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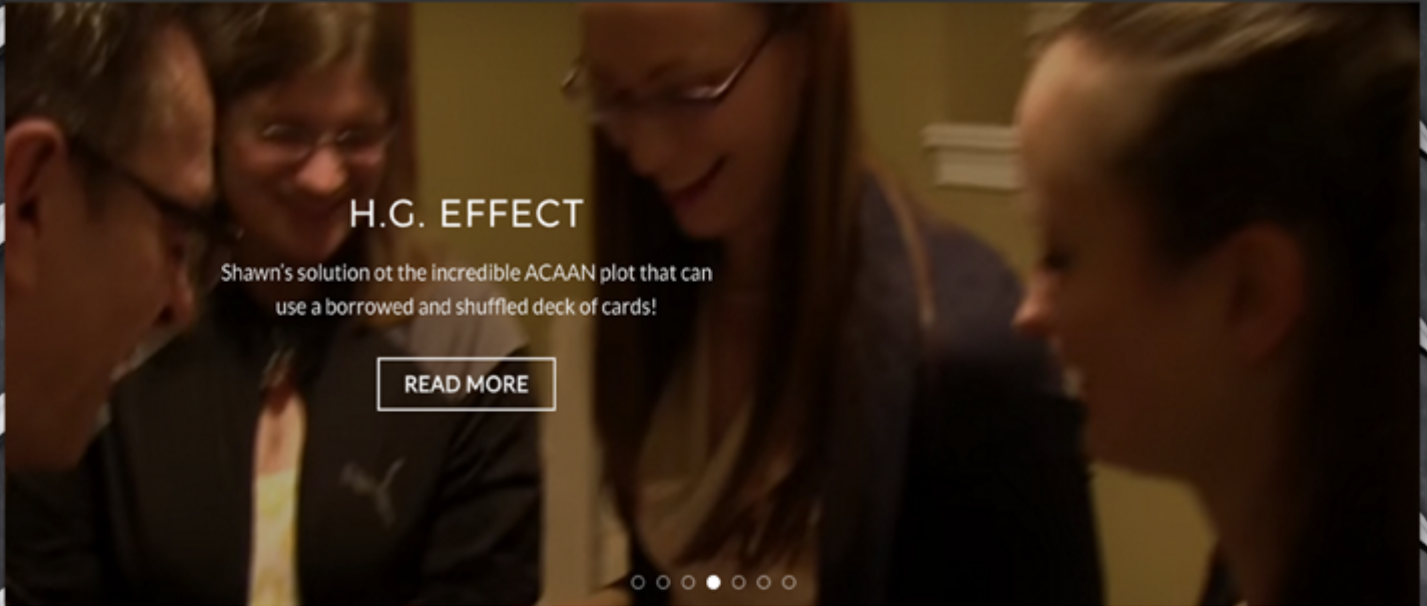
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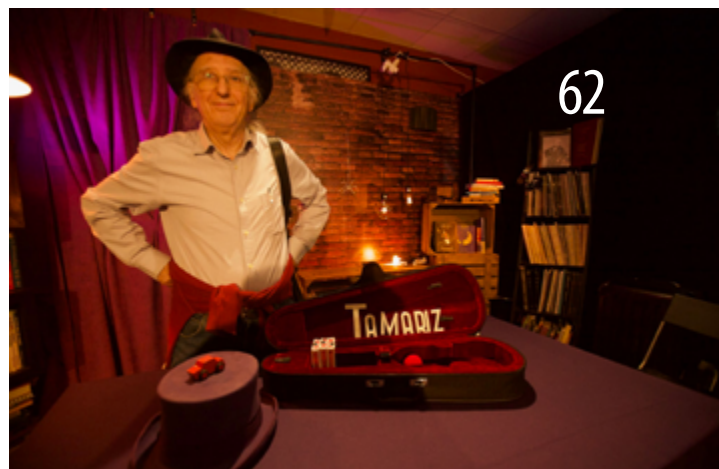
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VANISH

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FROM THE EDITOR

OUR HEARTS GO OUT ...

Our hearts go out to everybody in Las Vegas and all those from around the world who were visiting or lost somebody in this tragic event. My wife just returned from there, the night before, from her special birthday celebration, so we were thankful she was home safe and sound.

I imagine Las Vegas has more magicians or magic shows than any other place on earth, and with so many magicians in one place it really hits home that friends and family could have been victims. I will never understand the mentality of people who commit these horrendous acts. Again our thoughts go out to those effected.

I'd like to thank Hal Meyers(aka Dameon) for introducing me to the amazing character magic of John Bundy and Morgan. I've always been a huge fan of this type of work and admire anybody who can do it and do it well. Having spent the past 25 years working on my Chaplin Act I know the work required to really nail any type of character. It takes YEARS and YEARS of work ... the hardest part of this type of show is remaining in character for the full performance. Your magic skills have to be in tune because you need to really concentrate on staying in character.

John Bundy knows this better than anybody and after seeing his work I can attest to the fact he is one of the best in the world. Morgan, his on-stage partner, THE ASSISTANT, is also somebody who has an amazing story, both in and outside magic. Morgan has some extremely strong fascinating views on being an assistant and you can read these in her own story.

Recently on Social Media somebody asked the question, "Why do most magazines publish so many card tricks?" It's a fair question and something I've been cognizant not to do. I think VANISH offers the most diverse range of tricks over any other magic magazine. Sometimes it might be as many as eight effects, but I do try and balance them out keeping card tricks to a minimum. If you would like to submit any trick to VANISH please drop me an e-mail as I'm always open to what readers have to offer.

No matter where in the world you come from, or what your beliefs are, we ALL have one thing in common - our love for magic. Let's all go out and spread some magic and a little joy to a world that needs it now more than ever. Yesterday I performed a 90 minute show with several friends, it was well attended by over 400 people and raised money for a great cause. The one thing I know for sure is that doing something for others is good for the soul and is very therapeutic. Go out, spread your magic and let's bring some happiness to those who need it.

DEBBIE MCGEE

STRICTLY COME DANCING



The lovely Debbie McGee has long been known as one of the most glamorous magician's assistants of all time.

Now the graceful star is putting her other skills to use after decades of disappearing and reappearing at the command of her late husband, Paul Daniels.

However, she has many more skills up her sleeve that don't involve any magic at all - having started out as a ballet star and gone on to host many TV and Radio shows.

Debbie was revealed to be a contestant on Strictly Come Dancing's fifteenth series on 21 August 2017.

Debbie is said to be accomplished in the art of magic herself - reportedly performing at corporate cabaret events in her own right. She has also hosted radio shows, co-written

novels, and has featured on shows following Paul's death including Celebrity Carry On Barging and Celebrity MasterChef. She was partnered with dance professional Giovanni Pernice - with the show beginning to air on 9 September 2017.

While her ballet past might be different from ballroom, Debbie hoped to give fellow stars including actress Gemma Atkinson and This Morning star Ruth Langsford a run for the glitter ball trophy.



Philip Morris, the one-time circus ringmaster who made gorilla suits in his basement as he built the world's largest costume distributorship, died late Sunday at his Mooresville home. He was 83.

A showman to the end, Morris delighted in turning napkins into ghosts and pulling quarters out of kids' ears even as he struggled with Alzheimer's disease in his final months.

"He's up in heaven right now entertaining the angels," said his son, Scott Morris. "That was my dad."

In 1967, the company says, a customer named Roger Patterson bought a custom gorilla suit that was used to film the famously grainy footage of a hairy "Bigfoot" striding through the northern California woods.

Over the years, the business grew. The basement operation moved to a small shop, then to a retail store on Monroe Road and a 300,000-square-foot distribution center in University Research Park. Scott Morris and his sister Terri Bate now own the business, but their dad worked until about 18 months ago.

With Halloween approaching, it's the company's busiest time of year. The 250 employees are shipping costumes all over the world.

Read more here: <http://www.charlotteobserver.com/news/local/article175326976.html#storylink=cpy>

2017 WESTERN CAPE TOWN JUNIOR MAGIC CHAMPS



A magical showdown unlike any other, the contests test the competitors' mettle in showmanship, presentation, technique, originality and entertainment value. With ten competitors vying for the titles and the opportunity to attend international magical events, the competition was tough. Ultimately, two of the Mother City's most talented and captivating teens, Jamian Fortune of Bishop Lavis and Sonwabile Mekuto of Old Crossroads, snagged the Close-up and Stage Magician titles respectively

The College of Magic, now in its 37th year of teaching the art of magic and its allied arts as well as vital life-skills to children and adults, has hosted the Championships for more than 30 years.

Judges Adrian Galley, Vaughan Leader, Mo Moorad, Gabriella Weiner and Stuart Taylor with the 2017 Western Cape Junior Magician Championships competitors. Image credit: Andrew Klazinga

JEFF MCBRIDE LATEST NEWS

Upcoming movie MERSAL



Jeff McBride recently became the 8th performer of this season's Fool Us to actually fool Penn & Teller, master magic teacher Jeff McBride told the pair that, "Magic is not always a puzzle to be solved, but sometimes a mystery to be experienced." McBride proceeded to fool them completely with one of his signature pieces, known as "Rainmaker," which conveys the story of a mysterious unseen force that causes two metal bowls to fill and refill with seemingly endless amounts of water.

McBride is a teacher of the art of magic and has been wowing Las Vegas audiences since he first appeared at Caesar's Palace with Diana Ross back in the 1980's. He became one

of Las Vegas' youngest stars when he headlined Le Bal de Moulin Rouge Revue at The Las Vegas Hilton when he was only 25. McBride headlined Caesars Magical Empire, and for the past 9 years has hosted his own magic nightclub, Jeff McBride's WONDERGROUND in Las Vegas.

McBride's Magic & Mystery School was founded in 1991. The School is a "Real life Hogwarts" that teaches stage magic and close up magic to hundreds of professional magicians from all around the world. His students include AGT winner Mat Franco. Designated "the world's most prestigious magic school," by BBC TV, McBride's School is a major influence on the art of magic around the world.

What's next for McBride? "At this point, I'm focusing mostly on our magic school and bringing quality magic to audiences who wouldn't otherwise receive it. I've been strongly inspired by my late teacher (and Dean of our School for 26 years), Eugene Burger. Eugene said, "The enchantments of magic point beyond mere illusion to the Great Mystery of life, the eternal transformation of life, death and rebirth."

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-JOHN TEO- IBM PRESIDENT, SINGAPORE

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-JAMES LINN- MAGICIAN

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-XEON STEEL- CREATOR OF *FIVE & BASH*

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-BOB JONES- MAGICIAN

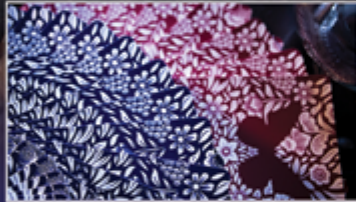
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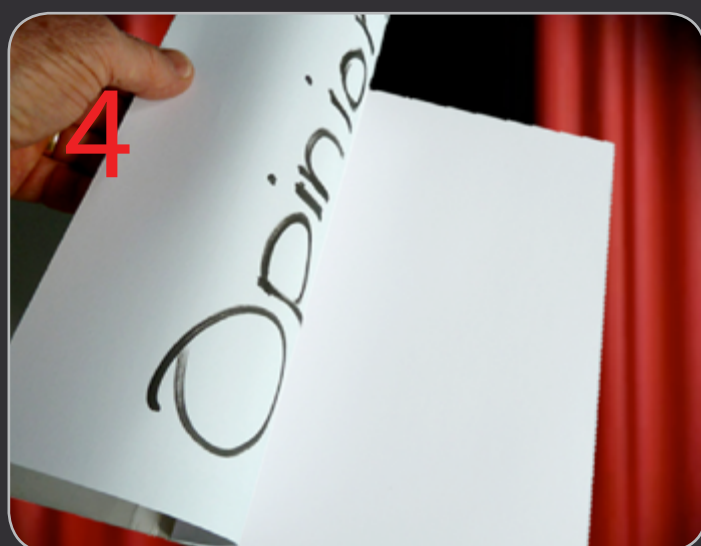
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WAYNE ROGERS

QUICK FLICK BOOKTEST

This is a combination of existing methods coupled with a very open and cheeky handling of a drawing pad containing your crib sheet.

WHAT THE AUDIENCE SEES

A spectator is handed a novel to examine and asked if they have ever read it. The performer takes the book and, with his head turned away, flicks through the pages until the spectator calls stop. Spectator is asked to silently read the top line of the narrative on the stopped at page, select the longest word and remember it. Performer picks up a drawing pad and gradually, letter by letter writes the thought of word.



THE SECRET

The novel is a regular ungimmicked novel. It is important to choose one that has the pages numbered at the bottom of the center or right hand side of the right hand pages. You could have one with the numbering at the top of the page, but at the bottom your eyes (when you secretly glance at the page number) do not come anywhere near the top line of narrative.

The spectator will choose the longest word on the top line of the left hand pages, so their choice is restricted although this is not remembered by the audience. Those words are on a secret crib sheet for you to read.

THE CRIB SHEET

You have a one-time setup for each book you use in this test. You will create a crib sheet for every "longest" word on all the left hand pages. The words will be labeled according to the numbers on the opposite right hand pages, but once you have sighted the word, the page number is irrelevant.

THE PAD

I use an A4 or Letter size blank drawing pad with a cover. Open the pad and stick the crib sheet onto the center of the top page so it is the first thing you see when you open the cover.

On the back of that first page boldly write a long word. It can be a word from your crib sheet but any word will do. Close the pad and you are ready to perform.

THE PERFORMANCE

As with all book tests where the spectator must read from the book, choose someone who is wearing glasses, or check they don't need reading glasses. I also choose books with reasonably large type.

Hand them the book and encourage them to look through it. Ask if they have read it. This establishes in the minds of the audience that the book is normal, which it is. Never ever suggest that books could be gimmicked. In the public's mind a book is a book. Nothing more.

Demonstrate how you will get them to choose a random page by holding the book flat and flicking through the pages.

Close the book and hold it vertical with the back cover facing the spectator. Bend back the pages towards you and start slowly flicking through so they see all the left hand pages go by. Ask them to call stop at any time. When they stop you, bend the book back so they can read the top line of the left hand page facing them. Ask



them to choose a complicated word. The longest they can see on the first line. Keep your head turned away from the book as you do this.

When they have settled on a word, lower the book and allow the top of the pages to close, but keep your fingers in the gap and move them down to the bottom of the page. Check they have a word and will remember it then toss the book onto a table of preferably into your case. As the book is put away look down and glimpse the right hand page number. That is your key to the chosen word. See figure 1 - Glimpse page number

Now pick up the pad (figure 2)

Open the pad and the crib sheet will be facing you so keep the pad close to your chest to prevent anyone seeing it. (figure 3)

You will now tear out the first sheet and discard it. As you reach for the corner of the page, quickly locate the number and memorize the word from the crib. Figure 4 and 5.

Tear the page out and as it comes free, the back of the page will face the audience and show the word you wrote earlier. Although there is a visual discrepancy in this action, to the audience it will look like you simply tore out the first page containing a word from some other show, and tossed it aside. I drop it in my case out of play. (figure 6) You now know the word and you have removed the crib from play and can concentrate on reading the spectator's mind.

ALTERNATIVE CRIB POSITIONS

There have been many devious ways to hide crib sheets devised by mentalists.

My eyes are not what they used to be and I am not wearing glasses during my act so crib sheets need to be in large type. Small cribs wrapped around marker pens are OK for young performers with 20/20 vision but not for me.

Many drawing pads are covered in writing. You can design a crib sheet in the style of the pad cover, print it out and stick it on the front or back of the pad. I often place the crib in my open case and read it as I reach for the pad.

When using the tear "out method" I have described, reuse the crib page by sticking it back in the pad with restickable glue stick.



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WAYNE FOX AND DAVID PENN
52 TO 1
DECK



ALL THE CARDS ARE DIFFERENT
THEY THINK OF A CARD
THEY NEVER TELL YOU THEIR CARD
YET. THEY CUT TO THEIR OWN CARD.

WAYNE FOX AND DAVID PENN

52 TO 1 DECK

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THIS ROUTINE HAS FOOLED SOME OF THE BIGGEST NAMES IN MAGIC AND MENTALISM AND NOW YOU CAN FOOL YOUR SPECTATORS WITH IT. I HAVEN'T BEEN THIS EXCITED ABOUT A CARD TRICK IN A VERY LONG TIME AND I'M SURE THIS IS GOING TO BE ONE OF THE BEST SELLING TRICKS FOR 2017.

THAT IS F@\$%&ING AMAZING!"
- CRISS ANGEL

"ONE OF MY FAVORITE EFFECTS TO PERFORM. THE REACTIONS ARE INSANE!"
- DYNAMO

The 52 to 1 Deck has been hailed by leading performers, creators, and scholars in the magic community as the cleanest thought-of card routine EVER!

At Magic Live 2017, the word was out! It was all people were talking about, from those who got to see this miracle for themselves. Leading mentalists such as Ran Pink, Chris Funk, and Bobby Motta could not believe what they were seeing!

Many effects are possible with the custom-made 52 to 1 Deck including: You spread the deck clearly, showing that every card is completely different. A spectator thinks of a card. They never tell you their card and yet they cut the deck themselves, right at their chosen card! After showing that the cards are clearly all different, two spectators are invited to each think of a card. Without them ever telling you their cards, you simply remove two cards from the deck and place them on their outstretched palms. You nail their selections every single time!



In a cabaret or stage routine, spectators are invited to look at multiple cards in a ribbon spread. Even though all the cards are completely different, every single one of the thought-of cards is identified by the performer. No elastic bands! No restrictive handling. This is a version of the tossed-out deck that you will use!

Use The 52 to 1 Deck to prove that you can memorize a deck of cards within seconds! After someone names a card, you will instantly be able to tell them the exact position in the deck and dead cut to it perfectly. This is also instantly repeatable.

We are proud to say that this custom-made deck has been printed on Bicycle Stock with Rider Backs! (We don't know how we managed that either!)



“

THIS FOOLED ME THREE TIMES IN A ROW. PLEASE DON'T BUY THIS. I WANT THEM ALL TO MYSELF!"
- BOBBY MOTTA

MY THOUGHTS:

Where do I start?? I wish I hadn't watched the tutorial first but rather witnessed a live performance simply because this is something that would have stuck in my mind forever. The good news though is that it is something I can perform and give others that feeling of something they will never forget. It is quite possibly the most impossible card effect I've ever seen and from a magicians point of view one of the cleverest ideas. There are so many reasons why I love this. The first is the method which so diabolically clever. It's a combination of the special deck



with some amazing psychology that really make this a killer effect. What is amazing is that once you start working this, as Wayne says on the download, you don't even have to ask questions - you can tell by looking at a person the card they chose. I can see why it fooled some of the best mentalists and magicians in the world. I was able to watch the performances (there are a few) on the download tutorial and I really had no idea myself how it was possible. When the spectator cut to their own thought of card that is what really floored me. . You receive the link to the download as well as the incredibly clever deck which does most of the work. If I were to do ONE card routine at a gig this would be it. You can't really follow it up with anything else.

You spread through the deck and the spectators can see all cards are different, and for any magician wondering there is no stack. The cards are in a random order. This for me is something I think is the fooler and makes it so clean. Now you can just ask the spectator (three or more -it's up to you) to look at cards and without any fishing (you TELL them one thing) you know exactly what card they thought of and you can reveal it in various ways. A really nice feature here is that you pretty much know what card they thought of by the one statement and so can cut the deck, THEN ask them their card and reveal the card you cut to. The most impressive part is when they just THINK of a card and THEY cut the deck. It really doesn't get any cleaner or fairer than that. When I say the deck does most of the work it really does. It is in some way linked perhaps to something from the past but Wayne Fox has put twists and turns in to it that will just put everybody off the scent. In my mind the ultimate trick would simply be to spread a deck of cards, have a person look at ANY card and you can tell them or produce their thought of card. This is what this deck will allow you to do.

The best thing is that it is not only a close-up routine. This is also a brilliant tossed out deck routine without rubber bands and without people having to look at cards in a certain way by cutting the deck. In the live stand-up show you'll see David Penn do this at a conference. He has one

person verify all the cards are different then has four or five people come on stage and simply look at any card. They don't have to choose a card, no need to lift any cards to get a peek - they just LOOK at any card in the spread. As in the Hoyle principle you then name the cards and because of this special deck you can easily miss one person and get their card as the finale WITHOUT any fishing. I think for me this is the real killer moment because it seems so impossible.

There are various ideas from other professionals that are using this already such as Steve Valentine. Steve does this in his one-man show and is able to have two spectators look at ANY card and then he places a card in each hand and nails their cards each time. This deck allows you to do this.

The deck is made in Bicycle cards and everything is fully explained in the download tutorial. I love the live performances and the way they are used during the teaching segments. It makes learning this so much easier when you see how it all fits in. They haven't left anything out and this is something a beginner or professional could do without any hassle. When I say it's the ultimate card effect I don't think I'm exaggerating. The only downside perhaps is that it might be the ONLY card effect you perform because of how strong it is. Each moment in the 'basic' routine is strong just by itself, but the fact you can repeat this probably breaks every rule of performing magic - and THAT is what is so nice about this. My advice is NOT to buy just one deck but invest in a few - because chances are it will be your favourite routine and certainly is going to be mine!!

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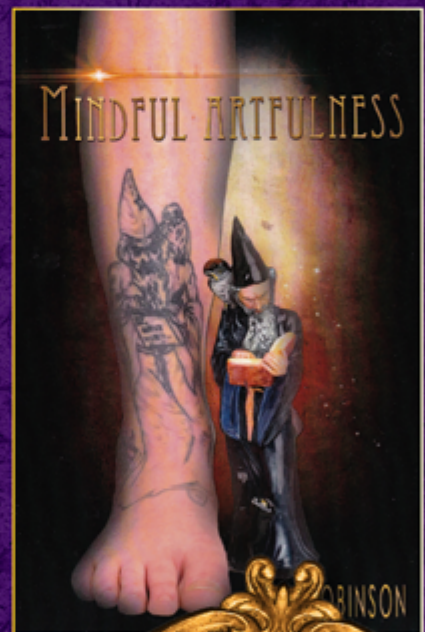
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“Ben Robinson’s WAM Trilogy (Wonder, Artfulness and Mindfulness) is a very exciting time capsule—positive, darkly sweet, and well-researched arts literature.” ~H. Freytag, VANISH

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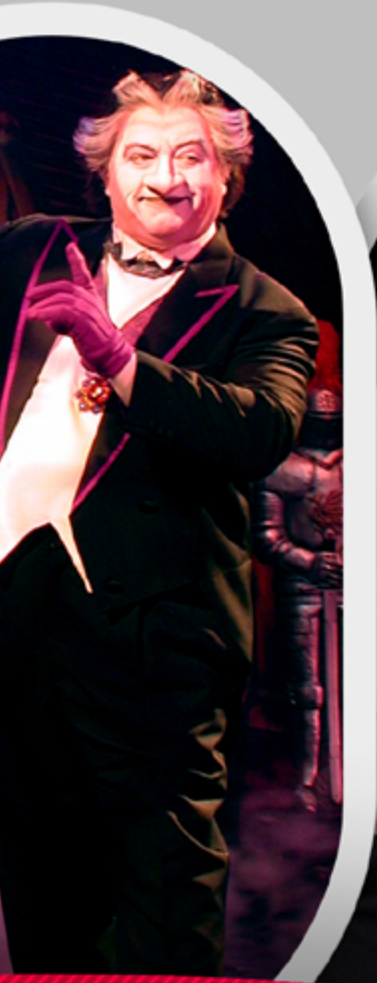
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JOHN BUNDY

THE ILLUSIONIST OF 1000 FACES



John Bundy and Morgan have e dazzled audiences around the world with imaginative presentations of theatrical illusion. For over 25 years they have toured throughout the United States and Asia, appearing at resorts and entertainment destinations including Atlantic City appearances at Trump Plaza, Tropicana and at Resorts Casino Hotel. They have worked with corporate clients to bring magical presentations to their meetings and marketing events of Sherwin Williams, WGN network, Bradley Caldwell, Toys R Us and Universal Studios.




Never in my wildest dreams did I think I would be a magician.

I always thought I would be in film or television. I was one of the winners of the Kodak Movie Awards in 1971. First place went to Ron Howard that year. Mine was a special award for comedy, even though my films were all about makeup. I set my sights on being a makeup artist, emulating Dick Smith. It was about creating characters. I spent my senior year in High School not being in class, but hanging out on the set of *Dark Shadows*, the gothic soap opera. I learned a great deal there, techniques I still use today.

I became friends with Bob Kelly of Bob Kelly cosmetics and wigs. Bobs' shop did most of the wigs on Broadway, and later *Saturday Night Live*. Bob helped me get interviews at the Metropolitan Opera and entry level spots with the New York local makeup artist union. At this time there wasn't a need or interest in prosthetic makeup work. This was pre *Star Wars*, so I began to look elsewhere.

I decided college was the place to be. In college I focused on theatrical design, sets, lighting, costumes etc. There were no makeup classes but I was allowed to hold and teach makeup between semesters my senior year.



During my sophomore year of college I became aware of theatrical illusion. I had the opportunity to see my first real illusion show. I was intrigued by the illusions from the point of theatrical design. From that moment on the margins of my note books were filled with sketches of illusions and the possible inner workings. This led to the discovery of magic in libraries and eventually magic shops. I dove in with both feet, becoming friends with like minded individuals, learning and growing in the craft.

There was a lot of magic my junior year of college. In December I went to see Richardi and the World Festival of Magic and the Occult at the Felt Forum at Madison Square Garden in New York ... an amazing experience. Richardi was incredible and seeing the black art magic of Omar Pasha was a real learning experience. That spring, Doug Henning open on Broadway with the Magic Show. I was hooked.

Over the summer I began working part time at a magic shop which afforded me the opportunity to see it all. The books on illusion and past shows were the most interesting to me. That summer I bought my first illusion, a sword suspension from Chu's magic of Hong Kong. This was also my favorite illusion from Henning's show.

In the fall of my senior year, two years after seeing my first illusion show, I decided to create one as a fundraiser for my theatre fraternity. I was armed with a copy of Will Aylings "Art of Illusion" and a cast assembled from fellow students in the theatre department.

I had my 3 swords, a head chest and small guillotine from Supreme magic, I built the rest from wood scraps gathered up from the ruins of stage sets. I made a subtrunk and zig-zag. The zig-zag was pure speculation, the Harbin book was as unobtainable as the Holy Grail, however, with my mechanical drawing skills, and keeping my ears open when magicians I knew spoke about it in hushed tones, I nearly nailed it ... I was off by only two inches in depth.

So Halloween night, 1974, I had my baptism by fire into the world of producing an illusion show.

After College I worked briefly as an art director creating packaging for mail order magic tricks. I then became manager of a NJ magic shop. Shortly thereafter I became acquainted with Bill Schmeelk of Wellington Enterprises and I slowly began to develop an illusion show ... for real. I worked as an art designer for Wellington, painted presentation renderings and helped with decorating design and sculpture projects. I worked on props for Henning, Blackstone and many of the big names of the day. The sun burst design on the Blaney sword box, that was me.

On my own, I developed a spook show for the college market, and themed holiday event shows for shopping centers. Shopping centers seemed to have a constant need for entertainment in the late 70's into the 80s. I found if I could offer a show for special holiday events, I'd secure a place to do it, marketing Christmas shows with Santa arrivals, Halloween shows, Easter shows, President's Day shows, Fourth of July shows, back to school, you name it.

By 1981 I was on my own, devoting 80% of my shows to shopping centers. By 1989 I had multiple units of theme shows working half way across the US.

In the 1990s the malls were changing their marketing plans and I needed to move on. I entered the arena of amusement park





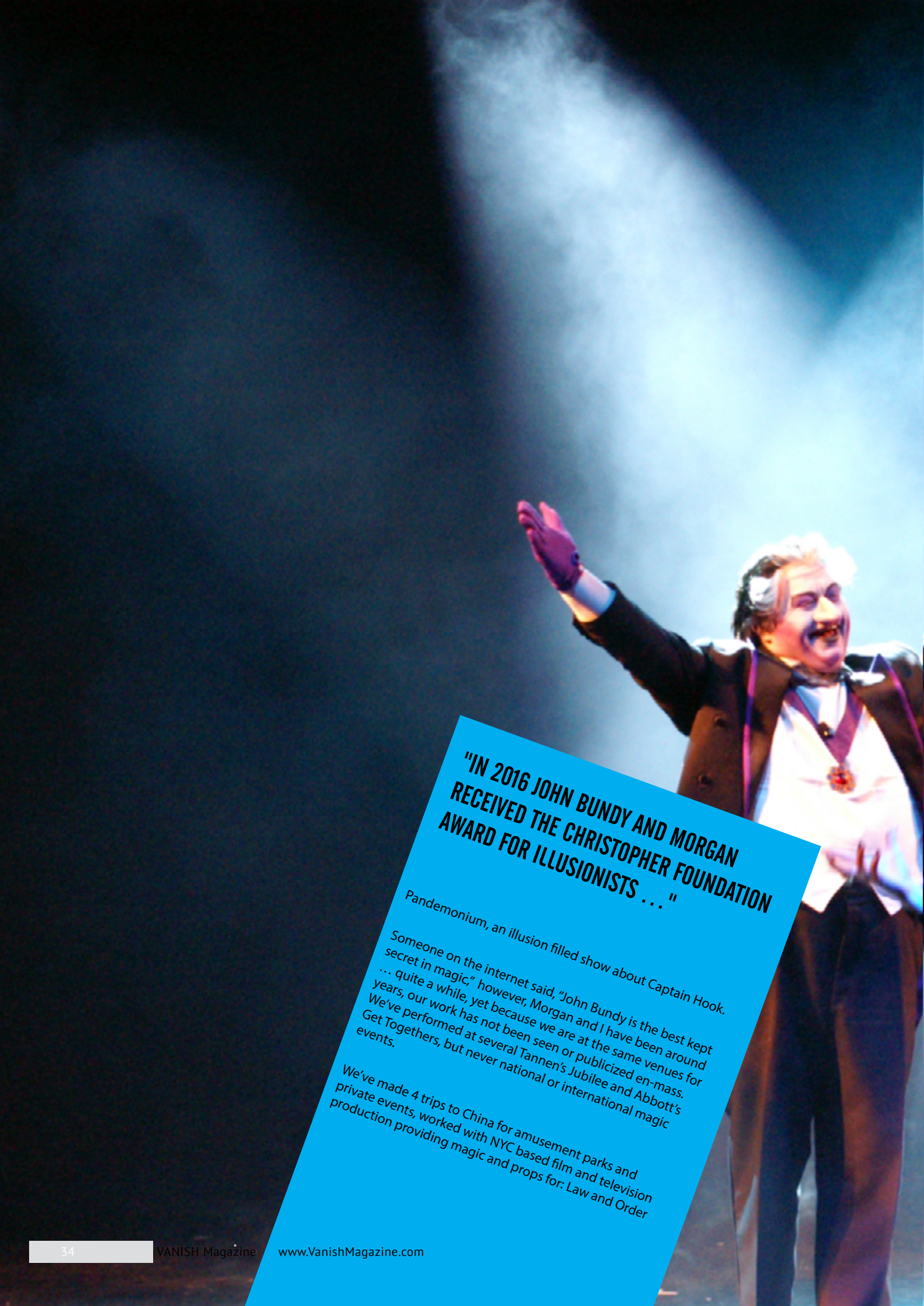
"WE STAYED WITH WORLDS OF FUN FOR 20 YEARS. PRODUCING SPOOKTACULAR AND LATER SLASH, A VERY ADULT, AFTER DARK MAGIC SHOW."

“
WHEN YOU ATTEND THE THEATRE, YOU ARE PREDISPOSED TO
ACCEPT EVERYTHING, AT LEAST FOR THE DURATION OF THE SHOW.”



Morgan. I imprinted her name on the road cases, hoping it would make it hard for her to leave. It worked.

We stayed with Worlds of Fun for 20 years. Producing Spooktacular and later Slash, a very adult, after dark magic show. While in Kansas City we had the opportunity to produce Skullduggery a Magic Pirate Adventure and



**"IN 2016 JOHN BUNDY AND MORGAN
RECEIVED THE CHRISTOPHER FOUNDATION
AWARD FOR ILLUSIONISTS ..."**

Pandemonium, an illusion filled show about Captain Hook.

Someone on the internet said, "John Bundy is the best kept secret in magic," however, Morgan and I have been around ... quite a while, yet because we are at the same venues for years, our work has not been seen or publicized en-mass. We've performed at several Tannen's Jubilee and Abbott's Get Togethers, but never national or international magic events.

We've made 4 trips to China for amusement parks and private events, worked with NYC based film and television production providing magic and props for: Law and Order





"WHEN YOU ATTEND THE THEATRE, YOU ARE PREDISPOSED TO ACCEPT EVERYTHING, AT LEAST FOR THE DURATION OF THE SHOW."

from the everyman to the leading man.

After years of trying to be one of the many, I decided if I wanted to work in this industry, I needed a completely different way of looking at it. I was not the product, the show I create was. It is difficult to be a "star magician," at any given time there can be only one. Even if you have a televised special under your belt, you may not be a recognizable name. Many of the best magicians are known only to other magicians. The paying public does not care about the guy making magical gestures on stage. They just want a good show.

When you attend the theatre, you are predisposed to accept everything, at least for the duration of the show. Is that Cyrano de Bergerac? Yes it is, and the stage is France. The willing suspension of disbelief is the magic that allows the audience to drop their guard and enjoy themselves.

Needless to say, I needed to take a back seat to the show and the show needed to be the star.



“ ONE OF THE BEST KEPT SECRETS IN MAGIC!”



First things first, What is the theme of the show? This comes from your desire to go down a certain story line, or the client tells you they are looking for something specific. For the most part, the client tells me what they are looking for. Over the years there have been some interesting themes requested. One corporate client wanted a Wizard of Oz illusion show, another a spy adventure. One amusement park wanted Benjamin Franklin to do magic and rattle off bits of American history.

Once you have a theme and a projected length of the show, it is time to get to work.

Robert Houdin said we are actors playing the part of a magician. I choose to be an actor playing the part of a character who is a magician.

Magic is theatre and should be given all the advantages theatre can offer:

Who is presenting the magic and why?

Where is the person?

Does he create the magic or is he reacting to strange things that happen around him?

As Wacky Dracky, my character deliberately

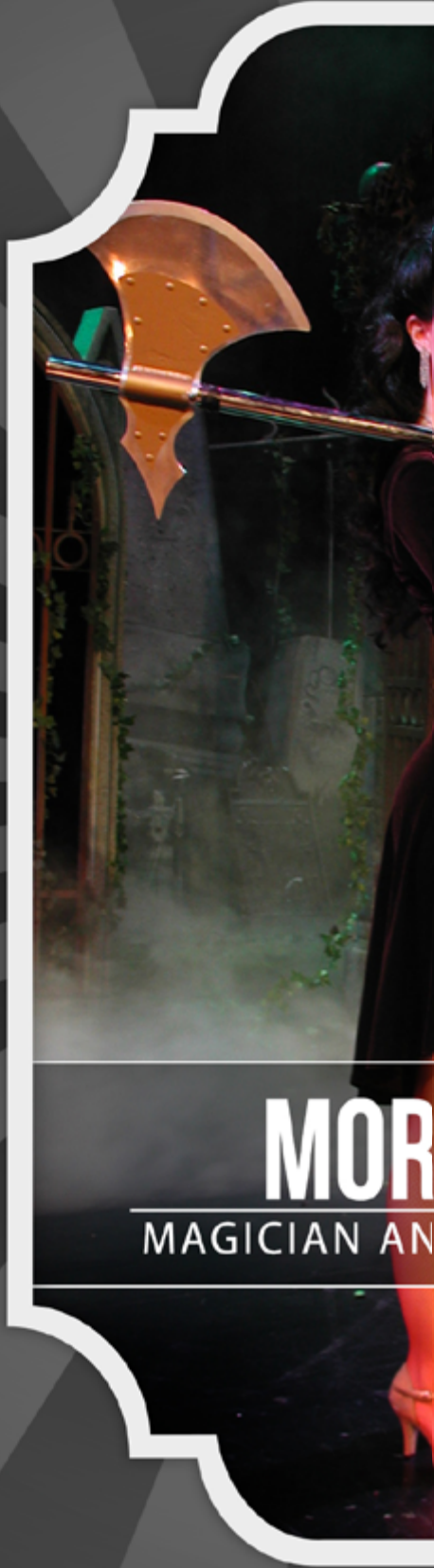
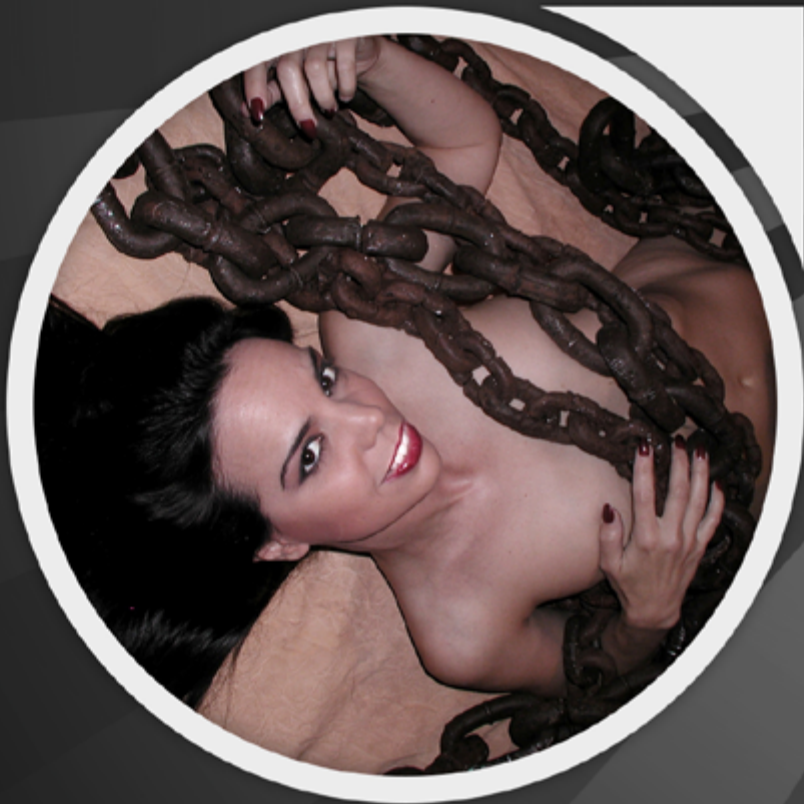
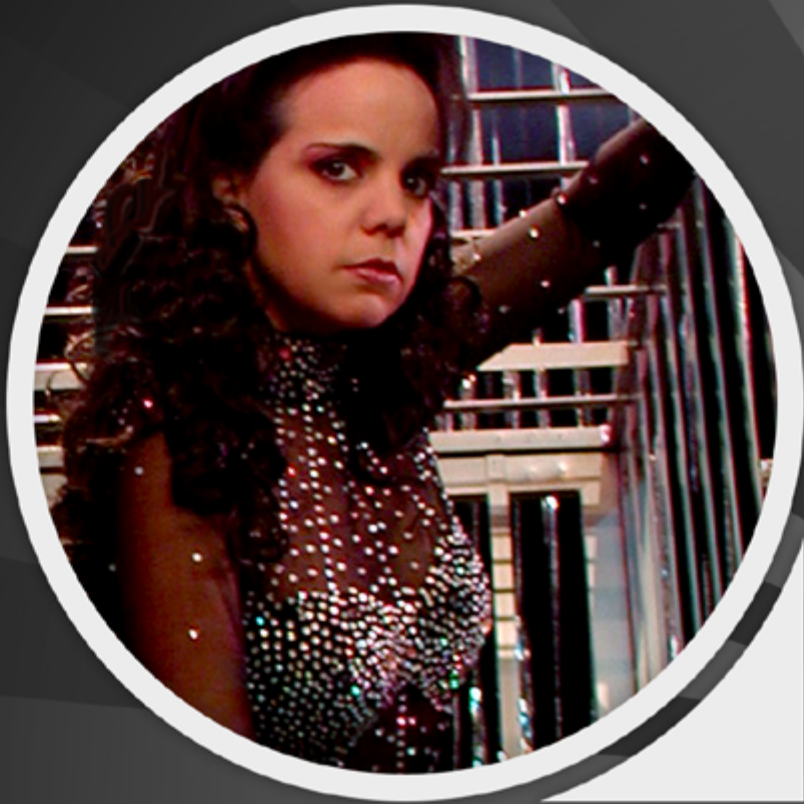


make things happen. He is magical with all the rights and benefits. As the pirate Captain in Skullduggery, I realize the magic is all around, and I am able to utilize it to my advantage. As Dr. Franklin, I am often surprised by what magically happens.

I am a big believer in performing in a setting suited to the character. It frames the work and allows you to disguise your props to blend in. If you are holding something that does not look like a magician's prop, it will be all the more amazing when the magic happens.

So at least for me, I will hide in the spotlight. The characters I play can take the bows. A writer once called me "The Lon Chaney of magic." ... I'm good with that.

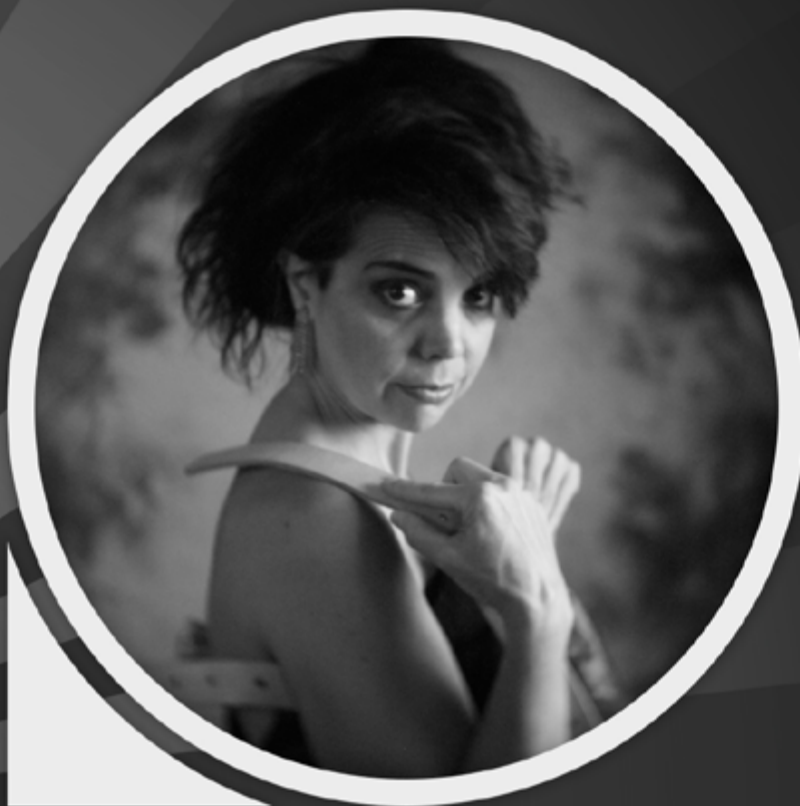




MOR
MAGICIAN AN



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D ASSISTANT





MAGICIAN AND
ASSISTANT

MORGAN

A ROSE BY ANY OTHER NAME

When *Vanish Magazine* first contacted me about an article I was a bit overwhelmed. I didn't know what to write about, how to approach it, what to say...okay that's not true, it's a complete lie. I'm rarely at a loss for words. As a matter of fact I'm opinionated and stubborn. I've never been the type of girl to tuck tail and run. The complete opposite of "wilting violet." When it comes to my opinion about something I will argue my point, strongly and frankly, I won't shut up.

Now when it comes to Magic I have opinions, lots of them. "I guess that should be taken as a warning" She said lightly as she struck a match and set the world to burn.

Where should I begin? How much trouble can I get myself into? How about this... *assistant* is not a bad word. And being an *assistant* is not a subservient or disrespectful role. Go ahead, ladies, light your torches, sharpen your pitch forks, I'll wait.

The last ten years or so has sprouted a robust, feminist triggered, politically correct, misogynistic outcry at the term "assistant" fueled, mostly and unfortunately, by women in the magic field. It's *bull crap*. (I wanted to say *bullshit* but was told that was unprofessional and un-lady-like)

Why do I start here, why bring it up? Because I'm an *assistant*, a box-jumper, ta-ta girl and I am proud of my work, I love what I do. I've been tremendously lucky to make a living, for over 25 years, in the field of magic. A field I just sort of fell into.

At age of 16 I had my first serious boyfriend, middle of the road grades and no real idea what I was going to do with my

life. I did know, however, I wanted to be in entertainment. I grew up in front of the TV. Horror movies, Wonder Woman, Sci-Fi, The Bionic Woman, I loved it all and I wanted to be part of it any way I could. The way I "did" was spending my weekends at a local live theater doing any odd job they handed me and learning everything my brain would absorb. When I wasn't there I was seeking extra work on films shot in the greater Philly area. Interestingly two of the films I went out for I was immediately typed out because I looked too much like the lead, Winona Ryder. I had no idea how one "broke into" movies or entertainment so if it even touched the edge of the field I went after it. Enter ... **Magic**.

One evening my Mother showed me a want ad she found in the newspaper. (Want ad ...newspaper ... makes me sound positively ancient.) The ad was placed by a magician, who, it turned out, lived in the next town over. He was looking for young ladies to assist him in his new show at a small amusement park, also close by. I didn't have a car or drive yet, so those two things were a plus. Candidates should be small, under 5'6"... I was, flexible...also me, and not claustrophobic...hmm, sure. Mom thought it sounded like something I

would do. She also thought it sounded like she was going with me because the ad stated ... bring a bathing suit.

About a week later Mom drove me to the church where the auditions were to be held...in the basement. I didn't know what to expect. I'd never been on a magic audition. I thought there would be other girls there, lots of them. Auditions were always packed. But, there weren't a lot, in fact there were no other girls. There was the magician, his wife, a Temple of Benares, and my mother

— “ —
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 FIELD OF MAGIC
 — ” —

sitting in the back casting an untrusting eye over the whole proceeding. You see, it was snowing hard that night and I suppose the others, if there were others, had chickened out because of the weather. That or they knew something I didn't. So, the magician, his wife, and his fancy box got me. 16 years old, slightly over weight and clueless. I fit in the box, I didn't mind the dark, I didn't mind the spinning, I didn't even mind that somehow I'd gotten stabbed by one of those shiny fake swords. I got the job... what choice did they have? I was the only one to show up. I was in the magic business.

The following years were spent skipping school, cutting classes, and traveling with 3 other girls in an illusion show. Big hair, high heels, sub trunks, long drives, cold nights, malls, amusement parks, fairs, and, early on, a nearly disastrous wardrobe malfunction in that same fancy box. But, that's a story for another time.



After five years of this magic dog and pony show I decided to give it up. I planned to stay with live theater and focus on my career as a director. Things went well, I scored a full time position with a professional theater that produced shows year round. This afforded me the opportunity to work on 100's of shows in different capacities, backstage and on the boards, in over 1500 performances. I won an Emmy for my writing on a children's TV show, was the makeup artist for John Zacherle's return to television, and Jim Henson studios offered me work in the creature shop.

Then magic came calling again, literally.

This time magic rang my phone or rather John Bundy's wife, Sue, rang my phone. John had a show where he needed another girl. "So-and-so, who knows so-and-so, who use to work for he- and-she gave us your number. Do you want to work in an illusion show?" she asked. "No" I answered. It was a short conversation.

But, magic, it turns out, is stubborn.

Another year went by. This time the call came from Jackie, one of the other 3 girls from my first magic job. She was still in magic, a different illusionist now but, still jumping boxes. Time was short and the magician needed a girl, who could learn quick, for a big promotional event in Alabama. My answer was the same. She pleaded, "It's just one job. It'll be fun to work together again and he's a great guy..." I was a little bored and up for a road trip with my old friend so, why not? And that great guy? John Bundy.

Enter magic...part 2.

The event in Alabama went well. Jackie did most of the illusions, because she had been working with John for a few years and I filled in the gaps. I was ready to walk off into the sunset and leave magic behind again. Then Jackie promptly quit. I still think it was a set-up.

John was heading full steam into his busiest season. The summer schedule was a beast with daytime shows at Six Flags and night shows at the Jersey shore ... on the same days, and this man had just lost the assistant he had been working with for years. He was left with only one choice, me. Funny how that happened... again.





And, just like that, I was in the magic business...again.

The impending schedule, loss of his assistant, sheer volume of illusions to learn, and two people who didn't even know each other lead to a great deal of stress our first week together. It seemed every time John had something to say to me it was "Jackie didn't do it like that...Jackie did this...Jackie smiled more...Jackie this, Jackie that..." I alternated between the ideas of walking out or punching him in the face. I chose, instead, to snap back "I'm not Jackie!" After that we quickly found a rhythm, a shared background in theater our common ground. More and more he asked what I thought about his ideas and he listened to what I had to say.

John toyed briefly with the idea of hiring more girls to share the work load. I tried to make him understand I didn't want to be one of "the girls" again. I liked being front and center, I wanted to be THE girl in the show not A girl in the show. I knew he understood the day he rolled out one of the road cases. The "and company" on the case stencil had been changed to "and Morgan". I think he did it just so I wouldn't leave. It worked. I'm in the magic business.

"The point that seems to be constantly, and conveniently, over looked is the true offense here lies in perpetuating the belief an assistant is less than a magician. A case for this fact is easily made but not without first exploring where the misunderstanding originates ..."

I'm an assistant, and I am a magician.

Now, where was I? Oh, yes, bull crap. This is my opinion about that. I'm entitled to my opinion...and so is everyone else.

Over the years I've witnessed a lot of weirdness when it comes to woman and where we figure in to the art of magic. The biggest sore spot of late is the use of the word "Assistant". In the past decade it's reached a fever pitch to the point that for many female magicians being called an assistant is somehow an insult. That, in itself, is insulting. The point that seems to be constantly, and conveniently, over looked is the true offense here lies in perpetuating the belief an assistant is less than a magician when, in fact, *an assistant is just another type of magician*. A case for this fact is easily made but not without first exploring where the misunderstanding originates.

For as long as there have been people performing magic there have been those who have helped them do so. The seemingly unknowing boy who climbed the rope of the Hindu basket, the



once cane dependent old woman now miraculously healed by the snake oil of the day, the guy pushing crates, the man building boxes, the carpenter cutting trap doors in the stage, the watch maker gaffing coins. Despite how it may appear ... magic is not a solitary art. Yet, for the sake of performance magicians must contradict that truth at every turn. Because it is the magician, and the magician alone, who creates the magic.

In every show there is a star, a lead, the hero of the story, if you will. The magician is that hero. He sets out to make his audience believe he can do extraordinary and impossible things. In the narrative of the story he writes on stage that power, the magic, come from him. In terms of acting that is the role he plays. Other actors on stage must then act in such a way which supports this intent. *"The Amazing Bob"* isn't going to look so amazing if the guy bringing on his table levitates out, drops the prop,

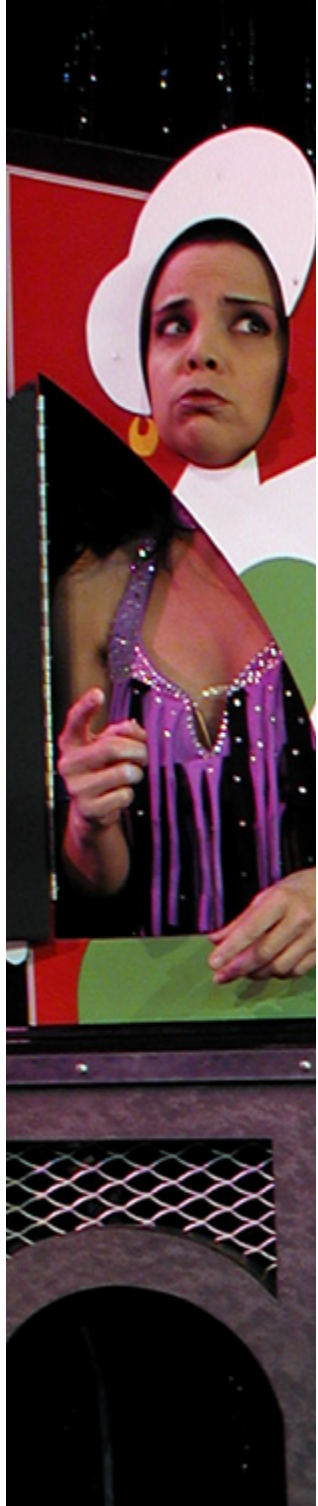




and floats back off stage. You never see "Trap door builder" credited in the program. It's really very simple, **magic relies on a magician's display of amazing skills and his assistants' concealment of their skills.** This is not to say assistants don't have skills, but rather the contrary. Often an assistant's skills are equal to, or even, rival that of the magician. But, what is unseen is unappreciated. (Please note: my use of a masculine pronoun in the above paragraph is the accepted literary use for a non-specific gender and not intended as gender bias. So don't send me any nasty letters. I'm

also sticking out my tongue and making that raspberry sound.)

It is this lack of appreciation, lack of respect for skills intentionally hidden from view, that has led to the misconception they do not exist. And, by proxy, that the job of assistant is unskilled and therefore less. Behold the irony of a job done with such skill it perpetuates the belief it requires no skill. It does this so well, in fact, even those closest to it have fallen under the misconception and consider the title "assistant" an insult.





BOTH THE ASSISTANT AND THE MAGICIAN ARE NEEDED TO MAKE THE ILLUSION WORK, MAKE THE MAGIC HAPPEN. YET ONE IS CONSIDERED A MAGICIAN ONE IS NOT.

And so it goes, and has gone, for a very long time. The guy outside the box checks his stage spikes, stays in the light, counts the music and executes a carefully choreographed set of moves with precise timing to ensure everything goes flawlessly and the girl disappears. The girl inside the box checks her traps, stays out of the light, counts the music and executes a carefully choreographed set of moves with precise timing to ensure everything goes flawlessly and she disappears. Two people doing very similar things, working together to achieve one magical goal. One's skills are on display the others' are not. Both the assistant and the magician are needed to make the illusion work, make the magic happen. Yet one is considered a magician one is not.

Maybe I'm missing something....

Merriam-Webster defines a Magician as: 1: One skilled in Magic.

The Collins English Dictionary: A Magician is a person who entertains people by doing magic.

Both rather simplistic definitions yet, both suffice. However, if you ask a magician if he is a magician he will most certainly volunteer more information. But, first he will show you a card trick. After all magic is full of specialist; dove magicians, card guys, mentalists, escapes artists, close-up workers, illusionists,



gospel magicians, and kid show magicians, etc. They all fit the definitions above and, by merit of attention to special skills, a sub-category. The assistant, female or male also fits.

The individual who helps the magician has an undeniable set of unique skills. The proper handling of magic props requires a complete understanding of the workings

of those props. You can't set an effect, or in the case of a mishap, reset an effect if you don't know how it works. There is an art and psychology to misdirection which often falls to the assistant. Throw illusions into the mix and the physical skills of flexibility, grace and countless other subtleties come into play. The success of a performance can depend on an assistant knowing not only her part but, the magi-

cian's as well and an ability to call on that knowledge quickly. It is not, by any stretch of the imagination, an unskilled job. It is a part of magic which demands special skills making it's practitioner, by definition, a magician.

But, what's in a name?

"That which we call a rose by any other name"





would smell as sweet." Shakespeare's line is profound. Teaching us that what matters is what something is, not what it is called. Names and titles are just labels to distinguish one thing from another, they have no worth, they don't give us the true meaning.

The long and the short of it is an assistant is a magician and no insult should be taken at the name. Although I'm sure there is no shortage of people who will chose to disagree. For me what it comes down to is defining yourself by a single word or being offended by a word is a useless waste of time. My value does not hinge on a word. My self-worth is not torn down by an arrangement of letters and societies' definition of it. I know who I am ...

I'm an assistant, I'm a magician

... I am Morgan

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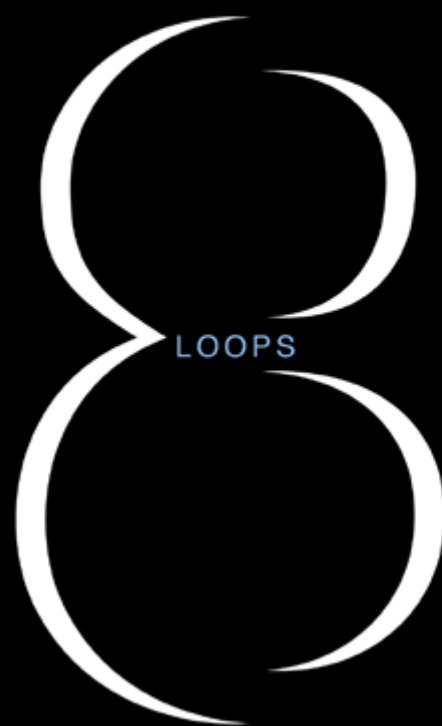
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BRIAN MILLER

WHEN THE NAVY CALLS

Even in the bright Florida sun, I noticed my phone light up with a call just moments before it began ringing. I was livid. I had given clear instructions to my agents: Do NOT call me on my honeymoon.

"It's okay. You can answer it," Lindsey said gently, only two days into marriage with a traveling entertainer.

I picked up the call, *"What?!"*

Danny, one of my agents, sounded nervous.

"I'm sorry, I'm sorry, I know you're on your honeymoon, but I'm sitting with the director of Navy Entertainment and she wants to know if you'd like to do a tour for the troops in Europe."

Thus began my association with Navy Entertainment, a relationship that has since taken me on three tours for the American troops stationed on military bases overseas.

Before I dive into the details, I should probably introduce myself. My name is Brian Miller, 29 years old ... a professional magician. I founded my business at 16, put myself through college doing magic, and it is all I've ever done since. If you recognize my name at all it is probably from my TEDx talk, "How to Magically Connect with Anyone," which I'm proud to say has achieved global success, with 2.6 million

views on YouTube. Having developed my comedy magic act in college, I was a natural fit for the campus activities circuit. After a few years of touring colleges nationwide I began receiving requests for corporate and private events, and I now split my time between the college and corporate markets.

My first military tour was Europe, described by Danny and Navy Entertainment as a "test run," not just to find out if the bases enjoyed my shows, but also if I enjoyed the tour. I was immediately informed these tours aren't for everyone, the schedules are tight and the travel can be grueling. Furthermore, even the beautiful locations are in fact active military bases, and anything can change at a moment's notice.

Lindsey was understandably concerned about me heading overseas to military bases, and even more so when we found out the tour was only six weeks away. Still, she believed as I did that it was the right thing to do, not to mention a terrific career opportunity. It seemed like a win-win: I get to give back, in my own small way, to the men, women, and families who sacrifice so much for our country. In return I get an all expense paid trip to see Spain, Italy, and Greece, and one of the best lines for promotional materials you could ask for.

I was in.

The first hitch came before the tour even started. It was March of 2016, just weeks before the start of the tour, when I heard the news that the Brussels airport had been the site of a terrorist attack. It was an awful tragedy. As the story developed I couldn't help but wonder if it would affect

My first military tour was Europe, described by Danny and Navy Entertainment as a "test run." ...

the tour. I didn't have to wonder for very long. Within hours of the live news coverage, Greece had been taken off of the schedule and the tour was rerouted accordingly. It was incredible how fast Navy Entertainment reacted, and my first encounter with a fundamental truth of American military bases: civilians get to safety first.

A few weeks later I found myself being greeted by an MWR (Morale, Welfare and Recreation) rep at the airport in Rota, Spain. I was given one night to sleep before commencing a whirlwind tour of three shows, three locations, two countries in six days. The first show was a blur. I wasn't used to performing with jet lag, having only one overseas experience prior to this tour. But there was a much larger hurdle for me.

Shortly before the tour started I

discovered I was to perform as part of the “Month of the Military Child.” I called Danny in a panic.

“Am I supposed to be doing kids shows?” I asked.

“Yeah, they’re just family shows with lots of kids. Easy,” he responded.

“But I’m not a kids magician,” I continued. “I’ve never done a kids show, ever. You know that.”

“Just do the sponge balls. It’ll be easy.”

Sure, I’ll just do the sponge balls ON STAGE FOR AN HOUR, I thought to myself. My preparation for the tour had not been smooth sailing, as I desperately tried to find enough material to cover kids and families for an hour.

And so I found myself giving a kid-heavy magic show to an audience of 200+ on a military base in Spain with jet lag. It went better than anticipated, all things considered.

The next two shows in Italy - Naples and Sicily respectively - went much better. I was rested and better prepared after going through the initial process. My show in Naples was



“
My preparation for the tour had not been smooth sailing, as I desperately tried to find enough material to cover kids and families for an hour ...
”

covered by the base’s newspaper and photographer, which led to an incredible front-page headline and photo. Talk about a great promo piece!

I didn’t have any days off on that first tour, but with a half day in Naples I was able to find a few hours to take a tour of Pompeii, the ancient city covered in ash by Mount Vesuvius. At one point I found myself in an amphitheater standing on the very same stage my entertainment ancestors stood on thousands of years earlier. It was a surreal moment.

That first tour was by all accounts a huge success. A few months later I was invited back overseas, this time to the Middle East and Africa. But that’s a story for next time.



For more information about Brian’s work, visit www.BrianMillerMagic.com

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- 1 Self contained, so when traveling you don't need 2 containers (one to carry the liquid and one for the trick)!
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- 3 Resets in less than 3 seconds!
- 4 Can handle bottle freely (unlike a milk pitcher, ghost glass, etc), you can even juggle it before the liquid vanishes!
- 5 Is physically smaller than a milk pitcher, but equally as visual!

NICK LEWIN PRESENTS



VIDEO & THE SALES & Performance of Magic



I get quite a bit of correspondence on the topic of video and magic. There are usually two specific aspects covered in these emails, so let me try and put down some answers to these topics. This article is written for the performer who is seeking bookings or has achieved them. The current concept of "YouTube Magicians" is quite different and not going to be addressed in this piece.

PROMOTIONAL VIDEOS

Unless you have achieved a great deal of name recognition you need a good promotional video. There once was a time when a client was pleased as punch if you even possessed a videotape of your show. Now it is a must, and your DVD or online video had better be good if you expect it to get the job done and for you to get the date booked.

The simple rule of thumb is that a contemporary promotional video should not be longer than four and a half minutes. It is also generally agreed that if it doesn't get the job done in the first thirty seconds then it is unlikely to receive much more interest. This needless to say can present quite a challenge if you are trying to summarize a 50-minute show.

Thirty seconds---wow, that makes America's Got Talent's ninety seconds seem generous! However, don't panic, as long as you hook the buyer's attention in those opening moments---you've got an extra four minutes to 'reel' them in. Not a lot of time---but enough.

Here are some general tips. Your opening 30-second sequence should be a fast paced and dynamic montage that captures the mood of your entire show. It is an excellent move to make it a non-verbal sequence that is orchestrated with some lively and



“ DON'T PLASTER YOUR CONTACT INFORMATION ALL OVER YOUR VIDEO ...”

upbeat music. Key graphics such as your name/logo/title of the show etc. should be added to the segment. In this way it becomes something like the opening title sequence in a movie or TV show.

In many ways, the remaining four minutes should function in much the same manner. You will need to cut to the 'reveals' in the magic and feature them as the body of the video. Chose a few of the funniest and most original clips of the verbal comedy in your act and mix them up into an attractive blend. Three key words Cut, Prune and Tighten.

While the material on display should be representative of what you do in your show, the tricks do NOT have to be in the same order that they appear in your act. On a promotional video you are not saving up for a big finish/finale as you do in a live show. Your job when you produce/direct your 'showreel' is to hit the viewer hard and fast. There is often a stack of videos for a buyer to view and they can get very jaded after the first couple of viewings. Hit hard and fast.

Needless to say, in this day and age, your promotional video needs to be available on the Internet, as this is where potential buyers will most likely view it. Booking agents will probably embed your video into their own web pages if they are really

interested in selling you. This is an ideal situation; so let me give you a couple of hints to increase the efficiency of your video as a sales tool.

Don't plaster your contact information all over your promotional video, as this can be a huge red flag and deal breaker to agents and producers. If you are sending out the DVD to a private booker then it is a different story. With the unit cost of DVDs as reasonable as they now are, have two versions produced—one with contact information and one without.

In the same vein, it is now standard for successful performers to have two web sites: their regular (booking information supplied) web site, and a 'ghost site' that contains no contact information and is totally agent/producer friendly. In this way a producer/agent can happily send his clients to your website as a direct link from his own corporate site. Keep your ghost site short and simple and business like.

Once in a blue moon (especially) for private engagements, such as house parties, you may find someone wants a full version of your show. My technique to cover this was to have a DVD that contained both the short 'showreel' and the full-length show mastered as two separate chapters. They had their choice on the initial menu.

Be aware however; that a 50-minute video of a really great show can appear as slow as paint drying when viewed 'cold.' People are used to the razzle-dazzle that is presented to them on television and you are likely to look very unexciting with a 50-minute



block of video that is devoid of visual 'wow'. If they get bored watching your video, how likely do you think they are to want to book the act?

I recently got involved in a correspondence with someone interested in entering the cruise market. His initial video, which was unavailable online, contained two items that were palpably unsuitable to send to anyone booking this kind of work, and I pointed this out. Next he wanted to know whether a video featuring needles and razor blades was suitable. NO, not particularly for this market!

This leads me to one final statement on videos that are designed to raise work in a specific area. Make sure they are suitable! With a family audience, it is highly unlikely that any booker wants a performer who presents magic that could influence young people and possibly cause them to cause damage to themselves by trying to emulate it. Look at your market, look at your repertoire and use your best instinct. If in doubt have several videos (or one video cut several ways) to cover the various markets you are interested in.

The Wonders of I-Mag.

It can be a wonderful blessing to have a video camera blow up the action that is taking place on stage, but there are a few points I would like to make.

1 The only point for video support is to supply close-up shots of the action, important props, selected cards, facial expressions etc. If the video is just a long shot then it does very little good. In fact in my opinion it can do harm, as the audience's attention is split between the live action and the screen(s) and you have split the focal point of your audience.





2 The best way to improve the quality of your video assistance is to write a short, clear and simple script for the videographer. Let him know what you are going to do and when the close ups will be most useful. It is also important to make clear note if any particular effects need to be shot from specific directions.

3 If there is more than one camera involved, find out which one is going to be used for the close-up shots, and play the appropriate action to that camera. Play it just a little slower than you would if there were no cameras present, because he needs time to focus.

4 Try and work from the center of the stage and twist your body from side to side to display the props/action to the live audience. If you keep striding around from one side of the stage you will find the camera misses your actions and it looks bad on screen--which is where most people will be watching.

These last two points can best be acted upon by imagining you are performing on a live TV show. You are playing to the camera, which is relaying your actions to the crowd. Concentrate on making eye contact with the live audience and then occasionally really blasting the camera with your eye contact.

5 Sometimes this video assist is projected without a copy ever being made. However if it is recorded make sure that you request that they make a dub for you. This could be your next promotional video waiting to happen. Usually, if it is a corporate event, they will keep a copy for their records, though it isn't always easy

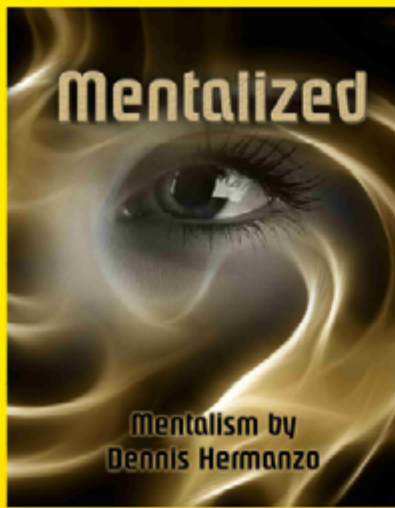
to get your own copy, but give it a try. It is usually the case that they edit the cameras on the spot for use during the live event. However, you can always request that they run 'iso' on the cameras, and that way you will get footage from all the cameras shooting plus the line edit. Offer to pay for any additional cost.

It is always useful (actually, almost essential) to get some audience reaction shots in order to edit your promo tape later. A few friendly words (and sometimes a \$100 bill!) can work wonders in obtaining co-operation. You might just end up with a three thousand dollar video shoot almost for free!

These are just a few basic but important things to think about when endeavoring to get the maximum benefits from the application of video to your magic. In a future article we will address the issue of performing magic especially for the camera.



Mentalized



by Dennis Hermanzo \$70.00



About the Author: Dennis Hermanzo is a Danish mentalist and musician in his forties who has been a mind-reader for more than 20 years. For those that have never heard of him previously, there is a very good reason. Dennis made

the decision early to *not* venture into the magic fraternity or art. That is why to date, he is not a member of any free online forums. Neither is he a member of magic clubs because he doesn't perform for magicians, only the public.

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JUAN TAMARIZ

MAGIC FROM MY HEART

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Tricks:

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Oil & Water with 3 Shuffles
 Impromptu Deaf Nor Stupid (New Strong Climax)
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 Techniques Explained:
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 TPC (New ways to control cards, apparitions, and rising cards)
 DVD II "Exhibition" Deck

Juan explains a stack that he has kept secret for years. With this stack, he has amazed magicians all around the world. You will learn many tricks with it -- even a Book Test! The most amazing thing is that you will be able to learn the stack really fast.

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Shuffle that Doesn't Shuffle
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DVD III Tricks:
 Partial Divinations, Total Benefit
 Card's Book Test
 Twice Book Test
 Decrypting
 Imagination
 Double Sign Cards
 Techniques:



Three Complementary Shuffles
 Pentacorte
 Classic Force
 About Double Turnover
 Tenkai Palm
 Gambler's Palm
 Deck Switch
 DVD IV Tricks:
 Double Triumph
 Wisdom
 Double Travel
 GO!
 Central White Knife
 Techniques:
 Knives Handlings
 DVD V Interview

In an extraordinary master class, Juan talks for the first time about the deaf technique, perceptive space, his philosophy about the double turnover, and new tips for the TPC. Then Dani DaOrtiz talks with Juan Tamariz about Juan's life and work. A ERP

ON A PERSONAL NOTE - JAVIER NATERA

Each project is a unique experience. But this in particular for many reasons, generated a great emotion. It was the perfect excuse to travel from Mexico to the small and beautiful town of Estepona where the "cave of the wolf" is (this is how I named Grupokaps studio), I would meet old friends and would surely make new ones, I would eat the delicious salmorejo (a version of gazpacho) and would have the opportunity to work in a project that for months had been planned and kept secret.

On one hand I felt a great emotion but at the same time a huge responsibility not only with the team but also with magicians from around the world since we would be creating a very special DVD set for the magic community.

Due to the schedules as much as Juan's and Dani's, we had five days to record five DVD's ... This meant that we would have 12 hours of recording. And as we all know the day of Juan starts at 5 pm ... so we recorded all night.

Finally the day came, people from different countries gathered in the studio of Grupokaps to live and learn for a week from the hand of the master.

During the recording, it was amazing to see the face of all the spectators and it was even very difficult to be working because at all times Tamariz amazed me. In this work you will find, 21 routines that for years, have accompanied Juan Tamariz all over the world, surprising and deluding magicians. Juan Tamariz Magic from My Heart is passion, love and magic I hope you enjoy it as I enjoy it since the project began.



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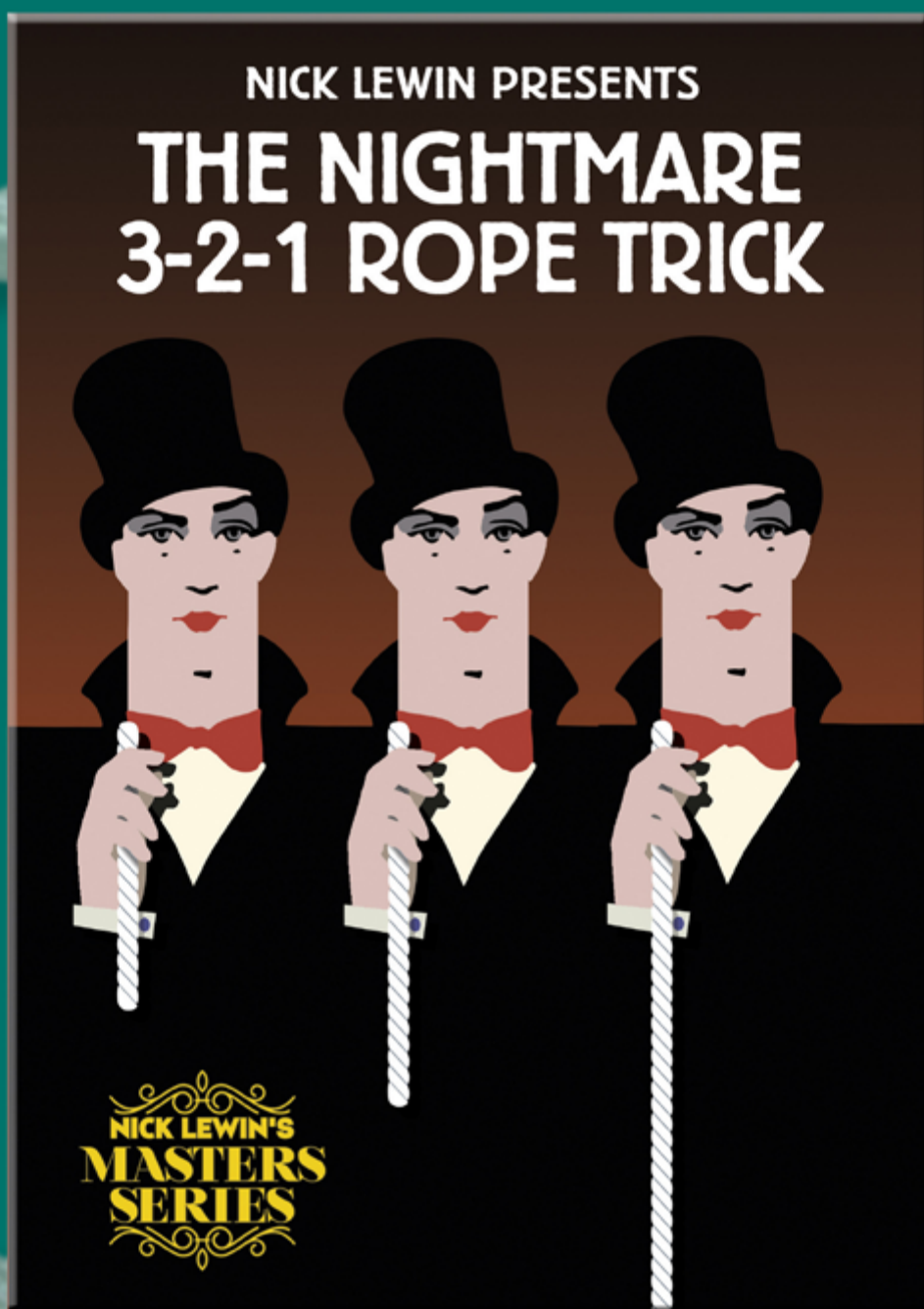
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BOXING ORANGES

HARRISON CARROLL

When you travel frequently, it's not uncommon to run into a celebrity here and there. They could be sitting next to you on the airplane, at an adjacent table at a restaurant, or even in your audience on the trade show floor. I was never one to intrude into their private space, and was even annoyed when others did so. But on one occasion, in 1985, I had no choice. I was compelled to intrude. It was just outside the Hyatt Regency, in Atlanta, Ga. I turned around, and amid a group of people, there he was. It was Muhammed Ali, himself.

I was a huge fan of his on several levels. First, I remember when he won the Olympic Gold Medal in 1960. I remember playing his record, "I am the Greatest", until the grooves in the vinyl had worn out. I remember him defeating: Doug Jones, Alonzo Johnson, Archie Moore, and other notables, marching his way to defeating Sonny Liston for the heavyweight championship of the world. This was a man who was willing to lose everything rather than compromise his principles. The United States Government wouldn't let him work

for three years, they threatened him with jail. But nothing they did could undermine his resolve.

I had followed all his fights since he won that gold medal. I listened to his speeches, and saw firsthand the vitriol spewed by those who opposed him. My respect for him as a person grew even larger than my respect for him as a fighter.

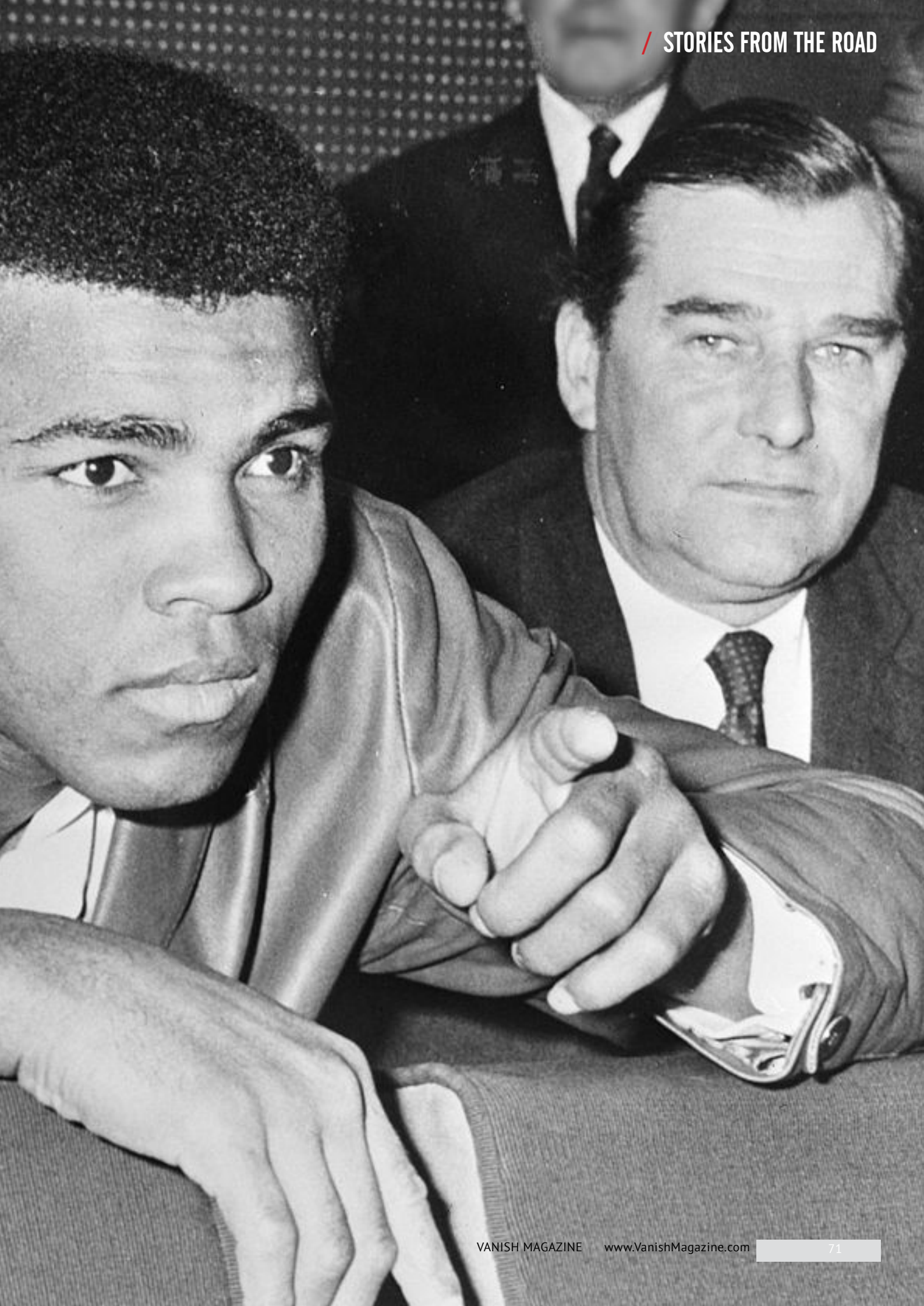
So, this was one time that I was compelled to intrude. I walked over to the group. "Excuse me, Ali? I just want you to know that I've followed your entire career and it's an honor to see you in person."

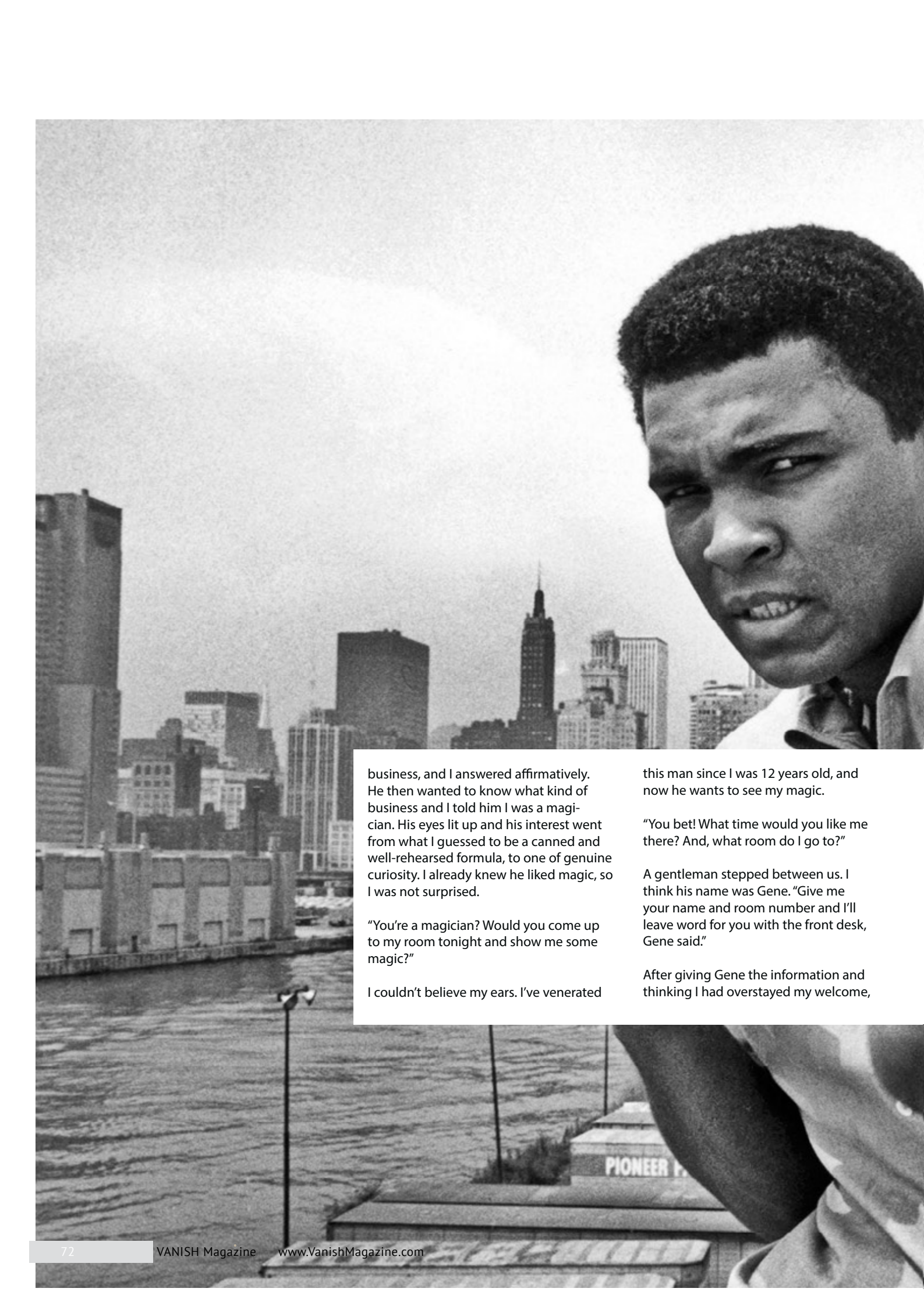
This wasn't the first time I had seen him in person. I saw him do *Buck White*, a Broadway Musical, and again at one of his college lectures. He did these things because, being barred from boxing, he needed to earn money somehow.

"What's your name," he asked.

"Harrison," I replied.

He asked if I was in town for





business, and I answered affirmatively. He then wanted to know what kind of business and I told him I was a magician. His eyes lit up and his interest went from what I guessed to be a canned and well-rehearsed formula, to one of genuine curiosity. I already knew he liked magic, so I was not surprised.

"You're a magician? Would you come up to my room tonight and show me some magic?"

I couldn't believe my ears. I've venerated

this man since I was 12 years old, and now he wants to see my magic.

"You bet! What time would you like me there? And, what room do I go to?"

A gentleman stepped between us. I think his name was Gene. "Give me your name and room number and I'll leave word for you with the front desk, Gene said."

After giving Gene the information and thinking I had overstayed my welcome,



I went to the cab line and headed to the convention center. Throughout the day I was excited, yet apprehensive about the upcoming evening. What if there was no note? What if he forgets? My moment of triumph would be lost.

But it wasn't lost. Upon returning to my room the little red light on the telephone was blinking. I had a message. It said to be at the 18th floor at 9:00 pm. There was no room number, just a floor number.

At exactly 9:00 pm the elevator doors

opened to the 18th floor and I exited. At the end of the elevator area, where the hallway to the rooms was located, there were two men sitting in chairs. They immediately arose and questioned who I was. They made me open my magic case and examined the contents. Then, they told me to wait, as one of them disappeared down the hallway. A few minutes later he returned and said, "Follow me."

I remember thinking, "Ali must have this whole floor."





We entered an extremely large suite. It included a large dining room table, and Ali was sitting at it, along with several others.

I went to the head of the table, and as I emptied items from my close-up case I engaged Ali.

"Ya know Champ, I used to box when I was a kid."

Ali was quick to reply. "What did ya box? Oranges?"

I immediately realized how inane my comment was. My brief career in the Gold Gloves was so completely meaningless to the man who was arguably the greatest heavyweight who ever lived.

At the time, I didn't know that Ali had recently been diagnosed with Parkinson's disease. And although he could still speak fairly well, his delivery lacked the vibrant enthusiasm that was his unique trademark.

I did my show, and it was a good one. These guys were hollering and shrieking with each bit and each effect. It was a nice reward after a long day on the trade



show floor. Ali would periodically interrupt, wanting me to show him how it was done. His eyes would seemingly pop out of his head when a card would change, or something else amazing happened.

At one point I looked at him and asked, "Who's the greatest now, Champ?"

Without missing a beat he looked up and said, "You're the second greatest."

I was careful not to get too clever with him. He had the kind of personality and wit that could captivate the room without even trying, and I didn't want him to steal my thunder. As any performer knows, you can never lose control of the room.

My only regret was that I had Ali sign a card for the "Card in the Wallet" closing effect. That wasn't my regret though. Frank Garcia had always gifted the deck to

someone in his audience. It was very classy, and I adopted the practice. So, at the end of the show, I tossed the deck to Ali and said, "This is for you Champ. Don't tell these guys how the tricks are done." I always used that line because the deck was not the source of the secrets (obviously), although many laymen may think it is, and they may spend hours trying to find the answers.

Ali looked up and said, "Ya know, I do magic too." He proceeded to show me the worst silk from thumb tip that I had ever seen.

I couldn't resist. I said, "No champ. You box oranges." He let out a huge laugh, which abated the immediate trepidation that I felt right after delivering the line.

He kept bugging me to explain the effects. Finally I said, "Champ. You could show me how to throw a jab, but I would never be able to throw it like you do. And I could show you how I did the tricks but you would never be able to do them like I do."

I was surprised at how adamant he was in wanting to know how I did them. Anyway,

I left and returned to my room. I felt great. I had just had spent an hour with a man whom I had revered most of my life.

Fast forward.

Two months later I was at the Las Vegas Hilton. Walking to the lobby to meet my client for dinner, I noticed a group standing off to the one side. I couldn't believe it. It was Ali. This makes twice in two months that through weird coincidence he and I were in the same place. What were the odds? I mean, even running into him once was incredible. But now, twice in such a short time – It's unbelievable.

I saw another group not far away from the champ. It was my client. They were awaiting the arrival of the rest of our dinner group. Ignoring the Champ, I went right over to the show team. As we stood there, a member of my client's staff mentioned that Muhammed Ali was standing not too far away. As I looked over, a fellow from Ali's group was walking toward us. When he arrived he looked at me and asked, "Are you the magic man?"

"Yes," I responded.

"And you didn't say hello to the Champ?" He asked.

"I wanted to, but he looked busy, and I didn't want to interrupt." I stated.

Following Ali's man to the group, I began to think. "He didn't remember my name. That's bad. But he remembered the magic. That's good."

When we reached his group, Ali asked, "Can you come up and do your magic for us tonight?"

"I would love to Champ. But I have an important meeting with that group over there," pointing to my client. "I probably won't be back until 11:00 or so, would that be too late?"

"I'll be sleeping by then – getting my beauty rest." He said. "How about we do it tomorrow night?" I enquired.

Ali said that he would be leaving in the morning. So my second opportunity to perform for him was not going to happen. I wished him good luck and told him, "Next time for sure." Although I knew there would be no next time.

Walking back toward my client, their faces expressed utter amazement.

"You know him?" Roger, the Director of Marketing had asked.

"Yes," I said. Although you the reader, and I, know my answer was a pretty big stretch.

"What did he want?"

"He wanted to know if I was available to hang-out tonight." I replied. Another lie, but it helped make for good conversation.

"Wait a minute. You're going to dinner with us when you could be hanging-out with Muhammed Ali?" Roger continued.

"Well Roger, let's just say that I know who butters my bread."

I said a moment ago, that I knew there would be no Next Time. I was right. I never saw Ali again. But that evening in Atlanta will remain one of my most special memories.

In this particular case, there is no other story for another day.



TRICK



USING AND PERFORMING REEL MAGIC

COLIN UNDERWOOD

In this months editio of VANISH I offer one of my favourite tools in magic called the Reel. From the vidoes above you'll see the variety of uses from vanishing cigarette lighters to eggs and a straw.

The reel itself is attached under my arm inside my jacket, as you can see from the video. I also have a clip that can attach to a variety of objects.

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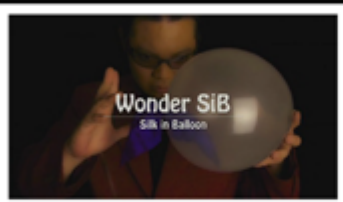
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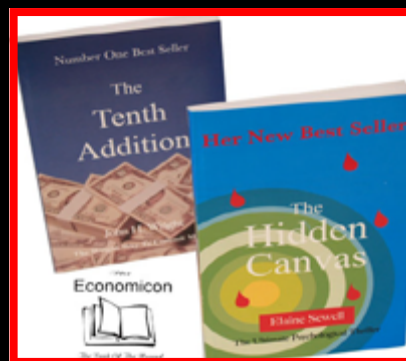
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GOSWICK MAGIC



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Tim J Goswick started collecting and performing magic at the age of 12, in the small southern town of Dawsonville Georgia, he performed for years and then absolute boredom set in, to fight this boredom he started to redesign and create new magic effects. He soon found that he enjoyed this just as much or more than performing.

In 1992 using some of his old and new ideas he started Goswicks Gadgets. He then put together a catalog and offered it free to the magic public, soon after this a few of his creations were also available through magic dealers such as Hocus-pocus and Douglas Tilford.

In 2002 the prop selling was put on the back burner and he now focused on writing a series of books that would contain all of his creations and redesigns, these books were different from most magic books for sale at the time because he actually constructed and offered photos in the book of the completed effect, no half-

“

Goswicks Magic Tricks for Sale is his latest project where he offers some of his original copyrighted effects constructed and ready for purchase.”

baked ideas but real workable props. In the beginning of this project he had enough material for eight books, each book dealing with a specific theme, such as gravity, liquid, illusions and so on, this project continued and grew until the summer of 2015, with a total of 21 books completed, containing a combined 250 original props.

And he now also offered to his customers individual work shop plans of some of the effects found in his original books, and recently he has added to his website a series of videos where he performs some of the effects found in the books.

Goswicks Magic Tricks for Sale is his latest project where he offers to his customers once again some of his original copyrighted effects constructed and ready for purchase, several of these effects are some of his older creations that were originally offered years ago through Goswicks Gadgets, there's also some new creations that evolved during the writing of his books, all of the effects are brightly decorated with eye-catching artwork, something seldom seen in the magic business today.

So you might say Goswicks magic has come full circle, he now sells books, workshop plans, and his original constructed props, and who knows where the journey will take Goswicks Magic from here. All of Goswicks original merchandise can be found at: Goswicksmagic.com



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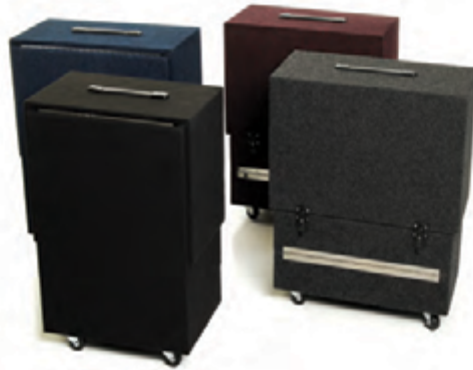
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HOW TO TURN AN ILLUSIONIST INTO A HYPNOTIST

BY CHARLES BACH



Following your passion and calling is the best way to have a happy, fulfilling life. When you are happy, that carries through in all you do. I meet performers, artists, and talented people all the time that made the sacrifices and took risks to become the success they are today.

Matthew Fallow exudes this positive energy and I was lucky enough to be booked the same week on a ship with this wonderful human being. We spent many hours talking and supporting each other's ideas and passion for what we do.

His success is a result of this positivity. He currently supports his wife and 2 children from working solely as a hypnotist. A clinically certified hypnotherapist and certified stage hypnotist. Prior to building a family, he and his wife built and performed an illusion show together for many years. Today I get to share an interview with him about how he turned himself from an illusionist into a hypnotist.

Can you tell us about your first experience with hypnosis?

Hypnosis sought me out from a very early age and, as I myself came to learn, was a driving force behind doing what I do. My first exposure to hypnosis was, as a child of 8 years old, or so, I had trouble falling asleep. My parents took me to see a family friend who was a hypnotherapist.

“

I witnessed a general, underlying dissent and cynical attitudes resonating with the majority of people we would meet and come across. Of course, I'd wonder, "These people are on vacation! Why so cranky?!".

I am grateful they didn't select, what seems to be, the first choice of so many parents of today - that is, 'give him a pill!' Lo and behold, my one session worked like a charm and I can fall asleep with ease ever since.

What about your exposure and influence in magic?

I remember, crystal clear, watching a Mark Wilson's Magical Land of Alakazam TV episode. My mom remembers the event and confirmed I was, indeed, only 5!

Every move Mark Wilson made as he placed a small marble into the center of a large handkerchief, I followed along to a 'T'. He brought up the corners into one hand, the marble hammocked in the handkerchief — and so did I. He tossed the handkerchief into the air — I mirrored his every move — and his marble vanished. I flung my handkerchief into the air and my marble disappeared, too!! I still feel the exhilaration of this moment!

Some minutes later, I found my marble buried down deep in the 1970's rusty brown deep pile shag rug of our family room floor.

This did not discourage my magical pursuits, whatsoever! Aside from my developing interest in learning the 'tricks,' as a child, I remember always being very comfortable in front of a crowd whether in the classroom, summer camp, church, I have memories of standing in front of large crowds. Doing so has always felt natural and comfortable.

A promotional image for FallonMAGIC's show 'Mastering the Mystery'. The background shows a magician in a red jacket performing on stage. Overlaid on the left are several circular inset photos showing various magic tricks: a man and woman on a table, a woman in a blue outfit suspended in the air, a man in a blue suit performing a trick, a man with a glowing chest, a man in a blue suit performing a trick, and a woman in a red dress in a box. The text 'FallonMAGIC' is in the top right, and 'Mastering the Mystery' is in large blue script in the bottom right. The website 'www.fallonmagic.com' and phone number '(818) 723-4508' are at the bottom left.

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PHOTOS: IAN CUMMINGS

Fast forward about 5 years from my first hypnosis experience to my first magic teacher, Leroy Goodenough (whose name, I thought, never did him justice. It should have been Awesomeenough!).

Leroy was a wonderful, patient, wise and witty man to whom I am grateful for pouring my foundation as an entertainer. Leroy was also a certified hypnotist. Leroy did not teach me hypnosis, mind you, but there was something exceptional about the way he taught, how he approached practice, visualizing the effect, mental rehearsal and more.

Perhaps it was Leroy's training and experience in hypnosis — eradicating bad habits, guided visualization, goal setting — that set him apart. Whatever it was, a lot of it rubbed off on me.

I stuck with magic to the extent of pursuing a career in this wonderful mystery art. Like most of us, I jumped at every performance opportunity I could get my hands on: my monthly S.A.M. meetings, birthday parties, company picnics, carnivals and fairs, restaurants, talent shows, et al.

Upon graduating from college, along with a bachelor's degree in Theatre Arts, I walked away with my future bride, life and show partner, Mistia. I was beyond fortunate and blessed! A partner I didn't

have to convince or bribe into this business! Imagine that.

Now that you found your life and show partner, how did you combine forces to create a show and perform?

Mistia and I met in college at Long Beach State University in California. Both pursuing our degrees in theatre arts, we were in the long and grueling course of Theater History together.

Then, we were both cast in Samuel Beckett's "Waiting for Godot"; those who are familiar with the script know that it is written with only two characters! Indeed, we had a lot of time to get to know each other.

Mistia's degree emphasis was on choreography, dance and performance and mine was on performance, directing and theater management / marketing. Knowing all along I was going to use my learnings to build my magic business, magic was a top priority in my life and, thankfully, Mistia fell in love with every bit of it!

While dating, it was our last year in college when I was away for many weekends performing at the once-famed Catalina Comedy Club on Catalina Island. During

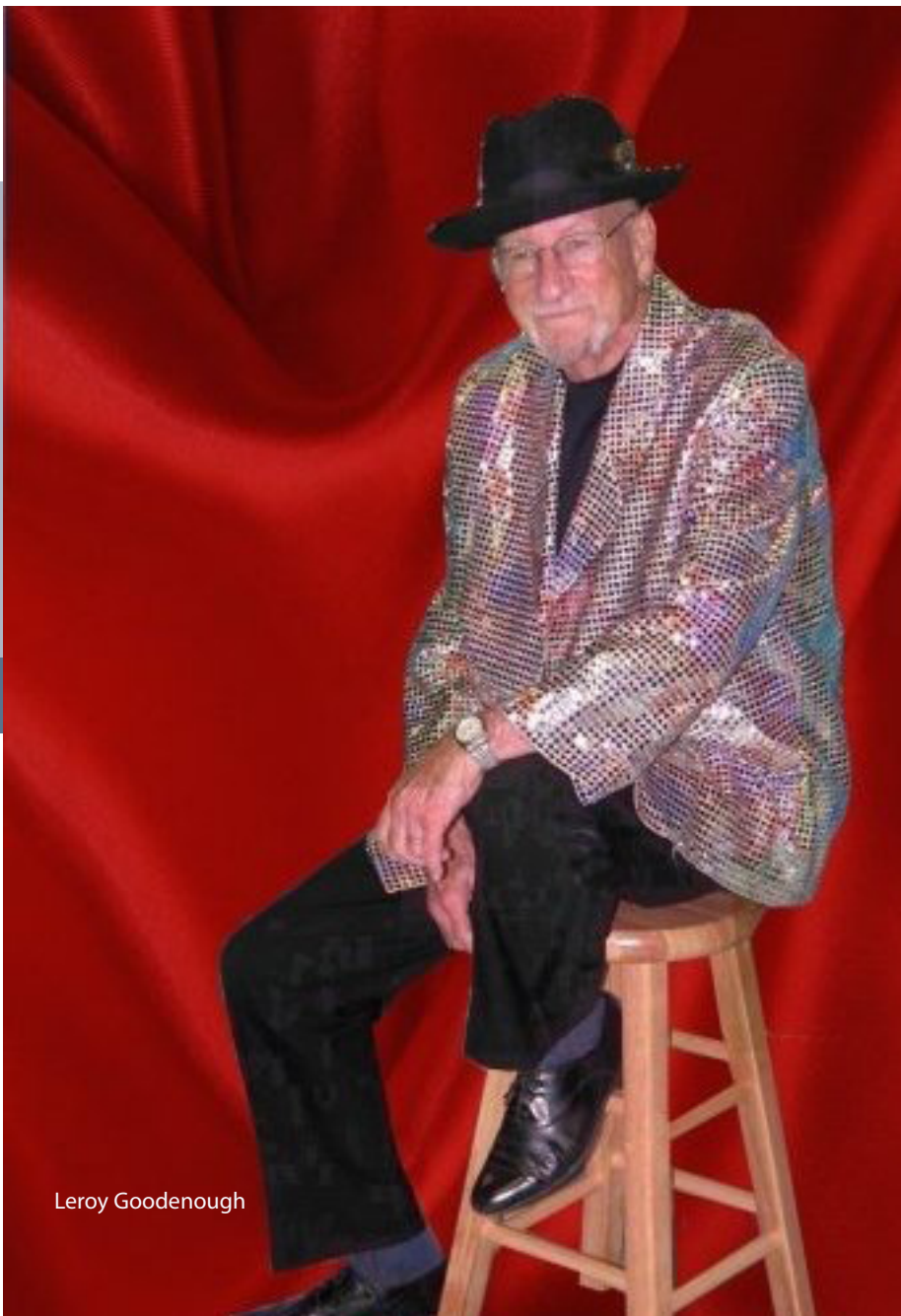
this time, it Mistia who suggested we put our talents together. Magical adventures ensued!

Together, for twelve years, we traversed the world with our own illusion show on the high seas for cruise ships and land-side events. Our unique footprint we left is that of being recognized as the first in the cruise industry to present a show combining magic and the aerial arts. We called it "Mastering the Mystery." In our 20's and early 30's, we were living our dreams!

As every hardworking entertainer will attest, performing show after show, you learn an amazing amount. You grow in your art, and as a person, hundred-fold. Our own show matured, morphed and grew into a story we were proud to tell. One with meaning and a theme.

Ours was to inspire our audience to live child-like, to let go of needing to be masters of mastery (as we're all so taught to be) once in a while and simply remembering to live and find joy in the mysteries of life, hence "Mastering the Mystery." This deeper theme to our show advanced and even as I mature through life, I commit to always be in awe of the wonders of life.

On cruise ships, our show was considered a long-term install. This meant we would install our show and often reside onboard



Leroy Goodenough

“In a magic act, a magician isn’t actually a magician, of course, but is rather portraying or performing as one. The opposite is true in a bona fide hypnosis show.”

From ‘random acts of kindness’ to ‘paying it forward,’ there are numerous ways each of us can make small differences in the lives of others we encounter.

I can see how this affected your thinking and possibly how you could make a difference. How did this lead to your transition to becoming a hypnotherapist?

It was during these days onboard, show after show, living amongst thousands of different and constantly changing people that my purpose as an entertainer made itself clear to me. I immediately adopted this purpose as my life’s mission statement as well: To elevate the energy in the room.

Whether a singer, musician, juggler, magician, mime, comedian or hypnotist, I believe elevating the energy in the room should be my goal as an entertainer.

All along my journey as an entertainer, I had never forgotten Leroy’s teachings, his inspirations. One great piece of advice I was given many years ago is if your hobby becomes your career, it’s time to find a new hobby.

When magic became my career, my passion for hypnosis stepped up a notch to ‘serious’ hobby.

Finally, in 2006, I received certification in clinical hypnotherapy as well as in stage hypnosis and began creating and marketing my brand of comedy hypnosis shows, HYPNO-tainment!™.

My personal mission to elevate the energy in the room had expanded. Working with individuals in the hypnotherapy context to help them attain their full potential is most rewarding! I aim my show to bring to conscious awareness that hypnosis is a legitimate method of personal

for two to six months at a time. We would do this for nine to ten months every year with just a few weeks break between each ship contract.

Cruise ships are a unique venue in that constant interaction, day-in and day-out, with your audience is inevitable. Many entertainers will not perform on ships for this very reason. They are not the social type, go stir crazy and become cabin hermits. They find their place, as we all do in this business.

Finding a comfortable interaction with guests on the cruise ships, you mentioned that you surprisingly noticed some negativity with people on their vacations. Could you tell us more about that observation?

Fortunately, this social aspect of guest interaction didn’t bother us and in my interactions, I listened. I witnessed a general, underlying dissent and cynical attitudes resonating with the majority of

people we would meet and come across. Of course, I’d wonder, “These people are on vacation! Why so cranky?!”

I am going to step out on a limb and go ‘deep’ in this magic magazine for a moment to explain that negative thoughts, feelings and qualities as these stem from one thing: Fear.

Negativity maintains a solid wall between our self and those around us. This wall is one reason to seemingly protect us from vulnerability. The fear of revealing our vulnerabilities is very popular.

Recognizing the times we live in and the events that have occurred in the U.S. and around the world in the last fifteen to twenty years, I can certainly justify a general of fear in most people.

Many of us are afraid to be ourselves, our true selves, for fear of being judged or ridiculed. Wouldn’t it be nice if we could all just get along!



development and empowerment. My show is clean, entertaining, inspirational, real and one that elevates the public's perception of hypnosis.

In May, 2009, our beautiful daughter, Maya, was born. One year later in May, 2010, my wife, Mistia, had officially decided to hang up her Spandex and become a full-time mommy.

For a magician, the next obvious step would be to carry on as a solo magic act. That option will always be available for me. However, the transition and repositioning I began in early 2006 has been the right choice for me, personally, and as an entertainer.

HYPNO-tainment!™, my brand of comedy hypnosis shows, was officially born and has elevated the energy of hundreds of rooms around the world and has personally changed many a life! What more could I possibly ask for? I guess it's time to find a new hobby.

Tell us about how it felt to move away from illusions and even selling your props to others. Was it difficult to let go of these special pieces?

You know that feeling that says, "Something is missing. I've forgotten something. Really important. Something huge!" This is how I felt while traveling to my first solo engagement.

Left at home was my wife and all of my cases of illusions and props! I felt very empty.

My wife and I traveled and performed together for 12 years. That's a long time for anything and it was a very difficult routine to move away from. That empty feeling from not having my props and equipment soon dissolved after a few months.

However, seven years after fully transitioning, I still feel the emptiness from not being able to share each of my experiences, and the stage, with my best friend and partner.

The first illusion we purchased together was the Modern Sword Box by Illusions by Your Design. We were ecstatic with Thom Rubino's work! Dismantled, that little beauty fit precisely in the trunk of our 1998 Toyota Corolla fully assembled. We routined and performed it to fit the largest of auditoriums.

We loved that illusion and kept it in our show throughout our entire illusion performing career. Sadly, it was also the first illusion that sold when we put our repertoire up for sale. That was so difficult!

We had hung on to all of our props and illusions for a few years before deciding to sell them. Ultimately, the feeling and knowing that all of those beautiful pieces had been designed and built to be used. That eclipsed our desire to hold on to them.

What role does fatherhood and being a husband have in your career and work opportunities? Have you had to make changes to adapt to having a family? What do you feel is the best way you've found to 'make it work'?

Being a father and a husband take precedence in my life second only to God. The responsibilities of both a husband and father that I've agreed with steer me in my work. What my family gets to see and learn through my work, I feel, is significant to the success of our relationship, learning and development.

My work is not about just me and my selfish desires any longer. I am living for much more than just myself! After 12 years of performing together, my wife and I both wanted children and, therefore, we chose to reinvent ourselves while still holding firm to our entertainment foundation. After all, adaptation is a necessity for growth and development!

Others in our field have maintained the work they were doing before they had children. I admire them greatly for demonstrating the possibility of balancing family with work, despite the obvious (and not so obvious) sacrifices they make.

Has performing as a hypnotist affected your style of performance in way different from being a magician? Have you had to change your style, comedy, and character for this?

As a magician, my performance style is truly me being me, experiencing and showing off unbelievable and fun miracles; sharing in the awe with the audience.

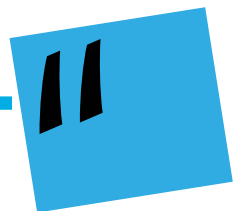
Like many magic performers, I dabbled with different characters along my path but always came back to what felt right for me, what felt most natural.

In a magic act, a magician isn't actually a magician, of course, but is rather portraying or performing as one. The opposite is true in a bona fide hypnosis show. I don't see my hypnosis shows as me 'performing as a hypnotist' so much as I approach them as I AM a hypnotist, and a showman, demonstrating the super cool states of the human mind.

To the audience, I always explain that 'this is NOT about me. This is for YOU and about YOU!' The audience meets the approachable and the naturally high-energy me and I maintain this energy throughout the show.

There are some entertainers presenting hypnosis shows — and have been for many decades — that take the stage in a stereotypical, theatrical 'magician' sort of way. Personally, I disagree with an overly dramatic or charlatan-type character for a stage hypnotist as it can bring down the credibility of hypnosis.

When performing as a magician, I think most magicians can relate that we are



I immediately adopted this purpose as my life's mission statement as well: To elevate the energy in the room."

actively thinking and behaving on multiple levels all at once. We are considering relating with a live audience, our routine, our fail-safes, angles and more.

As a hypnotist, I am also thinking and behaving on multiple levels but of a different kind. I am constantly alert for a volunteer that is faking a hypnotic trance or not relaxing to the depth I want.

My shows and presentations are authentic in that I do not utilize stooges of any kind and, when found, I need to excuse the volunteer from the stage without disturbing the show flow and the hypnotic depth of other volunteers.

Hypnosis is not a one-size-fits-all craft. When many volunteers are on my stage, I am tuned in to each volunteer very closely, utilizing all the skills I have to guide each of them individually, and collectively, to an optimal depth level. I am also thinking of, and preparing for, demonstrations that will highlight each volunteer. Most often, the stage of subjects will exhibit an array of impressive hypnotic depths.

Do you see a connection between the art of magic and hypnosis?

As both a hypnotist and a magician, I know the actual difference between hypnosis and magic, and they're polar opposites. From a layman's point of view, though, the line between the two crafts is foggy, for sure. Both can exhibit seemingly impossible or baffling events and occurrences. Also, the hypnotist and the magician usually portray similar 'mysterious' characters.

Perceived for many years to be allied 'mystery' arts, magic and hypnosis are thought of as a pair as ebony and ivory, ying and yang. Hypnosis and magic are certainly perceived as allied arts for both the public and magicians.

Hypnotists do not share this perception so much. They see and know hypnosis for what it is and can do for people. Most magicians think of hypnosis firstly as another mysterious art the public doesn't understand (generally true) and secondly, a vehicle to get their entertainer satisfaction with something that packs small, plays big and still allows them to be the 'man of mystery' (also true).

Why a magician will dabble in hypnosis of course varies upon the person.

I have made it my responsibility as a hypnotist to explain away doubts and false-truths in engaging and humorous ways. This makes my shows all the more rich with layers of understanding, entertainment, emotion and inspiration.

Personally, I love this component because it moves the audience into a more engaged and eye brows-raised sort of state than a magic show. It literally separates the complete skeptics and cynics from those that lean forward for more answers, exploration and, of course, laughs!

The entire room becomes an experiment in human behavior for me and I find this subject fascinating!

The post-show interactions between audience members and subjects from my show are incomparable. Conversations are about the doubt, the understanding and the whole curiosity of it all and, respectfully, the aware ones in the audience actually get the whole picture.





The doubters think I've used stooges, the subjects enlighten the doubters of the exact opposite (fully supported by their flabbergasted friends and family!) The believers and aware ones raise questions with both the doubters and the subjects on varying facets of psychology and on and on!

The post-show conversations after a magic show don't reach such penetrating levels far beyond the awe and astonishment of the effects.

Performing magic does offer the observant and seasoned performer wonderful opportunities to play with (and utilize) human perception and mental processes.

The audience knows this is happening to them, they don't know (and shouldn't know) how or when. That's what makes the magic effect successful.

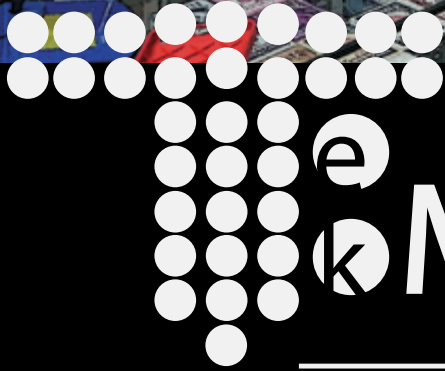
In my hypnosis show, the entire scope of human perceptions and beliefs is fully exposed directly to them. What an awesome paradox!

I can truly see the passion in Matthew's approach to his work, life and interaction with others. He is a great person to spend time with and I hope you get the opportunity to see him work and spend time with him. He has his own practice in Colorado if you would like to know more.

I also had a funny thought that differs from magic: Hypnosis is a job where putting members of the audience to sleep is a good thing.

Most importantly my time with Matthew has shown me to stay positive, find your mission and follow it. Success and happiness will follow you.





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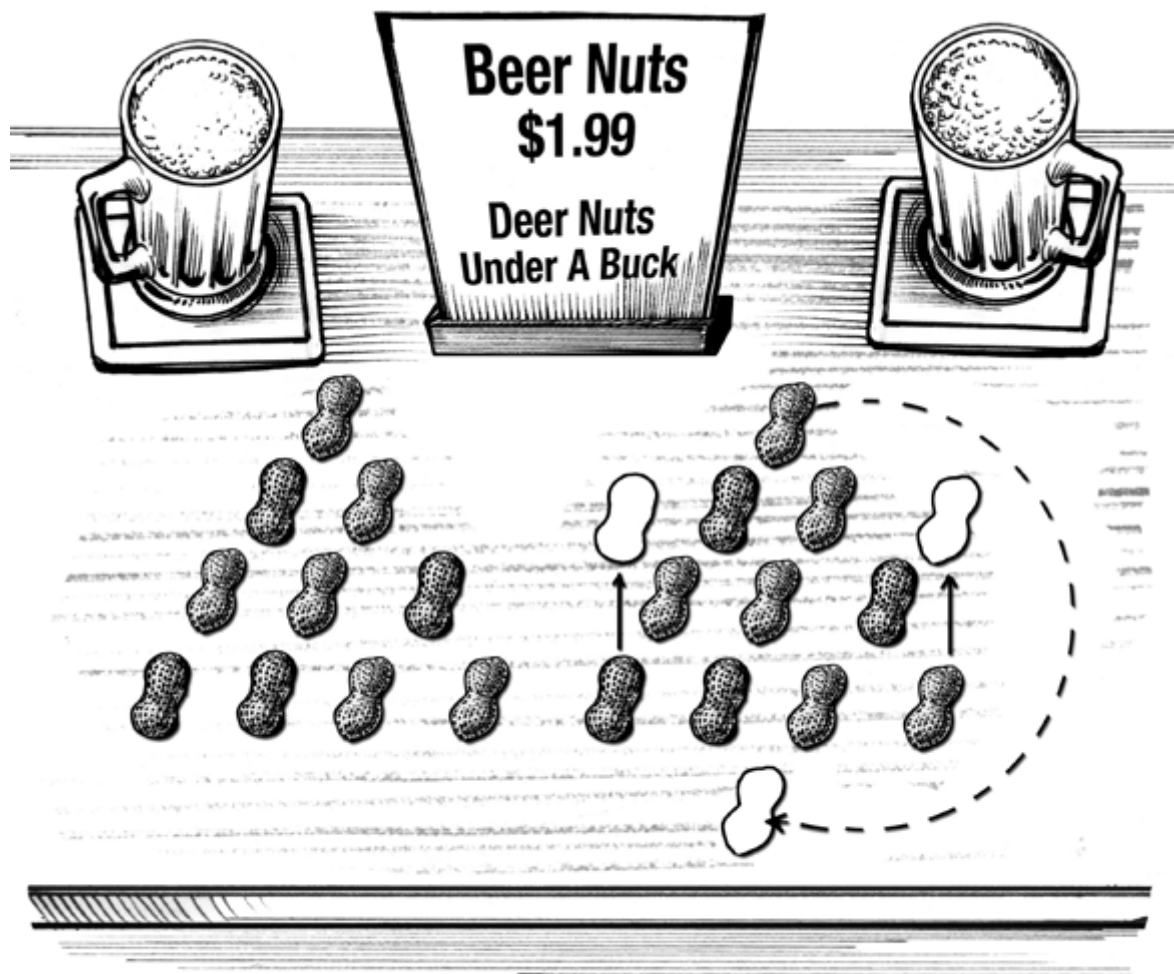
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BET: Arrange ten shelled peanuts as in Figure 1. The challenge is to make the pyramid point downward after moving only three nuts.

SECRET: Notice there are four rows of nuts. Slide the single nut from the top row of the pyramid down and around to the opposite end. Then slide the two exterior nuts from the longest row up to the new top row. The pyramid will be pointing down as in Figure 2.



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EFFECT: You show six cards, toss away three and still have six. This is repeated several times, then you take out six dollar bills. You take away three dollars and you still have six dollars. This is repeated one more time. For the finale the six dollar bills change into six cards!

GIMMICKS: There are three gimmicks used in this routine. You will need to make pocket cards, pocket dollar and a bill to cards gimmick.

To make a pocket cards take a card and cut off the top right corner of it. Tape this to a normal card and fold shut. You will need to make three of these.

To make a Pocket Dollar take a dollar bill and cut off the top right corner of the dollar bill. Tape this to a normal dollar and fold it shut. This is exactly like making a pocket cards, except it's a dollar bill.



To make the Bill to Cards gimmick you will need two, one dollar bills, three cards and some glue.

To make the Bill to Cards gimmick you will need two, one dollar bills, three cards and some glue.



Lay out a dollar bill face up and glue a card to it face up. Take the second dollar bill and lay it face down and glue a card to it face down. Now take the remaining card and cut off the corner and tape it to the face down card in the same way you made the pocket cards.

Put glue on the dollar above the cards, line them up and glue the dollar bills together. Let the glue dry. Carefully fold the dollar bill so the cards are on the outside and crease the fold. Now trim away the dollar bill that extends past the cards.

I take tape and tape around all of the edges of the gimmick to make sure they hold.



SET UP: Fill each pocket card with three cards. Now take three regular cards and put the pocket cards on them. When you hold them with the faces towards the audience, the pockets will be closest to you and the normal cards will be towards the audience. These start in your hand.

Fill the pocket dollar with three dollars. Fill the pocket card in the bill to cards gimmick with five regular cards. Fold the gimmick so it looks like a regular dollar, so the cards are inside and not visible. The bills will be arranged from the audience side towards you. First is the bill to cards gimmick, then four regular dollar bills and finally the pocket dollar (filled with three dollars), so the pocket dollar is closest to you. Set this on your table or in your case.

ROUTINE: "I saw a magician do a trick that used 1-2-3-4-5-6 cards."

Count to show six cards.
"He threw away 1-2-3..."

Remove three cards from the pocket closest to you.

"...and he still had six cards."

Count to show six cards. After the count, move the empty pocket card to the front of the stack of cards, so the next full pocket card is towards you.

"I wanted to learn it, so I googled, "magic trick with 1-2-3-4-5-6 cards throw away 1-2-3, and still have 1-2-3-4-5-6" cards."

Repeat what you just did for the first count, throw away and reveal of still having six cards, suiting the actions to the words. Remember to transfer the empty pocket card to the front of the pile so the final pocket card is closest to you.

"Google led me to YouTube where there was a video of a kid doing a trick where he had 1-2-3-4-5-6 cards, threw away 1-2-3 and still had 1-2-3-4-5-6."

Repeat what you just did for the first count, throw away and reveal of still having six cards, suiting the actions to the words. This time you don't need to transfer the pocket card to the front of the pile.

"I left message in the comments that I wanted to learn to do the trick. He said he'd sell me the trick for 3 bucks..."

Put away the cards and take out the stack of dollar bills.

"...which is good because I had 1-2-3-4-5-6 dollar."

Count to show six dollars.

"I sent him 1-2-3."

Remove the three dollars from the pocket dollar.

"When he got the money he said I forgot to send money for shipping, which was another three bucks for a total of 1-2-3-4-5-6 dollars."

Count to show six dollars. As you finish the count, take all four of the regular dollars and put them inside the pocket dollar. You are now holding the Bill to Cards Gimmick and a full pocket dollar. The pocket dollar is closest to you.

"So I sent him 1-2-3 more dollars..."

Remove a dollar from the pocket dollar for each count of one and two, and for the count of three remove the full pocket dollar. You are now left with just the Bill to Cards Gimmick in your hand.

"you know what I got..."

Fold the bill in your hands so the cards are now show and count out six cards by removing five from the pocket in the gimmick.

"...the trick that uses 1-2-3-4-5-6 six cards!"

Notes: I've been selling the cards to bills gimmick under the name Whiplash at lectures for over a decade with a different routine. The six card repeat premise was invented by Tommy Tucker. My introduction to the Six Card Repeat trick was through Card Mondor's Hollywood Six Card Repeat which used pocket cards which were introduced to the trick by Charles Brush.



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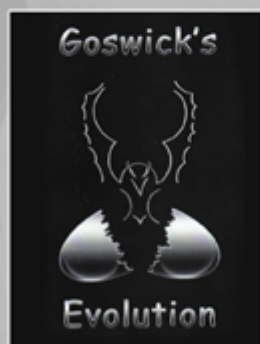
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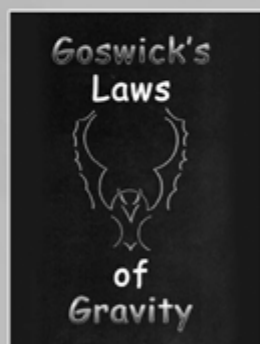
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puppets for kid shows

BY MARK WADE

SHOULD I USE HARD OR SOFT STYLE PUPPETS FOR KIDS??

The title of this article has been a point of contention for many years in the ventriloquist community... should I use "soft" puppets or should I use the more traditional "hard" vent figures (puppets made of wood, fibreglas or other hard materials) when working an audience of children? To be honest, there is no one right answer. It depends upon the age of the audience, the venue of the show, and what you are trying to accomplish with the performance.

Younger children can become frightened of a standard 42 inch vent figure. They are almost entirely boy figures, many looking almost identical, and can be a bit eerie to very young children, ages 4-6 years. Because they are almost human in appearance, many kids in this age range are put off by the traditional vent figure. The exception to this is a custom figure that is not patterned like the traditional boy puppet. Possibly an old man, an animal, or a human female character like a little girl would be more acceptable.

The venue plays a big part in how the younger ones receive the puppets. If you have a mixture of older kids infused in

the audience and they are enjoying the performance, the younger ones feel more at ease and often will accept a boy figure. If it's an audience of all younger children the problem of them becoming frightened is increased. It only takes one younger one to start crying to set off many others in the audience.

I think part of the problem with the traditional vent figure is that young children are not exposed to seeing them on television like they once did. Kids growing up in the 1950's and 1960's had opportunities to see vent figures in action on Saturday mornings and on various other television shows, thus the "fear factor" was lessened when they saw them in person. Older children are a bit bolder and even though they haven't seen many vent figures, they know they are not real and aren't scared.

The advantage "soft" puppets (puppets made of cloth, latex, and other soft materials) have is that this generation has seen "Sesame Street" and other Muppet type shows and are familiar with them. To see a soft puppet reminds a child of watching these characters on television,

thus the "fear factor" is eliminated. Modern day vents can ride the coattails of the soft puppet revolution to great success.

To be honest I gave up using traditional "hard" figures decades ago. Being an almost exclusive children's ventriloquist these soft puppets have served me well in my 35 year, full-time career. Although I do still get a desire for a "hard" figure from time to time, I think about the ease of traveling with the soft figure and how unique the puppets are designed, and the feeling dies down rapidly.

MY answer to this question would be, use both if you have a mixed audience of adults, and various aged children. But think of exclusively soft puppets if you are working pre-schools, day care centers or birthday parties for the very young.

The "soft" puppet is coming into it's own and many who work for the "grown ups" only are now relying on them. Find what style works best for you. The feel of a well crafted vent figure is alluring. But we need to think of our audiences first and foremost. Use what works best for THEM!



Mark with two soft style puppets



At Vent Convention Mark and Steve Axtell with soft style puppets

Mark Wade is considered to be "America's Foremost Children's Ventriloquist". He has performed and lectured internationally, and is the author of the best selling books on the subject of performing for kids, "Kidshow Ventriloquism", and "Kidshow Ventriloquism Encore".

PHOTOS: R - Charlie McCarthy - perhaps the world's most recognised hard-style ventriloquist dummy.

Below Right - A soft style puppet

Bottom L - A hard figure carved by Tim Selberg

Below: Steve and Suzie Axtell - perhaps the largest creators of soft puppets in the world. Most of these are latex.



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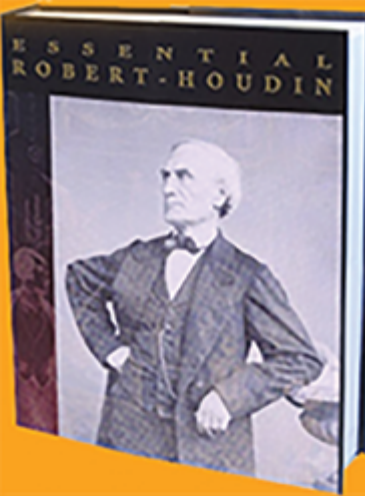
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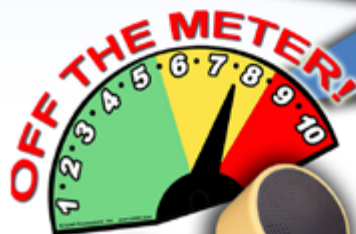
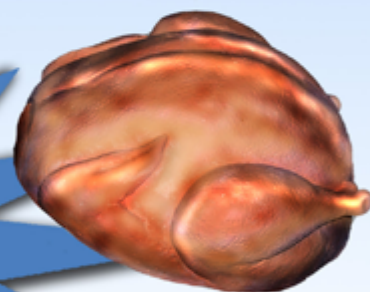
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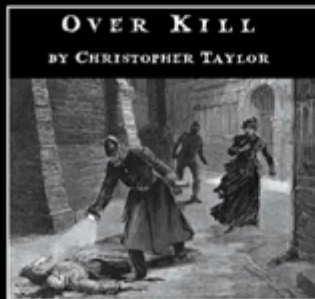
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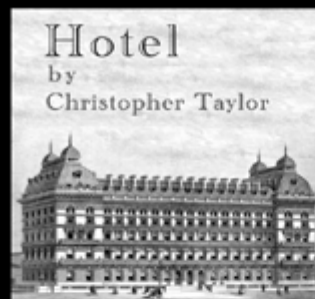
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MOVERS & SHAKERS

ADAM CELADIN

By Ben Robinson

We both know the secret
There is no greater thrill
Than chasing a close call
If we stay together
We can keep each other safe
When we risk it all

from The Knife Thrower
by Charming Disaster





"H-e-l-l-o my friends!" Like a knife hitting a target perfectly, please meet the world champion knife thrower, Mr. Adam Celadin (pronounced "Shell-a-deen").

Appearances include: The Czech Republic, France, Brazil, Spain, Russia, Hungary, Germany, England, Italy, Austin (TX) and many other places. He travels exhibiting true athletic and artistic skill. Born in 1988 to a business woman and architect father, Celadin looks after Father while he frequently travels.

Subtext heard on any of his 600+ videos (on YT): "I had a funny feeling to move back" or, "Something was telling me to change my grip." Such non-descript statements may be thought unimpressive, but they are the secret behind this world champion. He is one with his target whether it is global domination as a knife thrower, or truly leading as a shining example to knife throwers on a global scale. He can throw in many styles. From butter knives to spears, he can throw anything. Celadin envisions knife and tomahawk throwing joining the X-Games. "If dart throwers can have TV exposure, then so should we!" he exclaims.

Thrower, knife and target become one in successful performance. It is not abstract Zen; it is ironclad truth experienced by the thrower; knowing the stick will happen before it does. With his trademark black bandana tied around his head, he's become immortalized not just because of his multiple world championships and records, and Instinctive Knife Throwing Hall of Fame standing. Rather, what distinguishes Celadin is his incredible humility, sense of humor and fearlessness. Adam Celadin is cast in bronze as an award. Having an award made in your image while you are alive? Unique.

Of himself, he says "I'm a friendly, normal guy who wants to achieve a lot and doesn't give up." His Czech TV credits include five full-blown TV shows: Self Defense, Destruction Allowed (about weapons), Survival, Extreme Sports and Top 5. Exacting to the tiniest detail, "I used to be a skater with three sponsors; I do my best whether it is knife throwing, sports, producing videos, which I love being around. I can do anything. But mainly I want to be happy." Each show had an audience of 90-million.

When one sees Celadin's progress and successes, it is Bond-like thrilling. In the world

of knife-throwing, it is only whether or not one sticks the blade. As well, ancient this art be, it is anathema to the modern who wants instant gratification. Working hours to get seconds is not for everyone. Celadin is a scrapper.

His videos range from the indie looking, no title, bursting with enthusiasm 2015 search for targets on foot "because you never know what you might find." In another, the same trek is endured only to wind up in a veritable Shangrihah of knife targets or well-cut and stacked tree rounds. "We're in heaven" the master thrower exclaims. A great teacher, he



Adam Celadin is a handsome, well-groomed, modern ninja."



“
Adam Celadin is
definitely boundry-less,
like his hero,
Jackie Chan.”



seeks to expand his skating-TV-knife-throwing-video producing life into further travel and teaching other celebrities to throw.

(Laugh not reader—a franchise born in New Jersey called “Stumpies” will allay any thoughts knife or tomahawk throwing is “fringe.”)

Adam Celadin is a handsome, well-groomed, modern ninja. One video shows him carefully teaching younger throwers; while another shows him bounding around public statues in full urban warrior dress. Another is geared toward outdoor survival; him hacking kindling, roasting a bratwurst while also enjoying an outdoor beer.

He’s representative of the Sharp Blades company, and has access to the world’s best knife makers. There are as many knives as different types who get into this sport. Each knife and the distance it is to travel require “instinctive” calculation by the thrower. Not taking himself too seriously, Celadin notes “You see guys, I can’t miss.” He throws in all weather. Video showing him sliding on forest ice sticking knives exceeding four meters is genuinely exciting and harrowing. If he fell on one of his heavy Arrow flying companions, we might not see any new video of him. From the hilarious “You Make It, I Throw It” to a Hugh Hefner-like cool live stream hang and his rare-knife touring exhibition, Celadin misses nothing.



“

“Knife throwing is the fastest growing sport world wide.”

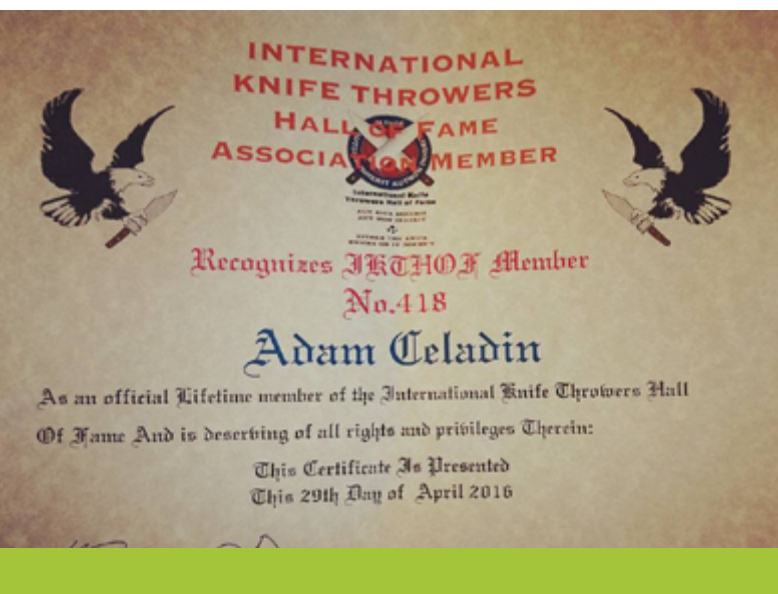
It is not a hard day on the job for Adam Celadin to run up a tree, repel airborne at 2 meters, and then throw a knife perfectly into his target. He’s made for pirate movies, and interstitial shots for beer commercials. When he lands, his trademark phrase, “H-e-l-l-o my friends!” booms with his big smile! Adam Celadin is definitely boundry-less, like his hero, Jackie Chan. Like Jackie Chan, he endures his scars; one nearly fatal accident found him with bruised and bloodied ribs. He laughs it off as he evenly tempered shows a “hit list” of misses. He studies his mistakes—true world championship. Adam Celadin exudes good will, honesty, and integrity.

His enthusiasm is genuinely infectious. Celadin is not only from the punk skateboarding ethic of Tony Hawk cool, Adam Celadin is a determined badass like most don’t know. He can throw anything. A dramatic “thunk” announces the score. Adam Celadin is a magic of mind and body perfectly united—in three places in space simultaneously!

He hosted a live web stream showing his rare knives, some given to him by other world champions. He knows that prehistoric man used knives the same way we do now. The point (!) knife throwing has been around a long time. You will understand this branch of magic, where knives seemingly appear magically in targets; the depth of the knife thrower is a lifestyle. Now connected worldwide through social media and beyond—knife throwing is the fastest growing sport worldwide.

Celadin has mastered his lifestyle: a video producer with an ancient art and major “master status”! His take on life and appreciation using the Internet as his platform, is championship product. If the word “content” intrigues you—this guy breathes it. Major blade maker Cold Steel covets his endorsement. He has refreshing, frank, positive opinions.

VZ-58 is a knife used by his mentor, the great Czech thrower, Pepe. Celadin is always appreciative of this man who can stick a bayonet blade from more than fifteen meters, bulls eye smack center. They met on a TV show Celadin produced (Destruction Allowed) and tested a high-speed camera on. His concise description of Pepe “awesomely inspiring” is exact. Celadin felt “It is the thing I was looking to do for a long time. I practice every day now, for four years!”



This multi-talented, highly skilled, athletic artist is uncommon in a world mad for "instant gratification." Clearly Adam Celadin is ahead of most because he knows, when he throws, that his knife life is perfection; zipping around the cosmos with a clattering bag of companions soon to take flight from his ethereal hands.

Prepare, the instinctive knife throwing revolution has begun.



“

Celadin has mastered his lifestyle: a video producer with an ancient art and major “master status”!”

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An X-ray image of a human skull. A hand is shown holding a red card, which is inserted into the nostril of the skull. The background is dark with a large, glowing blue sphere.

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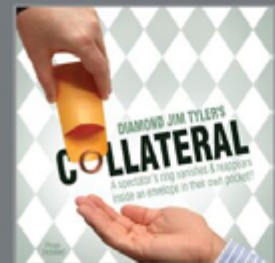
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1 EXECUTIVE CLIP BY CHRIS FUNK



The Executive Clip is the ONLY way to switch a dollar bill, playing card, or small object. No other device is as versatile, clean or reliable than The Executive Clip.

Professionals need a device that looks innocent and that is guaranteed to work. Chris Funk has been performing different versions of bill to impossible location for years. Perfecting the performance and method for maximum impact. The Executive Clip is the direct result of searching for the most reliable and most deceptive method. After thousands of performances the perfect method finally exists.

The Executive Clip

- Reliable
- Can be shown freely
- Perform close-up and stage
- Works with dollar bill, playing cards, and any similar item
- Looks like an ordinary object

History of the Executive Clip

The history of our art matters so we feel it is necessary to mention the giants in our field. Chris has created a great idea which is different to other popular switching devices but it is important to mention the others who have created and popularized the original idea.

The idea of using a bulldog clip to switch a billet or bill is not new. This gimmick was invented by Bob Ostin in 1953 and marketed by Davenport's as "Bob Ostin's Dice Prediction,"

The original idea of hanging the clip in a large jar was created by Bob Fillman and popularized by Ed Fowler with his 200 to 1 routine.

Others who have worked on the original Ostin clip idea are John Riggs, David Harkey, Steve Dusheck and many more.

MY THOUGHTS:

I have just discovered the magic of Chris Funk and I'm SUPER impressed. I had several things land on my desk by Chris and all of them are extremely clever and great effects. I've known Chris as a performer and have always loved his style and sense of humour and now he's released a few magic items I'm very pleased to see they are all from his working act.

The Executive Clip is a very clever and practical way to switch out any type of object for a prediction, a borrowed bill to impossible

location, a card switch and so much more. You receive the clip and the necessary items to put this together plus a download which includes live performances and a great explanation. There have been many clips like this on the market but this is the best I've seen. The problem with all the other versions is that you are stuck with the switched out item being part of the clip, with this one it is a separate entity all together. The nice thing about this version is you can openly show a bill and then place it in the clip, then when you are ready you can switch it out or vanish it, etc. This is one of the great things about this because it looks so clean. This is what really opens up some great possibilities. There is no elastic to break and you can freely handle this. Because of the special "something" the gimmick will never wear out. Chris shows you how to make this up using a bill, playing card and a piece of paper for a billet switch. You are really only limited by your imagination.

In the live performance you'll see an amazing 'impossible bill to location' routine with the finale being the signed bill ending up inside the clip which is hanging inside a large pickle jar. This is an amazing routine and what makes it strong is that the clip is sealed inside the jar and in view the entire time, well it's covered with a hanky until the finale. One of the advantages of this clip is that you can pre-set it well in advance and it's ready to go, unlike older clips. This is such a strong and impossible looking routine where the spectator takes the bill from the clip themselves. With this routine Chris gives reason for having something in a clip - the idea of isolating the bill makes so much sense.

If you are a mentalist or magician you will love this product. The method is super clever and easy to use and best of all it is 100% reliable. There are so many uses for the clip from close-up to stage.

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2 LINKO BY BEN WILLIAMS



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Linko is one of those tricks that people only ever get to see on TV. It takes an ordinary item, like the Lifesaver mint and packet, and makes them extraordinary. After all, who wants to just be 'ordinary'?

AS SEEN ON TV!

You show your spectator a couple of regular Lifesaver mints (these can be checked), and the spectator holds onto them. As they hold the mints in their hands, you direct their attention to the mint packet. You show the logo on the packet fairly and then, with a wave of the hand, you create a miracle. You move the ink on the label so that the two Lifesavers on the logo design are now completely LINKED! This is not a sticker or an illusion – the packet has been changed forever. You can even hand it out to your spectators to keep if you'd like! But it doesn't end there. You remind the spectators that one of them has been holding a couple of mints in their hands since the beginning. They are instructed to open up their hands and they see, impossibly, that the mints in their hands are now also completely linked! These two ordinary items are no longer ordinary. They can be completely examined and also kept by the spectators if you wish.

This is what magic is all about, giving people experiences they have never seen before that will stay with them forever. This is why Linko was chosen to be performed on TV by the insanely talented and overtly cool Troy. Troy and his team knew that the organic nature and visual of the altered logo was perfect for the hit series on E4. Not only was it perfect for TV, but working magicians from all over the UK have been using Linko as part of their working repertoire. It is frequently used by workers as one of the Top Table tricks to be performed for the Bride and Groom at weddings. It is that good.

Modern day TV style magic that is easy to perform.

The online video tutorial teaches many different handlings, from devilishly simple to the full monty, leaving no room for the spectator to even think about handlings. There are handlings where the mints link in the spectator's hands and where the mints on the packet link in their hand, too! All are fairly easy to perform, yet some require more guts for your glory! The angles are extremely good, making this a very workable trick no matter what size crowd you attract. It is one of those high-impact tricks that is within the reach of even the most amateur of performers.

Perfect for Street Magic
Perfect for the Top Table
Perfect for Walkaround

Points to remember:

- Super easy to do
- 10 labels inside each pack
- Multiple handlings taught for both Linko and the Linking Mints
- The perfect souvenir for a wedding or anniversary, or potential client
- Contemporary close-up TV-style magic you can easily perform surrounded
- Perfect for a show reel
- Perfect for your mates down the pub
- Perfect for a close-up gig

MY THOUGHTS

This is an addition to any linking Life Saver or Life Saver routine with the addition of the mints linking on the packet design. There have been some solid routines marketed and in books on magic using Life Savers and this is a really nice addition. If you do Life Saver magic then you might as well have the kicker ending with the picture of the Life Savers being linked. While the value is in the trick there is much more value in the download where Ben teaches not only the handling of the effect but also shares a wealth of information on all types of Life Saver magic including how to link them together. For anybody who wants to get in to Life Saver magic then this is a great investment.

The method for the packet linking is extremely easy and pretty much self-working. You get several wrappers of 'Mintogreen' flavors and all you need to do put them over your original packet. There is also a little something extra supplied for a cleaner handling and enables you to clearly show a regular packet, then with a shake the mints of the packet have linked. Easy to do, very clean and a great addition if you perform Life Saver Magic.

PRICE: \$19.95
AVAILABLE: All magic dealers
WHOLESALE: www.murphysmagic.com

3 KNITTING NINJA BY CHAD LONG



EYE POPPING & UNFORGETTABLE MAGIC

Chad Long's Knitting Ninja is a visual piece of eye popping magic that looks like an outrageous skill. Using an ordinary set of knitting needles and a normal piece of yellow yarn you visibly and incredibly knit a sock bit by bit within seconds while everyone watches in astonishment! A unique and unforgettable moment. Everyone will long remember the skills of you, The Knitting Ninja!

- Packs small and plays big.
- Incredibly memorable.
- Knitting needles, yarn and produced item are examinable.
- A hysterical yet amazing visual moment.
- Knitting needles, yarn, sock shape and silk square included.

MY THOUGHTS:

A novel production of a little silk or even a silk sock. You receive two knitting needles, a download link, a yellow silk and a yellow silk sock. You start off by showing two knitting needles and a little thread, and your hands are clean, then as you pretend to knit the yellow silk just kind of pops out of nowhere giving the impression you are knitting the hanky. This is great for kids shows or parlour shows and if a great lead in to any time you might want to use a silk. The tutorial is 17 minutes in length Chad shares other ideas such as using this for a card trick where you might 'knit' a card silk, or cut out other shapes from silks. The illusion of knitting is very good and it's a very visual effect. There is also an idea doing this for stage where you can knit a larger scarf. This has lots of potential for lead in to other effects, or even perhaps a vanish and an appearance. With a little imagination I am sure magicians will come up with ways to incorporate this in to their act. Personally I think this would be great for kids shows especially if you do a vanishing silk routine. Lots of great ideas on this one. Great for the beginner as well as it's a good way to practice using the secret gimmick.

PRICE: \$29.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

4 UNLOCK BY MORGAN STREBLER



Unlock any phone like a master hacker.

The mobile phone has become such an integrated part of our society, that many of us cannot go a day without it. Our entire lives are in our phone, and what makes us feel safe is its security features. Passwords and PINs prevent strangers from accessing your phone, but what if you had a way to bypass that?

We at SansMinds are excited to bring you the latest contribution to the magic community by one of our Star Artists, Morgan Strebler. From the mind that brought you Touched and Never There, here is another effect you can add to your repertoire.

This is not just a simple magic trick. This is not just a simple mentalism trick. This is unlike anything you have yet to see. We here at the lab are extremely excited to introduce this very special SansMinds Exclusive! This is Unlock!

A set of 3 specially crafted techniques to unlock any phone like a master hacker, including a very special fingerprint unlock technique! Even devices with the latest fingerprint scanners will be no match for you! Borrow any unsuspecting passerby's phone, and unlock it right in front of them! Freak out your audience by bypassing security to their most intimate secrets, and leave them wondering how it was done!

What do you get?

1 Unlock Instructional DVD

MY THOUGHTS:

I'm a HUGE Morgan Strebler fan and this one doesn't disappoint. Morgan made a great point in the opening remarks when he says the cell phone is the new deck of cards. The phone is taking over from the deck of cards for many young people in magic, and it's becoming increasingly popular because everybody carries a phone. If you can borrow a phone and blow a person's mind then you are heading in the right direction. Playing cards have moved in to the realm of collectables and while they will probably never disappear altogether it's becoming harder to visit somewhere and ask for a deck of cards. Over time it's becoming a magicians prop rather than something everybody has. The phone has become a blood line for a lot of people and so if you can hack in to it you are hacking in to their life and freaks people out. The method for this is INCREDIBLY clever, it's simple but so damn clever you will be

doing this all the time. The method FLEW by me and I had no idea how it was done until I watched the video. It's a fantastic piece of impromptu magic using an iPhone. You'll always find an iPhone and it's well worth knowing this method.

The real killer though is doing the THUMBPRINT hack. WOW!!! This is just fantastic because it's impossible. You start and end clean and use THEIR Phone. You can use this method for thumbprint, four or six digit passwords. Morgan has really knocked this out of the ball park. It's an extremely simple and streamlined method and I just love this. The reason this is so strong is because of the personal connection people have with this. To finish the tutorial Morgan shares some tips that will make this much easier and more deceptive.

For me, this type of magic is so organic and much stronger than any card trick you can do simply because phones are so personal and have such a connection with people. Times are changing and so is magic. Morgan has created something that is modern and will blow audiences away more than most magic out there today. This is something every performer should know and will be using.

PRICE: \$19.95

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

5 GOT CHANGE? BY SANS MINDS



Audiences always love when magicians use their powers to make everyday tasks easier.

Consider the simple act of getting change. Imagine being able to display a bill from any currency and, in an instant, visually change it to coins of the same value...

Enter Got Change?

From the mind that brought you Imprint and Extract, this is Jason Yu's latest creation. Got Change? brings this power right to your hands. Easy to perform, impossible to discover, and ending with instantly examinable coins.

With something this powerful, we only have one question... Got Change?

What's in the Box?

1 Got Change? Instructional DVD

1 Gimmick material package

MY THOUGHTS:

This isn't the first time I've seen something like this using a similar method. What Jason has done is simply turn a gimmick upside down, which actually makes for a very explosive change from a folded note to coins. If you are familiar with Justin Millers' First Hand (aka Freedom Change) released by Paul Harris then this might seem like something you've seen before. While it's slightly different it has some similarities. The similarities include the 'BA' method and the use of a wallet. The main difference is that you are doing this ON the wallet where as Justin's version uses the wallet to cover the change and it happens in the spectator's hand. In this version it only works with the bill to coins - where as Justin's will work with cards, coins, money etc. Perhaps this version was inspired by Justin's version, I'm not sure but it's been around long enough and I feel the method is quite similar that credit should have been given.

Either way, this is an extremely visual change of a folded bill to four coins. It makes an incredible way to start a matrix routine. This version will require some prep work to make up the props needed, but once done you'll have them ready to go. The one thing I found was that the 'material' provided did get dirty and you don't want any marks on it, so if I were to perform this on a regular basis I would have the wallet in a special case so it didn't get marked up. The same applies to the gimmick bill. You will want to make sure it remains in pristine condition. You will probably over time need to make other gimmicks because of the wear and tear. With correct lighting and working conditions you will have an effect that looks like CGI as the bill literally explodes in to four coins. It's quite an amazing thing to watch and I found myself just doing it over and over because it looked so cool. You could certainly do this in a casual setting if performing for friends in a bar but it would be a great piece for a more structured close-up routine. If I were doing something like a matrix in a show using a screen this would make an excellent introduction.

I noted on AGT Eric Jones used Justin's version to turn a bill in to coins, he could have used this if it was out but I guess because Justin's has been out for so long many people are already doing it.

There is quite a bit of work needed to get this looking as good as they guys in the tutorial video but I think the practice is well worth it. I think this method could also be taken and used on a close-up mat instead of a wallet, which would look cool as well. It's not 100% angle proof and looks better front on. This does have a few more limitations over the original but I think it has a lot of potential.

You are supplied with a DVD and the special material needed to make up the gimmick. You will need to supply your own wallet and you will be turning it in to a gimmick wallet that needs to be taken care of.

Well worth the investment because I think this has potential for a lot of other things that others haven't come up with yet.

PRICE: \$34.95

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

6 THE MAGICIAN'S LIE BY GREER MACALLISTER



A USA Today Bestseller

'[A] well-paced, evocative, and adventurous historical novel...'
--Publishers Weekly, STARRED Review

'This is a book in which storylines twist, spiral and come together again in an ending as explosive as a poof of smoke from your chimney... or a top hat!' --Oprah.com

'Smart, intricately plotted... a richly imagined thriller!' --PEOPLE magazine

'This debut novel is historical fiction that blends magic, mystery, and romance.' --Boston Globe, Pick of the Week

'It's a captivating yarn... Macallister, like the Amazing Arden, mesmerizes her audience. No sleight of hand is necessary. An ambitious heroine and a captivating tale are all the magic she needs.'
--Washington Post

The Amazing Arden is the most famous female illusionist of her day, renowned for her notorious trick of sawing a man in half on stage. But one night she swaps her trademark saw for an axe.

When Arden's husband is found dead later that night, the answer seems clear, most of all to young policeman Virgil Holt.

Captured and taken into custody, all seems set for Arden's swift confession. But she has a different story to tell. Even handcuffed and alone, Arden is far from powerless, and what she reveals is as unbelievable as it is spellbinding.

A magical and mysterious historical thriller, perfect for fans of The Night Circus and Water for Elephants

MY THOUGHTS:

This fiction book contains two of my favourite subjects, Mystery and Magic and is set in the late 1800s and early 1900s. It follows

the story of a female magician who is taken in to custody for her husband's murder after he is discovered dead in one of her famous illusions. From the get go you are drawn in to the main character, The Amazing Arden, as she tells her tale of how she became a magician and from her early days with her mother to filling theatres with her shows. The one thing that really comes through is the inner strength and power Arden has, and especially when she takes on the male dominated business of magic in the 1900s. It's a story about one woman's survival determination and courage. It certainly wasn't an easy journey and this is what makes the book so compelling and one you can't put down. Being in the magic business and editor of the world's largest magic magazine I get to talk to female magicians around the world, and I can see how this story could easily be set today, and still have the same powerful meaning and struggle. While this is a fictional story there are many parts that I am sure women performers can relate to. For me, at the end of the day this was an inspirational story about one person's fight for survival in a world that kept putting her down. Throughout the book I kept questioning the main character's innocence and found myself asking if she was telling the truth. This was part of the hook because you had to read it to the end to find out. In the back of my mind of was thinking about the story line to Unusual Suspects where it wasn't until the very end we found out it was all a lie. I'm not going to give the answer away here but it made for a very compelling read.

From a magicians point of view I found the mention of certain illusions to be fascinating and accurate as well as the mention of names such as Kellar and Hermann. You can see the author has done her research in to the magic of that period, and as I was reading I was thinking it would make a fantastic movie. I did note that this was opted for film rights, so I certainly hope it moves forward. There are very few stories of female magicians, which I think is why I enjoyed this so much, because it allows for a very different story line that what we've seen in the past. It also gives a glimpse in to the life of a travelling show, much like Water For Elephants did, and anytime readers are introduced to the hardships of show business the better for them to appreciate what performers go through. The audience only see glitz and glamour, and this story is as far away from that as you can get.

The story also makes mention of Adelaide Hermann who was a pioneer female illusionist in the early 1900s as well as being based around a fictional character Eva Kellar, the wife of Harry Kellar. In the story Eva succeeds Harry, but as we know she died before he did. This doesn't matter as it's all part of the wonderful story line and works perfectly.

This story has it all, intrigue, love, magic, mystery, murder and so much more. It will keep you on the edge of your seat and as Whoppi Goldberg said about it, "I was kind of mad when it was over!" A great book that magicians will love because it will take you back in time to the good old days of vaudeville and with enough magic references to keep us all happy.

If they need a magic consultant for the movie they can sign me up! This is the type of story that is great for magic and the author has given the respect to the art and provided a refreshing take from a female magician's perspective.

AVAILABLE: From AMAZON as download or as a hard cover book. Prices vary from \$5.00 for Kindle version to \$30 for hard cover.

7 COOL BEANS BY PAUL BROOK



Cool Beans is a set of five seemingly real coffee shop stamp cards and a special hidden crib card that will have you performing this effect right out of the box.

With these cards, you will be able to have a participant select any card and tell the person which card has been selected. This can be done in three different ways, allowing you to repeatedly fool the same person again and again, or to perform the method that you are most comfortable with in any given situation.

Realism

The key to any invisible prop is to make it appear like the genuine article. For this reason, the Cool Beans cards have been printed using different card stock and styles, as you would expect to get from five unconnected coffee establishments. Each card has been hand stamped with a customized stamp for each card, adding to the apparent authenticity of them.

Instructional Video and PDF:

Alongside these coffee shop props, you will also receive an instructional video and PDF that will:

- Explain all of the secrets hidden within the props .
- Show you how to tell which coffee shop card someone is thinking of.
- Explain how it is possible to force numbers using these cards
- Take you through the process of getting two people to have a moment of synchronicity.
- Share additional bonus material that takes Cool Beans far beyond the scope of what has been mentioned.
- Explain subtleties and techniques that will see you performing the different aspects of Cool Beans within hours or less.

What You Get:

Gimmicked Cards: Five coffee shop stamp cards and a special hidden crib card that will enable you to perform these amazing effects.

PDF: A 33-page PDF containing the secret to the effect, scripted routines, along with tried and tested subtleties.

Instructional Video: A 23-minute video that guides you through all of the aspects of Cool Beans.

MY THOUGHTS:

Basically these five cards allow you to tell a person which coffee card you chose. The method is not new and been used many times in the past but disguised here amongst five different coffee cards. The props you are supplied with are five cards that look like they are cards used by coffee shops. What makes this method so easy is that you are also supplied with a crib, although this method generally is long winded Paul has taken all of that out and made this a very direct hit. What is really nice about this is that the image of the coffee shop (logo) is part of the 'hit' and so you can give the impression you are thinking about that image rather than the letter. This is a really nice subtlety that hides the method which is something missing in most of the book tests using this method. He has also included another method for finding out which card they have chosen and you can also find a word they have chosen. Again for this method he uses the image as an out which makes a lot of sense.

The third method he uses is a bit more obvious but would work if your timing is right, still it is built in to the gimmick cards and does work.

There are other things you can do with the cards. One of the things is you can use these to force various numbers such as 7, 14, 21 and 28 and these can be used. There is a PDF that comes with this download and Paul outlines various effects such a number forces in detail. You can do a drawing duplication where they would draw the image and you also draw the one they are thinking of.

This is a clever idea and something that is organic and people recognize. It's like a mini book test without books, using something that can fit in your wallet. It can be used for cold-reading if you wish, or as a direct mind reading effect. Each card is hand-stamped so it looks authentic.

A clever idea that can be carried in your pocket and used on a regular basis.

PRICE: \$30.00

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

8

TORNADO BOX BY MICHAEL CHATELAIN



Here's something that will enable you to perform extremely visual changes that will amaze your audience.

Ten and more! That's the number of ultra-visual effects that come with this gimmick. Ten effects you'll be able to do immediately with no manipulation!

Use your own deck and its case. TORNADO-BOX is invisible to your spectators!

In just a few minutes you'll be coming up with your own effects - such is the strength and versatility of TORNADO-BOX! Draw right in front of your audience, shake, and the trick is DONE! Simple as that! Afterwards, don't forget to erase - as before, right in front of the audience.

Drawings that change, appearances, vanishes, materializations, and many other effects are now possible with no manipulation.

Here are just a few of the effects you can do with TORNADO-BOX:

BRILLE

A card is chosen and lost in the deck.
You or your spectator make lots of dots on the card case.
Ask your spectators if they know how to read Braille. No?
Shake the box in front of them and the dots regroup to spell out the name of the chosen card!

MATERIALIZATION

In front of your audience, you draw a 2€ coin on the card case.
A drawing? Shake the case and the drawing changes to a real 2€ coin.
Believe me, this effect is WAY out there!

CHANGE

A card is chosen. You write the name of the card in big letters on the case. Moment of truth - you show your prediction as the spectator reveals his selection. Oh no! You are WRONG!
You place the case face down on the table and concentrate.
You turn over the case...
As impossible as it seems, your prediction has changed. It is now 100% correct!
No suspicious moves; the prediction changes by itself.

CASCADE

This is no doubt my favourite TORNADO-BOX routine.
A card is chosen. You then write the name of four or five different cards on the back of the case and show them to everyone.

If the spectator sees his card, he is to say so without telling you which one. If not, you erase and try again.

When the spectator affirms that he sees his card, you concentrate on the names you have written and announce the correct chosen card.

You then hold the case vertically and tap it on the back of your hand.

This is really crazy - all the letters, all the names of the cards seem to fall and reassemble in a heap at the bottom of the case; only the name of the chosen card remains in place! This effect is really incredible!

Let's take a closer look at the gimmick you will receive:

TORNADO-BOX can be adapted in seconds to work with any card case.

TORNADO-BOX is built to last even with frequent, professional usage.

For each effect, you can draw on the entire surface of your case. No size restrictions!

Before and after each effect, the surface of your case is completely clean! There's nothing to see, even up close!

Draw and shake! That's it. The change is DONE! Nothing could be easier!

Now imagine all the possible effects you could do with TORNADO-BOX.

You'll get no fewer than ten effects, ten very visual original ideas that you can do with your TORNADO-BOX gimmick. You'll no doubt discover MANY others on your own!

TORNADO-BOX is a creation of Mickael Chatelain.

MY THOUGHTS:

This really is one of those tricks where you are limited only by your imagination. As you go through the download you will soon discover there is so much you can do with this, and it will all depend on your needs. You receive a download tutorial plus the gimmicks, which you add to your card box. In my case the gimmick was red so a red card box was needed. The gimmicks are all made up so there is nothing to make and you just add them to a regular box. This type of trick has been done before using various methods, but what makes this so nice is that you really can't see the method at all on this version. In some tricks that use this principle it is obvious how they work because of the way the cards are made, however the nice thing about this is that it's impossible to see any tell tale signs. Also you can be quite close to the spectator and they still won't see anything.

The other nice feature that I haven't seen before is that this version enables you to write on the box and then erase it, which allows you now to do this over and over by using an erasable marker. This is a great idea and makes it ideal now for walk-around. In other versions you had to use permanent ink, but with the addition of the backing on the card it is now possible to simply wipe it off and start again.

As I said, there is so much you can do with this. From simply changing one drawing to another by shaking the box, such as a circle to square. You could draw some dots on the box, give it a shake and they are instantly in some kind of order or perhaps reveal a card.

This has so many applications and uses the ideas are just flowing. It's the best version of this kind of visual change using a card box I've seen.

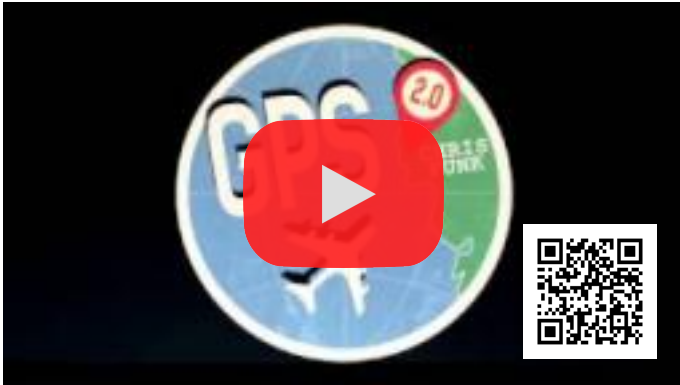
PRICE: \$26.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphymagic.com

9

GPS 2.0 BY CHRIS FUNK



Pros already know why this is a guaranteed crowd-pleaser.

FOUR spectators each secretly think of a city, and you miraculously know what everyone is thinking.

The tossed-out deck is one of the most powerful mind-reading demonstrations you can do. But it can still come across as a card-trick, which is fine if you're a magician, but could be undesirable if you're a mentalist.

Chris Funk has redesigned this classic for himself to be even more powerful using luggage-tags. Not only does this make thematic sense since he's on the road for corporate work and fancy private-parties, it also demonstrates subconsciously that he's a successful entertainer traveling around the globe.

Magic-wise, it's more relatable because the thoughts you're reading from the spectators are real, exotic and fun places, which not only provide more colourful mind-reading, but it creates a better story and a better mind-reading experience than simply thinking of boring-old-numbers-with-suits.

Today, you can finally add this polished masterpiece to your own act. Chris tips everything including patter, presentation and the comedy moments that turn an impossible miracle into an entertaining showpiece.

MY THOUGHTS;

This is an highly entertaining routine and Chris is a naturally funny guy. You receive ALL the props (specially prepared) as well as an excellent download tutorial with a full live performance of Chris performing this. This is a real KILLER routine and based on the tossed out deck but using luggage tags. This is one of those routines that fits perfectly in to the pack small play big effects. There is also a performance in a bar type setting so you can see it being performed in two completely different situations. This shows how versatile this really is. What is nice about this for me is that I travel A LOT and so it makes sense for me to use luggage tags, plus I think it's much stronger doing this than using regular playing cards that most people do. What is funny about this is that luggage tags don't really exist - but in our minds they do and these look like something airlines would use. This routine is very

well scripted and the script helps with the method.

The only thing you need to do for set-up when you first get this is to print the names of locations on your own cards supplied. You will get a list of places that are holiday destinations to make things easier. This is a good idea because it allows you to personalize each tag for your own routine, and perhaps you want to write it in a different language other than English. You only need to make these tags up once and they will last a very long time.

One of the really strong features of this is that Chris has added a kicker where one person is left on stage and they are thinking of one of the locations that the others really aren't thinking of. The method is diabolical and I love this special addition. It's so much better than anything I've seen using regular cards as far as Tossed Out Deck goes. You have lots of ways to end this including a great way of getting the entire audience to call out the person's destination.

Definitely one of the strongest and most entertaining Tossed out Deck routines I've seen. Perfect for almost any type of working situation. The method is super easy and very well thought out. Lots of nuances make this a powerful routine that will fool any audience. The fact you can have them thoroughly look at the luggage tags at the start of the trick just helps sell the impossibility of this.

PRICE: \$30.00

AVAILABLE: Penguin magic

10 DEVIL'S MARK BY SANS MINDS



Finding new and interesting revelations for chosen playing cards is a challenge to be overcome by magicians far and wide.

Finding a way to perform a revelation using borrowed objects that are both natural and memorable is another important piece of the puzzle.

DEVIL'S MARK solves both problems and gives your spectator something to remember.

Using only a borrowed bill and a cell phone, you can seemingly

show a chosen playing card imbedded in the fabric of the bill itself.

It's a revelation in an impossible location, taken to the street and then to another level altogether.

What's in the Box?

1 DEVIL'S MARK Instructional DVD
3 Gimmicks

TV rights not included with purchase. Please contact SansMinds Magic for TV rights.

MY THOUGHTS:

A super simple idea that gives the impression of a watermark on a borrowed bill. The handling is easy and the method is practical. You are supplied with a little gimmick, which you'll need to be careful with as you could lose it and a 20 minute tutorial. This can be performed on almost any bill from plastic to paper money. The only thing you need, other than the gimmick and bill (borrowed) is a deck of cards. If you know another method of forcing a card without a deck you could do that. The gimmick itself can be kept safe in a wallet and you get it as you open up the wallet. All you need to reveal the watermark of the card is to borrow a cell phone with a light. When you shine the light through the bill they will see a watermark with the playing card. The DVD will teach you how to force a card if you don't know how. When they take the bill back the watermark is gone, so it's only there for a short period. It's a cut little item and certainly something you can carry with you at all times. I think it has other applications so might be a good starting point for somebody to come up with a different type of reveal on the bill. Lots of potential. Not earth shattering but not a bad idea either.

PRICE: \$24.95

AVAILABLE: All magic shops

Wholesale: www.murphysmagic.com

1 1 HOLE IN ONE BY SANS MINDS



We honestly feel that good magic is magic that solves a problem.

Modern magic is visual -- people can not only see the magic happen, but it also visually puzzles them in a way where their minds simply can't process the logic.

Hole in One does all of this. It's super easy to do, and waits in your wallet until you're ready to blow their minds.

A beautiful piece of visual magic that serves a purpose and answers an everyday question:

How do you break a bill?

With a Hole in One.

Watch the video and you'll be astonished - we won't give away the effect here. Just WATCH!

What you get:

1 Instructional DVD
1 pack of gimmick material

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

MY THOUGHTS:

An unexpected way to produce a coin. This is built around building up a person's expectations by telling them you will get quarters for a dollar, and then you hit them with a very visual effect where a hole instantly appears in a bill with a coin falling in to their hand. You need to see this to understand the effect. There is some DIY involved to make up the gimmick and it needs to be made carefully to hide a few things on the bill. I did find that you can see the gimmick so the best place to perform this is somewhere slightly darker rather than broad daylight. On the DVD they mention about performing for the right angle so it does have its limits. You could use your fingers to mask the gimmick before and after the trick. It does make the gimmick less obvious if you do this. You need to perform this for a few people in front of you close up and in their hand. They do talk about the best conditions to perform this in and the type of lighting needed.

If the conditions are right then this will certainly surprise the spectator. In the performance video it is performed outside at night-time where conditions are perfect.

You receive the DVD and two little 'items' to make this up. You will need to supply your own bills. There is a bill switch and they teach their favourite and well tested method that works. This enables you to take a bill out and have it looked at, then switch for the gimmick bill and perform. It will require a little handling to do all this but nothing anybody couldn't do without practice.

PRICE: \$29.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

12 AMAZINK BY SEBASTIEN CALBRY



The Gimmick for multiple effects!!!
Be creative!

With Amazink, you will have the possibility to make any writing appear and disappear on the back of a card, inserted into a badge holder, simply by waving it!
You will also be able to make revelations and changes (characters, shapes, etc.) based on your own inspiration, as the gimmick is fully customizable.
Finally, you will have the option to create a small token from your badge holder (coin, folded card, etc.) as seen in the video.

Sebastien Calbry creates an actual creative tool with this gimmick, and offers multiple possibilities.

It is possible, using a badge holder, to turn it into an extra support by drawing on it to then combine original effects.

FLASH AND VISUAL
QUICK START
READY TO USE
CUSTOMIZABLE
IMMEDIATE RESET

You receive:
Badge holder with its lanyard
Trick card
Gimmicks
Business card with link to instructional video

MY THOUGHTS:

An extremely visual appearance of writing on a playing card which is held inside a plastic badge holder. This is perfect if you do any type of walk-around magic from restaurants to trade-shows to strolling. The method is incredibly clever and not what I expected at all, I just loved this. You can pretty much make any drawing appear instantly on a playing card from a word to a picture. As far as presentation goes you can perform this a few different ways. You could simply give the badge holder a shake and the image will ap-

pear, you could run a deck of cards over the badge holder and the image will appear, it really depends on what you prefer and what fits your presentation. One of the nice features is that you can draw on the card holder (because it's plastic) and have something visually appear inside the picture. So for example, if you draw a circle on the holder, give it a shake and something visually appears inside. You will learn quite a few variations on the instructional download including showing a drawing of a dollar sign, flicking the holder and the image turns in to a real dollar coin. The tutorial is 30 minutes and will give you more than enough ideas to get you started. You also receive everything to get you started - the only thing you need to do is watch the tutorial and write something on one of the two gimmicks supplied that will appear on the card. You could make up others so you have multitude of options and drawings that can appear. This would be fantastic for trade-shows where you might change one thing in to another.

From a workers point of view this ticks all the boxes for me. The re-set is almost instant, which is great if you are doing walk around magic, it's visual enough for most people to see in small groups because they aren't looking down but rather at about your chest height. It ties around your neck so takes up no space, and you can keep your business cards in the back of the holder. It is a great gimmick that is made to last and I certainly think many magicians who are 'workers' will love this.

PRICE: \$34.95
AVAILABLE: All magic dealers
WHOLESALE: www.murphysmagic.com

13 WITHDRAWL BY JOSH JANOUSKY AND JEFF PRACE



Visually extract real currency from an ordinary gift card... not once, but TWICE... and the gift card is IMMEDIATELY EXAMINABLE with no palming, loading, stealing, or switching!

Watch the demo now!

You show a standard gift card with a \$25 value. When you're strapped for dough, a gift card is useless; you need cold, hard cash. Your hands are clearly empty apart from the gift card, and a \$1 bill

stunningly POPS out of the card into your awaiting hand, leaving a \$24 value PRINTED on the gift card.

Of course, \$1 isn't enough. As an audience member inspects the dollar (NO SWITCHES!), you pull out MORE MONEY... this time a crisp \$10 bill! The gift card now permanently has a \$14 value and is IMMEDIATELY EXAMINABLE. There are no extra bits or gadgets anywhere to be found.

The automatic, self-working gimmick sits in your wallet and is ready at a moment's notice. There is only ONE gift card from start to end; the genius method allows it to be fully examinable with NO MOVES.

Insanely visual

Fits in your wallet

Quick reset

Multiple handlings taught

Custom-made gimmicks included

Gift card is 100% examinable

No sleight of hand

*IMPORTANT: Withdrawal is available in US Dollars, Japanese Yen, UK Pounds, and Euros. Please select the desired option when ordering. Product comes complete with materials; minimal assembly required.

MY THOUGHTS:

This is a visual effect where you show a Starbucks \$25 gift card and suddenly a \$1.00 bill appear from it, with the gift card now showing \$24.00. You then seem to pull out a \$10.00 bill from the card and are left with a \$14.00 gift card that can now be examined. The fact it can be examined is a real bonus with this effect. The method itself is clever and uses something quite common now with a lot of these visual type effects. I actually like the routine in this version as it has more than just one change and makes sense. You will get a download tutorial with Jeff and Josh teaching their own handling and both are slightly different. The one thing they say is that you can't keep the gift card in the gimmick position ready to go otherwise it will weaken the gimmick, so you will want to set this up just moments prior to doing it. I imagine if you do coffee shop type magic with friends this would be something that would suit that environment. There is quite a bit of DIY work involved so if you like arts and crafts you will enjoy making this up. You also need to supply a few extra bits and pieces to make this up and need to take your time so it's nice and clean. If you perform this on the off beat then I think it will be much stronger rather than tell the spectator you are going to show them a trick - in other words catch them by surprise. This way they aren't looking too closely at the gimmick gift card when you start. This will require practice to get the handling so nothing flashes, and Josh's version hides everything well so you don't have to worry too much about angles. I still found it slightly awkward looking and felt odd when I was practicing but I guess I just need to do it enough times so it feels natural.

It's a clever idea that I think has been well thought out. In the right condition it would come as quite a surprise. One important point I found after working with this is that the 'gift' card started to wear out, so if you are going to do this a lot I would suggest getting a few. One of the cards supplied is bent slightly during performance and if you use it over and over the edge does wear and it's not as good.

PRICE: \$24.95

AVAILABLE: All magic shops

WHOLESALE: www.murphymagic.com

14 PICK A COIN BY DANNY ARCHER



Pick a Coin is that rare beast... a self-working coin routine that uses no sleight of hand. Zero sleights mean you can relax and have fun presenting this baffling effect to your audiences. The plot is well known; it's the pick a card plot done with coins. From a number of coins, a single coin is selected and initialed by an audience member and lost amongst the rest of the coins. The magician shows their totally empty hand, and within seconds, they are able to find the signed coin.

Absolutely no sleight of hand or moves required. A funny and familiar plot that can be presented in many ways. Video instruction teaches you all you need to know. Comes complete, no assembly required.

"I've always hated the expression, 'packs small plays big.' I always thought it was hopelessly clichéd, but I have to tell you that this routine is the epitome of that philosophy. Consider this: Pick a Coin is completely baffling to any audience, the props fit in your pocket, it can entertain an audience of 1000, and it uses props that everybody is familiar with. Seriously, this routine is a homerun."

- Steve Warburton

MY THOUGHTS:

What a wonderful premise for a trick. Based on 'pick a card' lose it and find it Danny has created something that can play for a small intimate audience or a theatre filled with people. The method is so simple and direct it falls in to the self-working category, and the nice part is nobody will figure out the method. You are so clean that you can show your hands empty prior to going in to the bag to look for the coin. You are supplied with a little coin bag, and two different gimmicks and a download. When ordering be sure to decide on your currency as it comes for US, Euro and Japanese currency. Without giving the secret away please note that this can't be performed in Canada or New Zealand. I'm also not sure what other countries you can't perform this in as well but these are the two I know it won't work. There is a reason and as I said, I don't want to give away the method. It's a real shame because those are two countries I work a lot in and would love to perform this. If I was travelling to a gig in the USA then I could take this, and certainly would. I think this has a lot of potential for some great routing and

the method, as I said, would certainly fly by the audience. In the download you will get to see Danny perform it, at what looks like a magic lecture, but he has some funny bits of business and lines with his routine that work well. He gets audible gasps from the crowd when he does it and I think that's a good testament of the effect because he's performing it for magicians.

Overall an excellent effect that is great for the beginner or seasoned pro. Just note that it won't work in some countries.

PRICE: \$50.00

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

15 SVENLOPES



A NEW FORCE IN SVENGALI MAGIC

Svengali envelopes in POKER size and black color. This pack of 50 envelopes contains 25 force envelopes and 25 regular envelopes.

Now with a massive 91-page PDF of routines included as a FREE bonus.

CONCEPT - The Svengali principle is one of the oldest forcing principles in magic and mentalism. From beginners to experienced pros, almost everyone uses this principle - either in the form of Svengali cards or Svengali pads or Svengali books.

Enter Svenlopes. A pack of Svengali envelopes which will now add a solid layer of deception and many layers of flexibility to the classic Svengali force.

QUALITY - Svenlopes are precision laser-cut envelopes manufactured using auto digital process. Top quality paper of optimal gsm is used for making Svenlopes. The force is along the length of the envelopes. The difference in alternate envelopes is totally imperceptible. The almost insane level of quality control allows you to concentrate fully on your presentation rather than on the props.

PACKING - Each pack of Svenlopes comes out with a 2-level packing. This ensures that the pack is tamper-proof and, more importantly, keeps the envelope corners intact and prevents getting crushed in transit. So, you get a fresh and crisp set of Svenlopes in pristine condition.

ROUTINES - Almost all the routines for Svengali cards and Svengali pads/books can also be performed with Svenlopes - with an added layer of deception. In fact, when a spectator chooses one envelope out of 50, she can freely handle the single envelope -- there is nothing apparently gimmicked about it. Not just that, the spectator can freely handle the pack of Svenlopes by giving it multiple complete cuts and then choosing the top envelope anytime.

WHAT YOU GET - A pack of 50 Svenlopes in black color with box packing containing 25 normal and 25 force envelopes. A MASSIVE 91-PAGE PDF OF ROUTINES IS INCLUDED. And a 19-page PDF with instructions and handling tips is ALSO INCLUDED.

SVENLOPES ADVANTAGES

1. **SVENLOPES FOR SVENGALI WITH OBJECTS** - A BIG advantage of using a pack of Svenlopes is that your FIELD OF PLAY extends FAR BEYOND just playing cards or Svengali force pads. With Svenlopes you can start using ACTUAL OBJECTS like poker chips, coins, keys, billets, photos of movie stars or music icons or wanted criminals etc., mini greeting cards, stamps, lotto tickets, travel tickets, tarot cards, symbol cards, alphabet cards, picture cards, mini movie posters, number cards, business cards, ID cards, etc.... the applications are actually UNLIMITED... limited only by your imagination. And the beauty is NONE of the OBJECTS need to be gimmicked because the Svenlopes pack takes care of that.

2. **SVENLOPES - ONE PACK. MULTIPLE ROUTINES** - A bigger advantage of using a pack of Svenlopes is that UNLIKE Svengali playing cards or Svengali force pads, you DO NOT have to consume a different pack for each different routine. Just one single Svenlopes pack can be used for multiple routines with multiple objects. Simply take out the previous objects and replace with whatever new objects you'd like to use in your routine. So, no RECURRING expense for a long time.

3. **SVENLOPES ELEVATE SVENGALI PRINCIPLE BY MANY NOTCHES** - The biggest advantage of using a pack of Svenlopes is that YOUR Svengali magic will get elevated by many notches, to the status of a great deceptive and flexible tool, which the Svengali principle deserves. Svenlopes achieve that for you.

MY THOUGHTS:

The first thing you'll notice is the envelopes supplied (mine are black) come in a nice plastic box that will protect the envelopes and keep them fresh. The envelopes are also made out of a heavier paper so people can't see through them, and it also helps keep them in a good condition. They are poker sized so you can get a card in there if you want. You also get a 90 page PDF booklet with ideas and notes on how to set this up and use it. The idea of Svengali isn't new of course, but the use of envelopes is very clever and a really practical tool for magicians and mentalists. It is so easy to use and there are literally hundreds of ideas (probably more) you could do with it. Of course, at the end of the day they are used to force pieces of paper, or even objects such as poker chips etc. What is nice is that you can have people pull out different things from different envelopes and they are different. By using the Svengali principle you can then force whatever is you want. You really are limited by your imagination with this useful tool. So many applications. Very well made, a great tool and perfect for any level of performer.

PRICE: \$24.95

AVAILABLE: All magic shops

WHOLESALE: www.murphysmagic.com

16 ONE DOLLAR MYSTERY BY CHRIS FUNK



Powerful, fooling and hugely entertaining. The reactions from this complete routine from Chris Funk are priceless.

You start by posing a challenge. If your participant is not impressed they win a dollar bill. The dollar bill is placed in full view and it never leaves their site. Three questions are asked and you reveal that you predict the answers on the dollar bill.

This is the ultimate real time prediction effect. A full hilarious script is included and Chris goes over everything you need to make this play big for any size audience. The method is simple, convincing and uses a really clever gimmick that you can carry anywhere.

Dollar Mystery is a worker with an extremely practical method, tons of comedy and an amazing final reveal. You will use this.

POINTS TO REMEMBER

- * Ink on prediction is a different color than marker you're using.
- * Prediction is in full view
- * No suspicious movements
- * No Assistant Needed.
- * No Double Writing.
- * Packs Flat.
- * Easy To Do.
- * Perform Anywhere.
- * Predict Anything.

MY THOUGHTS

This is a really great confabulation routine that will play just as well for close-up type gigs as it will for stand-up. Chris has taken the concept by Cody Fisher to do away with double-writing and combined it with another old principle to give a really updated and modern confab style routine. Chris has come up with his own 'gag's and bit of business to do away with double writing and the prediction is seen from the start in his pocket. If you combined this with Chris's Switching Clip you'd have a killer and really impossible effect. You don't need the clip switch and is really only suggested at the end of the download but it was my first thought as I was watching this.

You receive a special gimmick which will help make everything easy, pieces of card to start writing on and a Sharpie Marker that is needed for this. You will learn how to make your own Sharpie markers when the ink runs out on this. There are some really nice little ideas such as having the prediction written in different ink than what they see you write the gags in. This is such a practi-

cal routine and I am taking these ideas and applying them to my own Dream Prediction routine. Chris has really given me food for thought and inspired some out of the box thinking.

If you've ever been scared of double-writing then this will certainly help you get over the hump. You can pretty much do this after watching the download instructions and it has built in gags and laughs making it much more entertaining than most confabulation style routines. The fact that the prediction is written on a dollar bill also adds to some humor.

I would recommend this to the amateur or pro because it's so practical and well structured and would fit so many different styles.

PRICE: \$40.00

AVAILABLE: www.penguinmagic.com

17 ITHUMP BY IAN PIDGEON



Description

iTHUMP is a versatile utility tool for magicians.

iTHUMP can be used as a secret thumper to send vibrations from Apple Watch to iPhone, iPhone to Apple Watch, iPhone to iPhone, iPhone to iPad or iPad to iPhone.

Many features can also be used stand alone so don't worry if you don't have an Apple Watch.

ONLY FOR MAGICIANS

****Menus are in English only ****

You can customise outputs to your own language.

It uses Bluetooth and/or WiFi so can be used without an internet connection. Turn on BlueTooth and connect to the same WiFi network or turn WiFi off.

You can send playing cards, zenner cards, colours, and short messages.

You can create a custom list of frequently used messages or use the keyboard for one off texts.

Install on as many of your Apple devices as you like.

Includes Toxic+, number force, previously only available to a select group of performers that mirrors the all entry and results to the magician's Apple Watch and iThump interface as well as providing stand alone peeks.

I'm sure you will find many uses in your magical effects.

TOXIC+ is included and fully integrated.

This is Ian's version of the classic TOXIC number force. It has been designed to address all the issues that can be experienced using the classic method.

TOXIC+ allows all input to be stored and peeked both stand-alone and connected to your Apple Watch, iPhone or iPad and can also speak to you via a mini Bluetooth earpiece.

It can derive additional data like star signs, elements, birth day of the week and city information from your spectator's input so that the method can be removed from the reveal.

The keypad can be cleared by the spectator and equals can be pressed at anytime without affecting the outcome.

No other method has these features:

It has multiple force selection so you can repeat the effect immediately with different numbers and different fields.

You can collect multiple birthdays during the same session.

It handles long numbers, decimals and numbers with leading zeros.

You can import your own graphics to make the keypad look exactly the way you need it to both portrait and horizontal. The app contains no third party graphics so does not infringe on anyone's intellectual property.

Fully integrated with iTHUMP interface so you can end the effect without even touching or looking at the calculator screen. No other method comes close.

You can set the force number remotely using iTHUMP while the iPhone is in your spectator's hand.

Designed to work on Apple Watch, iPhone, iPad and iPod touch running iOS8 and up.

Speaks to you via a mini Bluetooth earpiece so you can be completely handsfree

...and much much more.

MY THOUGHTS:

Quite possibly THE BEST version (actually IT IS) of TOXIC I've seen. Since getting this APP this past month OS 11 has come out and the past TOXIC versions I used are obsolete because of the way the new calculator looks on my iPhone, HOWEVER with this version I can use the new look and it's fantastic.

You basically get TWO APPS in one great price. The first is iTHUMP which means you can get things sent to your iWatch, iPhone or iPad from another Apple device. You can send colors, zen cards,

vibrations so if you have an iPhone or watch in your pocket you can get information without looking. An example of this might be a spectator chooses a card with free choice and you have a friend thump you the card, or it could be a zen card or even a color or a YES OR NO answer. The idea of a thumper is to secretly transmit information from an accomplice to you during a magic performance. You could place your iPad at the front of the stage or put in iPhone in your pocket or anywhere where you can see or feel the device. It has preset messages but you can also send one-off messages as well.

With iToxic you can get up to 15 different forces, which is amazing! With the one I've set I ask for a person's day they were born, the month, the year and their address - I am able to get this all sent to me on my iWatch and iPad if done on my iPhone. It's truly incredible. Not only that but if you live in USA you can even have a person put in their zip code and it will tell you the city where they live. There is so much you can do with this yourself when it comes to setting this up. You can put in anything you want and the fact you can make changes if just fantastic. The idea with TOXIC is that you are using it to force a number while at the same time getting information from a person. Basically you open up your calculator and have them type in their birthday, month, year and say for example, their 6 pin password. They can then close the phone down and it goes in your pocket. If you are wearing a watch you instantly get all this information plus their star sign. It's so easy to read and receive this information. What you do with the force number is up to you, but I like to have a lottery ticket out and the numbers match the lottery ticket. I am then able to tell the spectators information about themselves that will freak them out. What I tend to do is use this information and combine it with my other favorite APP called Prevision where I send out a video to the spectator's email which they view and it is a movie of me turning a whiteboard around revealing their pin number. This is quite possibly the best magic trick I now perform in close-up situations and people literally scream. Of course this is one way to use this by combining it with other effects.

Ian has put so much work in to this APP that it really does blow every other version of TOXIC out of the water. Everything I felt was wrong with all other versions of TOXIC has now been fixed with this one APP.

One of the really cool features is that you can now have the information sent to you VIA A BLUETOOTH EARPIECE so you actually hear what the results. It's truly incredible.

One note - you will need internet connection ONLY if you choose to use a Facebook force and Zip code reveal for TOXIC +. Other than that no internet connection is needed so you can do this pretty much anywhere and anytime.

I have played with various devices, APPS, etc. that allow for similar things, but the great thing I love about this is that it's only \$29.00 and does everything the really expensive thumbers do, and actually more!! PLUS you get the best TOXIC out there right now so it's a no-brainer for me to tell everybody who loves this type of thing to buy it.

PRICE: \$29.00
AVAILABLE: App Store - <https://itunes.apple.com/us/app/ithump/id1256626606?mt=8>

18 INSTANT AUTHOR KIT BY GREG MCMAHAN



You can be an author and not write a word!

Learn Magic cover

One of the ten new cover designs available.

For years I've been selling my Learn Magic instant author kit. Up until now it's been a series of PDF files that the purchaser then ed-its themselves with their contact info, name, photos, etc. It's been well received critically.

My system was set up so the buyer ends up doing exactly what they were trying to avoid in the first place, which is designing and creating a book to sell. Even though I've written, illustrated, and designed the book and covers, the buyer still needs to do too much after the purchase. So I redesigned it.

Now I handle the entire process. From start to finish, which usually takes me about a week, I do all the customizing. From the front cover, to every one of the 44 interior pages, to the back cover. Also a poster to display on the table when selling them for Back-of-Room (BOR) sales. I even set up the online store page and the printing and delivery. Everything is included!

So far I've gotten a lot of interest from magicians all over the world, very exciting!

MY THOUGHTS:

I reviewed the original version a while back and thought it was brilliant then. What makes THIS so appealing to EVERYBODY is the fact now you can get it customized without having to do any of the work!! It's incredible - you just contact Greg and send photos, etc and he'll work on the book with your name and photos on the cover and in the book and the hard work is done.

There is NO excuse now not to have the best products available for back of the room sales. Anybody who sell merchandise after a show will tell you it's a really great income.

Over the years I've seen various books and even produced DVDs myself, which I still do, but this book is one of the best. It's a great way to promote your business, make money and get your name out there and keep it in people's minds. It's a book they won't throw away and will keep for as long as they love magic. The book you will end up with has lots of photos, diagrams and filled with great magic tricks, and best of all it's ALL BY YOU!!

This is a big addition to the original concept because it meant that you would get the PDFs and have to design the book yourself by adding your photos, names etc. and for many people they either didn't have time or the expertise.

I know the impact BOR sales have and so no matter what type of show you do, even restaurant workers can use this to get more work, have something special to give to birthday kids or sell after a show, it's a really powerful tool to have.

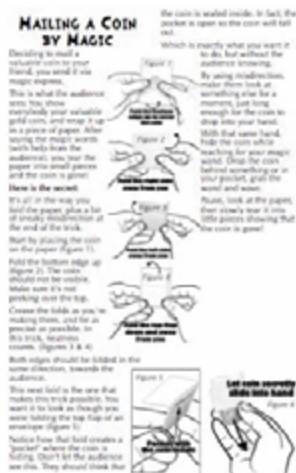
To upload it's easy as Greg uses Dropbox to transfer and store your files so you'll have access to them also. When the project is begun, he'll set up a folder and send you an invitation link so you can use it to send him files. There is plenty of storage space (about 1tb) so send the largest files you have. I always believe the more photos the better.

Of course he'll need your contact info. Website link and phone number are usually all that's needed, sometimes not even the phone number. E-mail address also if you don't have a contact form on your site.

A hi-resolution (300dpi) logo is very helpful, especially on the front cover. If you don't have a logo, you're in luck because Greg can do that too. When you purchase the instant author kit, he will create a logo for you at a reduced rate. The entire process will probably take no more than a week and he will then dopbox each page as a PDF file to you. You can then get them printed at your local copy shop or do what I do and use LULU.com to get professionally printed copies. They are CHEAP to do and look like books you'd get at a bookstore!!

COST for EVERYTHING is \$400

E-MAIL: greg@mistergreggy.com





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These guys have figured out some real magic
- how to make money while they sleep!

Let's face it - you can only be on one stage at any given time. You need a way to keep the money flowing between gigs. But book publishing and DVDs are costly, time consuming, and slowly going the way of the frilly tuxedo...

You need a digital solution, but one without the piracy problems and without having to become a programmer. **You need Revizzit - the platform for exclusive, magical content.**

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