunk or high, or didn't quite get what was happening to the mint. This shouldn't put you off from the effect but it was an interesting choice to use this performance as part of the DVD.

The handling is super simple, especially if you've made up the gimmick packet. The packet is designed to hold the final mint in place and act as a storage container so you don't have to keep filling up with real squashed mints in your pocket or close-up case. It really makes it almost self-working. A lot of thought has gone in to this gimmick tube and is very clever and works so well. The switch from the gimmick mint to the real-

squashed-mint is done in one hand as you hand out the mint to the spectator. You will also learn another switch which is a Bobo switch and looks just as good as Switch one. Again you can hand the mint out and move forward with your next effect. I think my preference is switch #2. The third switch is a simple Shuttle Palm Switch so you have a choice of ways to switch. Another strong idea is to have the spectator squash the mint. You might not be able to get away with somebody eating the mint so Jeff teaches a version where the mint is placed inside their hand and it's almost like a coin bend reaction. The fact it happens in their hand is well worth trying out because it is super strong.

There is also a kicker ending where the mint on the packet squishes just like the one in the performance. There is a basic move that most people will know and you are supplied with a PDF so you can make up this special packet. Jeff also shares an idea where you don't have to give away the mint after every performance but to be honest I think it is much stronger to hand this out.

At the end of the download you will learn three cool little tricks with lifesavers. There is a linking lifesaver routine using one of the gimmicks supplied, and a rather nifty karate coin type effect with a gimmick and a real lifesaver where at the end you can hand it out to be eaten.

All in all this is great value. This is a fantastic visual piece of magic that is extremely different and something you can do anywhere and anytime. Great thought and care has gone in to the packaging, the product and Download. As a working magician I would very highly recommend this because it would play well for adults AND kids. There are very few magic tricks that fit this realm and this is one of the rare ones.

PRICE: \$29.95

AVAILABLE: All magic dealers

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

## 34 DEAL SEALER by Cody Fisher



Cody has gotten more \$100 tips with this effect and strategy than any other!

"A powerful effect and strategy for connecting!"  
- Anton James

THE DEAL SEALER is Cody Fisher's closely guarded secret for locking in a great impression and increasing your chances of new bookings. Cody Fisher is finally ready to share with you his encore effect that he uses to solidify his relationship with a potential client or contact. You will learn all of the psychology that will take simple effect and turn it into a mind blowing moment for your new client or contact. This is the effect that they will remember you for... THE DEAL SEALER!

Online learning with HD video

A classic card trick taken to the next level

Simple to do with no difficult moves

Killer psychology on the 3 1/2 of clubs card that sets this version apart from the rest

Two special cards included

Cody Fisher personally uses this routine to meet and create personal contacts with new clients

### MY THOUGHTS:

WOW - that's pretty much all I have to say. Cody has taken a well known trick that many people have pretty

much used as a throw away and really added psychology and theatre to make this one hell of a stand-out effect. This is one that will get screams. As a working professional for over 30 years I know that this is something I am going to use. As a climax it's the perfect trick although you can do it anytime in your card magic. This is the reason Cody is one of my favourite magicians working today. He gives everything he does thought and gets the most reaction from even the simplest ideas. This is a classic example of his thinking and making it what you might call a real commercial routine. In other words, for the working magician this is something that will get strong reactions and for the hobby magician this will make you look like a star. One of the really great parts of this routine is that the deck is shuffled by the spectator prior to doing this. This is actually part of what makes this so different from any other routine using the gimmick card. The build up and psychology is well thought out and the handing makes it seem absolutely fair and impossible. Cody calls this an after effect because he usually doesn't go up to a table and just perform this. He will have it on him and when the situation is right he will perform this one trick. I can certainly see why as his build up and structure of the routine makes this very hard to beat and I wouldn't want to perform anything else afterwards.

Cody also has some really strong ideas such as giving the gimmick card away to a CEO or an event planner because they will definitely keep it. He also suggests having some stickers in your wallet and putting one on the back of the card.

There is so much here other than just a strong piece of memorable magic, there is the thought process and time Cody has put in to developing something that is so strong and magical. From the set-up to when and where to perform. He also keeps this separate from any other card decks because you want to keep everything in good condition.

For any working performer I would say this is something you seriously want to consider. All the work has been done and it is just a matter of working through the presentation to fully comprehend what Cody has put together here. For any hobby magician this is the type of trick that if you choose to do will certainly make people remember you. Also study the thought process Cody has put in to this and the amount of work. It shows how deep thought and work on one effect can take something to a new level.

Thank you Cody for sharing this with us and I can't wait to take this out and start using it.

PRICE: \$24.95

AVAILABLE: All magic dealers

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

## 35 AMBITIOUS CHIPS by Tango Magic



Marcelo Insua, a.k.a Mr. Tango, presents a great solution to perform an ambitious card routine with poker chips.

Here, you will find 3 different methods to perform the legendary card effect with chips. One of these methods use the incredible Tango touch (an unbelievable technique you will love) using regular poker chips and two other methods with gimmicked chips.

The set include everything you need and a link to video instructions. Enjoy another ingenious FISM invention award brought to you by Mr. Tango.

### MY THOUGHTS:

You are supplied with five regular chips and two gimmick poker chips. This is very unusual effect using poker chips that works with and without the gimmick. Tango has come up with a really novel way to make a red poker chip jump one at a time up a pile of three blue chips. There are two methods for this. One without any gimmicks and the other using a gimmick. Combine them both and you have a really great little routine. It would be perfect for a gambling style presentation. The idea of using poker chips is very smart and I see they are producing coin style magic but with these chips. In this case method one is a

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With three different methods this opens up a lot of performance opportunities. If you can combine some of these ideas and routines with other poker chip effects you will have a nice little routine. For this particular trick you will need to perform it on a table.

PRICE: \$35.00

AVAILABLE: All magic dealers

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

## 36 MAGO LARRY PRESENT'S LARRY'S BAG!



You show an empty bag to your spectator and they confirm that it is indeed empty. Now you ask your spectator to fill the bag with pieces of torn up cards that are laid out on a table next to an envelope. You shake up the bag and let the spectator shake up the bag. Next you ask the spectator to open the bag and take out one of the torn up card pieces from the bag. Now you open the envelope that has been sitting on the table the whole time and pull out a card that has a corner torn off of it. Amazingly it matches with the exact piece that the spectator pulled out of the bag!

Larry's Bag can be applied with newspapers or magazines. You are only limited by your imagination!

Includes an instructional video in English and Spanish

#### MY THOUGHTS:

This is an extremely clever forcing bag. What makes this so unique is that the bag can be shown empty to start (it's a mesh style bag) and you actually load the force as the spectators place piece of paper, cards etc inside the bag. Another great feature is the fact that they spectator can mix the bag and actually OPEN the bag to take out the force. There are lots of great things to say about this bag. It would make a great addition to the Mona Lisa painting routine for example where pieces of a puzzle are placed back inside the bag and

one is chosen. In this case it would seem as though the spectator had a completely free choice and you never touches the bag at all. As far as force bags go I think this is probably one of the first to enable the spectator to open the bag themselves and take out a force.

It depends on how much of a purist you are because the bag looks just like a mesh bag. There are those mentalists out there who perhaps still think a mesh bag looks like a prop so might prefer a zip-lock bag. However, for most magicians and mentalists I think this could be a very useful tool. This is best used for folded billets or small pieces of paper. There is a routine with a torn corner and card that is shown on the download. You are supplied with the force bag and a download video.

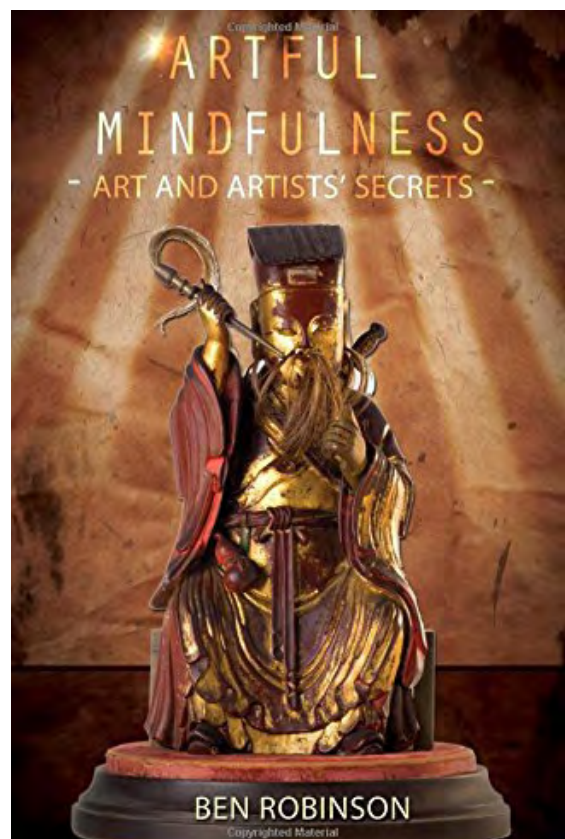
A very clever idea that will spark a lot of ideas and routines. Folds up flat, well made and black in color.

PRICE: \$45.00

AVAILABLE: All magic dealers

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

# 37 ARTFUL MINDFULNESS - ART & ARTISTS' SECRETS By Ben Robinson



## REVIEWED BY HARRY MONK

Artful Mindfulness (Art & Artists' Secrets) is a timely book for a world over-run with technology. Mindfulness, taught at universities worldwide, including Oxford University (England), seeks to remind and train people to never forget the most human, feeling components in life. Sherlock Holmes famously stated, "You see, but do not observe." Like Holmes, we are better off truly considering our circumstances. Here, mindfulness is entertainingly studied from the arts.

Drawing from examples in over 30 notable films, sculpture, acting, TV drama, the fine arts and circus, Ben Robinson brings forth fascinating and unusual, previously unknown stories. From Martin Sheen's dazzling performance in *Apocalypse Now* to the intuitive actions of Charlie Chaplin, this is exciting non-fictional, educational scholarship. An autobiographical tone captures the author's experiences on stage and in the streets as a world-class illusionist.

Being mindful of our "inner voice" and noting information when it arrives gives people great advantage in commerce, life and love. Understanding the mindfulness of actors Jackie Coogan, Al Pacino and John Cazale, a deep insight is gained by the reader. Mindfulness is magical!

#### MY THOUGHTS:

This is the second book in a series by Ben. Robinson.

The first was *The Importance Of Wonder* and was a real opening read for me. It made me look at my magic and life in a different light. This second book again was an eye opener for me. This book draws its stories from the author's own personal experiences on stage and performing on the street so from a magician's perspective I found it very interesting. He also shares some never heard stories from films, drama and even the circus. Once I finished reading this I started to look around in my own life for examples of Mindfulness and it is funny how certain things in our life are connected and on varying levels. As Ben himself says, "It is the mindful process that provides anyone with a greater advantage to make art that impresses on a deeper level." For me this is exactly what both books are about. Today, with all the technology around us magic today must have more than an impossible feel about it; it must have meaning to really impress an audience. This book is all about how to look at things in a mindful way so you can display depth of feeling which you can then share. This type of thinking can really change magic performances in such a positive manner. I am currently watching a TV magic series and I feel many magicians on there lack any meaning to their performances. It is like watching somebody taken off the street and told to perform a trick. The performance really lacks anything that would make it memorable. I am sure if you showed the TV show to people and asked them to describe what they saw they would just say 'some guy pushing a box around. The more I watch the show the more I see performers just lacking any kind of substance to their art. It's as though they just bought the trick and are walking through the motions. There is no connection with the audience. The performers who do stand out, and

there are only a few, have figured out how to give real meaning and connect with an audience. Some try to do it with fake stories that just don't resonate. I wish all of these performers could spend \$20 and read this latest book by Ben and learn about Mindfulness because meaning gives purpose. Being mindful of meaning is a tool one uses to accomplish adventurous experience.

This book is filled with real life stories from the author. These range from doing a gig at 2am in Amsterdam to a rather busty lady to honking Harpo Marx's horn at the end of a lecture Ben gave at the Museum of the Moving Image in New York City. Every story is used as an example of how Ben sees Mindfulness and how it applies to him. One thing I noticed was how each story came full circle and by looking back Ben was able to put the pieces together, which I assume is why he now fully understands the term Mindfulness. The other thing I took away from this book is just how much effort and care Ben puts in to everything he does. Not just writing but the affect and effect he wants to present on people. This is what true magic is all about. It might take years to create something but once you have done it then you will fully understand the impact you have had. An example is a horn Ben had made to duplicate Harpo Marx's horn. It was a long process and at the right moment Ben used it created something that was very meaningful to Ben and created a lasting impression on his audience. I'm a great believer in the more you put in to creating something, whether it be magic, art or music the more meaning it has not just for you, but also for the audience. Think of the most memorable moment you ever experience in magic, and chances are it was an original piece by the performer and it connected on a level that most tricks don't.

This book is a MUST READ for every magician or artist. It is what I like to call an eye opener because it will hopefully make magic a much more respected art form. Rather than having to have a piece of paper from the government that says magic is art, why don't we just try to make magic more of an art-form ourselves. It is performers and writers like Mr. Robinson that are out there doing what they preach that helps people think of this as art.

This is definitely a book I would very highly recommend to every budding or professional magician. It is people like Mr. Robinson that could very well help guide the future of magic and bring meaning back to what we do. Forget spending \$20.00 on the next big fad trick, spend \$20.00 on this book and take your magic to a whole new level!



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# VIDEO REVIEWS

THE STREET PERFORMER



COIN



# TECH TALK WITH CARL ANDREWS



**iUnlockYourMind PRO**  
by Myke Phillips & Salah Aazedine)

iUnlockYourMind PRO— \$399.99

Supported Devices : iPad 2 3G , iPad 2 Wifi , iPad 4th Gen , iPad 4th Gen 4G , iPad Mini , iPad Mini 4G , iPad 3rd Gen , iPad 3rd Gen 4G , iPhone 3GS , iPhone 4 , iPhone 4S , iPhone 5 , iPhone 5C , iPhone 5S , iPhone6 , iPhone6 Plus , iPod Touch 5th Gen , iPod Touch 4th Gen

Description  
Imagine this, give your iPhone to a spectator, tell them to try and unlock your iPhone. They can't! Without ever touching your iPhone, you are able to really convince them that you can "Mentally" send them the correct Passcode, unlocking your iPhone. Amazing? You will also be able to gain extra information Whilst performing and reveal it right then, or on a later date. It will make you look like a real mind reader.

Do you want to know the secret? Everything is explained in the app in detail, with 4 very strong professional routines that will blow your spectators minds. Four well thought out professionally scripted routines included (Mind reading / Hypnosis / Magic / Psychic), each routine is worth the price of the app.

\*This is just one of many possibilities you can perform with the "iUnlockYourMind" App.

Key Points:

- \* Your iPhone can be examined before and after the effect, there is nothing to find.
- \* They can try as many different codes as they like, it will only unlock, when you want it to.
- \* Whenever they want to start the trick, That's when the trick begins.
- \* Its performed without you ever touching your iPhone, 100 % Hands off. Everything is done by the spectator.
- \* No assistants or extra iPhone needed.
- \* No wireless transmission.
- \* Very easy to learn, no memorization needed, perform straight away.
- \* 4 professional baffling routines.
- \* Whether you are a beginner or a seasoned professional, you will use "iUnlockYourMind" all the time.
- \* This can be performed one on one, or even to the biggest crowds on the biggest stages.
- \* it can be used as a pre-show tool.
- \* Not just another magic application, but a Mind Readers utility device.
- \* Imagine, that in the process of performing an awesome iPhone trick, you are able to gain extra information and reveal it right then, or on a later date.
- \* This can replace your Peek Wallet or Impression Device.
- \* Take credit for being an incredible mind reader.

MY THOUGHTS:

The description says it all. This is another amazing App from Myke and Salah and does not disappoint. I love the fact that it is priced to keep it out of the hands of the merely curious. Some may think the price is too steep but this is a professional application that could be a reputation maker. Worth every penny.

One of the things I like most is the ability to secretly obtain information from a spectator to use at another time. This is really strong as the spectator will have long forgotten about the information they unwittingly gave you in the past. It also works with both 4 and 6 digit passcodes. The instructions are thorough and a YouTube video is also available to help you go through the settings. Highly Recommended!

## **Tricks Of The Trade Custom Trade Show Magic App — by Carl Andrews**

For iPhone/iPad running iOS 8 or higher  
This App is for trade show performers to up-sell or offer to their clients as a free, super hip, trade show giveaway. If you are a trade show performer, your clients will love you for this custom magic App.

Custom Trade Show Magic App

- Marketing that works like Magic!
- Memorable mobile marketing!
- They'll remember you long after the show!
- A custom free iPhone App giveaway with six ways to wow the crowd!

The Trade Show Magic App performs six amazing magic tricks on your iPhone/iPad and has a direct link to the company website, where they can gather info or post sales flyers and info about the company.

We offer a cutting-edge giveaway to generate buzz during the event in addition to keeping your company in their minds afterward!

When it's time get the brand recognition you've been waiting for, you need this hot new trade show giveaway. With your company's name is imprinted on a hip, new iPhone App, clients will want to show it off to everyone and you'll be remembered long after the show.

Get something unique to give away that you know nobody else has seen.

The Trade Show Magic App is so easy to do, completely self-working, so anyone can do it immediately.

It's a one time fee and you can use it for every show, a real savings and a unique giveaway. Your booth will be the hit of the show!

Trade Show performers contact me for more information and pricing at [carl@carlandrews.com](mailto:carl@carlandrews.com).

## **Personal PR Agent App - by Carl Andrews**

Be a magic marketing ninja!

For iPhone/iPad running iOS 8 or higher

\$500 directly from Carl. Email: [carl@carlandrews.com](mailto:carl@carlandrews.com)  
\$300 Special Introductory price for the first 2 dozen Vanish Magazine readers to order. A custom magic marketing App for magicians.

This is not a performance App for the magician. This is an amazing, modern marketing tool. You let the audience at your shows know you have a free iPhone App they can download. The App will perform magic and link to your website for the latest information on you, your blog or schedule. Your logo, message, and website will keep the App working for you long after your show.

- Marketing that works like Magic!
- Memorable mobile marketing!
- They'll remember you long after the show!

Imagine someone talking with others about your wonderful show but they cannot remember your name...“Oh wait a minute I have it right here on his iPhone app.” I can see this mobile marketing App leading to gigs and quickly paying for itself.

These are simple beginner effects that laypeople can enjoy. The routines are engaging, self-working, colorful fun graphics, animations and entertaining sound FX. People will enjoy entertaining their friends with your App. Of course each time others see your App, your brand recognition and exposure grows. I can't think of a more current and hip way to market yourself. Your custom magic App will be available as a free download on the App store for all your friends and customers. Below are a few screen shots:



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*"The BEST, SIMPLEST sound cue device ever!"*  
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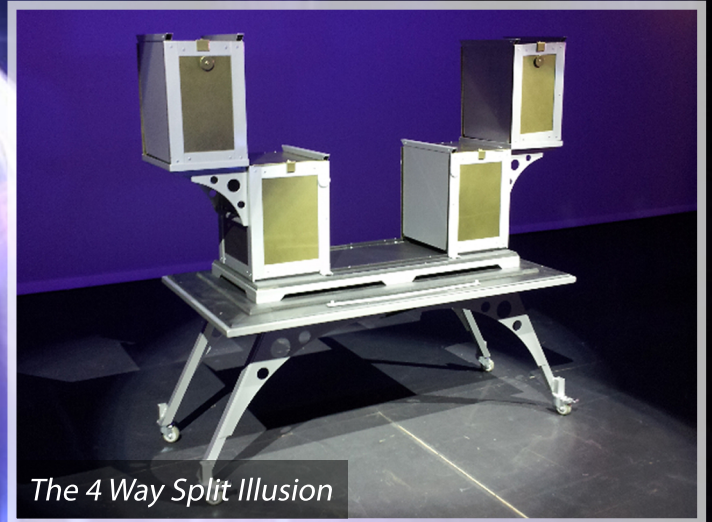
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“It actually felt at times as if I were watching a movie; the sets and visual effects were so stunning it was almost as if I were sitting in a cinema wearing 3D glasses. And there was certainly no lack of magic onstage. Mary actually pulls out a full sized lamp, hat stand and plant from her carpet bag- among other things.”

– *Travel Theatrics*

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