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ISSUE 73



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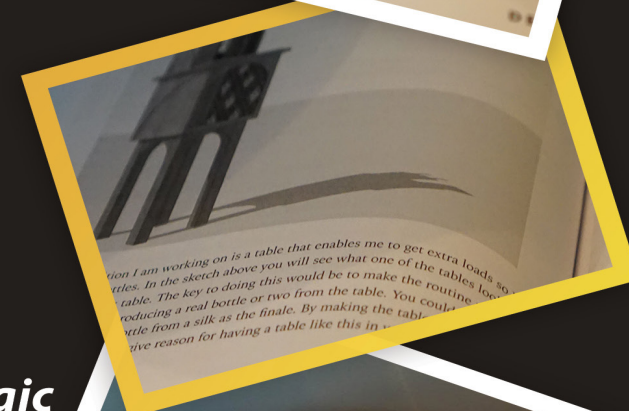
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STAY SAFE AND BE WELL

I sincerely hope this issue finds all our readers safe and well. These are very difficult times for everybody and with Covid not going away anytime soon it seems as though another lockdown looms around the corner. I know some of our own contributors have lost family members to Covid-19 and we all send our deepest condolences.

Last month we lost another true legend in magic, Marvyn Roy. It is fitting to have him on our double cover to pay tribute to this remarkable man. If you watch the next episode of Vanishtv I will share my own story about Marvyn and what happened to me on a cruise ship. You can check it out on Youtube or join the Facebook group at: www.facebook.com/vanishtv

Our other cover story is Marvin Berglas, of Marvin's Magic, who I met on a tour of the UK. I have always been impressed with his business acumen, leading the way in the world of modern magic production, development and promotion. Marvin started his magic business in London in 1987 at Hamleys of Regent Street, it can still be found there today and around other major toy stores and online.

I'm going to release the names of the VANISH AWARD recipients over the next few editions. This issue I'm proud to announce that HOOKED by Rubén Vilagrand takes away the TOP PRODUCT 2019-2020. HOOKED is truly a remarkable item with each unit being custom made. If you saw Rubén perform this recently on Penn & Teller's Fool Us then you'll know just how amazing it is. He is not just an incredible performer but also a craftsman and takes pride in everything he does on and off-stage.

Vanish International Magic Magazine realizes the importance of this global discussion pertaining to Black Lives Matter and will continue the series well into the future.

Brotherhood - Sisterhood - Society - Assembly - Fellowship - Club

These are some of the words used by magicians to describe the world wide collective. The essence of their meaning is ... people linked by a shared, common purpose, interest or activity.

As you read these stories of your fellow magi, some friends, some strangers, please understand that a smiling face in a group often hides a story we should all hear. If we truly are a Worldwide Society of Magicians we need to re-examine our past behaviors and move into the future with open hearts and minds.

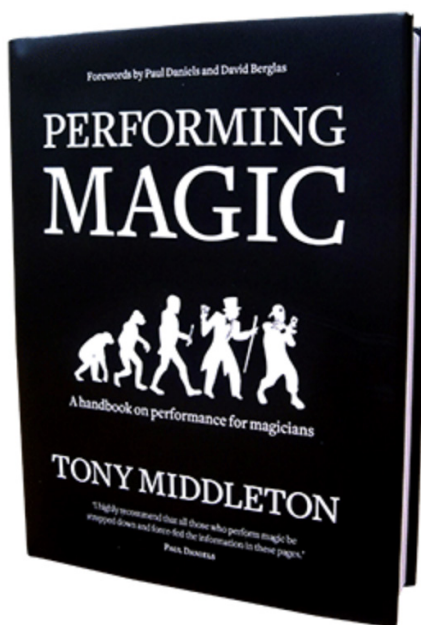
I'd like to also thank all the contributors and advertisers to VANISH. The emails I am receiving are from people saying that during these hard times they look forward to their monthly VANISH magazine. Please do take a minute or two to also thank the contributors and dealers.

Paul Romhany



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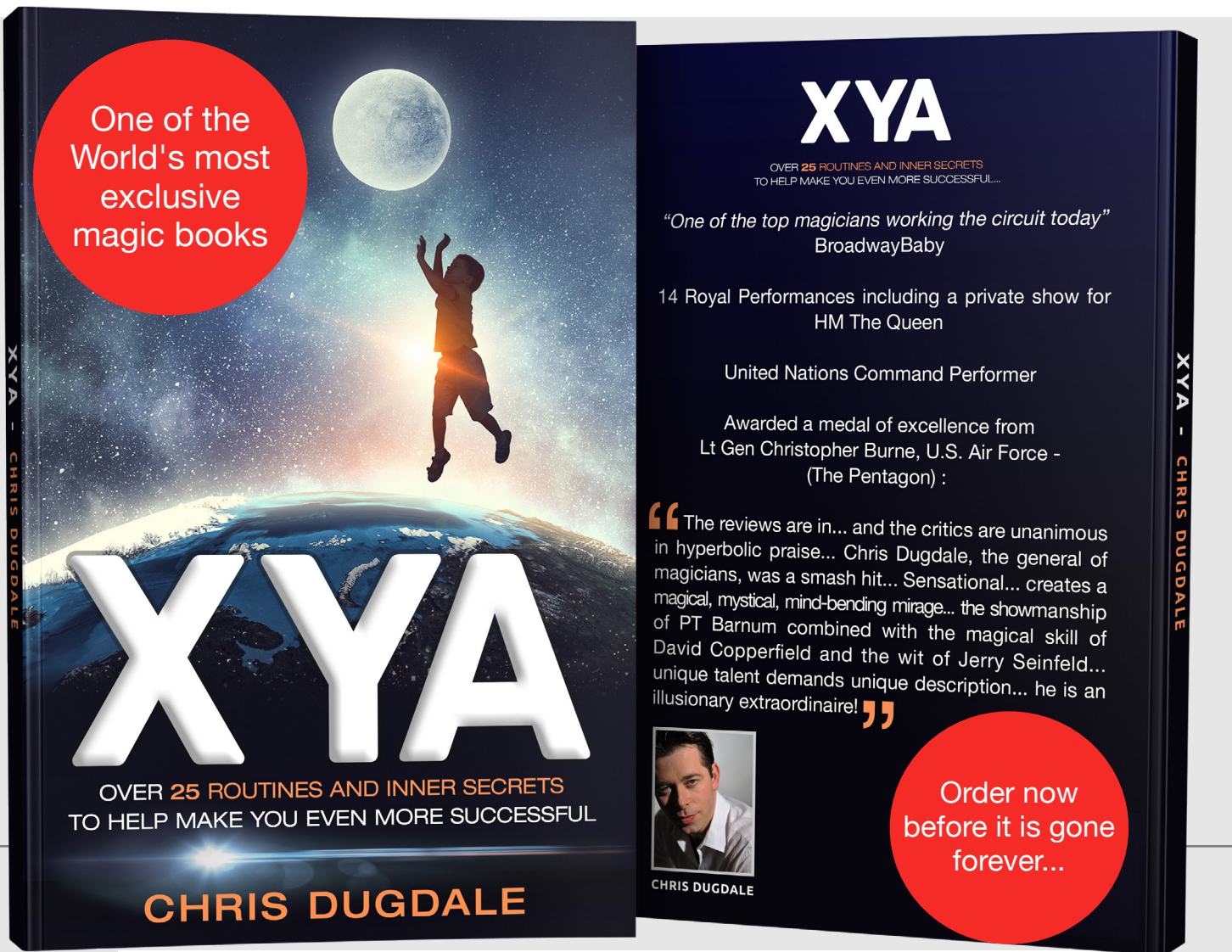
"Very few performers are born with 'IT'. 'IT' takes years to perfect. This book tells you and shows you how to do 'IT'."
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LONGEVITY IN THE MAGIC BUSINESS

MARVIN BERGLAS



The recent global lock-down was a stark reminder that in business you never know what is around the corner. More than ever we will need to be robust and resilient just to be able to go about our business and if in these times we hope to flourish and stand out from the crowd we will need to be More than ever, forward thinking, innovative and adaptable.

One particular magic company within our industry continues to thrive and has done so for many years experiencing all sorts of market conditions. They have not only reached top spot in their field but have consistently stayed there for over a third of a century. Despite uncertainty of the global economy they continue to find new ways to consistently push boundaries and opportunities for all things magic. Interestingly this success is not just in their local UK market, but has seen them make impact in over sixty countries around the world.



Champion marketer, entrepreneur and magician Marvin Berglas is the creator and CEO of Marvin's Magic.

Marvin has built arguably the biggest brand in the world of magic and shares his ideas and philosophies which he feels can be applied to anyone serious about building, promoting and sustaining their product or service.

For the majority of our readers that product is themselves - performers of magic - be it on stage or close up.

Marvin grew up in a famous magical family. His father, David Berglas, has a legendary status amongst magicians worldwide and Marvin is often asked why he didn't follow the same path as his esteemed father - the original International Man of Mystery.

"I was always more focused on making my own mark in life and didn't just want to be compared to my Dad whose methods and presentations were unique. Where he did influence us was his strap line 'Nothing is impossible'".

It was this thinking and with show business in his blood (his mother Ruth was an actress trained at RADA) which must have helped give Marvin that inner confidence and natural showmanship, determination and vision to become a successful entrepreneur pretty much straight from school.

Marvin had already built up two separate, successful businesses - both concentrating on entertaining sales presentations - prior to launching Marvin's Magic.

In 1987, at the age of 28, he opened the very first Marvin's Magic location within London's Finest Toy store, Hamleys of Regent Street.

It wasn't long before other top retailers such as Harrods, Selfridges and FAO Schwarz in New York followed Hamleys wanting the Marvin's Magic experience within their prime locations.

"It's incredible to think we are still a big part of all these retail giants today. But it's no coincidence nor luck and took ongoing significant investment in both time and money, with constant reviews of strategies and training and motivation of our hard-working team to ensure we are always at the top of our game to merit our space in these amazing locations.

Hamleys for example has had seven or eight different owners with different cultures since we were first involved . Firstly from the UK then from the US, Iceland, France, China and now India. Over the years, they've all come in with their own radical ideas, ethos and people for a refresh and we've had to be one step ahead of the game to prove our worth which thank fully we've done by always being customer focussed, forward thinking and adaptable'.



Marvin Berglas enchants the crowds at a Personal appearance and product signing at FAO Schwarz at Rockefeller Plaza, New York.



Photo: Marvin's Magic Branded Rickshaws in Central London

"That generally should apply to anyone marketing themselves", explains Marvin. "Think what the customer really needs and is looking for and adapt accordingly by developing a realistic vision to not only attain but exceed their expectations rather than just making a square peg fit a round hole.

"The classic marketing mantra of the best ways to develop a business is of course to get more and more clients and customers. But what is often overlooked is the opportunity to do more business with your existing customers. With regular dialogue and a great relationship, you are more likely to hear of additional opportunities and your proven abilities, track record, reliability and a desire to develop should lead to more business" explains Marvin.

Nurturing these loyal relationships have been integral to Marvin and the Marvin's Magic brand. He and his talented team have developed and continue to nurture relationships with many of these key retailers. In fact, a great example of this was the exciting news just in, of a tie up with one of the UK High street giants selecting Marvin's Magic for a huge TV and multimedia campaign that will hit screens this Xmas.

Marvin is also a great believer in surrounding yourself with positive and inspirational team members. Many of his executive team have come up through the ranks having started life as successful young demonstrators themselves. These include his Managing Director, Tom Hudson, Sales Director, Rakesh Kakaya and Creative Director, Justin Monehen.

Likewise, with our in store team, we are constantly working with our front-line demonstrators to ensure their great showmanship and service looks effortless.

In the same way actors are helped by the staging, scripting, make-up and lighting, successful in store demonstrators benefit from our years of experience and motivation which is passed down during our training, focussing on presentation and salesmanship. It's a dream job for any performer honing their audience management skills. The stores evidently value us too as we provide 'retail entertainment' and experiential shopping which helps make them stand out and be the 'must visit' tourist destinations".

Marvin's Magic products consistently feature every week amongst the top sellers in all their demonstration locations.

As the brand grew so did the opportunities and Marvin's products began to appear on shelves in literally tens of thousands of stores around the world.

The next big break was the advent of TV shopping. Marvin's Magic had regular two-hour live shows on the shopping channel QVC when it was first launched in the UK in 1994. Marvin racked up over 125 hours of live television and the successes in the UK led to two one hour shows in the US. 'Marvin's Magic with Marvin Berglas' aired in 63 million homes and was a game changer for the company at the time. One of the non-magic products - 'Marvin's Magic Drawing Board' broke all sales records and became the lead item in a partnership they enjoyed with the TV company's Infomercial arm where Marvin's Magic was featured on numerous children's channels with a massive direct response TV campaign driving hugely successful sales as well as brand awareness.

"We always pride ourselves in offering great products in innovative, well-designed packaging with easy to follow instructions, so our customers will have the best chance of enjoying their magic and hopefully coming back for more". Says Marvin "I take great pride that we have started literally millions of young magicians on their road to



and our sales have increased accordingly. Nowadays when we recruit, we tend to look for theatrical types with performance backgrounds, as it's often easier for us to teach an actor to learn the script than it is to retrain a magician who may have previously picked up bad habits".

The new location of the Marvin's Magic area in FAO Schwarz at Rockefeller Plaza in New York had been doing particularly well before the lock down and years of performance and demonstration experience has earned Marvin's Magic other opportunities to replicate this around the world.

The challenges ahead when stores reopen their doors this month will be to engage with people without them feeling uncomfortable with crowds. "We don't want the term close-up magic to be adapted to social distance magic!" quips Marvin.

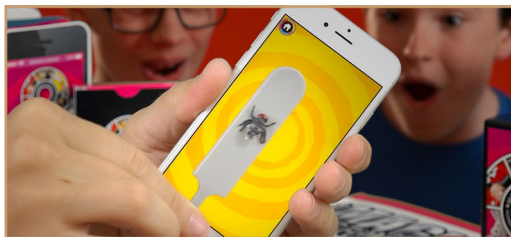
"During the recent store closures, we refocused on providing our key customers with regular communication through creating custom visual content across their social media platforms such as Instagram and Facebook. It coincided with our online business with Amazon going through the roof. People had more time on their hands and were keen to engage in new pastimes or revisit a onetime hobby which can only be a good thing for magic in general.

The Marvin's Magic brand is respected internationally and helps give confidence to consumers. Like anyone marketing online it is a question of being adaptable and understanding the science of what drives people to your product or service. It was a good time for the company to put more resources into their online business and refresh and review all marketing including the most effective descriptions, images and product videos.

"Our season is cyclical with the lead up to Christmas months so important in our industry. We had just come off our international trade fair season where we meet all our key customers and show them what's new. Our team start off in Hong Kong at our showrooms to meet the buyers, then it's specialist trade fairs in London followed by Nuremberg in Germany. Next stop is New York and finally Australia. Thank fully that road show was completed before lock-down and the stores and supermarkets still had time to select and range our products in time for this Christmas" says Marvin.

One of the innovations added to all their sets is the Marvin's Magic App. It is free to download and contains many bonus features that will enhance their products. For example, if the recipient scans the QR code in the instruction booklet they get access to full video instructions and in different languages. There are also some unbelievable interactive tricks involving Augmented Reality and special effects. One of the tricks is the cute yet very effective Crazy Cube or ESP canisters where you divine a spectator's number on a dice despite it being secretly secured out of sight within two separate canisters. As Marvin explains "It is already a lovely trick and looks particularly good with our metallic finish. But we've taken it to the next

Marvin's iMagic award winning interactive sets have been described as the future of magic.



The limited edition Executive set Deluxe Box of Tricks



magic and I'm humbled when I'm regularly acknowledged and thanked by both amateurs and professionals who credit us for starting them on their magic journey.

It's also well documented that our in-store demonstrators over the years reads like a who's who of British Magic. There certainly was a golden period where the likes of Marc Paul, Anthony Owen, Andy Nyman, Nick Einhorn and Guy Hollingworth all cut their teeth as superstar demonstrators at Marvin's Magic. Ironically over the past few years we have refined and honed both the product range with shorter demonstrations to suit

Whoopie Goldberg previews the Marvin's Magic area at FAO Schwarz.

Marvin ahead of a Product signing.

Marvin entertains former UK Prime Minister Tony Blair



level by adding in an Augmented Reality scan of the prop which apparently reveals the X-ray image of the dice within. It's of course a cod explanation but an example of how we are always looking to be unique and improve things.

Another of our latest products is a tie up with Rubik's for their 40th Anniversary. We devised a beautiful new and innovative set, 'The Rubik's Box of Magic & Illusions', which is a rigid jumbo cube box to house all the Rubik's themed magic tricks within. It caused a sensation at the trade fairs and is tipped to be our next award winner. It launches in September. It was a pleasure working alongside such an iconic brand and it was a great feeling to impress the man himself, Erno Rubik, the inventor of the original cube".

Marvin's Magic have become synonymous with wholesome fun and entertainment and they are regularly selected to partner with other household name brands with joint promotions. Marvin's Magic have featured on tens of millions of grocery packs including a dozen different cereal packs, supermarket eggs and flavoured milk. They've also done big campaigns with restaurant giants such as KFC and Arby's.

Currently Marvin's Magic have devised an interactive magic snack box available on British Airways aircrafts. It's not the only transport to carry their brand. Marvin's Magic featured on London buses and taxis and even Rickshaws. Says Marvin "Indeed the British Airways tie up was not the first airline we've worked with. There's been KLM, Virgin and Finland's Finn Air. I liked being able to say our magic disappeared into Finn Air!"

It's clear Marvin is still passionate about the business and in particular the Product Development function, which he still heads up. He believes it's important to love what you do and that way you are naturally motivated to do your absolute best and take pride in every stage.

"I think whatever you do in life, if you are passionate and believe in what you are doing you are far more likely to do a great job and inspire

others and make it a success. Rewards such as fame and fortune have never been the driver but are more likely to follow as a by-product of your passion and efforts."

"It's always good to combine your hobbies and interests. For example, I was always a keen football player and fan of Arsenal FC. When match day hospitality became big business in football, I became the first resident match day magician in the Premier League at Highbury Stadium. It was a dream gig being in the inner sanctum and getting paid to entertain the VIPs and sponsors before the match and then taking my seats to enjoy the game. It led to many other high profile shows as well as incredible lifelong associations and friendships with players past and present as well as Directors and staff at the club. I also got to play for the Arsenal ex pro-celebrity XI alongside many of my boy hood heroes for over thirteen seasons. All through my love of magic and football!"

Besides running the business Marvin was also doing around 150 shows per year in the corporate and celebrity circuit. He has always enjoyed performing magic and doing presentations at big events mostly to promote his brand around the world - be it product signings in New York and London or awarding prizes at the beautiful Marvin's Magic Academy at Forte Village in Sardinia.

Says Marvin "Magic has been good to me as it's allowed me to perform for Presidents, Prime Ministers, sporting legends and music icons.

It's been a privilege which has taken me around the world. From private jets at World Cups to visiting children's hospitals to perform for some amazing young patients. I couldn't be more blessed and proud though of our Marvin's Magic legacy that has and continues to inspire and encourage so many future magicians into this wonderful art form".



Marvin's Magic launches Marvin's iMagic - interactive magic.

Marvin with Erno Rubik at the trade launch of their collaboration of The Rubik Box Of Magic.

Marvin Berglas received six major awards including Outstanding Contribution Awards in both the magic and toy and hobby industries.



Aged 5, Marvin's TV debut alongside his brother Peter and Dad David Berglas



Marvin turns the tables on his legendary father for The Sunday Times Relative Values feature



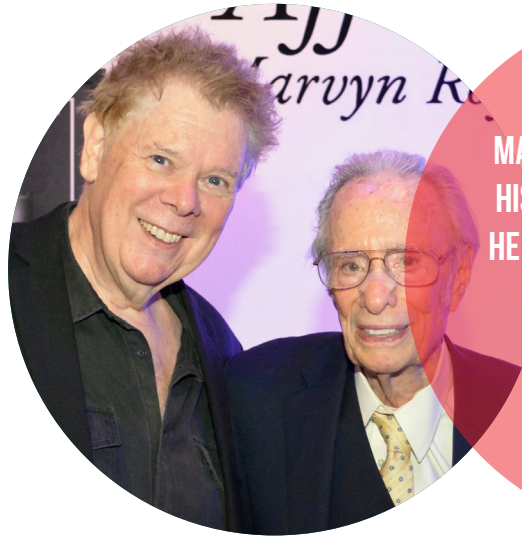


MARVYN ROY

MR. ELECTRIC

A TRIBUTE BY NICK LEWIN

THANK YOU TO MIKE CAVENEY FOR SUPPLYING THE PHOTOS



MARVYN WAS AS FAMOUS FOR HIS GENEROSITY OF SPIRIT, AS HE WAS FOR HIS CLASSIC "ARTISTRY OF LIGHT"

On July 1, 2020, we lost one of the great magicians of our time with the passing of Marvyn "Mr. Electric" Roy at the age of 95. Marvyn Roy was a star of magic for most of his life, and his passing has closed the curtain on an entire era of magic. Marvyn's distinguished career included performing in just about every television show and live venue that mattered. Marvyn Roy played the kind of gigs that most magicians merely dream about. Even more importantly, Roy has been a source of inspiration to many generations of magicians.

In the magic community, Marvyn was as famous for his generosity of spirit, as he was for his classic "Artistry of Light" magic act. Spending time with Marvyn was to be uplifted by his excitement and pure love of magic. He had an almost limitless knowledge and understanding of every aspect of the magical arts and shared it freely with his fellow magicians. It

was impossible to spend any time around "Mr. Electric" without becoming a better and more passionate magician.

Born in Los Angeles on April 1, 1925, Roy was the king of the themed magic show. In his teens, he developed an award-winning act of silk magic called "Marvyn the Silk Merchant." In 1950 with help from Alan Wakeling and Ray Muse, he introduced the prototype of his Mr. Electric show. Later in his career, Marvyn launched two more themed shows billed as "Mr. Puzzle" and "The Magic Jeweler." However, it is as Mr. Electric that Marvyn Roy is remembered the most fondly.

During World War II, Roy was among the second wave of soldiers that landed on Normandy in 1944. After being wounded and receiving the Purple Heart, he was attached to Special Services and performed in a variety show entertaining the troops. Upon returning to civilian life, Marvyn studied theater





at UCLA to more fully develop the act. However, there was one more thing needed to propel his life and career to the next level.

In the early '50s, Marvyn learned to ice skate to perform his act in ice shows. It was a fortuitous decision. At The Conrad hotel in Chicago, he met Carol Williams, an ice skater and rope spinner. The young couple fell in love and were married in 1956. In Carol, Marvyn now had the perfect professional partner and life mate. For 50 years, they shared the stage and traveled the world, dazzling audiences with their iconic teamwork. Both onstage and off, "Mr. Electric & Carol" were a perfect dyadic and had a dynamic relationship that delighted both audiences and their eclectic collection of friends.

A brief recap of Marvyn and Carol's career would have to mention their regular appearances on *The Ed Sullivan Show*, *The Tonight Show*, and numerous other domestic and international TV shows. The couple also played The London Palladium, The Lido de Paris, and Radio City Music Hall as well as the best Las Vegas venues. The couple toured Russia with Ed Sullivan and

opened for Liberace for over five years. Along the line, Marvyn picked up every major award that magic has to give. An excellent first-hand reminiscence of Roy's career is available in his 2005 book "Mr. Electric Unplugged," it is a great read and highly recommended.

I am just one of many magicians whose life was quietly and profoundly changed by a meeting with Mr. Electric. I had watched Marvyn & Carol on various British television shows and was deeply in awe of their showmanship and high-energy magic show. I particularly enjoyed the dramatic moment in their act when Marvyn donned goggles and illuminated a 10,000-watt lighthouse bulb in his bare hands. It was the powerful heart of a spectacular show. The duo seemed like inhabitants of a different universe to this teenage Brit magician. Watching them on our tiny TV set performing live from the London Palladium, I could never have dared to guess that they would become dear friends one day.

I arrived in America in 1974 at the age of 21 and began to unravel a career for myself

doing what I loved best—performing magic. My first real gig was an 80 dollar "club date" at the Long Beach Elks Club. When I arrived at the venue, I was astonished to discover I was working with Marvyn and Carol Roy. There had been a hitch in the booking procedure resulting in a bill that featured two magicians and two jugglers. Even more alarmingly, the entertainment committee had decided to put both the magicians in the first half of the show with the two jugglers comprising the second half. No one has ever accused many Elks Club entertainment committees of having a lot of showbiz acumen! Marvyn explained the situation to me, and much to my surprise told me that he would be opening the bill, and I would follow him and close out the first half of the show. For a while, I was pretty darn excited that Mr. Electric was going to be my opening act. How little we know in those early performing days! As a gnarled old veteran, I am now firmly aware that unless it affects your fee, go on as early as you can in any bill. I learned this lesson very clearly that night in Long Beach. Almost everything I performed in my show that night had just been presented far better by Marvyn within his themed format.



— “ —

Later in his career, Marvyn launched two more themed shows billed as “Mr. Puzzle” and “The Magic Jeweler.”

— ” —

My show featured a floating ball, Marvyn had floated a light bulb, I cut and restored a piece of rope while he cut and restored a microphone cord. Even my killer effect, featuring an electric chair routine, was eclipsed by being proceeded by Marvyn & Carol presenting their spectacular version 25 minutes earlier. The audience was pretty darn kind to me, which I appreciated. Still, I felt somewhat foolish, and crestfallen as my wife Susan and I were packing up my props after the show.

At the very end of the evening, I was getting ready to slink back home with my magical tail between my legs, when Marvyn materialized next to me. “Would you both like to come out and join us getting some breakfast at “Denny’s?” he asked. Amazed and delighted, I replied, “Of course!” I couldn’t have been more excited at this rare opportunity to act like a genuine magic professional. We followed Marvyn and Carol to the nearby coffee shop and the four of us quickly settled into a corner booth.

After ordering our breakfast, I was to experience that signature enthusiasm and generosity that made Marvyn Roy such a prince among men. He told me how much he had enjoyed my show, especially my Chinese Linking Ring routine. This effect had undoubtedly been one of my better-received pieces, if only because Marvyn hadn’t performed it! Marvyn then spent the rest of our breakfast, educating me on the importance of having a themed act with a name that people would remember. Before we finished our pancakes, he had devised an entire act that involved me linking different items together. “What you can do,” he enthused, “is change your name to Link Lewin!” By the time we left the restaurant I was half-way ready to do it.





ALAN WAKELING WITH MARVYN

OVER THE YEARS, I WORKED WITH MARVYN AND CAROL MANY TIMES, AND WE BECAME GOOD FRIENDS. WE OFTEN RECALLED THAT FIRST SHOW, AND I WAS ABLE TO THANK HIM FOR HIS KINDNESS TO A YOUNG AND NERVOUS ROOKIE PERFORMER.



One of Marvyn's many suggestions was that I immediately purchase a Himber Linking Finger Ring to develop my linking prowess further. The next day still on a rush from being treated totally unrealistically as an equal by such an esteemed performer, I drove to Joe Berg's Magic Shop in Hollywood and placed a deposit on a Himber Ring. While I never developed an entire show linking objects, I certainly got my money's worth from that finger ring. It became a signature effect that opened many doors for me. It was the trick that I performed on my first TV appearance in 1979 on The Merv Griffin Show filmed in the enormous Caesars Palace showroom in Las Vegas.

Over the years, I worked with Marvyn and Carol many times, and we became good friends. We often recalled that first show, and I was able to thank him for his kindness to a young and nervous rookie performer. The last time I saw Mr. Roy was in October of 2019 when I was performing at the opening night of Marvyn's namesake magic theater in La Quinta. I got to tell this little story onstage during my show and enjoyed seeing Marvyn's laughter as he sat in the audience. After the show concluded, we did what all performers do on these occasions—we went out with a group of magicians to have breakfast. Some tradi-

tions never change.

Marvyn is already sorely missed in our community. He was the best of the best, both onstage and off. I am proud to have known him.



A YOUNG MARVIN WITH A SILK ACT



MURRAY MEMORIES

Marvyn Roy aka. Mr. Electric and Carol were my 'Magical Parents' I met them in Brush Prairie, Washington at a magic convention at the age of 16 in 1990 and since that day they changed my life, career and entertainment path. I wouldn't be headlining on the Las Vegas Strip if it wasn't for them. Marv taught me how to become different, memorable, and original, a class act on and off stage. The greatest thing about Marv at the age of 95 is he wasn't jaded about LIFE or SHOWBUSINESS! He always welcomed new tricks and ideas right up until he left us. I would talk to him about YouTube being able to share tricks and ideas on your own platform and channel and the whole world could see them. He would state, "Boy if I had that when I was younger when I was doing the act, I could have really sold my act easier and quicker across the world!"

He always taught me... whatever you close your show or act with, your finale, move it to the beginning or opening of your show and find a new finale ending... then once you find a better and bigger ending, now move that to the opening of your show... if you continue to do this, your whole show will consist of Finale's and unbelievable miracles... not just tricks! I have lived by that. Marv I love you and thank you for taking me under your wing and teaching me how it should be done! Gone but never forgotten!

Magic always, Murray



I CAN'T BREATHE

... A CONTINUING CONVERSATION

WORDS: **KEVIN BETHEA WITH VOICES OF FELLOW MAGI**

Last month, we started a conversation dealing with racism and police brutality. Experiences were shared about the affect this has had on the lives of some of the African American magicians in our brotherhood.

Going into this, I was a little hesitant at first. I know there will always be a good share of push back and negative reactions when discussing topics pertaining to race. This is because there will be some people who don't care. Some will

want to just look away and act like it doesn't exist. And of course, some people are...racists. However, I was extremely pleased and surprised that the majority of the reactions we received were very positive and enlightening.

It was awesome to see our brotherhood of magicians were willing to listen with an open mind and hear the experiences a lot of prestidigitators of color go through.

That is why for real change and healing

to happen, we must make certain that these conversations continue to take place and the messages are delivered and clearly understood.

Magically,

Kevin Bethea



STEVEN PALMORE

At a time when the world is changing I am happy to be involved in the evolution. Magic is part of the world and African American's are part of the world of magic. While I have a tremendous respect for Harry Houdini, Dai Vernon and many others in the history of magic, my greatest magical inspiration is a little-known forefather, his name is Richard Potter. Richard Potter was the first American to travel the country as a performer. Long before there was Vaudeville there was Richard Potter, an African American slave. This African American slave paved the way for many of the magicians who enjoy success today. I consider it my responsibility to do whatever I can to promote his name and carry along his legacy.

Another of my inspirations was Henry "Box" Brown who escaped slavery in a 3 foot by 2 foot wooden box that was shipped from the south to the north. Putting someone in a box and "transporting" them is a common effect used by many magicians today.

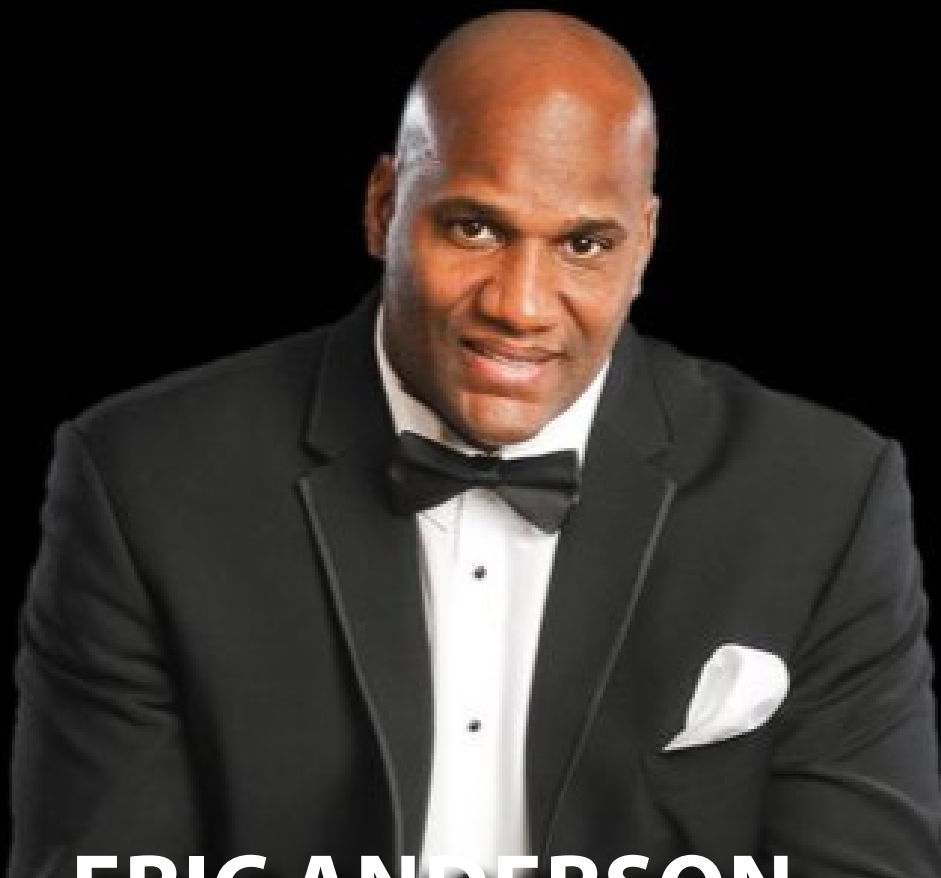
As an African American magician I know I am automatically prejudged the minute I walk out on the stage, even before I do my first effect, it's something I've grown to expect. I realize I am also judged by a different set of standards than I would if I were white. I design my material to fit who I am, and it works. When I perform there are usually more Caucasians in the audience than African Americans, so I am also aware of my crowd. I remind myself that the entire show happens in the audience's mind, so I use a lot of psychology in the development of my show (sometimes, I think about it more than I do the effects). As a magician, my job is to touch the emotions of my constituency. I try to make sure that every move, nuance, spoken term, effect, and vocal inflection is properly placed. I want the onlookers to experience a certain emotion. I want people who may not necessarily like me still know in their hearts that my performance is good. Though it is sometimes not said out loud, I can see in some of the spectator's eyes that they got my message!

I once spoke to a white colleague and asked him for his honest opinion of my show, and he said, "your show is good, but it's a little too black". I thought to myself, that's a strange response considering we'd just performed on the same bill and I received quite a positive reaction from the audience. Rather than get angered, I thought about what I had asked him ... I wanted his HONEST OPINION ... and I got it! The experience made me realize how much work must be done to eliminate the infection of the unseen virus of racism. My colleague was not being adversarial when he made the comment, but his response showed that even as a colleague he did not see racism as it actually exists!

I am black and I am proud to be such! As a performer my stage character is an extension of who I am. As part of my show, I do character comic impressions of famous black men, Barack Obama, Steve Harvey, Mike Tyson, and Shaquille O'Neal, on purpose. Face it, famous black men do exist!

Any decent magician can do a trick, but the artist presents a performance, and that is who I am.

Me pretending to be a white guy is not all that natural, (I do however get a good amount of laughs when I do my Elvis impersonation). The content of my show is designed to accentuate who I am and to entertain the public. If the booking agent wanted everything to be presented only from a white magician's perspective, then why hire me? Diversity is like an ingredient in gumbo soup. Good gumbo soup will satisfy anyone's taste buds. I have been doing this long enough to know what people are thinking when they see my show. I entertain and I use my god given persona to do so. If I could say one thing to all of my audiences, it would be sit back, relax, put your biases behind you and enjoy the show. It will help you get your money's worth!



ERIC ANDERSON

➡ So this story makes sense to you allow me to include some history. I grew up in group homes and foster homes and have never met my biological parents.

The year was 1997, David Harkey and I had just published Ah-Ha! A Collection of Magical Presentations. I flew to San Diego to lecture for the local magicians. I was excited and nervous. Suddenly I had a RUSH of negative self-talk enter into my mind. I said to myself, where is ALL of this coming from? Then it hit me! This was the first time I was back in San Diego after moving to Atlanta four years earlier. Just being in San Diego triggered all of this negative self-talk. I realized I needed to slay this Dragon or it would haunt me forever.

What dragon is that you ask?

One of the foster families I lived with was brutal. Because of the physical and verbal abuse, I had low self-esteem. I decided to look up this family. This was the early days of the internet so according to the white pages they still lived in the same house, and I knew exactly where to go. On the way to their residence, the negative self-talk entered my head again and I wanted to turn around but I kept driving.

I arrived!

Ten years had passed and the first thing I noticed was how similar everything looked, same car in the driveway etc. I walked to the door, took a deep breath and knocked. Their son answered the door. Then it HIT ME LIKE TON OF

BRICKS ... NOTHING HAD CHANGED! I mean NOTHING! Their son was living in the house when I left 10 years ago, WOW, he must be in his fifties by now.

WHAT ... how can this be I thought to myself.

They invited me in to talk. Honestly, I thought about not showing them the book. I said to myself nah, they've got to see it. I mentioned I now live in Atlanta and I'm in San Diego speaking to a group about my book. They had some interesting looks but no congrats, just looks.

But they knew what was up!

After a polite conversation I said bye, walked out of the house got in the car and started driving. I had already slayed my dragon I just did not realize it. This was the confirmation I needed. At first, I was shocked at how little had changed in their lives, BUT, what I discovered was how much had changed in my life.

To be honest with you I'm not sure where I would be had I not lived with this family. Why? I was determined they would not be correct, and my

life would amount to something. With that said, every now and again those old dragons will raise their ugly heads and cause me to doubt myself.

What does this have to do with the issues being highlighted in the world today?

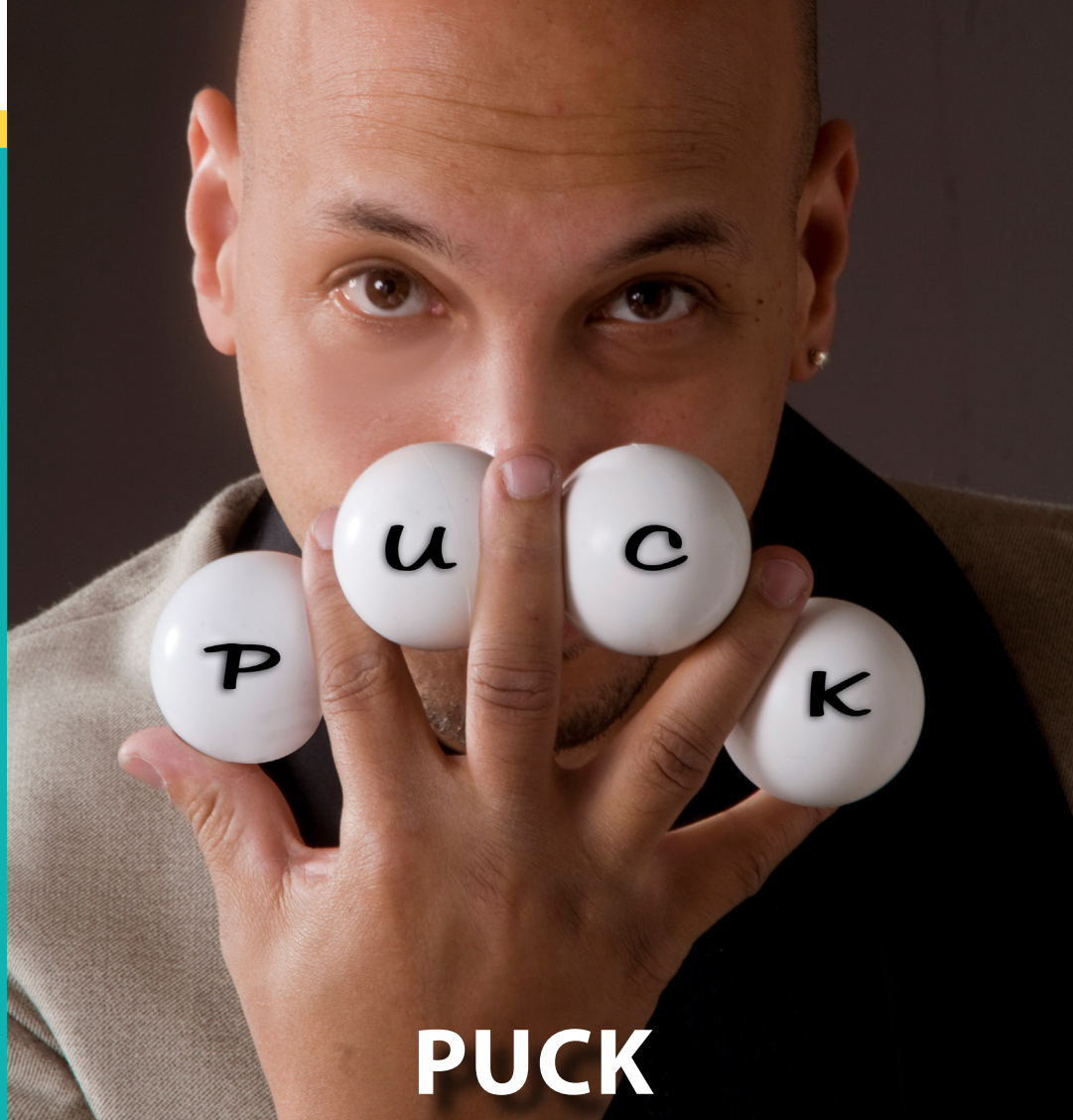
Everything!

All of us have dragons we must slay while understanding there are more around the corner. Go out and Slay a Dragon - Maybe it's a phone call you need to make, maybe you need to apologize to someone, perhaps you just need to put into motion a change you're trying to make.

YES, it might be tough to do but when it's done it's freeing!

The Magician with a Message

Go to: www.EricAndersonLive.com for a FREE Gift.



PUCK

I was setting up for a show when the client whom I hadn't previously met came up and asked if I could point him in the direction of the magician performing for their event. When I stated "I'm the magician" I received the longest stare. It was as if this middle aged white man couldn't believe that a black person could be the one they hired to do a magic show. After a long awkward pause he said, "You will be changing clothes for the show right?" My first reaction was to say "No, I'll be performing in these jeans and sneakers. Is that a problem?" I was offended but chose the passive route and then planned to crush the show forcing him to rethink his preconceived notion of magicians. Why did he think a black person couldn't be a magician I thought?

The first known magic performance was in 2700 B.C in ancient Egypt. There are also accounts of prestidigitations exhibitions in China, India, and Greece. Magic, however, didn't hit America until around 1811 with the first documented magician Richard Potter. What all of the fore fathers in magic had in common was that they were all non white. So the first people on Earth to use deception, skill, and misdirection to entertain were a mix of all races and colors with the exception of one. So how then did America become so well known for producing the most famous and successful magicians on the globe? None of them were of the same ethnicities of the originators. How did an art form created by non whites end up being dominated by whites to the point of almost totally erasing these early auspicious magicians of color? The answer to this perplexing question is quite simple, it's the American way. America was founded on the pillaging of

other races in an effort to suppress and dominate them. This long history of oppression has led to the uneven playing field we still experience today. It's definitely not as prevalent as back when this country was founded but it still exists none the less.

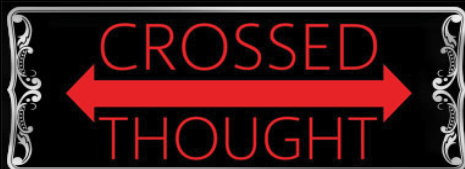
The current racial tensions in our country is at an extremely destructive level. I was born toward the end of the civil rights movement and in my opinion the core issues we faced back then are still relevant today. With the recent police involved killings of unarmed black men and woman America is on the brink of imploding. When I hear my non black friends say things like "All lives matter!" it makes me realize that they don't have the same life experiences and cannot fully understand what it's like to be black in America. I have personally been brutalized by the police while fearing for my life. I've been completely innocent yet face down on the ground and handcuffed with a knee in my back for simply fitting the description. I've been arrested three times without cause for nothing more than being young, black, and driving a nice car. This behavior isn't new, but with the invention of the camera phone is finally being unmasked. It's been said that before you judge a man walk a mile in his shoes. America is in dire need of a universal cleansing. We need to learn to disagree without insulting each other. We need to have healthy debates while maintaining our relationships. The legendary Jack Goldfinger once said "I am not a black magician, I am a magician that happens to be black." When we can see a magician as just that, a magician, the healing will begin.

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A SQUIB IN THE WORLD

FELICITY FIELDS

GUEST CONTRIBUTOR: AUSTIN DUMM



Hello, Felicity here! This issue marks the one year anniversary of A Squib in The World, and I could not think of anyone better to be a guest writer than one of my best friends. Austin Dumm is part of the reason this column even exists. When I first dared to dream of this column it was Austin's support that gave me the confidence to do it. Every article has been edited and vastly improved because of him. While his last name would suggest otherwise, Austin is one of the most intelligent and considerate people I have ever met. 10 years ago we bonded over being magician kids, the only exception is he made the daring leap to the stage. Performing in a double act alongside his father throughout high school, in college, and beyond. A proud nerd and the youngest regular at Lady Sarah's Magic Soiree, Austin can also be seen performing around the southeast Michigan area, when he is not programming computers or obsessively watching Wes Anderson films. I know you will enjoy his thoughts on the world we are apart of.

Until next time...

"A magician never reveals their secrets," as the saying goes. Magic has a level of inherent secrecy. A sense that those "in the know" can only share their secrets and opinions with others "in the know." However this mentality can lead to magic being an isolated community. So much so that we often find ourselves discussing magic and performance with only magical friends. There is nothing wrong with having friends with shared interests. However, if we only have certain discussions, with the same people, in the same groups over and over, how can we expect to be exposed to new thought? The simple answer is: we can't. In order for us to grow, both as individuals and as a community, we need to seek out new opinions. If we remain isolated it will negatively impact our performances, our art, and our community.

When a group fails to seek out and consider outside opinions, that group runs the risk of losing perspective and the opportunity for growth. We magicians tend to stay safe and comfortable in the opinions of those we've already talked with, the opinions of those already in our community. It is because

of this that I've found magic communities create what I can most accurately describe as a bubble. One of the largest impacts that magic's bubble has on our industry directly, is in how we see and think about our performances. If we only ever seek out the thoughts and opinions of other magicians we are only ever going to think about our act through the eyes of those magicians. There is an issue with this: our job is rarely to perform for magicians. Our job is to perform for non-magicians and non-magicians will have different backgrounds and experiences, and therefore will have different opinions and reactions than magicians. In order to build performances aimed at our audiences, we need to understand our audiences' reactions. This is difficult when we isolate ourselves within our community.

Even worse than failing to understand the reactions of non-magicians is failing to recognize that unexpected reactions are valid. This is a major risk of being in isolated groups: it becomes easy to believe that the opinions of the group are the only valid opinions, therefore seeing outsiders' opinions as

completely invalid. I regularly see magicians treat unexpected audience reactions as if they are unreasonable. For example, maybe someone was called up on stage and failed to have much of a reaction to the trick they witnessed, or their reaction was one of confusion or discomfort. Maybe they refused to come on stage at all. I have seen many magicians ridicule or make fun of spectators for reacting in unexpected ways and in doing so invalidating the spectator's reaction. Most magicians are comfortable being on stage. If we remain isolated and surround ourselves exclusively with magicians who are comfortable with being on stage, it's easy to see someone who is not comfortable as having an irrational reaction. Treating others' reactions in this way is a product of magic's isolation and quickly makes our audiences feel invalidated and uncomfortable, and can greatly detract from their enjoyment.

How, then, do we break down our isolation? To break down isolation in our communities, we must actively seek out thoughtful discussions with people who have different worldviews than us. By seeking the opinions of people outside of our magic community, both from other types of performers or non-performers, we can hear opinions informed by backgrounds and experiences different than our own. Talking to magicians can still be helpful, but we can greatly improve by seeking out magicians with different perspectives. Through these discussions, we can break down much of the isolation in our community.

Notice, this does not require you to agree with everyone's opinions. That is not the point. In fact, that is the opposite of the point. If you are having these discussions to try to get everyone to agree, that is actively contributing to yet more isolation. That will actively create a community where everyone has the same thoughts and opinions. The point is to become aware of and spend time thinking about opinions that are not yours. By regularly seeking this out, you will be more prepared and well-versed in anticipating and understanding all reactions from your audiences. You will be a more compassionate, adaptive performer, and your audiences will have a better experience because of it.

Yet for as powerful a lesson and concept as this is for performance, it is stronger still as a life lesson. Being a performer in front of diverse audiences is the same as being an individual in a diverse world. Just as in performance, in life if we allow ourselves to become isolated we can easily fail to see the validity of others. This, I feel, is a major difficulty to overcome when discussing current contentious topics in society. Societal issues stemming from differing backgrounds and experiences can be difficult to discuss at all; yet discussing these topics becomes nearly impossible when we are isolated from other opinions and thoughts. To illustrate, there is a parallel between the earlier example of an audience member not feeling comfortable coming on stage and the much larger, more important societal issue of white privilege. The concept of white privilege is that society has a bias towards favoring and giving advantage to people who are white and is a contentious issue where I live in the United States of America. If we as performers surround ourselves with people who are comfortable on stage, it can be difficult to understand and accept as valid that some people are not comfortable. Likewise, if we surround ourselves with people who benefit from white privilege, it can be difficult to understand and treat as valid the opinions of people who do not. In fact, in the case of white privilege, it can be difficult to even realize the existence of such privileges if we are isolated. Whether you believe white privilege exists or not, the important point is to seek out thoughts and opinions from those with different beliefs than you. That is true of all issues. If we isolate ourselves, different opinions can feel invalid and this makes it impossible to fully understand others' beliefs and impossible to have constructive discussions. It is for this reason that we must seek to break out of isolation and hear different opinions from people with different backgrounds.

Again, the point of breaking out of isolation is not to reach some set of universally "correct" opinions. If that were the goal, it would create yet more isolation. The point is to encourage all of us to seek out, understand, and respect the different worldviews we all have in order to form our own opinions. The point is to break down our isolation. The point is to pop the bubbles we live in. It will help us as performers understand and respect the diverse reactions of our audiences. It will help us as people understand and respect the diverse world we live in. When we all seek out each others' differing opinions, either through venues such as this column or through direct communication, we will find ourselves as more accepting, understanding people living in a more accepting, and understanding world.

I would like to thank Felicity Fields so much for entrusting me with an article in her column and though unlike her I cannot promise "until next time," I would like to thank you, readers, for considering my opinions on the diverse world in which we live.

Austin Dumm





DANNY WIESER WEISER WALLET

DANNY WEISER IS ONE OF THE MOST CREATIVE MAGICIANS I KNOW. HE REALLY DOES THINK OUTSIDE THE BOX, AND WHEN HE TAKES A CLASSIC PLOT YOU KNOW THERE IS GOING TO BE A NOVEL TWIST THAT NOBODY ELSE HAS THOUGHT OF.

THE WEISER WALLET IS AN INCREDIBLE UPGRADE OF THE HIMBER WALLET CONCEPT. I HAVE BEEN FORTUNATE ENOUGH TO HAVE ACCESS TO THIS PRIOR TO ITS RELEASE AND HAVE USED IT SO MANY TIMES BOTH LIVE AND FOR ONLINE PERFORMANCES.

THE FIRST THING YOU NOTICE ABOUT THIS WALLET IS THE SIZE. IT LOOKS LIKE A REGULAR HIP WALLET YOU COULD USE IN EVERYDAY LIFE SO DOESN'T SCREAM MAGIC PROP. THE MOST AMAZING FEATURE IS THE 'LOCKING' CONCEPT WHICH ALLOWS THE WALLET TO STAY SHUT ONCE YOU'VE DONE THE MAGIC. IT ALSO NOW MEANS YOU CAN DO AN INSTANT AND VERY VISUAL CHANGE FROM ONE ITEM TO ANOTHER. YOU COULD SHOW A BLANK BUSINESS CARD AND INSTANTLY PRINT IT, OR CHANGE A \$1.00 NOTE TO \$100 FOR EXAMPLE. THE POSSIBILITIES ARE ENDLESS, AND THE WALLET DOES ALL THE WORK FOR YOU.

IF YOU DO A PACKET TRICK FOR EXAMPLE, YOU COULD EASILY SWITCH THIS OUT WITH REGULAR CARDS AND HAVE THEM INSPECTED. THERE ARE SO MANY THINGS YOU CAN DO WITH THIS AMAZING LITTLE WALLET AND THE PRICE MAKES IT EVEN BETTER.

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AVAILABLE: All magic dealers
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THE HIMBER WALLET RE-INVENTED with a brand new INSTANT FLASH feature.

Danny Weiser has taken the large-style Hember wallet and given it a fresh and new feel.

The first thing he has done is to make the wallet a size that fits in your pocket and looks like a modern hip-style wallet. There is also a 'money' clip on the front of the wallet which is handy for carrying cash, holding predictions and more.

This wallet also has a locking feature so there is no fear of the gimmick being exposed. You can cleanly show the wallet and openly perform the 'Hember' action and the wallet can be handled freely. This is an added advantage when you use this as a regular Hember Wallet.

THE MOST UNIQUE feature is the FLASH change. You can visibly change a card, money or anything that will fit in one side

of the wallet. This is the world's easiest way to change a one dollar note to



a one hundred.

ROUTINES:

We also include a few routines to get you started if you aren't familiar with the Himber Wallet and teach you how to perform the Weiser move with the wallet.

DESIGN: Each wallet has been carefully crafted, with a plastic pocket inside to place a card, money or anything you might want to change. This also keeps these items secure.

There is also space for credit cards, business cards, etc.

MY THOUGHTS:

The first thing you'll notice about this wallet is the quality. It's a really well made and will last for a very long time. I have been using this as my regular wallet for some time and at anytime can perform a number of routines with it. The added addition of the instant change is really amazing, and you can perform it very quickly or use it as a switching device. Another great little addition is the money clip on the front. This can be used to hold predictions and this is



"The best wallet I've seen in a long time - this has some amazing little features that make this a winner."
Paul Romhany

idea for the mentalist and magician. The money clip can be used to hold a prediction in place, then at any time you can show it matches whatever you want. There is a basic card routine taught on the tutorial just to show you what can be done with it.

I had the chance to use this for quite some time prior to its release and would use it in walk-about and onstage for a routine where I needed a Himber Wallet. This small size wallet takes up no space which is another reason I love it so much. You can easily get a playing card inside the plastic sleeve, so you could put anything in here that size or smaller.

The wallet will take credit cards and cash making it the perfect little tool so it looks like something you would use regularly.



RUBÉN VILAGRAN:

TOP PRODUCT AWARD

THROUGHOUT 2019 TO MID 2020 WE REVIEWED HUNDREDS OF MAGIC PRODUCTS. FROM THE LIST OUR AWARDS COMMITTEE NARROWED IT DOWN TO THE OVERALL WINNER - AND HOOKED BY RUBÉN VILAGRAN CAME OUT THE CLEAR WINNER.

Hooked is the best update on the classic 'razor blade' routine we have ever seen. Ruben offers the complete package with hand made props that make it easy to do, a very detailed tutorial plus use to the original music he uses for this routine.

The props are so well made. Everything is custom from the fish hooks to the very special spool which is an amazing advancement in this type of routine, really adding to the overall illusion.

This product ticked every box for the awards committee. It is practical, well thought out, extremely well made and is a very novel presentation of a classic of magic. The packaging also helps because it will keep all the props in place and makes it easy to transport.

This effect can be performed under ANY working condition from parlor style shows to large theatre shows, and is also a great addition to any on-line performance, which is something we took in to account when looking at all the effects.

When it comes to quality, value, uniqueness and overall impact this routine came out on top.

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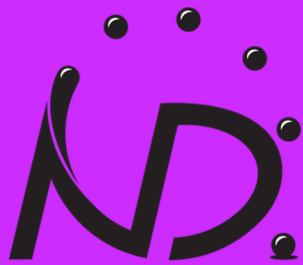
[HTTPS://YOUTU.BE/_T970EHKAAQ](https://youtu.be/_T970EHKAAQ)



Morning THROW-DOWN

We welcome 8-time Guinness World Record holding juggler Niels Duinker to our theater this season!

We congratulate Niels Duinker on opening his headliner show at our theater!



Our other Shows!



The Amish Country Theater is a 600-seat state-of-the-art variety theater connected to a 90-room hotel located in the heart of Amish Country, Ohio.

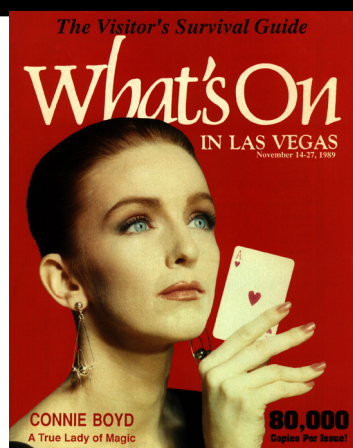




WOMEN IN MAGIC WITH CONNIE BOYD

Written by: Nigel Best

Connie Boyd has been a magical woman for over thirty years. Her elegance, charm and passion for the art of magic are only the outer layers of Connie's talent.



From the early days of dance and circus to her magic shows in Las Vegas, from touring internationally to producing magic production shows, from mentoring to providing contracts for emerging talent, nothing has been impossible on Connie's journey.

Connie's most recent project, *Magical Women With Connie Boyd* on YouTube, has created a platform dedicated to giving a voice and a source to the world's best female magicians from around the globe.

The new venture was brought to fruition shortly after the world began to lockdown due to Covid-19. "I was in Italy in the first week of March rehearsing for *Masters of Magic* with

one of the magicians I have been mentoring, Svitlana," said Connie.

"I managed to get her back to the Ukraine, and to also arrange for my other magicians to disembark various ships that I had them contracted with. It was quite the ordeal in helping them return to their respective countries and homes during the first weeks of the Covid crises."

Connie herself returned home to Canada, where, as she explained, "I needed to look for a new project to stimulate my creativity. I needed to be proactive, and I really wanted to give something back to the magic community."

"I realized there was a void, that there really wasn't a visual source for women to discuss their careers in magic. I also feel that it is important to be documenting female magicians in 2020."

After settling on *Magical Women* as the show's title, Connie developed a logo and visual concept with her media designer from Milan, Laura Soler, and created a Facebook page and YouTube channel. After announcing her intentions for the show via social media and a show teaser in early June, 2020, Connie posted her first interview with Montreal magician and business entrepreneur, Ekaterina.

"The response to the show from the artists I have approached has been so enthusiastic and supportive," said Connie. "I have been provided with footage and material to use, and I have a stellar line up of women who want to give their knowledge and insight into the art of magic."

Within the first few weeks, Connie has delved into the creation of a stage character in discussion with *Lucy Darling* creator, Carisa Hendrix, the business side of being a performer with Ekaterina, the joy of mentoring young talent and winning FISM with Juliana Chen, and the challenge of actually becoming a superstar of the stage with England's Josephine Lee.

"I feel very privileged to be able to present these artists on my show. Remarkably, the first four magicians that I have had the pleasure to speak with are all Canadian," Connie said with a note of awe in her voice at the incredibly gifted talent the country has nurtured.

"I feel very privileged to be able to present these artists on my show. Remarkably, the first four magicians that I have had the pleasure to speak with are all Canadian."

"I think it must have something to do with long, cold winters and performances in basements that has developed such stellar talent," Connie joked.

It should be said that, as host, Connie is actually the fifth Canadian talent to be on the show, having been born and raised just north of Toronto.

Connie trained as a dancer and studied on scholarship as a student with the prestigious National Ballet of Canada before an injury forced her to change direction. Surprisingly, the new direction saw Connie accepting a position as a circus performer across the Americas, where she juggled, balanced, and performed single trapeze.

In 1987 Connie's touring career took her to *SPLASH* at the Riviera Hotel in Las Vegas. There, Connie met Barclay Shaw, who was the star of the show at the time.

"It was there that my love for magic was sparked," Connie readily admits. "And, I fell



PHOTO credit Right: Jerry Metellus

in love with Barclay's levitation illusion'.

It was at Barclay's suggestion that Connie was prompted to start studying magic. Her determination and drive to succeed catapulted her into the Las Vegas scene, where she remained through the late '80's and '90's.

Slowly and steadily investing in her show, she developed a 12 minute variety spot into a 45 minute opening act for celebrities and corporate events. This eventually culminated with Connie headlining her own show, *The Beauty of Magic*.

In the midst of all this she toured internationally and earned the Prix du Public at the Grand Prix du Magic in Monte Carlo. Connie was also named Best Cabaret Magician at the first World Magic Awards in Hollywood, California.

"Performing magic taught me to use every skill and ability I possess. Magic has also forced me to learn more," explained Connie.

In 2006, Connie was contracted on a cruise ship in Europe to co-produce and present a magic production show called *Illusions*, and in 2009 she started casting female talent into the *Illusions* show. Since then, Connie has produced the dynamic shows, *Chicks with Tricks*, *Chicks with Tricks-2020*, and *Illusionista*. This, all in addition to her own award-winning show, *The Beauty of Magic*.

Just before the 2020 lockdowns began, Connie was mentoring, directing, producing and casting talent into four different magic shows starring four different international female magicians.

"If I thought that was a full-time job," laughed Connie, "nothing quite prepared me for the development of this project. The quarantine project, as I named it, has turned out to be much more than full-time.

"It is the Me-Myself-and-I production," joked Connie, "but it feels wonderful to be creating and working for a cause I believe so strongly in. I realized in doing this that my passion for magic, for magicians, and for creativity are the things that keep moving me forward.

"I don't know where this is truly headed, but I believe in the subject matter, and I am following my instincts to document and acknowledge magicians who are remarkable."

Magical Women with Connie Boyd will provide weekly interviews for the next twelve weeks. Upcoming guests include performer Krystyn Lambert, and SheZam magic interview podcast host, Kayla Dresher.

Also, there will be a chat with Sisters of Mystery host Abigail McBride, with Connie also slated to appear on Abigail's show from Las Vegas, virtually of course, in the first week of August.

With so much to learn from all of the interviews, Connie also has additional interview footage to post as bonus episodes.



Tomorrow on  **Josephine Lee**





PHOTO CREDIT ABOVE: Richard Faverty

"There is so much valuable information, so many interesting stories about successes and failures, I couldn't stop at just one talk per guest," Connie explained excitedly.

"As well as what I have learned through my own performing experiences, I am learning so much from all of the fabulous women that I have the pleasure of speaking with," said Connie. "We all agree that for anyone contemplating magic as a career, it's important to learn some close-up magic skills. These can be so beneficial for show promotion and publicity. And, they're something you can learn on your own. Plus, they're not expensive as they can be learned using coins, decks of cards, sponge balls, items like that.

"Research is also important. And, determine what type of magic you enjoy. Once you know, commit your time and energy to it. Most of all, enjoy yourself!"

To learn more, and to experience the excitement, join the weekly online show, *Magical Women with Connie Boyd*, on YouTube at <https://www.youtube.com/channel/UCF83P8r1DVn4IThmVuKPk-w>



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HOW TO SEE A HYPERCUBE?

Joe Ledoux

I don't claim to be a scientist, so I have to start by admitting this idea springs forth with some naivete. In fact, the honest truth is I have no idea if the theory holds up, but as an artist I love to share conceptual ideas, whether wrong or right. One thing I do know is that this visualization technique is a cool exercise to question the nature of space, and how other dimensions could exist - if nothing more, it's a conceptual piece of art that could get us to think about space differently.

As magicians, we cultivate our imaginations. I have been fascinated with hypercubes since I was a child. I remember hearing that Einstein could see in four dimensions, and that hypercubes were impossible for most people to visualize. It took me many years to grasp the concept, and I found that many of the previous models available made it more confusing. I wondered if there might be a way to slow time down, and look at it through a different angle - essentially, one cube at a time - in an effort to enable anyone to visualize a hypercube without distortion.

It dawned on me that we could imagine a hypercube where each side was a door painted a different color. We could open each colored door, on each of the six sides, and we'd see a different object. If we pushed the back wall down in any opened cube, it would reveal the center cube - which brings our total to seven - and if we count the outer cube as a whole, we get eight cubes. All eight cubes are exactly the same size. Note: In the last image of the diagram, I didn't draw objects in the black cube or in the center cube, so the drawings didn't become too confusing in the last image.

Now imagine if we start with a cube with a purple front, a yellow left side, an orange right side, a blue back, green bottom, and a black top. Then imagine the purple front side opens like a door, and we see a star inside. Now journey with me through space and time and compare the following text to the diagram.

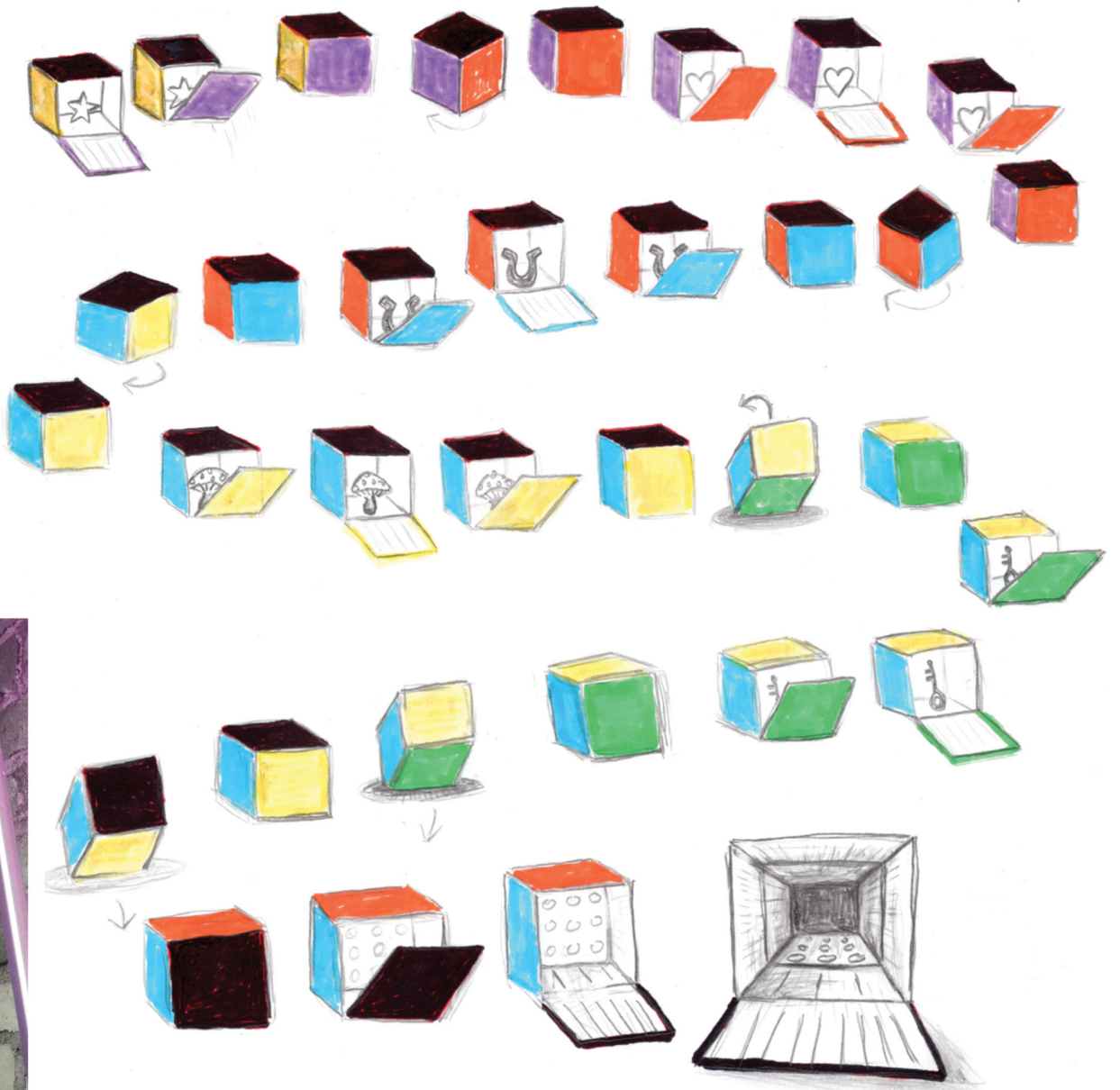
You see a star inside the cube. Close the purple door and rotate the cube to the left, so the orange door is in front. Open the orange door, and you see a heart inside. Close the orange door and rotate the cube to the left, so the blue door is in front. Open the blue door, and you'll see a horseshoe inside. Close the blue door and rotate the cube to the left, so the yellow door is in front. Open the yellow door to see a mushroom inside. Close the yellow door, then flip the cube so the green door is in front (previously on the bottom). Open the green door, and you'll see a key inside.

Close the green door, then flip the cube so the yellow door is in front again. Flip the cube once more, so the black door is now in the front. Open the black door to see a rear wall covered with spots. Push in the rear spotted wall and it will fall forward to the floor, revealing what we call "the center cube"- it's in the distance, and is the exact same size as the whole of the colored cube. Note that in the last diagram we are seeing two cubes deep, via a straight-on view. However, if we looked at the exterior of the cube, we would only be seeing the original color-sided cube. This completes our hypercube.

It's also possible through the use of stop-motion or CGI to visualize exactly the diagram I have shown, which would show the inside of the hypercube. To my knowledge, this method of visualizing a hypercube has never been popularized. Perhaps it has? I'm excited to share my theory and look forward to feedback, to learn if I have completely failed or succeeded with a theory that carries any weight. I hope it can help us to imagine the fourth dimension more clearly. Either way, it was fun to draw and I hope it helps you consider the potential of imagining space differently.

Instagram @JoeLedouxMagic





ILLUSTRATED BY JOE LEDOUX

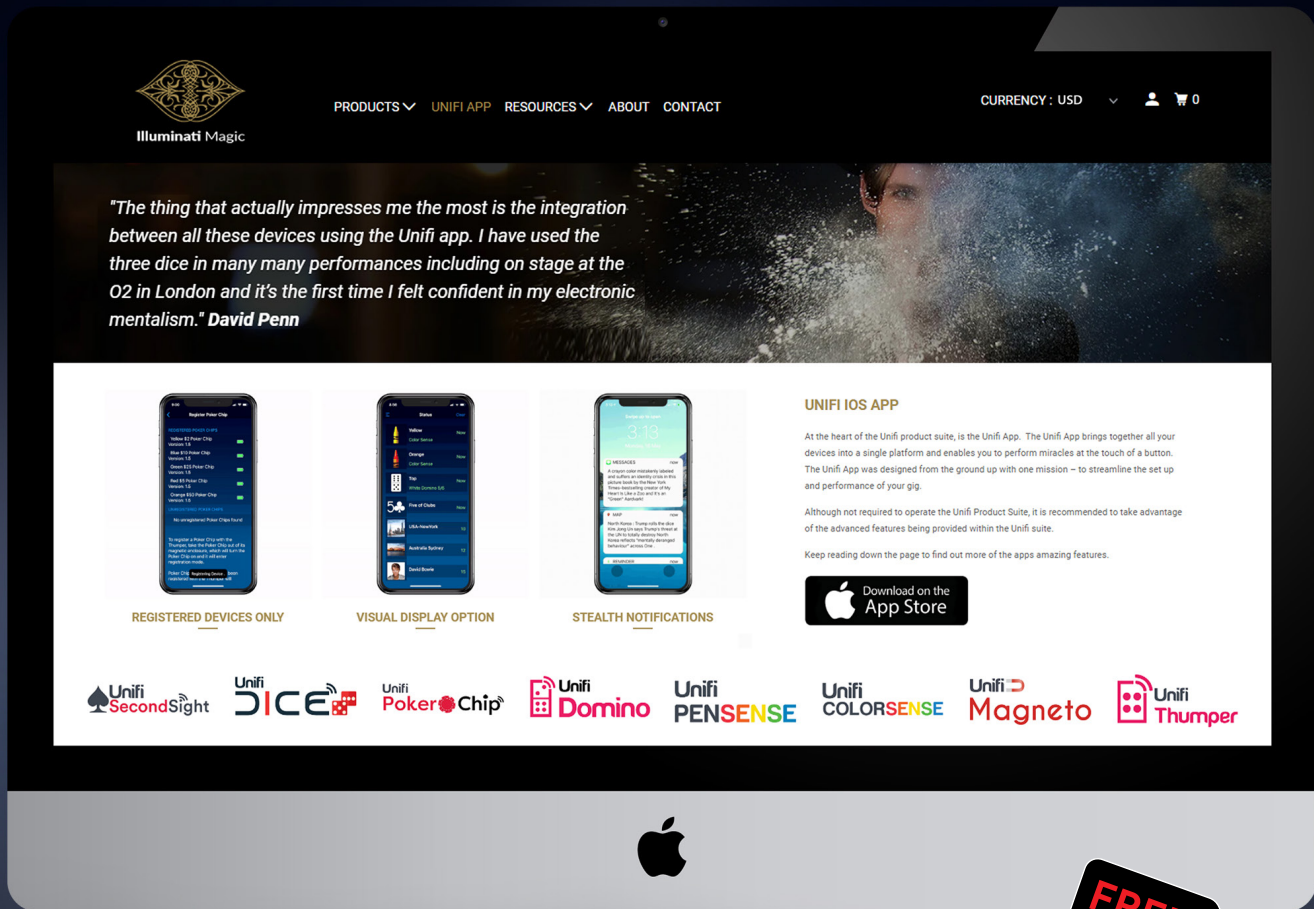




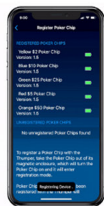
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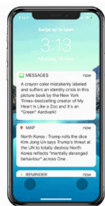
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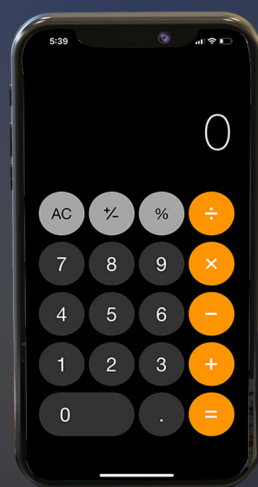
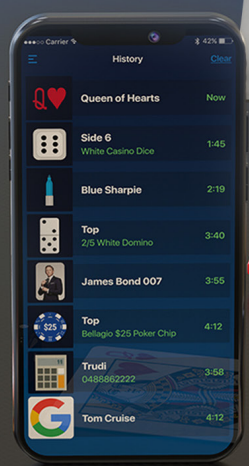
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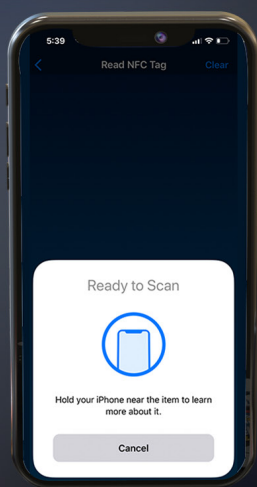
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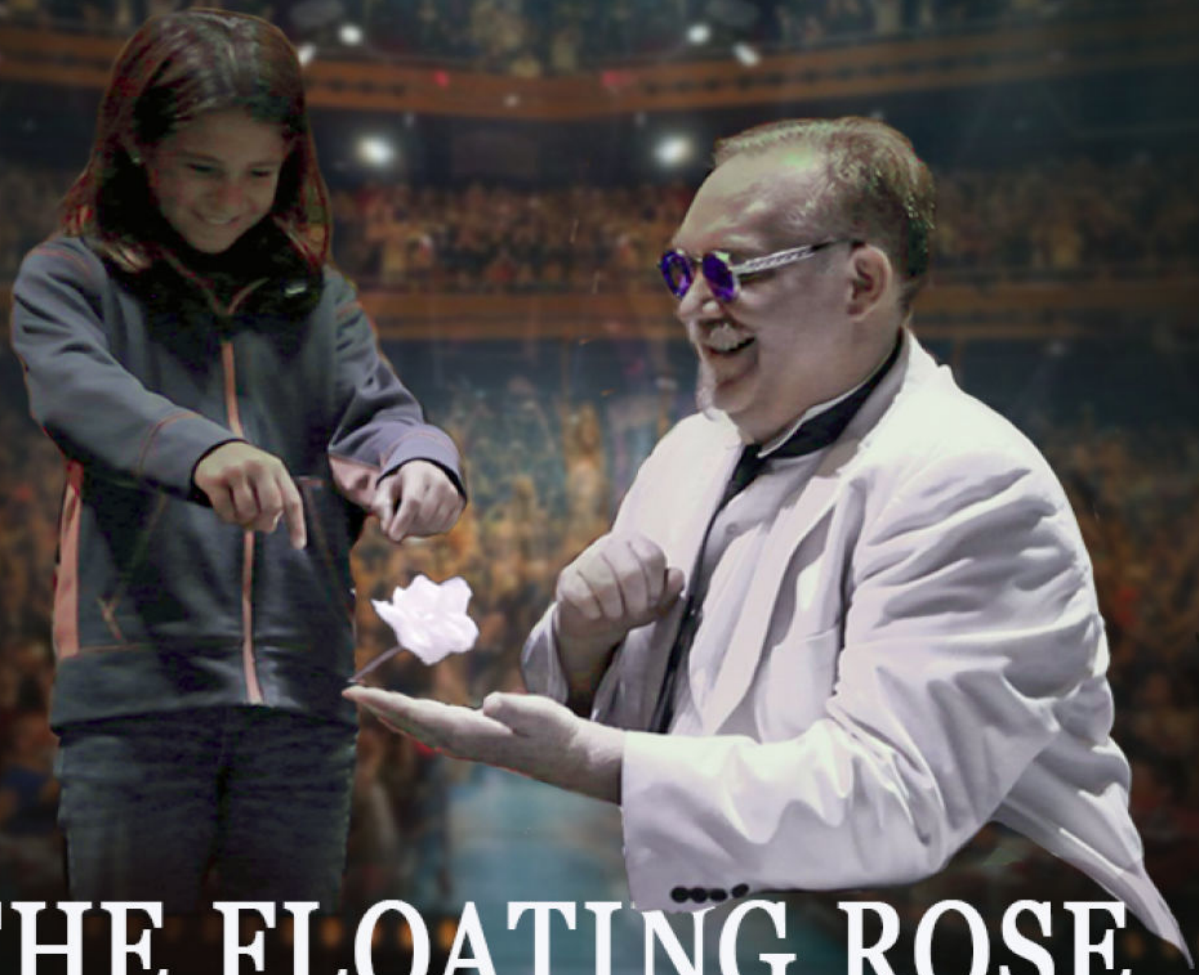
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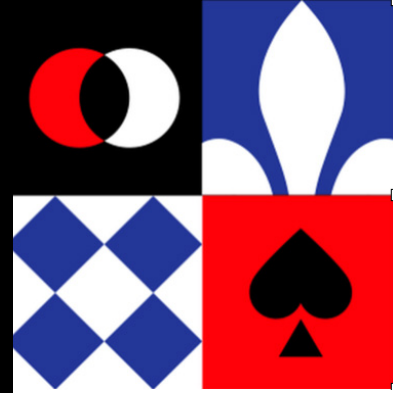


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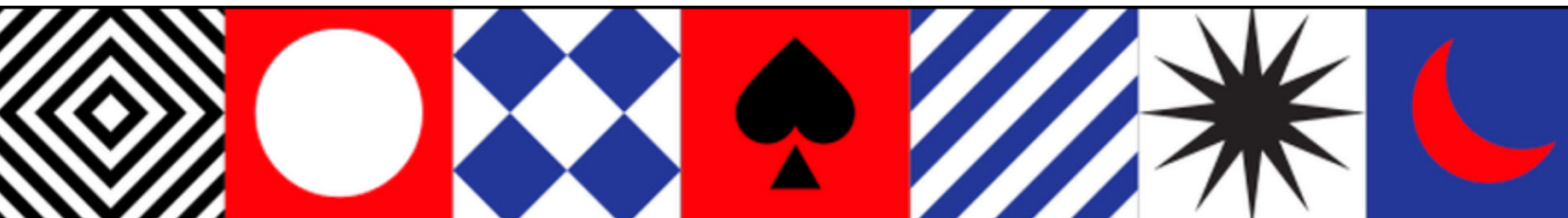
- * be a resident of **Canada** or the **United States**
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2. The Canadian Championship of Magic 2021 will take place at the same time, for **Canadian magicians** who are members in good standing of the **CAM**.
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HOLLIE ENGLAND

BY PETER PAXX

During the current pandemic lockdown, Vietnamese-Australian magician Peter Paxx reached out to Hollie England from Tartu, Estonia. Hollie England responded from her home in Las Vegas. This interview has been edited for length and clarity.

First of all, how have you been over the last several months? What's kept you sane?

There have definitely been phases of adjustment as I have lived 'on tour' for most of my adult life. The short answer to keeping sane is magic, art, music, true crime and Facetime! I started off being really productive and creative, wanting to use this 'free time' wisely to really work on my stage act, researching and getting inspiration from books & videos & then getting feedback from magic mentors. I then wanted to do something creative that didn't feel like 'work' and so started to draw and paint again. I got an overwhelming response to my art and ended up selling my designs on tee's, mugs, posters etc on Teespring- so it ended up being 'work' anyway! Most recently, I bought a piano keyboard and started to learn to play. I'm letting myself do something it's ok to suck at! Living on my own but having been used to being around a cast 24/7, connection has been very important. Of course, there have also been the days where I've stayed in pyjamas, binge-watched documentaries and ordered Ubereats.

For those who don't know you, can you describe what you do?

I always remember a quote from Megan Hilty, "I want to do everything and I don't think that's too ambitious." I have been blessed to travel across the globe as a magician, director, producer, dancer, musical theatre performer & magicians' assistant. It makes it tough to answer that question at parties though!

I have worked with *The Illusionists* franchise (The Works Entertainment/ Cirque Du Soleil), *Spirit of the Dance*, Hans Klok, *Masters Of Illusion*, *The Unbelievables*, *Abracadabra*, Jamie

Allan's *iMagician*, *The Naked Magicians* to name a few.

Did you know growing up as a kid that you wanted to become a magician? Who inspired you?

I grew up in England watching Paul Daniels, Tommy Cooper and The Masked Magician (I know, how scandalous!) on TV. My parents still have the deck of cards that came with my 'Wizbit Instant Magic Book' as a kid (although I secretly wanted to be Debbie McGee because she was a ballet dancer like me).

At age 18, I started performing kids shows over the holidays at a tourist attraction as an actor/ singer/ dancer. I met and worked with a magician there and we went on to create and produce our own magic and musical show in a log cabin resort in the Lake District (the first time I choreographed a D'Lite dance), and provide entertainment for a local shopping mall (the first time I entertained a line of children with a magic coloring book, dressed as a Christmas elf).

So, although I grew up as a dancer and graduated in Musical Theatre, magic was a recurring interest.

If someone was going to make your life into a movie, who would play you?

If she were still alive it would be Audrey Hepburn. I was actually named after her character Holly Golightly in *Breakfast At Tiffany's* and she was also a ballet dancer. She always said she was asked to act and sing and do all kinds of things she wasn't prepared for with huge stars. She just tried like mad to cope with it. I guess she'd do the same with magic.

In present times, probably Lily Collins. She was born in

England and moved to America, we've both played Snow White and been in musical theater and her Dad's Phil Collins!

Describe your first ever performance on stage? How did you feel?

I've been on stage since I was 3 years old (in a furry reindeer costume). The first time I got 'paid' to be onstage was at 5 years old in a British pantomime. I first performed as a magician on stage only last year. That was terrifying, nerve-wracking and exhilarating all at the same time! It was like I was 3 years old again on stage for the first time ever as I was suddenly out of my comfort zone!

What's your favorite stage theatre show?

As a self-confessed musical theatre geek who loves 'Dad rock' & 'witchy magic', it's a tie between 'We Will Rock You' and 'Wicked'. I love a good fight for freedom & individuality, plus I can't even think about 'Defying Gravity' without getting goosebumps.

Who do you look up to inside and outside of magic?

The best part is that I've been able to work with and become friends with my hero's. Dai Vernon once said 'Pick a trick and learn how to do it better than anyone else,' and the most inspiring magicians for me have done this and are both creative and original: Enzo Weyne (France) is a true engineer of stage illusions and I love how his presentations always end with an unexpected twist. I enjoy watching anything Cyril performs. Jeff Hobson and Dan Sperry are, to me, unparalleled in how they refine character, comedy and branding for a modern audience. Jamie Allan (UK) is flawless at fusing magic and technology beautifully, using iPads, laser beams and social media. Lastly, from Korea, Yu Hojin is the epitome of class and elegance. I've been mesmerized working with him and watching his acts literally hundreds of times live and he is the (rightly crowned) master of manipulation, but also of expression and art in magic. Outside of magic, I look up to my friend of 18 years Adam Barron, who manages to raise a beautiful family, works caring for underprivileged kids and tours as the incredible lead singer of multiple rock, soul and blues bands, having competed on The Voice UK.

Often an idea for a routine (whether magic or dance) comes from music or lyrics of a song.





Additionally, in theater I grew up obsessed with the choreography of Bob Fosse and I've found he still influences some of my style in magic.

Where do you look to find ideas and inspiration?

Often an idea for a routine (whether magic or dance) comes from music or lyrics of a song. I'm visually inspired by manga/ anime and artists like Lucas David. Fashion is a huge passion for me & I get inspiration for costumes and props from designers like Karl Lagerfeld & Alexander McQueen who famously said 'I want to empower women. I want people to be afraid of the women I dress'. There's something about strong and powerful women in music, fashion, movies and video games that I really connect with. I think most magicians ultimately want to be some kind of superhero. I get a lot of ideas from my favorite movies and TV shows- The Fifth Element, Buffy etc.

What does your perfect Sunday look like?

Right now, it's difficult to know which day of the week it is! When your life is in theatre, Sunday's are just another day at

work. I do miss having a traditional British Sunday fry-up brunch and then a home-cooked roast dinner with family though. Followed by a food coma. Any perfect day would have to involve listening to live music and being with my best friends.

When you have a five-minute break during rehearsal, what do you spend that time doing?

When I was rehearsing for the last tour of 'Masters of Illusion', I'd spend my breaks drinking tea whilst practicing coin rolls or card manips (with help from Farrell Dillon).

What do you do when you're not doing theatre and removed from the identity of being a magician?

Apparently, I learn to play piano and paint! I come from a family of seamstresses, graphic designers and carpenters, so there will always be art and creativity in my veins. I also love to watch true crime & crazy conspiracy theory documentaries.

If you had a real magic wand, what would you make happen next for you?

Theatres and live entertainment would open again and I would be on stage which is the only place that feels like home. I'm

hoping to perform more as a magician with my new act.

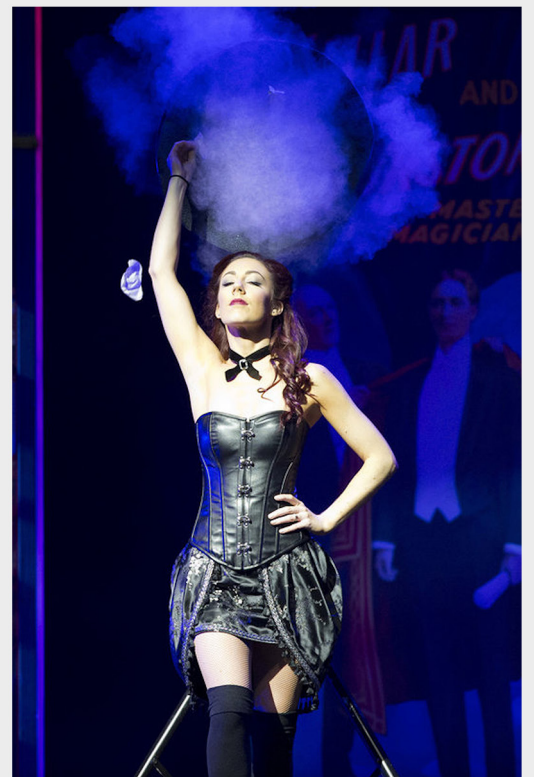
What's the last thing you do before you step out on stage / the curtain goes up?

Before I leave the dressing room I have a ritual of spritzing on my favorite scent. Before curtain goes up I'm usually warming up and/ or singing along to the pre-show music.

Lastly, what's a strange fact that you hardly tell people?

I'm scared of being in the middle of the ocean! Hence why I've made a career of entertainment on land rather than on cruise ships. The idea of not being able to get off a ship and control my own environment combined with the vast, unknown expanse of the ocean underneath really freaks me out.





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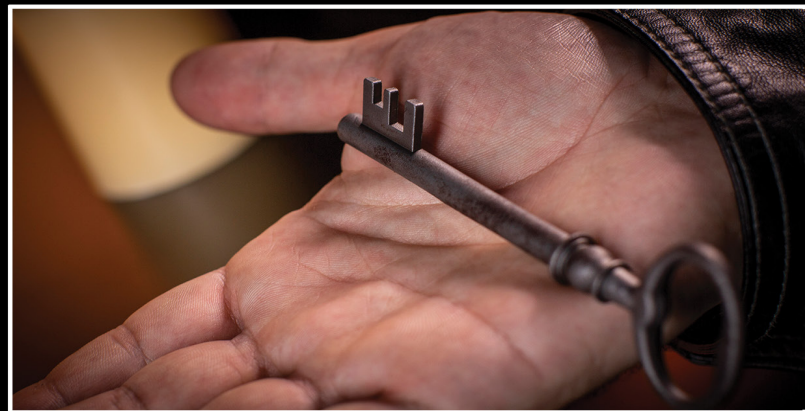
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The
Enchanted
Rose





The *Magiteatern* on the Way to Las Vegas

BY THOMAS L. SWIECIAK

Hidden in the little town of Motala, Sweden lies a small theater of illusion called “Magiteatern.” When the studio lights dim, and a mysterious fog slowly creeps across the stage, visitors are whisked away to the world of “The Enchanted Rose,” a grand illusion show created courtesy of Motala’s local magic household, the Staaf family.

Through a blending of traditional narrative and grand illusion, Staaf Magic takes their audience on a journey with a stage show that is as much a magic show as it is a vivid theatrical experience. In keeping with a recent trend in the world of magic over the last decade, especially in Europe and Asia, “The Enchanted Rose” blends story-telling and magic into a seamless dramatic presentation.

What began as a school talent show performance almost ten years ago has grown into a full scale family enterprise. Staaf Magic has performed countless grand illusion shows, in addition to winning the illusionist category at the 2017 Swedish Magic Grand Prix, and being featured on national television, aside from frequent news stories promoting the unique family business. The familial troupe, composed of parents Daniel and Gittan,

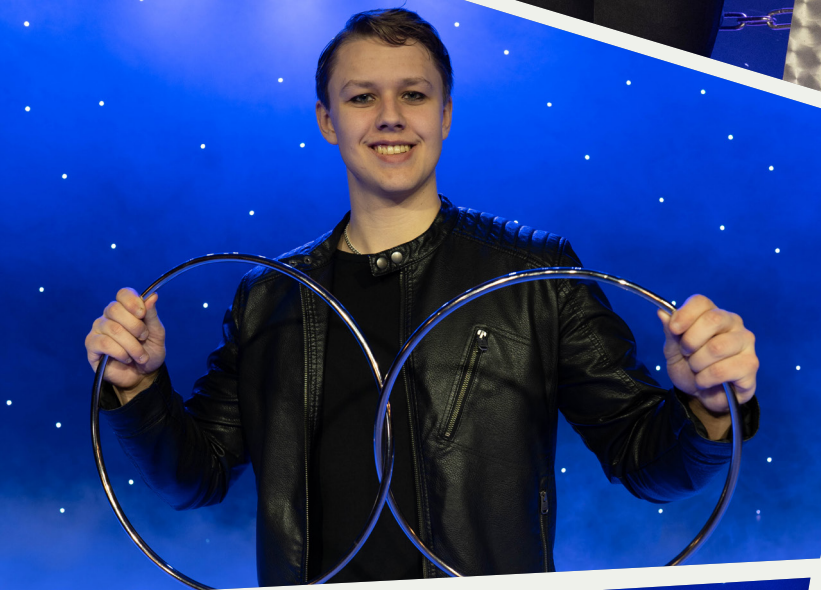
son Albin, and daughter Tove, has been charming audiences at the “Magiteatern” since 2015.

It all started after the Staaf children, Albin and Tove, presented a successful magic show at school. Daniel and Gittan encouraged the children in their performance hobby, and the youths began to entertain friends and family on multiple occasions with their magic. Daniel even started learning the magic acts with Albin and Tove. One day, a party guest requested that the Staaf family perform at a wedding.

“No, we cannot do that,” Daniel and Gittan recalled saying. “The kids are too young and they aren’t ready for that kind of challenge,” they fretted. However, it was agreed that if Daniel joined the two children in their performance, things would probably be okay.

“So, we said ‘yes’ and put together a show, practiced a lot, and on performance day it was a success,” Daniel and Gittan said. “Since that day, it has just kept on going – the requests kept on coming, and the stages got bigger,” they added. Thus Staaf Magic was born, and the family never looked back. On stage, illusionists Daniel, Albin and Tove are the stars of the show, while Gittan ensures that things run smoothly behind the scenes. Still, Gittan makes a few appearances in the show as well.

“Most of the inspiration comes from different parts of the Internet,” Daniel and Gittan said. “We watch a lot of clips, but there are also



influences from books and magazines," they added. In 2017, the Staaf family journeyed to Las Vegas, Nevada for two weeks of attending illusion shows in order to gather creative ideas from the Magic Capital of the World. Aside from counting Copperfield, Mac King, and Penn and Teller amongst their influences, Staaf Magic credits their mentor, Tim Star, as one of the family's biggest inspirations.

"We see him as one of the best in the world," Staaf Magic said of Star. "Not just at performing tricks, but also at making props. He brings a great deal of good ideas to the table, and one of the biggest inspirations is to [go on] this journey together with him. He makes us grow as artists, magicians and individuals," they added. Staaf Magic graciously attributed the original idea for the creation of "The Enchanted Rose" performance to Star. After witnessing a variety of illusion performances in Las Vegas, coupled with the consistent encouragement of Star, the Staaf family began to make substantial inroads into the illusion industry as their business grew.

"We started out in the living room and quickly moved on to a bigger rehearsal place, but that also turned out to be too small," Daniel and Gittan said. "We needed a proper big scene where we also could roll the illusions on and off stage to practice the transitions as well," they added. This realization led to the purchase of an industrial building, where the Staaf family planned to build a full sized stage for rehearsals. "But even before we got access to the building, we got our first request to set up a show there," Daniel and Gittan said. "So we decided to go all in and build our own magical theatre 'Magiteatern,' where we now perform full-scale shows with music, light and smoke in complete Las Vegas-style with food, drinks, and world-class entertainment."

Contributions to the family business require sacrifice, especially



on the part of Albin and Tove, since both illusionists are young and must often turn away social activities for the sake of rehearsals. "There is not much time left on the weekends to hang out with friends, since there is always something to do or practice," Daniel and Gittan said. "We regularly ask them if they're still willing to make the sacrifices necessary, and the answer has always been 'yes.' It is a lifestyle we have chosen, and we love it," they added.

Albin and Tove bring their own unique talents to the fore as key members of Staaf Magic.

Albin's enthusiasm, skill, and the natural chemistry he displays when performing with the rest of his family gives the stage presence of Staaf Magic an air of familiarity. Additionally, the moments which Albin shares on stage with his sister Tove display a subtle sibling rivalry that lends a delightful element of mischief to the production.

Tove is a highly accomplished illusionist in her own right, aside from acting as the primary "box-jumper" in the production, a dual role which reflects a larger positive progressive trend for female performers in grand illusion productions of the last decade. So naturally, while Tove is sawed in half nightly, she is a gifted cabaret-style magician whose gravitas on stage matches that of both Daniel and Albin.

As for Daniel and Gittan, despite their commanding presence throughout the spectacle, both on stage and off, they are not immune from being







fettered into the Assistant's Revenge illusion during each performance by their children. It is a crowning finale that makes the presentation of Staaf Magic that much more enjoyable, not to mention an additional surprise appearance of Gittan's father.

With irrepressible positivity, Staaf Magic is not shy about sharing the long term goals of the family business. "Our dream, like many others, is to go all the way to Las Vegas, and make a name for ourselves with a big production of our own show," Daniel and Gittan said. "We know that the road is long and hard but you [need] to keep the dream alive, and never give up. And you [need] to remember that the road there is as important, if not more, than the goal," they added.

Regardless of where the road to success may lead for the Staaf family, that road has one wonderful and mysterious treasure located along the journey. It is a comfortable little structure, a place that feels like home while still serving as a whimsical world of enchantment. It is called "Magiteatern," and just inside the door dreams are coming true, no matter how impossible they may seem.

Thomas L. Sweciak is an American lawyer and lifelong magic enthusiast who holds degrees in aviation technology, education, English literature, film, journalism, and law. He resides in Milwaukee, Wisconsin, U.S.A. with his wife Sheila. He can be contacted at milwaukee.magicworks@gmail.com.

Photographs courtesy of Alice Adolfsson

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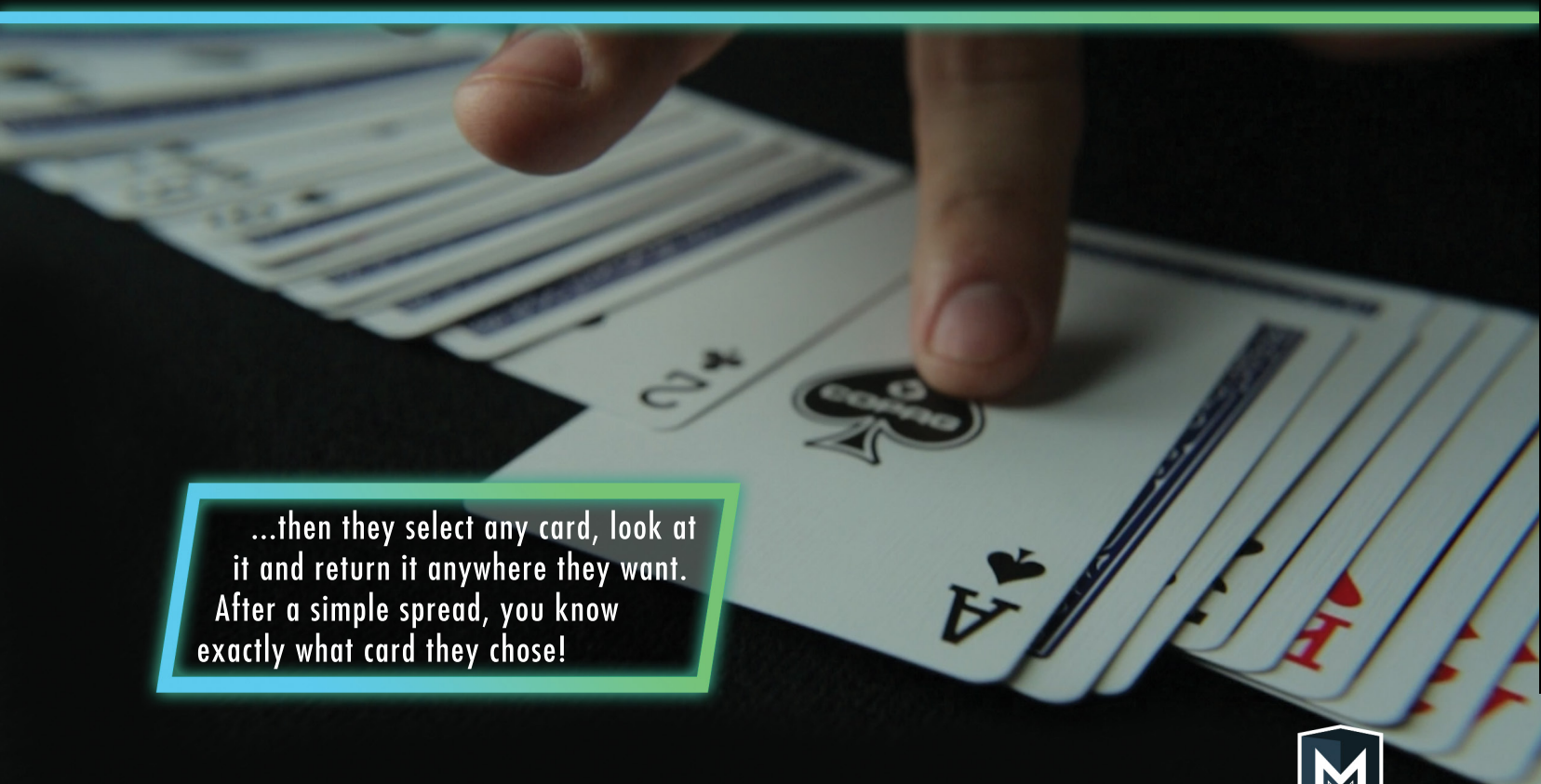
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-James Anthony, Reviewer

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GREGORY WILSON



HOSTILE TAKE-OVER

The magician spreads a stack of his business cards, removes two and staples them together. He has another card selected and signed. The two stapled cards are held by the magician as the spectator riffles the outer end of the stack. The magician suddenly plunges the two stapled cards into the riffling cards. He then withdraws them to show that the signed card is trapped between them. When the spectator examines the cards, he finds that the signed card is stapled between the other cards.

This effect was inspired by Jay Sankey's 'Trio' in 100% Sankey. Sankey's effect, like all stapled card effects before this one, utilizes playing cards. The effect here could also be done with playing cards - but it's not. Special thanks to Doug Wicks for proposing the signed, stapled card be outjogged and thereby suggesting I utilize the automatic 'plunger' switch.

REQUIREMENTS

(1) A stack of business cards; (2) A hand-staplet (3) A Sharpie marking pen.

METHOD AND PRESENTATION

Place the Sharpie pen on the table near the spectator. Spread the business cards with the blank side up between your hands and invite a spectator to select one, saying: "If you were to reach in and take a card ... " Have a card removed, shown to others and returned to its place of origin as you finish the patter line: "... and replace it and then I found your card, would that be impressive?" Before anyone replies, quickly add: "No, that would be stupid, because all the cards look the same."

Flip the packet of business cards over and spread the top three cards. Flip over the top two so that the blank sides show. Take them in your right hand and say, "I'm going to tell you ahead of time what I'm going to do. Two of these cards are going to grab your card. In other words, your card is going to be sandwiched between them." As you utter this patter, pull the third card flush with the rest of the cards with your left thumb and retain a left pinkie break below it.

Momentarily replace these two cards onto the others, then pick up all the cards (three) above the break in a right-hand Biddle Grip. Casually peel off the uppermost card with your left thumb so that it rests outjogged on the left-hand packet. Momentarily place the right-hand card(s) flush with the deck then slide the top card outwards until it is aligned with the outjogged card. This casual action secretly places the extra card (printing-side uppermost) between the two outjogged cards.

Explain that you are going to staple these two outjogged business cards together. Pick up the stapler with your right hand and tilt the packet of cards upwards with your left hand. This somewhat conceals the exact nature of the stapling action. The stapling end of the stapler moves inwards deep enough so that all three cards are stapled together (Fig. 1). Put the stapler away.



Split and separate the outjogged cards with your right forefinger by bending back the uppermost card (Fig. 2). Say, "These two cards are now welded together." Turn the entire packet end-over-end so that the outjogged cards are now injogged. Spread the top few cards and ask the spectator to touch one. Outjog the touched card and close the spread. You are now going to secretly switch the loose, outjogged card for the card already stapled between the two 'sandwich' cards. This is done by momentarily raising both hands as you ask the spectator to pick up the marking pen.



As you lower your hands, push the outjogged selection flush with your right middle finger as your right thumb at the backend pushes the outjogged cards outward and flush (Fig. 3, a stopaction view). This automatically outjogs the card already stapled between the "sandwich" cards. The audience thinks it is the same card just selected.

Extend the packet toward the spectator and point to the blank section of the outjogged card with your right forefinger. Say, "Please mark your card." After it is signed on the available or exposed white space, add: "You would be able to recognize your card again if you saw it, right?" Push the selection flush as you raise both hands again and tilt back the packet. This action automatically pushes the two "sandwich" cards to an injogged position again. Say, "It goes in the middle of the rest of these cards. I know its approximate position, but nobody knows exactly where it is." If you keep your left hand tilted back slightly, the injogged cards cannot be seen.

Keep talking and looking at the spectator as you grasp the front end of the packet with your palm-down right hand. Again turn the packet end-over-end and into your left hand. Immediately flip the packet sideways and into a left-hand dealing position. Tilt the packet backwards and lift all the cards except the bottom three in a right-hand Biddle Grip (Fig. 4). Table the right-hand packet with the print-side uppermost in front of the spectator. Keep your left hand turned slightly inward to conceal the injogged, signed selection front view, then turn it palm down and rest your knuckles against the table top. (Fig. 5).

Explain that you want the spectator to riffle the front end of the packet of business cards. (If you are confident that the spectator knows how

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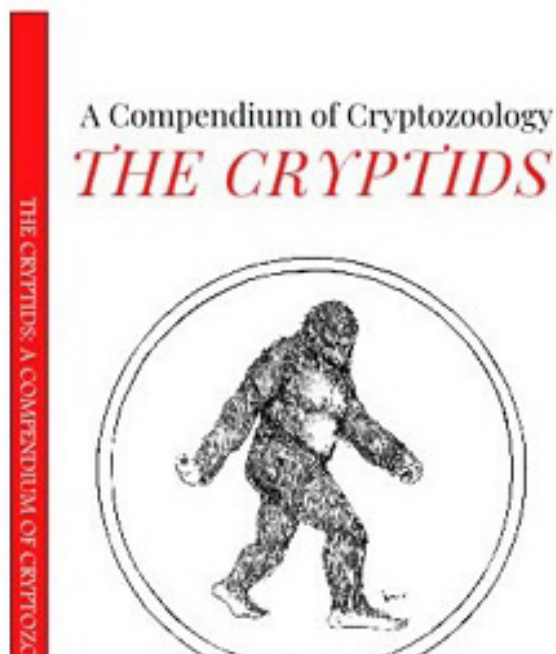


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The same force word is diabolically hidden on every other odd numbered page.

A variation of the flashback principle to identify the top corner word a spectator stops on.

A printed map in the middle of the book of the locations of the worlds most known cryptids. This is usable for its own routine

A back glossary of 100 numbered different cryptids with a principle to navigate a

spectator to one you will always be able to know and identify. This can be used to draw or revealed as the one printed on the back cover of the book. Illustrations that you automatically know which one is being looked at by a clever method and sneaky trick.

You can read the book. It's actually a real

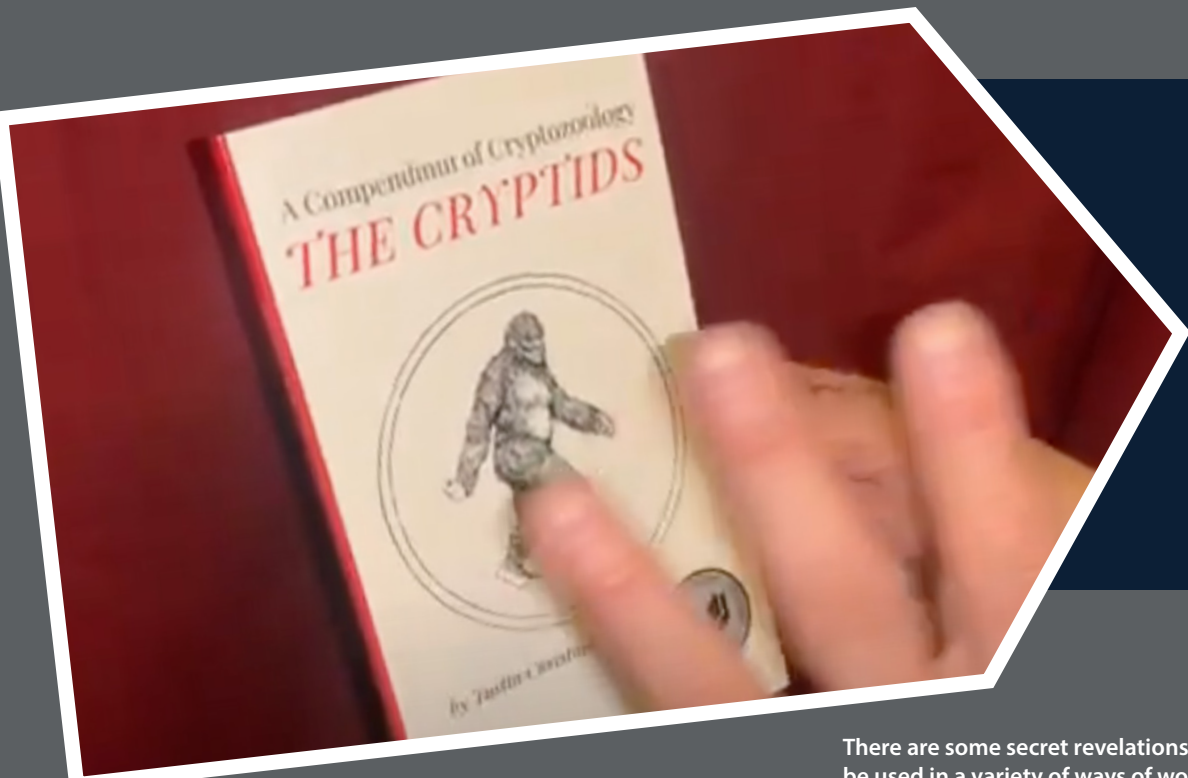
compendium in monsters of cryptozoology and plays for any audience.

Due to the recent situation many acts are taking their performances online. Two of the effects in this book can be used on platforms such as Zoom but are not limited and can also be done in the real world.

Large print for darker rooms, online visibility and a thinner thickness to the novel to allow less bulk in your pocket, purse or case. Video link to instructions, routines and ideas as well as a video tour of Mysterion's private museum of the odd.

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- Paul Romhany

MY THOUGHTS:

There is SO MUCH to love about this book test. The size of font used makes it easy for those conditions where it may be dark or the spectator doesn't have their glasses. I absolutely love the theme of the book as it allows for some extremely interesting presentation ideas, and the fact you can do so much with it rather than the usual 'find a word!' Also built in is a very unusual 'math' principle using the monster theme of the book. I've never seen this in a book test before and it works perfectly in this case.

There are some secret revelations built in to the book that can be used in a variety of ways of words people may choose.

If you want to do drawing prediction or read their minds by doing a drawing you can do it with the built in 'crib' and photos and illustrations in the book. Tool 7 is another very clever 'math' style principle used to come up with another monster names in the book.

Alot of work has gone in to this book test and it shows with the amount of things you can do with it. If you LOVE book tests then you will certainly love using this one. I think it is practical and offers more than most other book tests out there.



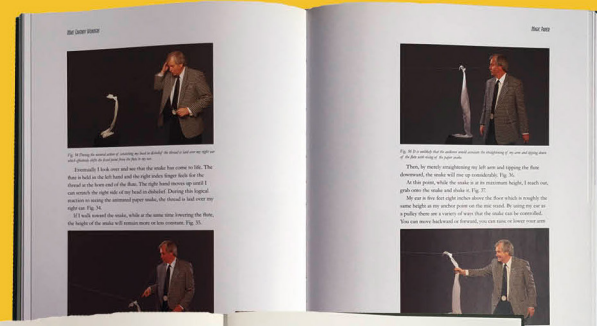
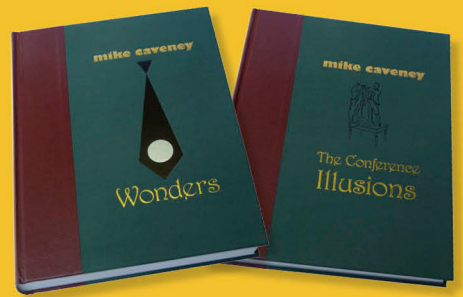
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Approximately every decade or so, a book or set of books comes along and instantly changes the magical landscape. These are without question the must-have books of the past ten years."

Jason England - Magic Magazine

The Conference Illusions documents all of the historical tricks and illusions that Mike presented at the renowned Los Angeles Conference on Magic History. Here you will learn the secrets and history behind Dante's *Sawing A Lady in Half*, *Selbit's Through the Eye of a Needle*, *The Million Dollar Mystery*, *The OH! Chair*, *Del Adelpia's Egg Bag*, *The Astral Hand*, *The Drum that Can't be Beaten*, *Well I'm!*, and a pair of illusions presented by *Orson Welles* on *The Tonight Show*. Augmented with rare photographs and posters from *Egyptian Hall Museum*.

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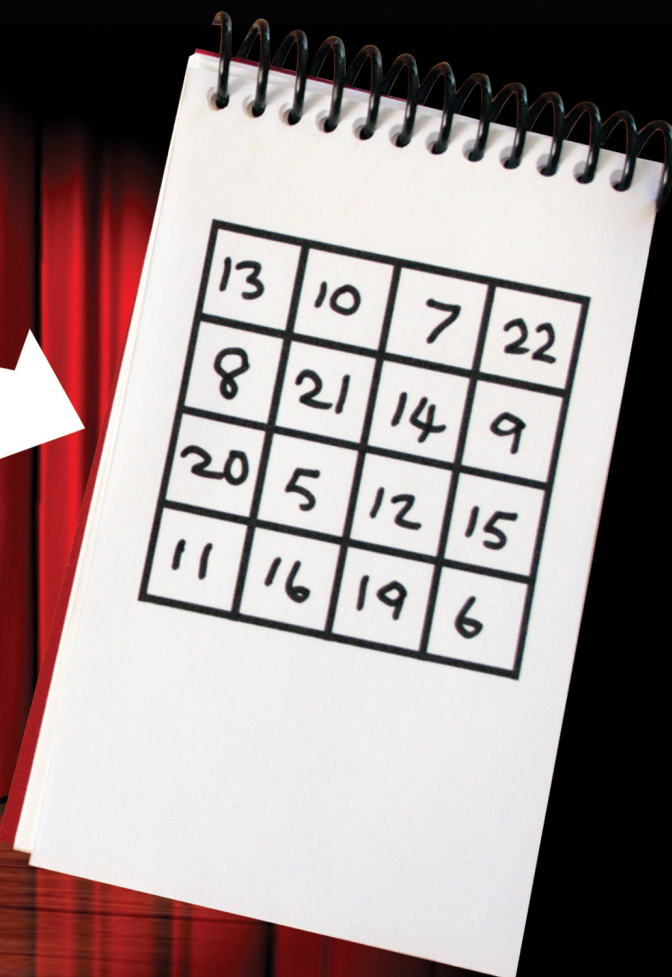


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CINNAMON EXTRACT



EFFECT:

You show a cinnamon bear and put it in your fist. Then you reach into your fist and magically pull a cinnamon stick that's twice as long as the cinnamon bear out of the candy that's in your fist. You put the cinnamon stick back into your fist and open your hand to show the cinnamon stick has disappeared, leaving just the candy.

You pull the cinnamon stick out again, and this time instead of putting it back, you open your fist to show that cinnamon bear has turned from red to clear!

You can watch a video demo of it here: <https://www.facebook.com/LouieFoxxShow/videos/345527243090531/>

NEEDED:

You will need a cinnamon stick, a cinnamon bear and a clear plastic cinnamon bear.

I made my clear bear by making a silicone mold of a cinnamon bear, then casting it in clear resin.

SET UP:

The clear cinnamon bear starts in your left hand in finger palm. Your right hand has the cinnamon stick finger palmed and holds the cinnamon bear at the fingertips.

ROUTINE:

Show the cinnamon bear with your right hand, keeping the cinnamon stick hidden from the audience's view. Hold up your left hand palm up, but keep your fingers curled to hide the clear bear. The audience can see some of your palm empty (Ramsay Subtlety) which enhances the surprise of the clear bear reveal at the end of the routine. Put the cinnamon bear onto your left palm and make a fist around it.

You will now make it look like you pull the cinnamon stick out of your left hand. To do this your right hand reaches into the left fist and your left fist grabs the end of the cinnamon stick and your right hand moves away from your left fist, sliding along the

cinnamon stick. When your right hand gets to the end of the cinnamon stick, it grabs the end and removes the whole thing from the left fist. This is exactly the same as the old trick where you put a pencil or straw up your nose.

Show the cinnamon stick, then to put it back into your left hand, simply reverse the actions you did to pull it out. Slide your right fingers along the cinnamon stick until they cover the stick, then finger palm it as you move your hand away.

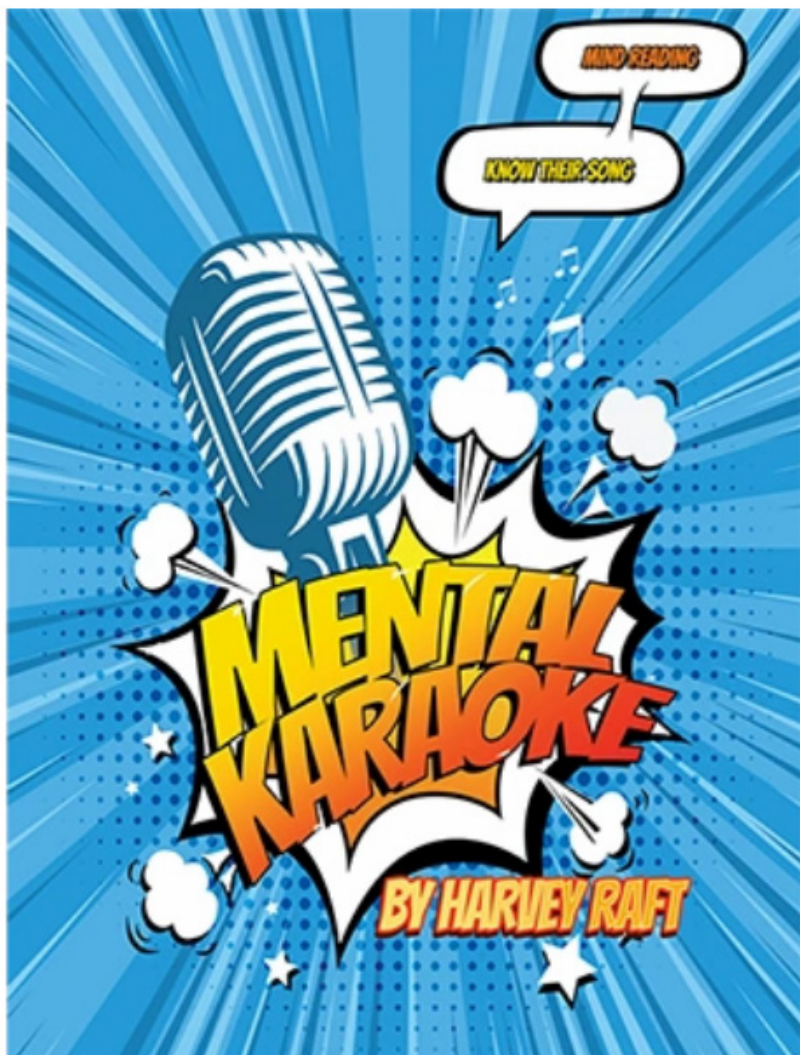
Reach into your left fist and remove the cinnamon bear, keeping the clear bear concealed in finger palm. Show the cinnamon bear for a moment then pretend to put it into your left hand, but palm it your right hand.

Now simply open your right hand to show the cinnamon bear is now clear!

NOTES: This is based on the classic coin trick Silver Extraction by Dr. Boris Zola which was published in *Modern Coin Magic* by JB Bobo.

If this is a trick you'd like to do, but don't want to make a clear bear feel free to contact me for current pricing: <http://www.magicshow.tips/contact/>





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What if you could predict the outcome of 6 coin flips revealing that you knew which ones the spectator would get wrong before a single coin has been flipped

What if you could whittle down 1500 people in an auditorium until you are only left with 1 person and then the prediction that an audience member has been holding reveals in detail the winner

This has been in every show I have done since it's development from close up, kids parties, Corporate, and even my full evening illusion shows.

I love this effect and I know you will too.

MY THOUGHTS:

You receive a DVD, a regular American half dollar and a numbered certificate stating you now have TV/ stage performance rights.



There is also a private facebook group to share even more ideas that Wes has had over the years.

As stated you only need a coin and the secret. If you have watched the routine on Penn & Teller then you will see how strong this plays. Wes has live performances from kids camps, a resort, adults shows and more showing how versatile this is.

This did not take me long to learn and am excited to use this in live shows. I do like the presentation of having a prediction on stage that states exactly the last person left in the 'game'. There are also routines for close-up shows. If you are looking for a routine that would be perfect for social distance performances this fits the criteria perfectly.

I don't see why this method wouldn't work with other coins from any country. I tried a Toonie here in Canada and was able to adapt the method very easily. Wes has come up with a very unique handling that looks so natural and impossible for the audience to pick up on.



"The best pack small play big routine I have ever seen. You can perform it for a few or an entire theatre."
Paul Romhany

I have some on-line shows coming up this month and am looking forward to trying this out here. You can ask each person to raise a hand for heads or keep their hand down for tails, and have a prediction in full view through out the show.

There is so much that can be done with this wonderful routine and presentation ideas are endless. At anytime if you need to have a 'random' person selected this is a great way to do it. Everything appears as it should yet you will always get the person you want to choose.



The Chicago Opener Complete

KELVIN NG

EFFECT:

The classic effect that had originated from Al Leech that was made popular by Jim Ryan and Frank Everhart where the selected card changes back color. This card is set aside face down and the effect is repeated. A second card is selected only to vanish completely from the deck only to have transformed into the first card that has been set aside the entire time.

SETUP: you will need Harry Robson's roughing stick (available at your favorite magic dealer), a blue back regular deck of cards and a stranger card (a card with a different back design. Assume it is the 8 of hearts in this example)

You will need to apply half of the roughing stick to the top half of the face of the blue backed 8 of hearts (see figure 1). Harry Robson's roughing stick is about a 15-dollar purchase and will last you a lifetime of invisible decks, brainwave decks, and plenty of Chicago opener complete gimmicks. This is available at your favorite magic dealer.

Turn the roughed card face down and apply a small pencil dot to the top left of the deck to help you indicate which side is roughed. Setup the blue backed deck face down with the roughed 8 of hearts on the bottom with the roughed portion facing toward yourself, then place the stranger backed 8 of hearts on the bottom of the deck as the classic Chicago Opener.

METHOD:

Spread the cards face down in your hands from left to right with your left thumb on the lower part of the deck see figure 2. Due to the properties of the roughing stick, this will help hide the stranger card on the bottom. You can ribbon spread on the table as long as you spread on the same side as the roughed card. (Figure 3.)

Have a spectator select a card from the middle of the deck (any card will do except for the bottom two cards) and memorize it. Say the card is the King of Spades. You will then do a hindu shuffle that retains the bottom stock and will have the spectator stay top at any time. Have the card replaced in the left hands packet and place the right hands packet on top of the left hands packet. This should place the stranger card on top of their selected King

of Spades. Figure 5

Now, without anything suspicious, you can now spread through the deck to show that one card has changed colors! Make sure now to spread and push off now the top portion of the deck so that when you do reach the stranger card, you are able to separate it from the blue backed 8 of hearts. Fig. 6

Cut the red card to the top of the deck and now you are to perform a Double Lift (your favorite method will do) revealing their selected King of Spades back has changed color. Turn the double face down and apparently place the king of spades (really the 8 of hearts) face down either on the table or sandwiched in the spectator's hands.

Now you are to perform a Hindu shuffle force that will force the spectator to select the 8 of hearts. This will be the regular blue backed one. Show the card to all your spectators and drop the cards on top. You say, "Just like before, one card changes color and should turn red. Hmm, I'm sorry. Can you help me out here, what was your card? The eight of hearts? Really, The eight of hearts? That's strange because the eight of hearts isn't in this deck at all." You can now turn the cards face up (be sure to note the orientation of the roughed 8 of hearts, and proceed to spread the deck showing that the 8 of hearts has vanished completely (it is very easy to spread through the double card due to the roughing stick properties). "The only eight of hearts I have is that one!" Point to the selected card onto the table and have the audience turn the card over.

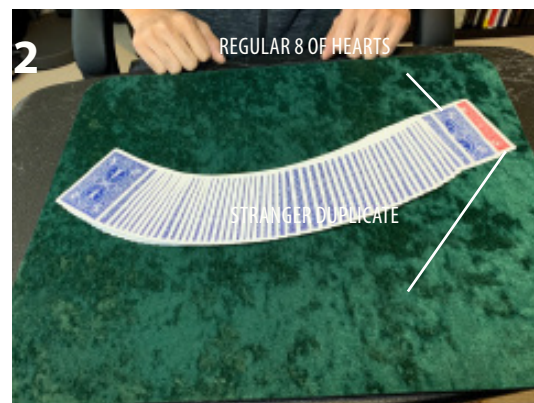
NOTES: This was inspired from a comment made to me by a layperson while I was performing at a gig many years back. The comment after they turned over the stranger card for the second time was "so where did the blue 8 of hearts go?" and that made me realize that the Chicago opener was not quite complete so I began my journey to try to think of ways to show it complete.

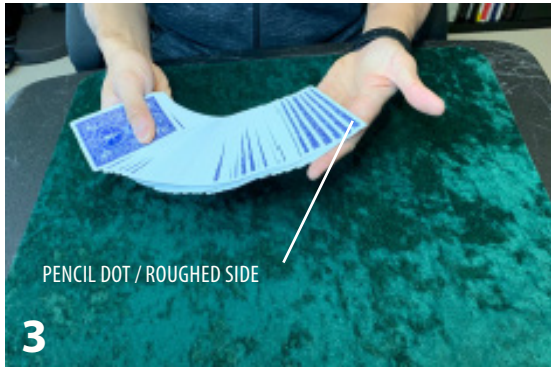
It wasn't until years later that when I was experimenting with Harry Robson's roughing stick that I would be able to make the card completely vanish.

This addition of making a selection vanish completely plays extremely well to the



magician-in-trouble theme. First you can spread the deck with the expectation of a stranger card popping up not happening. Then you can ask them to name their card out loud and then turn the deck face up to search for selected card. When you can't find their card and ask, "Help me out here, what was your card?", then the audience becomes more convinced that the magician really is in trouble and by not being able to find the card is a great little seller to this effect.





JEFF CHRISTENSEN

MAGIC

IS

EDUCATION

HERE COMES THE JUDGE!



https://youtu.be/_IA_C6gVDvQ

Hello my fellow “Zoombies!” This month I have the distinct pleasure of sharing an interview that I did recently with my friend Judge Gary Brown. He’s a great storyteller, thinker, writer, performer, creator and all-round amazing person who I know that you’ll enjoy meeting!

Jeff: Thanks so much for taking the time to do this. Let’s start with...what’s your magic origin story?

Gary: You could say I’m part of the Doug Henning generation – Doug hit the scene in the early 70s, and made magic cool again. I got to see The Magic Show

on Broadway for my eleventh birthday. Around that time, my father, though not a magician, was a New Yorker who loved knowing all the secrets the city had to offer. So he took me to Tannen’s — at that time, located in an office tower off Times Square — and I fell in love.

Jeff: What type of magic is most appealing to you?

Gary: Storytelling magic. Both as a performer and a fan, I like almost any style of magic as long as it has an engaging story to tell — it can be funny, poignant or mysterious. For me, the story weaves the spell.

Jeff: What do you do that is different from other magicians?

Gary: My magic often uses legal theme, a few lawyer jokes and giveaway items with a legal theme. The closer is a terrific prediction in which a playing card appears printed inside an ancient legal tome. Recently, I added Jeff McBride's BEKOS (Best Ever Knots Off Silk), using a script about divorce lawyers who manage to undo our efforts after we "tie the knot."

Jeff: Do you use magic in your role as a Federal Judge?

Gary: As a lawyer, you can never use magic overtly — if a judge or jury thinks you're trying to trick them, you risk losing all credibility. At the same time, familiarity with magic principles — speaking, timing, controlling viewers' attention, even handling exhibits — can be a powerful asset for an advocate.

As a judge, though, I've found two contexts in which I can use magic. One involves certain types of trials: there's a standard jury instruction in which you explain the notion that jurors must hear and consider both sides of a case before reaching any conclusions. To demonstrate this, I built a small wooden gavel — white on one side, black on the other. Using a paddle move, I show it as a black gavel, then a white one. Then I reveal the method. It helps explain how if you only see one side of something, you can be easily misled.

The second involves Naturalization ceremonies, where we administer the oath of citizenship to new U.S. citizens — probably the most joyful part of my job. During those ceremonies, I use the Silk Wonder Box to produce an American flag silk, advising the crowd that the box will read their minds. I've performed that effect for thousands of new citizens. It's an amazingly powerful moment which reincorporates the concept of magic into ceremony, a tradition that has roots extending into prehistory.

Jeff: What's your connection with Jeff McBride?

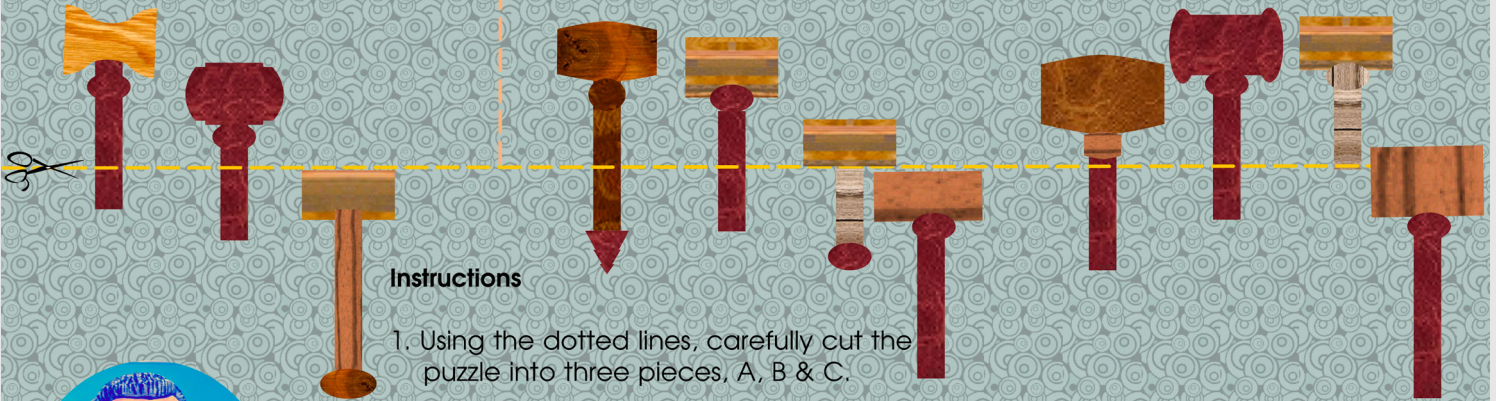
Gary: Jeff and I met back in the 1990s, and we reconnected at the IBM Convention in Grand Rapids a few years back, where I was featured as their Distinguished Lecturer and attended one of his midnight seminars. The experience culminated in one of those carting around epiphanies that seems to swirl around McBride: I was carting around a ridiculous amount of equipment for my lecture — so much so that I even had some TSA issues. Jeff looked at me and said "Gary, you need to do the most with the least." That one sentence changed the way I consider and perform magic. He also advised that I should attend the Magic and Meaning Conference, where I would "find my people." I've been twice already. He was right.

Jeff: Can you share your thoughts about your *AI Flosso* book and where can one get it?

Gary: It's hard to believe that I wrote that a quarter of a century ago. I stumbled on it quite by accident — having befriended Jackie Flosso shortly before what would have been his father's 100th birthday, I proposed writing a short article for M-U-M about his career. After the article came out, I received letters, emails and calls from magicians around the world, each of whom wanted to tell me an experience they had with Flosso. Having assembled these into a big file folder, I realized that I was holding a piece of magic history that needed to be preserved. So I did some biographical research — which was much harder than as the Internet did not hold much good information — and conducted lots of interviews to fill out the story. Teller contributed the introduction, L&L did a beautiful job publishing it and the response was overwhelming. It gave me "street cred" in the community. Printed copies are hard to find, but it is available on the Kindle.



Judge Brown AND The Vanishing Gavel



Instructions

1. Using the dotted lines, carefully cut the puzzle into three pieces, A, B & C.
2. Replace the pieces. Count the gavels.
3. Swap the top pieces (A & B). Count the gavels again!
4. One gavel vanished! Where did it go?



Jeff: Who would you describe as your biggest influence in performance?

Gary: There are so many magicians that I simply love watching, and many inspire me to come up with new effects and different approaches. But Ricky Jay could well be the performer who had the biggest impact on my magic. My style, like his, tends to be professorial, and my best performances are in parlor and platform venues, where I think Ricky really excelled. Larry Hass's writings have had a profound effect on my presentations as well — the exercises he prescribes in several of his books, like *Inspirations*, can revolutionize your performances.

Jeff: If you could only perform one effect what would it be?

Gary: The thing I carry with me almost always is a packet effect I devised called "Believe," which is a monte effect involving Santa Claus. It's a redesign of Martin Lewis's "Virginia City Shuffle" in which Santa repeatedly appears, vanishes and multiplies. While I originally thought of this as a holiday trick, by carrying it during the summer months, I developed "The Nightmare Script," a presentation about a childhood spent being terrified of Santa Claus. Several magicians, including Jeff McBride, contributed lines about just how terrifying Santa can be — this frightening, bearded madman who carries a whip, breaks into your home and flies through the sky pulled by mutant reindeer with glowing faces. The effect is easy and examinable and the presentation makes it just so much fun to do.

At the SAM convention in January, I had the opportunity to show the effect to Martin Lewis, a fine gentleman and a remarkable innovator.

It was a daunting moment: theft of intellectual property is a scourge in the magic community, and I wasn't quite sure how Martin, who has been a victim of widespread copying, would perceive my tribute to his work. Now, I'm a New Yorker— we're an effusive people. By contrast, Martin seems very genteel and reserved. So while I'm enthusiastically performing this routine, he's making understated comments like "so I see . . . Santa was here . . . And now he's there. That's surprising." I had no idea if he liked or hated what I was doing. When I finished, though, his response was overwhelming. "What you've done here is exactly what I tell magicians that they should do," he explained. "You saw something you liked, you really changed it and made it your own. If you hadn't told me it was based on my work, I wouldn't have known." It was a touching moment.

Jeff: Tell us a little about your new book project?

It's so very exciting. On November 1, Theory and Art of Magic Press will release my latest book: *Wandcraft: Making and Using the Magic Wand*. The book follows several years in which I have been designing, building and using magic wands, having discovered they are essential tools for performers. While troubleshooting a stage performance which required concealing a large remote, I found that adding a wand made doing so both effortless and invisible. I was hooked. I designed and built dozens of wands. I plunged into the literature of wand theory, which is extraordinarily limited and dated (most derives from Professor Hoffmann, a big advocate of using a wand), collected the best material I could find, developed some new techniques and started doing performances and lectures. *Wandcraft* contains simple methods for making your own wand, which gives you complete control over its form, function and appearance, instructions on handling a wand and offers a half-dozen new effects and routines. When Larry Hass — the



best editor in magic today — agreed to take this on last year, I knew I was onto something terrific. And the result — I’ve just reviewed the proof — is simply marvelous.

Jeff: How did you come to the Spirit Trumpet effect?

Gary: A few years ago, I was doing some experiments involving mechanical and electronic amplification. I developed one effect — a radio crafted from a piece of cardboard that would play old-time radio broadcasts. It was good, but I felt something better was lurking. Digging into the history of spiritualism, I recalled the “Spirit Trumpet” — a metal cone used by mediums to produce spirit voices, but only in the dark. I realized that some of the innovations I was working with could be used to create a Spirit Trumpet that could speak in a lighted room.

Working well outside my comfort zone (metalworking is not my thing), I managed to assemble a crude prototype that was strong enough to employ for parlor performances. I brought it with me to Ray Goulet’s NEMCA convention in 2016 and was showing it off in an after-hours jam session. Dave Cressy, the self-proclaimed “King of Mouth Coils” pulled me aside. He ordered me to “put that thing away,” explaining that the effect was so strong that he would come out of retirement to manufacture it. I was impressed by his passion for the piece.

On my way back from the convention, I called George Robinson, whom I consider to be the best magic craftsman working today. After explaining the situation, he told me to send along a video. He was sold on the spot. George and his team spent a year of R&D on the item — having the trumpets spun by a metal craftsman and adding technology that I didn’t even know existed. The result of all of that work and investment — The Viking Spirit Trumpet — is a most amazing

thing. And, unlike most magical inventions, which are really redesigns of something else, this one is truly original. Nothing like this has ever been widely available — the closest analog is the “Talking Teapot”-type effects of nearly a century ago.

Jeff: Can you share anything with the readers about the international incident involving the Amazing Jonathon, you and the magic delegation from India?

Gary: I’m not sure it holds up on the written page....

Jeff: That sounds a lot like “no comment.” (For your entertainment Gary retells the story in the video interview “The International Controversy.”)

Jeff: I’m so glad that we had the opportunity to connect! I will miss you seeing you at Magic and Meaning this year.

Judge Brown has shared some of his magical innovations here in Vanish including the “MyPhone” effect (April 2019) and “The Captain’s Nightmare” (June 2020), a reworking of the so-called “Crazy Compass” trick. Look for his “One Magician Parade” focusing on virtual magic that will be featured in an upcoming issue of The Linking Ring.

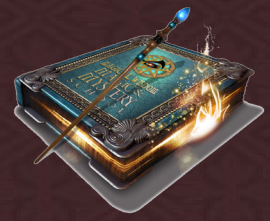
Until next time, remember, Magic is Education.

Jeff Christensen (M. Ed.)



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FOCUS ON DARYL ROGERS:

EDITED BY LYNN MINER

An Interrupted Start

My interest in magic began when I was twelve years old. A neighborhood friend, Kevin Wilson, showed me some simple tricks his father had given him. I was amazed when a handkerchief changed color as he pulled it through his fist. I immediately undertook the study of magic with a passion and learned all I could.

By age fifteen, my interest waned as I started pursuing a career in music. My magical belongings were packed away but never entirely forgotten. Thirty-five years later, I found that my friend was still performing magic. I attended one of his shows, and my interest was reignited. I dug out my old magic box and began exploring its mysterious contents. I was once again excited about magic, eager to learn and ready to create my own show.

A Wizard Shows The Way

I began performing in low-key venues. I didn't know much about putting on a show but I felt that the only way to get better was just to do it. During this time, I was watching a magic special on television and a magician came on and started performing magic in a way I had never seen before. I called my wife over to watch with me, and we both sat mesmerized by this amazing performer. His name was Jeff McBride.

I soon discovered the McBride Magic & Mystery School and the weekly Mystery School Monday broadcasts. During the episodes, Jeff would often discuss the different classes available and tell those watching to drop him a line. I thought the idea of taking a master class was intriguing, but beyond my means and abilities.

I decided to at least take Jeff up on his offer to contact him and was surprised when I received a reply directly from him. He said he was happy to hear from me, told me magicians of any skill level are welcome at the school, and they would roll out the red carpet for me. That email started me on an exciting new path.

"IT ALL STARTED WITH A COLOR-CHANGING HANDKERCHIEF"



A Life-Changing Transformation

I committed to finding a way to take the school's flagship 7-day Master Class. I'm glad I did because it was seven days that changed my life in many ways.

I'll never forget that first trip to Las Vegas. I entered the House of Mystery and Jeff greeted me like an old friend. I met the other faculty members, then turned and saw Eugene Burger's twinkling eyes and impish grin. There was nothing else for it, and I had to hug him. The next seven days flew by in a whirlwind of learning, laughter, amazement, and bonding.

It was an honor and a privilege to meet Jeff, Eugene, Larry Hass, Tobias Beckwith, Bryce Kuhlman, Abigail Spinner McBride, and Scott SteelFyre, all of whom have had a profound impact on my understanding of the art and business of magic. I am deeply thankful I had the opportunity to meet and work with Eugene, and will always cherish the memories of the time I spent with him.

My relationship with the faculty didn't end on the last day of class. Rather, it was just the beginning. Since that time, I have worked with all of them, and have committed myself to assist the school in the achievement of its mission.

Practicing What They Teach

Magic tricks aren't the only subject taught at the school. All aspects of developing a solid foundation in a career in magic are covered.

One of the many lessons that I took action on was to study in other fields that could enhance my magical performances. I have taken acting classes, Tai Chi, ballroom dance and an improvisation class. The study and practice of these disciplines have made me a better performer.

A practical suggestion Jeff gave me was to start working in restaurants. I find performing strolling magic in restaurants to be some of the most challenging work in the field, but also some of the most rewarding.

Career High Points

I had never taken part in a magic competition, so I began working one-on-one with Jeff to design a competition act. I had the opportunity to present it at the Houdini Club of Wisconsin Convention in 2018 and was delighted to take both First Place and People's Choice Award in Stage Magic. What made the victory even sweeter was the fact that Jeff was performing at the convention and was present at the awards ceremony.

Since then I have received two other

significant distinctions. In 2018, I was officially designated as an instructor of the McBride Magic & Mystery School, and in 2019, was honored to receive the Eugene Burger Legacy Award.

One of the biggest thrills of my career came last year when I went to Las Vegas to attend another master class and while there, was able to perform at Jeff McBride's Wonderground. Now I get to say that I have performed in Las Vegas!

Continuing A Magical Journey

I have been performing magic professionally in Northeast Wisconsin since 2011. I consider myself a family entertainer, and perform in the style of a classic magician, including wearing a white tie and tailcoat tuxedo. I perform parlor and close-up shows in a variety of venues, from birthday parties to large outdoor festivals.

One of the reasons I love magic is because of those times when I can tell that I've given someone a "magical moment." When a person sees the impossible happen right before their eyes, they can believe that anything is possible, and if you believe in magic, anything is possible.

I would never have dreamed my childhood interest in magic would lead me into a challenging, exciting, and fulfilling career, allow me to meet magicians from all over the world, and give me the opportunity to work with some of the modern masters of the art. And it all started with a color-changing handkerchief.



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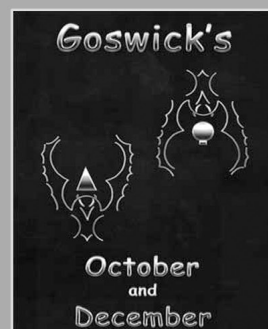
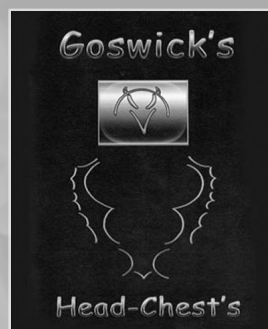
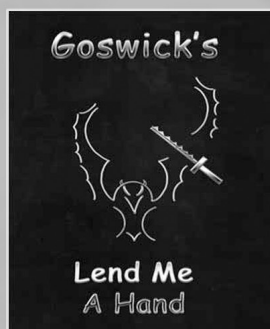
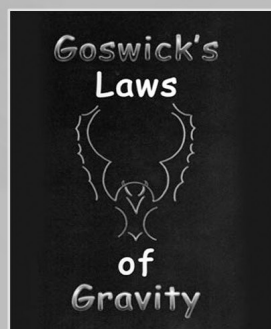
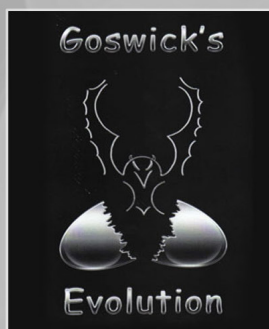
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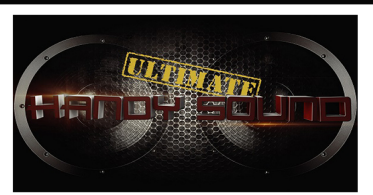
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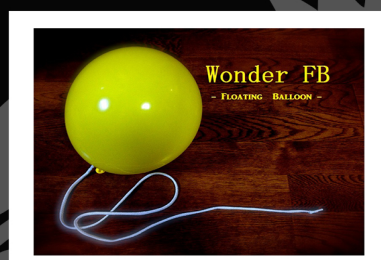
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Wonder SiB



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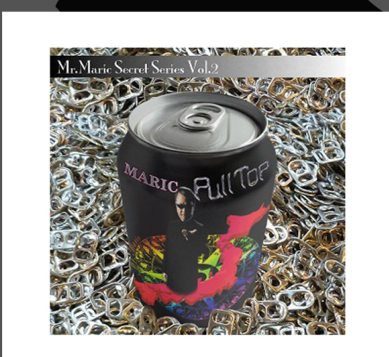
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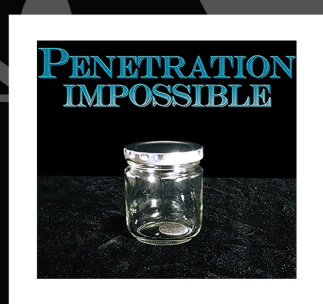
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CLEANEST COIN BEND 2.0



"WTF!!!!!!?"
-XEON STEEL- CREATOR OF *FIVE & BASH*

"THE CLEANEST BENDING MIND BENDER I HAVE SEEN. GREAT FOR CLOSE-UP MAGIC IN THE STREETS, RESTAURANTS, ANYWHERE. DON'T MISS OUT ON STEVEN X *CLEANEST COIN BEND*"

-BOB JONES- MAGICIAN

"THE BEND IS OVER SO FAST IT WILL BEND THEIR MINDS, LEAVING YOU OPEN FOR AMAZING PRESENTATIONS."

-MICHAEL NIGHT- MAGICIAN & HYPNOTIST

REVIEWS

TRICKS, DOWNLOADS, BOOKS

01



As a fan of the virtual magician I found this download to be an absolute GEM of using the technology and connecting with a spectator online. The real genius of this work is that the effects happen with the spectator's OWN cards as you create truly memorable moments. It's a though you can actually reach through the screen and either read their minds of somehow see and know their cards.

This shows magic that is creative and really pushing card magic to a new level. For those who think online magic doesn't connect then you haven't been on the receiving end of this type of magic. I say this because I have and it is as just as strong, if not stronger, than experiencing it live. Because the magician can not touch the cards, and does not use their own deck it eliminates most if not ALL of the methods a person might think about.

You will learn four incredibly strong routines and can perform just one, or if time permits perform them all. The methods are diabolical, and actually very easy, but it's what the spectator does NOT see that makes these work. You don't have to be a great card magician to perform and as long as you can follow a long with a deck of cards you'll be performing these online in no time.

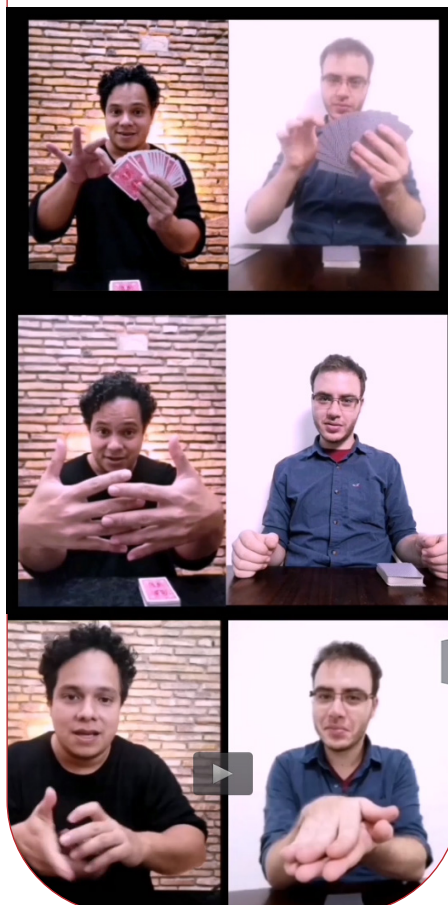
Strong, powerful magic that really

enhances online performances and will leave a lasting impression.

The four effects are:

Connection
Remote Ambition
The Rite
Berglas 2.0

If you want to do any kind of online magic whether it be a show or to impress potential customers this is a great download with great thinking on using this medium.



02



Price: \$49.95

Available: All magic shops

WHOLESALE: www.murphysmagic.com

This takes the plot of signed card to impossible place to a new level. There are a variety of routines and methods taught on the download tutorial but my favorite involved showing a Joker already bolted in place signed by Jack Nicholson. This is placed back in your pocket and another card is signed by a spectator and held between their hands. You are then able to make the card in their hand change to the signed Joker and their card is now bolted between the two pieces of plastic. This is such a strong routine and one that spectators will talk about for a long time.

The props are extremely well made and you will learn everything you need to get it going with versions that don't require palming, versions that do, versions where the bolted card is inside a card box, or inside your jacket. With so many variations this can easily be performed under any close-up working condition.

There is nothing stronger than having a person sign a card and have it appear in an impossible location. Once we can start to do this type of routine again where people feel comfortable signing cards I

think this will be a huge hit.

There are other routine ideas such as using a business card that ends up inside the bolted perspex.

There are routines in here for every skill level from beginner to seasoned professional. If you do any type of card to wallet I think you'll find this version just as, if not stronger. You also don't have the hassle of having to replace envelopes each time. The reset is great as you can put it back in your pocket and be ready to go again.

This is a really fresh approach to the impossible location premise and I am sure once you purchase it you will come up with your own variations and how to use this. You could even do this as a mentalism routine where the prediction is sealed inside the bolted plastic. Something like a Confabulation would be amazing in this case.

03

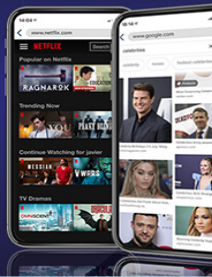
ANYWEB

by Magic Pro Ideas

FORCE

EVERYTHING

ON ANY APP OR WEB!



Price: \$39.95

Available: All magic dealers

WHOLESALE: www.murphysmagic.com

(Review by Carl Andrews)

by Magic Pro Ideas

Anyweb is not just a trick, is a powerful tool with which you can force anything with your phone or tablet using any app or website.

What an amazing App that doesn't look like at App at all. My favorite effect is to show the spectator Google images on my phone. Remember this could be anything on any website and can be setup impromptu right in front of the spectator. The spectator then turns the phone face down and scrolls until they want to stop. They turn the phone over and the image they stopped on matches your prediction 100% of the time. That's how mind blowing this effect really is in the real world.

Imagine you ask your spectator to open their own phone and open their Instagram page. Then you use it to make prediction and set their phone face-down. You then open Instagram on your phone and legitimately go to the spectators Instagram page. Ask the spectator to scroll through their photos and stop on anyone at random. When they turn over their phone, with your prediction, it's a perfect match, wow! Are you kidding me!

The effects are limitless. Another thing I really like is that you can perform it impromptu.

So that if you are out and about you can seize an opportunity for force anything at all with no setup. This will allow you to take advantage of something that just happened in the moment and create a miracle. Some popular preset favorite sites included are: Google, Google Maps, Netflix, IMDB, Amazon, eBay, Instagram and Facebook. You can add any other website you wish to the list. Due to the Corona virus lock down, I have not had the opportunity to perform this as much as I would like but cannot wait to use it every time I go out. The effect is so strong, so easy to use and always with you. The App is brilliant and a huge inner! Buy it today and thank me later.

Compatibility:

iOS: Requires iOS 11.0 or later.

Compatible with iPhone and iPad.

Android: Requires Android 5.0 or later.

Compatible with Android Phones and Tablets.

(Not Available for Huawei Phones without Playstore from factory).

04



ANIMATED CARD IN BALLOON By Kevin James

PRICE: \$50.00

AVAILABLE: www.kjmagic.com

Without a doubt the best card to balloon routine out there. It starts off as a regular card to balloon where a chosen card ends up in a black balloon. You then tell the audience you will show them how it works and this time use a clear balloon. What makes this so amazing is they can see the card visual go right through the balloon. The visual of this is extremely strong.

You receive a DVD with instructions, the special gimmick, black and clear balloons and a gimmick card. The balloons are easy to get when you run out.

This can be performed anywhere and would be ideal for any type of platform or stage routine. The only skill required is to force a card and everything else is super easy to do.

I love the flow and structure of this routine and when that card visually goes through the balloon it looks so magical. I remember seeing this live when Kevin performed it in New Zealand and I immediately fell in love with it. I've performed it now for many years and while it's been out for a while might be new to many.

The ideal stand-up/stage routine that can be done anywhere at anytime and the kicker ending is well worth the fake 'exposure.'

05



Super Latex Cola Drink By Twister Magic

PRICE: \$45.00

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

The bottle I was sent was the full bottle - there are two other options including the half bottle and the empty bottle.

You receive a very realistic looking bottle that even at close range looks like a bottle. The routine on the tutorial for this bottle is the very basic vanishing bottle in paper bag.

You also receive a download which goes through routines using the other bottles as well.

Of particular note is that this bottle design is based on the thinner glass bottle style. I'm not sure how easy it is to find a similar real bottle should you want to experiment with other effects.

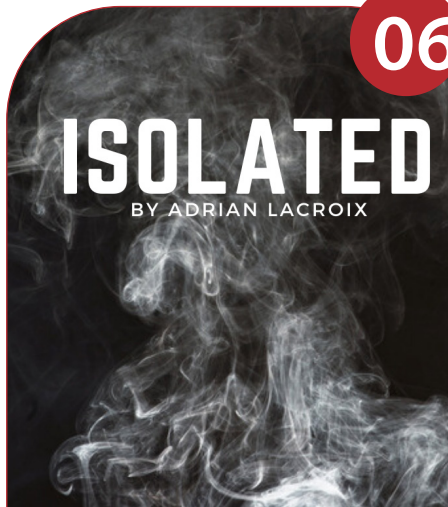
This bottle compacts down to 1/10 of its size so it's perfect for the vanishing bottle gag. The other good thing about this bottle is that it instantly pops back up once squashed. It is able to retain its shape very easily. Because of this feature you could use this as an appearing bottle.

If you are looking for a vanishing bottle this is a great choice and it is priced just right.

The half bottle offers a lot more options such as filling part of it with coke, as well as splitting in half so you can do a lot more routines with it.

Made from special latex these are made to last.

06



ISOLATED By Adrian Lacroix

Available: Penguin Magic

DOWNLOAD

Price: \$39.95

Adrian Lacroix has released some of the STRONGEST effects for online performances. These are direct for virtual performances. My first introduction to these was a performance by a magician who performed it for me. I was TOTALLY BLOWN AWAY and had no clue how it worked.

Imagine this...

The spectator thinks of any card in the deck and it suddenly appears inside an empty wine glass.

Introducing LACAAN the cleanest and easiest A.C.A.A.N:

Imagine that a spectator names any card and any number between 1 to 52. You start to count cards from a blue deck (isolated in a wine glass from the beginning) to find on that position a red backed card that matches the named card.

The best comes to the end, when you show that the entire deck was blank!

And for the mentalists:

Imagine that you leave a single playing card, or a prediction of a word or of a number, written and isolated in a wine glass in full view all the time, and when you turn the glass this prediction perfectly matches with your audience choices.

You can even perform a confabulation routine, and more...

Adrian explains three principles that

combined can be used to do "miracles" on a virtual shows.

The method is very clever and I love the way he makes use of the performing environment. By combining several techniques Adrian has created one of the strongest routines I've seen anybody do in an online performance.

VIRTUAL TRIUMPH

Available: Penguin Magic

Price: \$19.95

A month ago I got a zoom call from David Penn in the UK. He was excited to perform an effect for me and it truly left me speechless. It was one of those items that I had to purchase. What I LOVE about this is that you can do this for one person or a million people. I can see why Adrian has asked if you want to perform this on TV you have to ask for his permission. This is not only an incredible effect for any live performance online but would be incredible for somebody doing television.

In this do as I do routine the spectators use their own cards and follow along. Here is the effect:

1. You have a deck of cards and tell your friends to grab one too.
2. You shuffle some cards face-up into face-down creating an impossible mess and ask them to do the same. The performer instantly and visually fixes his cards with a snap of the fingers.
...All card are facing down, except all four Aces!
3. And then this will happen too, miles

07

ADRIAN LACROIX VIRTUAL TRIUMPH





away through the screen, in their hands!!!

Gimmicks are included in your purchase, but also included is a gimmickless handling, plus instructions on how to make your own gimmicks with things that you already have at home. You can start performing the routine right now, don't have to wait until the gimmicks arrives!!!

VIRTOUT OF THIS WORLD
Available: Penguin Magic
Price: \$9.95

Out Of This World is one of the most powerful, if not THE most powerful magic trick ever created. This version actually happens virtually and the work is done using the spectator's cards.

What makes this routine so strong is that it is done using THEIR cards. You have no control as you obviously can't touch their cards as it's done online. This type of magic is a great example of a really well thought out and constructed routine. Adrian has really grasped what is needed for this type of online performance and has taken a classic and made it possible to do it under even more impossible conditions.

In the download you will see a live performance and will learn everything you need to so you can perform this almost immediately.

Without knowing it the spectators do all the 'dirty' work for you and all under seemingly impossible conditions. He sets the entire routine up with a great premise and by the end of the routine they will have no clue how it happened. The spectator makes all the choices and is still able to separate black from red cards.

I look forward to more of Adrian's work for the virtual magician.



Taking A Stab By Nick Lewin
Price: \$19.95
AVAILABLE: www.lewinenterprises.com

This could very well be the best \$19.95 you've ever spent on a magic trick. If you think you know the card stab routine then think again. Nick offers two incredible versions and also gets so much entertainment from the routine. Nick floored me with this when the deck vanished at the end - what an amazing kicker routine. I certainly did NOT see that coming.

As strong as the card stab is to top it with a kicker makes this commercial gold. Nick's routine can be done close-up or stage. This download contains two card stabs and the other is Nick's handling of the Roy Johnson Card Stab.

One of the things I really like about Nick's card stab is that his version actually has the knife penetrate the chosen card which has been wrapped in newspaper. It uses simple props including a knife, a little bit of newspaper and a deck of cards. His handling of the stand-up version is so clever because of the misdirection making the vanish very easy to do.

If you are familiar with Nick's tutorials then you'll know he does a fantastic job teaching and giving history of any moves or ideas. He has performed these routines for most of his career and worked it in every venue possible. He goes in to detail leaving no stone unturned.

Nick has two live performances of both versions he teaches. This really shows how they work in the real world. The second version is a card stab with a feeling of 'card on forehead' making it a comedy routine.

Both are extremely powerful pieces of magic and great entertainment. As I said, one of the best card stabs I've seen.

10

CHASE
PRICE: \$20.00
AVAILABLE: All magic dealers
WHOLESALE: www.murphysmagic.com

This is a nice little packet trick that is straight forward and has some neat little twists and turns along the way. What starts out as a 'find the ace' style routine using one blue backed ace and three blank cards ends up with all four aces with blue backs and one red backed ace.

You get the four cards and a set of written instructions, as well as a link to a video tutorial.

Of course the cards can't be handed out but if you feel that is necessary use a Himber Wallet to switch them. I would have these separate anyway because this isn't the type of card trick where you need to hand them out afterwards.

This type of trick will be popular again for the reason nobody has to touch any of the props. The plot is simple for the audience to follow with no complicated moves. If you already know an Elmsley Count then you'll have this down very quickly. If not then Vinny teaches you. It's very easy and a great effect to learn if you don't know one.

This is the type of little trick you can carry in your wallet and if somebody jokes about having cards up your sleeve you can so no, but I keep these ones in my wallet, etc.

Easy to do with surprises along the way with a kicker climax. Comes with Bicycle gimmick cards.



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