

INTERNATIONAL MAGIC MAGAZINE

VANISH

December 2018

EDITION 53



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WHAT'S INSIDE...



|08| NEWS

|12| PRODUCT HIGHLIGHT
suspenZ by Eric Bedard

|14| COFF LINKS
Gregory Wilson & David Cripewaldt

|18| IMAGINARY ACAAN
Louie Foxx

|20| CUBE CLANCE
Chiam Yu Sheng

|22| MAKE YOUR OWN TABLE
Ryan Pilling

|26| FEATURE STORY - DMC

|40| F FOR FAKE
Nick Lewin

|48| TOMASO'S MAGIC TRICKS
Dameon's Magic Tour



|54| A NUMBERS GAME
Jaon Ladanye

|56| PAUL GERTNER REVIEW
Ben Robinson

|62| MAGIC IS EDUCATION
Jeff Christensen

|70| DIFFERENT BEAT
Joshua Endress

|72| PRODUCT HIGHLIGHT
Fire Wallet by Victor Voitko

|76| THIS AGAIN
Jim Sisti

|80| SMOKE & MIRRORS VR
James Laudermilk

|84| REVIEWS

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FROM THE EDITOR

PASSION IN MAGIC

The Christmas season is upon us. For many of us this means quite a few terrific gigs, and I am sure a multitude of photos on social media. Wouldn't it be wonderful if these performances lasted all year long. Wishing everyone a very successful season and I hope 2019 brings more magical shows and happiness your way.

I am very excited to have Drummond Money-Coutts as our cover story for the December edition. His recent achievement, an eight episode Netflix series, which aired on November 30th, is an outstanding tale of someone who worked incredibly hard to achieve his dream. He took time out his extremely busy schedule to chat about his background and views on magic and what it's like to film your own series. It's an inspirational story I am sure will really hit home with a lot of readers. The idea of having and following through with one's passion will resonate with many.

Nick Lewin touches on one of my favorite films by one of my favorite actors/directors Orson Welles. The fact Orson thought "F FOR FAKE" was his best film tells you a lot about this movie and his passion for magic. This is an amazing movie and one every magician should watch.

I would like to congratulate Jeff Christensen and his family on their appearance at the recent WE DAY family event in Vancouver. World-renowned inspirational speakers and A-list performers helped inspire a huge arena of guests to raise compassionate children and bond around causes that matter. The Christensen family spoke with such enthusiasm and heart that it was truly inspiring. We will do a feature on Jeff and his family in 2019 but for now continue to enjoy his Education In Magic series.

By now you may have guessed my common theme, "passion". It is passion that makes me continue to produce VANISH MAGIC MAGAZINE. It is a labor of love, something I do because I am passionate about bringing a top quality magazine with a fresh approach to the world of magic ... a look outside of the typical articles read in other magic periodicals. I'd like to thank everyone involved in the production of VANISH ... may we continue to passionately move the magic community forward.

Live and love your passion

Paul Romhany

RICKY JAY

A LEGEND PASSES

The magic world has lost another icon of our times with the passing of Ricky Jay. His influence on modern day magic can be seen in the work of many others and it is something that will live on forever.

Richard Jay Potash (Ricky Jay was his stage name) also acted in TV shows and movies, including *"Boogie Nights," "Magnolia," "House of Games"* and *"Deadwood."*

Potash was born in Brooklyn, New York in 1946 to a middle-class Jewish family and grew up in Elizabeth, New Jersey.

Ricky Jay, the master-showman magician, actor, scholar, special effects consultant and author who was called "the most gifted sleight-of-hand artist alive," died on Saturday at his home in Los Angeles.

He could hit a target with a single playing card at 190 feet and could aim multiple cards at a fresh watermelon, piercing its flesh time after time. He appeared in over 40 or so film and TV roles which included *"Tomorrow Never Dies"* (1997), the James Bond film (starring Pierce Brosnan) in which he played a cyberterrorist, and *"Boogie Nights"* (1997), in which he was a porn-film camera operator.

He also narrated the 1999 anthology film *"Magnolia,"* whose ensemble cast included Jason Robards, Tom Cruise, Julianne Moore and Philip Seymour Hoffman. And he played a cardsharp, Eddie Sawyer, on the first season (2004) of HBO's notably dark Wild West series *"Deadwood."*

In his first film, David Mamet's thriller *"House of Games"* (1987), Mr. Jay portrayed the obviously superior poker player who stuns Joe Mantegna's cocky character by beating his three aces. *"Club flush,"* Mr. Jay's character announces calmly. "You owe me \$6,000. Thank you very much. Next case."

He and a business partner, Michael Weber, founded Deceptive Practices, a consulting firm, in the 1990s. Their film-industry projects included a wheelchair that made Gary Sinise's Vietnam War-veteran character in *"Forrest Gump"* appear to be a double amputee. A 2012 documentary about Mr. Jay's life and career was titled "Deceptive Practice: The Mysteries and Mentors of Ricky Jay."

He built his fame with what The New Yorker called an "out-of-left-field brand of gonzo-hip comedy magic, a combination of chops and artistic irreverence." His Off Broadway productions included *"Ricky Jay and His 52 Assistants,"* directed by Mr. Mamet.

Mr. Jay's other books include *"Cards as Weapons"* (1977), *"Learned Pigs and Fireproof Women"* (1986) and *"Celebrations of Curious Characters"* (2011).

In 2002 Mr. Jay married Chrisann Verges, an Emmy-winning producer and location manager, and she survives him.

He was often asked to reveal at least some of the secrets of his magic acts, but he considered that sort of thing grossly counterproductive. Here is his response in *The Times* in 2002.

"Most people realize that magical powers are not being invoked and that it's someone who's created a way to mystify and entertain you. The key to that is surprise. If you're giving away the method, you're denying someone the surprise."

I highly recommend everybody watching *Deceptive Practice* to get an insight in to the incredible Ricky Jay.



RICKY JAY JEFF MCBRIDE TRIBUTE

Ricky JAY was the first magician I ever witnessed performing close-up magic with a theatrical script. Many of you remember his appearance on the Doug Henning special performing his masterful version of "The Exclusive Coterie", from *THE EXPERT AT THE CARD TABLE*

Ricky blew my mind ...I had never seen "magic combined with incredible words." Sure I had heard magician's "patter", but, when Ricky launched into that dynamic theatrical script, it totally changed how I perceived magic and what it could be on the theatrical level.

Oh yeah and that "4 Ace pop out move" for his unique version of the McDonald's aces- this totally rocked my world. I became Obsessed with that routine with that routine.

Honestly, Ricky was the first magician I ever TRIED to copy...But I guess one must imitate before you can innovate... I had no idea what I was saying when I was 14 years old ... I attempted to rattle off what he was saying, yet his "incredible words" were beyond my skill to memorize or even to comprehend. BUT something inside of me shifted when I watched his performances. I knew that close-up magic could be a theatrical art!

Ricky certainly brought magic to a high level of artistry... I was very fortunate to perform with him and know him as a friend... and yes, Ricky was the first magician I ever saw throw cards..HE MADE CARD THROWING AN ART!

YES.. that was ALSO a huge game changer for my life!

The most amazing part of our relationship was his no bullshit, honest, critical feedback and professional eye that he could give to my new magic performance pieces.

I Remember

Oh I do remember !!!

1989, In a hotel in St Louis. A very late night magic session in with Ricky. We took turns performing our new routines for each

other I was planning to run through a new routine that I was to perform the next day on the *Sally Jessy Raphael* TV show.

Sally Jessy was the "The Ellen Show of the 80's"

(Ricky was the star headliner on our episode TV show... I was on as the up-and-coming guy.)

OK..Now lets go back to the late night magic session... Ricky performed first.

He showed me routine he called " Lone Wolf." It was an amazing story- telling magic piece. Ricky's erudite performance seamlessly blended his esoteric skills in Japanese calligraphy, Eastern mythology, fine card magic and pop film references... His Magnificent and encyclopedic intelligence, combined with his wonderful mad skill... Just a few characteristics that made him the superstar of theatrical close-up magic.

Now it was my turn to perform something new for Ricky.

I showed Ricky a very early version of my "Time and change" routine from my current Theatre show. (sort of a salt pour- into a snowstorm- routine to eletronica music)

Ricky watched my performance with quiet enthusiasm...and then I sensed him starting to wither and squirm and bit in his chair... UH oh! Here it comes!

After my initial performance, Ricky looked at me with his steely eyes, and said, "Jeff, do you feel in your heart that this piece is ready for TV?"

I knew in my heart that what he was really saying was "Jeff do NOT perform this piece tomorrow on television... it is NOT ready!"

It was the gift of "tough love" from an expert. Given at a crucial moment in my life"

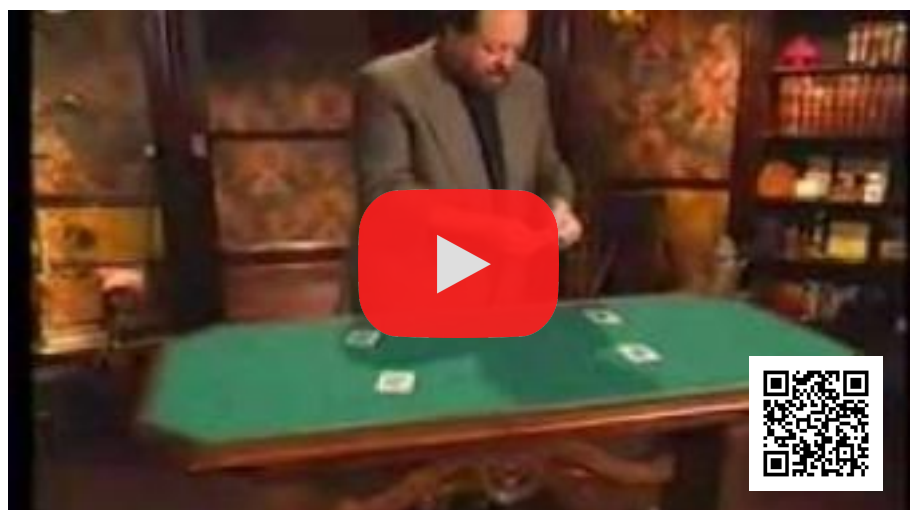
Yes...NEVER perform a piece before it is ready for TV... From that moment on, I've always searched out experts to give me advice and feedback on anything I would put on TV... Ricky taught me that hard, yet necessary, lesson.

And that was the end of it! I dumped that piece and Ricky spent the rest of the evening coaching me..he helped me work up a simple variation of the performance piece for the next day...

Magician, actor, mentor, and friend...

The world will never have another one like you my friend.

Bon voyage,
Jeff McBride



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ERIC BEDARD & VORTEX MAGIC

SUSPENZ

FINALLY SOMETHING REALLY INNOVATIVE I THE WORLD OF CARD MAGIC!!! THIS IS SUCH A COOL ITEM I CAN'T STOP PERFORMING IT. THE REALLY GREAT THING ABOUT SUSPENZ IS THAT YOU AREN'T JUST LIMITED TO PLAYING CARDS. YOU CAN SUSPEND BUSINESS CARDS, MONEY AND EVEN BEER COASTERS.

THE GIMMICK IS VERY CLEVER AND WELL MADE. IT IS FRAGILE AND THERE IS A WARNING TO WATCH THE TUTORIAL BEFORE YOU START PLAYING WITH IT. THIS IS REALLY IMPORTANT OTHERWISE YOU MIGHT BREAK IT. ERIC ALSO SHOWS HOW TO STRENGTHEN THE GIMMICK WHICH I THINK IS REALLY IMPORTANT BEFORE YOU START PLAYING WITH IT. MINE HAS GONE THROUGH MANY PERFORMANCES AND NO SIGN OF BREAKING - BUT I DID STRENGTHEN IT.

THI SMALL ENOUGH TO FIT IN YOUR POCKET AND CAN EASILY BE BROUGHT IN TO ACTION AT ANY MOMENT. YOU DON'T HAVE TO START OR END ON THIS TRICK. WHENEVER YOU WANT TO SUSPEND SOMETHING (LIKE A DECK OF CARDS) YOU CAN WITH THIS GIMMICK. YOU CAN ALSO SUSPEND IT FROM EITHER HAND. YOU COULD SUSPEND IT FROM YOUR RIGHT HAND, THEN HOLD ON TO THE CARD WITH THE LEFT.

A STAGE ILLUSION NOW A CLOSE-UP ILLUSION

Eric Bedard created his original suspenZ 25 years ago. During that time, he shared it with a very small handful of professional magicians who have been performing it in their act.

Recently VORTEX magic approached Eric and together created an updated machined gimmick that allows you to perform incredible suspensions from your hand.

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A variety of ways to use this gimmick...

*SUSPEND A DECK OF CARDS
SUSPEND MONEY
SUSPEND BUSINESS CARDS
SUSPEND CREDIT CARDS*

suspenZ allows for THREE amazing moments.

- 1) You spread the cards between your hands further than your normally could.*
- 2) You take one hand away and the cards remain suspended.*
- 3) You can reach over and take out a chosen card, and then hand the deck out.*

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- Variations on suspensions
- How to care for your gimmick

LEARN TWO EFFECTS - Chosen card from suspension and BLANK DECK suspension

MY THOUGHTS:

Extremely clever and very well made. I love the fact you can start clean and end clean. The gimmick is small enough to hide under a card or note and you can spread the cards fast or slow. The gimmick is under your control. I noticed in the promotional video they do fast spreads, but I prefer to spread it a little at a time until the deck is spread out in front of me.

The reactions are really quite amazing because it takes a minute for people to catch on as it's so unusual - and when they do they really react strongly.

Reaching the gimmick is even easier because of the size.



“

THE COOLEST TRICK WITH
A DECK OF CARDS EVER!
I LOVE PERFORMING
THIS AND TAKE IT
EVERYWHERE WITH ME.

ROMHANY

You simply hand people the deck (or whatever you choose to suspend) and there is nothing to see.

Years ago somebody (John Carney) came up with a similar idea, but this method is much better and not as finicky as John's. Eric started performing this 22 years ago and has been using it in his close-up work ever since. He talks about this history and mentions John's idea as well. This has many advantages over John's original.

You will also learn two routines in this download tutorial. My favorite is the blank card routine which fooled me badly. This is the trick I'm now using with suspensZ. You will have to supply your own blank cards but once you see

it you'll want to rush out and get a blank deck of cards. A chosen card in a 'regular' deck is signed and placed back in the deck. The cards are suspended between your hands in a very long spread with one card sticking out amongst a now blank deck - the signed card. This routine has many magical moments from the time you spread the cards over a foot to the moment the cards are suspended from one hand and you reach over and take out the signed card.

The tutorial will also show you what else you can do with suspensZ. I like using it with money as well. You take out a stack of cash and spread the money between your hands - then let one hand go and they remain suspended. It's a very cool looking illusion - almost like a broom suspension. You can then reach over and take a note out of the stack. The really

great application though is to use your business cards. This is a really novel way to hand a business card to your spectator when they ask for one.

This is a great little item. Just make sure you fully watch the tutorial and I highly recommend you strengthen the gimmick as Eric mentions in the tutorial. This will make it last longer and there will be no issues with it. I actually used solder on mine and it will last for many many years of hard use. Without this it might be fragile - they also recommend glue and show where to do this. It's a small thing you should do to make it last.



COFF LINKS

BY GREGORY WILSON & DAVID GRIPENWALDT



This is a novel and mind-numbing Do-As-I-Do effect.

EFFECT: You link a pair of coffee insulating sleeves together from the heat of the coffee twice.

REQUIREMENTS: You need Elmer's glue and six Starbucks insulation sleeves-four for you and two for the spectator.

PREPARATION: Carefully pry apart one of the sleeves where it's glued together. Then insert this open sleeve onto one of the closed sleeves. Make sure that the round logo is uppermost. Re-glue the seam. After it dries, you have permanent set of linked sleeves.

(Figure 1) Prepare two of these linked sleeves. The second set will be switched in at the end of routine.

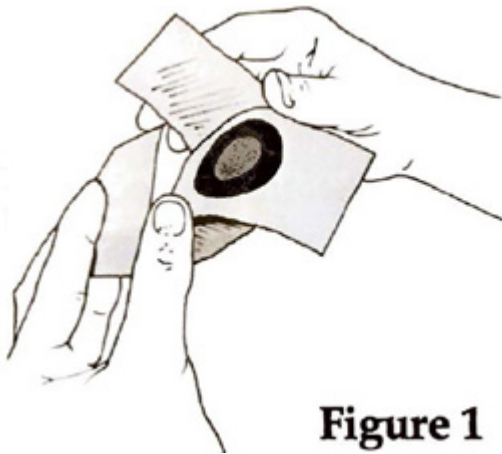


Figure 1

SET UP: Place one of the pre-linked sleeves in your lap. Place the other set of pre-linked sleeves in your left hand; however, slightly tun the innermost sleeve a bit so that it no longer forms an exact "cross." Then place the other two individual sleeves onto the pre-linked set and table all four.

METHOD: Introduce the sleeves and explain that you are going to show an amazing property of the insulation sleeves used at Starbucks.

Retain the pre-linked pair of sleeves and hand the spectator two of the unlinked sleeves. Explain to the spectator that he must emulate every one of your actions to the letter. Say, "Simply do everything that I do ... "

As you apparently insert one sleeve into the other, simply adjust

the two sleeves in your hand so that they form a "cross" as you tell the spectator to hold one of his two sleeves perpendicular to the other. Then have him insert it into the other sleeve to form a bisecting "cross." Show your sleeves again to demonstrate how his two sleeves should look after he inserts one into the other. (Figure 2)

Repeat: "Just do everything that I do ... "

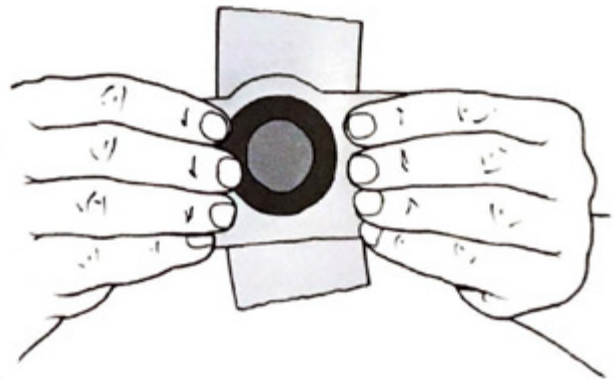


Figure 2

Further explain that the mermaid logo should be facing out. So that the next folding procedure is clear, as you hold the cross-shaped sleeves, designate the top and bottom ends as A and B, with A at the top and B at the bottom. The two side ends of the "inside" sleeve will be designated C and D with C to your right and D to your left.

Being by folding side C on your right toward you. Hold it down and flush. Ask the spectator to emulate your maneuver.

Next, fold side A at the top toward you. Hold it down and flush. Ask the spectator to emulate your maneuver.

Next, fold side D on your left toward you. Hold it down and flush. Ask the spectator to emulate your maneuver.

Finally, fold side B at the bottom toward you. Hold it down and flush. Ask the spectator to emulate your maneuver. When you finish the folded "package" it should look like Figure 3.

Make sure that the spectator has correctly followed your instructions. When this has been ascertained, place the folded package onto the table so that when you let go, the folded sides will pop up to form an impromptu "holder." (Figure 4)

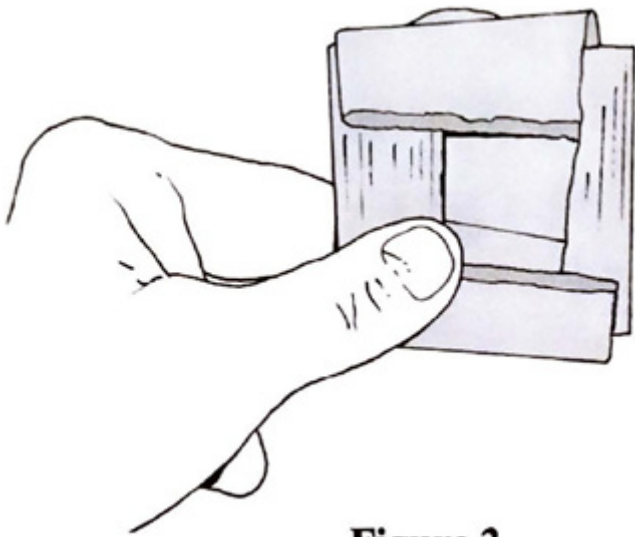


Figure 3

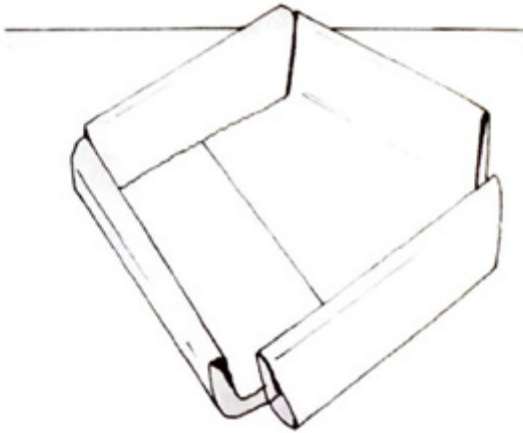


Figure 4



Figure 5

Make sure that the spectator has followed suit. Then place a steaming cup of coffee into the makeshift holder. (Figure 5)

Explain that the heat of the coffee will activate the properties of the sleeves. Wait a few seconds and then remove the cup. Wait for the spectator to emulate your actions.

All that remains is to unfold the sleeves and show that they are linked. (Figure 6)

Hand the linked sleeves to the spectator to examine as you take the two "unlinked" sleeves from him. As he examines the linked sleeves, you have ample opportunity to switch the other "linked" sleeves for the spectator's "unlinked" set.

Repeat the same procedure of placing your hot coffee cup onto the impromptu coffee holder, wait for the glue to become activated, remove the cup and have the spectator open their own sleeves to find them also linked!

The Last Drop: Beyond the linking, what makes this routine so amazing is that it looks impromptu and unexpected. The big surprise is that it goes beyond a silly origami holder into a permanent link-creating permanent brain damage.

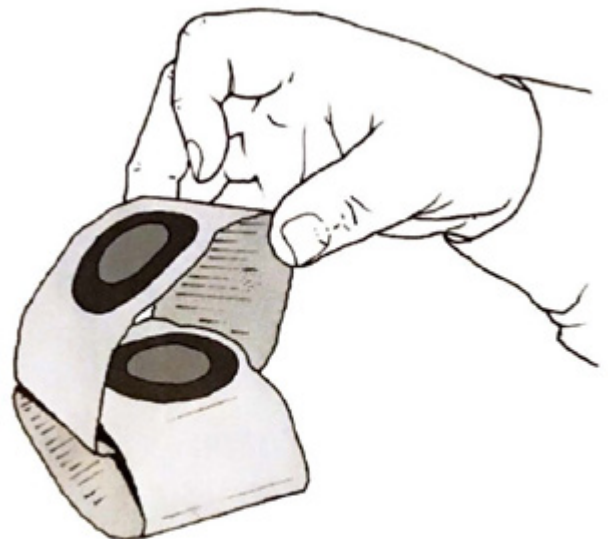


Figure 6

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IMAGINERY CARD

AT ANY NUMBER



EFFECT: You have a card selected from an imaginary deck of cards. Someone from the audience then names a number between 1 and 52. You call attention to a deck of cards that's been sitting on the table and you deal down to the chosen number, and the card at that number is the selected card!



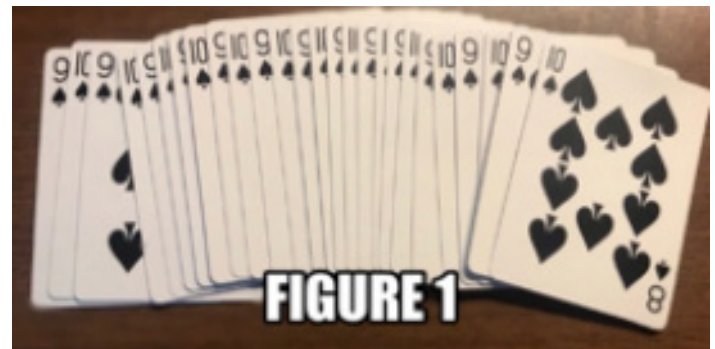
NEEDED: You will need a deck that has 26 regular cards and two sets of 13 double ended cards. Set number one has the 7 of Spades on one side and the 9 of Spades on the other end. Set number two has the 8 of Spades on one side and the 10 of Spades on the other end.

Set Up: Take the double ended cards so that they alternate one from each set, and that the same numbers are at the same end.

When the cards are spread, they will go: 9S - 10S - 9S - 10S - 9S - 10S - etc (Figure 1)

If you turned the cards 180 degrees and spread them, they would go: 7S - 8S - 7S - 8S - 7S - 8S - etc (Figure 2). These cards are the top half of the deck, the bottom half are the 26 regular cards (Figure 3).

I also mark the cards so that I know what number is where on the double ended cards. I use Sid Fleishman's marking method from the book *The Charlatan's Handbook*, however any marking system will work. **Working:** Begin spreading out an imaginary deck of cards. What you are going to do is use a "Magician's Choice" force (aka Equivoque) to have them select the suit spades. Here's how I do it:



"I've got some imaginary cards..." Hand them some imaginary cards. "...in a deck of cards there are red cards and there are black cards, all the cards I handed you are the same color, which are they red or black?"

- If they say red: "That means the half that is spread out on the table is black..."
 - If they say black: "Great, spread them out on the table..."
- Now that you've narrowed down their choice to the black cards, you need to force the spades. To do this you continue: "There are two black suits of cards, clubs and spades. Grab half of the card and hand them to me. Which half did you give me?"
- If they say clubs: "Perfect, that leaves us with the spades on the table..."

• If they say spades: "Great, I'm going to spread these out..."

Now you've forced the suit and we have that imaginary suit spread out on the table.

"You'll notice the cards are in order, ace, two three, four, five, six, seven, eight, nine, ten, jack queen, and ending with king over here."

As you say this you move your finger across the table. "I'm going to move my finger and whenever you like just say stop..."

As you move your finger you are going to do Harry Lorayne's Moving Pencil Force with your finger and imaginary cards. The basics of this is as you move your finger across the imaginary cards you will finish the above sentence when your finger is above about where the five or six would be. Because you are talking and giving them instructions, they can't pick those cards you've already passed. Keep moving and stop your hand where they say stop. Move your finger down and put your finger somewhere about in the middle of where you think the eight to ten value range would be. This is pretty easy since you are forcing a four card block.

"What number is my finger on? The ace was over here and the king over here."

Let's say they say the ten.

"Great the Ten of Spades. Do you have a lucky number..."

They can say any number between one and fifty two. Let's say they say seven. Take out the deck of cards face down.

Right now, the double ended cards are on top of the deck, and since the number they named was less than twenty six, you don't need to do anything. If the number is higher than twenty six, I simply do a classic pass to put the middle of the block of double ended cards at about that number.

"Great, I'll deal down seven cards..."

When you deal the cards to the selected number. One of two things will happen.

1. The card that would be dealt on their number is their card: If this happens adjust the card so that side with their number is away from you and leave it outjogged and sidejogged, so the wrong index is touching the top card of the deck.

2. The card that would be dealt on their number is NOT their card: Deal their selected number of cards to the table and say, "We've taken seven cards of the deck..." Gesture to the card on top of the deck and adjust the card so that side with their number is away from you and leave it outjogged and sidejogged, so the wrong index is touching the top card of the deck. Either way you now have the index of the double ended card that matches the card away from you on the face down deck. Tilt the deck up to show the selected card was at their selected number!

NOTES: This trick has its roots for me in Bill Nagler's Any Card At Any Number which was a marketed trick.

If you want a slightly cleaner handling, you can replace the classic pass in the above routine for John Born's Flip Shift from his book Flip Shift.

The Moving Pencil Force by Harry Lorayne can be found in his book Close Up Card Magic.

There's a great ACAAN that uses an imaginary deck in the DVD ACAAN the Bar Magico Sessions by Tango Magic



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CUBE GLANCE

Chiam Yu Sheng



EFFECT: The spectator mixes a Rubik's cube and hands it back to the magician. The magician then spins the Rubik's cube and ask the spectator to say stop at any time. Once the spectator says stop, he is tasked to remember the middle colour of the side that he stopped while the magician looks away. The spectator then takes the Rubik's cube and mixes it up so that the magician would not know what colour he selected. With some mind-reading demonstration, the magician correctly says out the colour that the spectator has remembered.

BACKGROUND: Rubik's cube magic has been very popular amongst magicians these days and I came up with this idea after learning Steven Brundage's Cube Spin flourish. If you are familiar with solving a Rubik's cube (which many people aren't familiar with), you will know that the middle piece in each side of the Rubik's cube would not be changed. Hence, I came up with this idea and I think this is a nice little mentalism effect that you can add to your existing Rubik's cube magic routine.

METHOD: Begin by having a spectator mix up a Rubik's cube and hand it back to you. After you take the Rubik's cube back you will now hold the cube by the corners with your right thumb and middle finger (Fig. 1). You are now in the position to execute Steven Brundage's Cube Spin flourish. Use your left middle finger to flip the cube so that it will start spinning (Fig. 2).

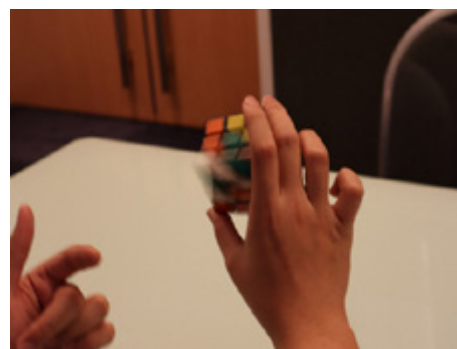


Fig. 2

Have the spectator say stop during the spin and once they say stop, apply pressure with your right thumb and middle finger. This will enable the Rubik's cube to stop spinning and ask the spectator to remember the middle colour of the side that is facing them. In this case, they are remembering the green colour (Fig. 3). Turn your head to the side and explain to the spectator that you will not be looking at the cube. While turning your head to look at the side, take a quick glance at the middle colour of the side that is facing you (Fig. 4). The side that is facing you would be the opposite side of the side facing the spectator.

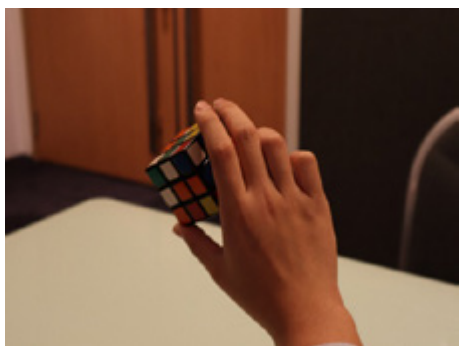


Fig. 1



Fig. 3



Fig. 4

Now that you glance at the colour that is facing you, you can hand the Rubik's cube out for the spectator to mix it up. After the spectator mixes the Rubik's cube, you can just look for the middle colour that you memorized and look at the opposite side's middle colour. Act as though you are reading the spectator's mind and reveal the colour that he is thinking of.

TIPS: Most Rubik's cube are usually made of these six colours: Red, Blue, Green, Yellow, Orange, and White. In most Rubik's cube, the opposite colour of Yellow is White, while the opposite colour of Blue is Green and the opposite colour of Orange is Red. I would recommend remembering the sequence so that you would know the opposite colour upon taking a glance at the side that is facing you.

Credits:

- Cube³ by Steven Brundage is a great source to learn Rubik's cube magic, this is also the place to learn his Cube Spin flourish.
- Brandon Gerald explored an idea of forcing the middle colour of a Rubik's cube. He published *The Tesseract Prediction* in August 2018 issue of Penguin Magic Monthly (page 4).
- If you are new to Rubik's cube magic, I would recommend checking out the works of Takamitsu Usui, Karl Hein, Steven Brundage, and Henry Harrius. These guys have published awesome works on Rubik's cube magic.



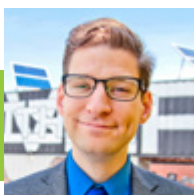
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Make Your Own LAZY MAGIC TABLE



Tips & Tricks for Magicians by Ryan Pilling

This solid little side table has been on the road with me for years. It packs flat, it's nearly indestructible, and cost me about \$15 dollars total. With this tutorial I'll teach you how to build one in twenty minutes or less. No workshop, no fancy tools. *Easy and practical!*



Let's get what we need...

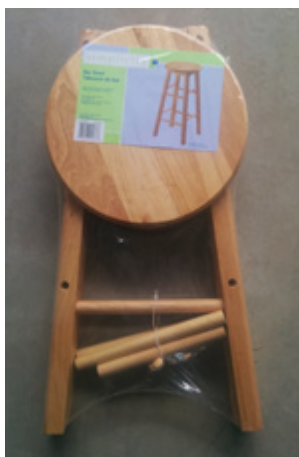


Table Top - I found a new wooden stool on sale for \$5 and used the seat. Also, a cutting board, or any solid thick wood will work. Search garage sales or thrift stores.

You may want a power drill to pre-drill holes.



Flange - Specifically, you're looking for a "**Female Microphone Flange Mount**". This one is actually a male mount with a collar /adapter ring. The solid one-piece is better. You'll also need three screws.

Almost anything could be used for a table top, with three considerations; It must be thick enough to accept screws, strong enough to survive the road, and small enough to not create a tipping problem.

The flange can be found at well stocked music stores, or search online. Microphone stands are a standard size*.

This project is intended for professional performing magicians. The kind of people who find their shows held together with duct tape. This table is extremely practical, not pretty. Although, I personally find its minimal style much more attractive than many more bulky magic tables.

No woodworking skills are required to build this thing. Even the power drill is optional. I used a stool top simply because I did not have a saw, or a workshop where I could create my own wooden circle. If you do have the space and skills, I look forward to seeing your deluxe model creation. (I'd love to see one with the flange inset into the wood, leaving it flush with the table bottom.)

* 99% of microphone stands are the same size. Very old stands found in the back of dusty closets at the Royal Order of the Moose lodge may have a smaller mount, but you can carry a simple adapter in case you ever find one.

Preparing the table top...



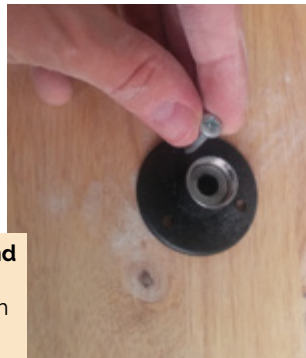
My stool top had some extra pieces attached. These were connected with screws, which were easily removed.



Smooth as a stool bottom! That's not a common saying, but it accurately describes how smooth the stool bottom is at this point. Ready for flanging.



Check your screw depth. Make sure the screws you use are short enough that they won't poke through your table surface. Here you see I'm checking the depth as it goes through the flange mount.



Place the flange in the center and mark it. Use a screw (or pencil) to mark the spots lining up with each of the three holes in the flange.

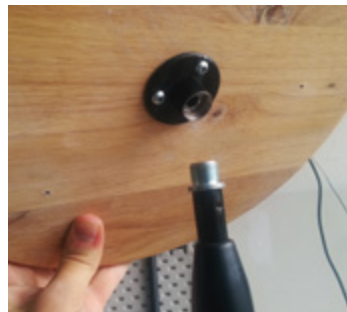
Attaching the flange...



Set your drill depth. Make sure it won't drill right through the table surface. Pre-drilling holes in your marked spots will save you from splitting the wood.



Attach the flange. Put your screws through the flange holes and into your table surface. Tighten it up and you're all set.



Attach to the nearest microphone stand. Were you hoping for a bigger project? Sorry pal, you're finished. Time to get back to practicing for your show.

BYO Stand

The "lazy" part of this table is that it attaches to any microphone stand anywhere. This means you don't need to bring your own to a gig. You can travel with the table top only, and use a stand from the venue. Worst case scenario, they can be borrowed or rented almost anywhere.

That said, if I'm not travelling by plane, I'll bring my own stand. I found the **AirTurn GoStand**, a collapsible, portable microphone stand that is perfect for these tables.



You will usually see two of these tables in my show. One holds my prop bag, and the other is free to be used and moved for routines as needed. It's equally at home on a big stage, or the street.

I'd love to see photos of your own "Lazy Magic Table" in construction or in use. Send a note to ryan@wowryan.com.

Ryan Pilling is a magician in Ottawa, the capital of Canada.

He regularly writes and shares **Tips & Tricks for Magicians** on his blog. If you found this helpful, you can find more at www.MyMagicTips.com



BESTSELLING MAGIC!



LEATHER AND STEEL - Al Bach

This creation by Chicago magician Al Bach was a hot seller at the 2017 Genii convention, it is an easy to do, amazing looking penetration of a solid steel disc onto a strong cord. It looks amazing in person, right under the spectators' eyes.

The performer removes a steel disc from a leather pouch...."A good luck charm"

Next a cord is securely tied into a loop, then in a slow deliberate manner the steel disc in clear view links onto the cord! The performer shows off the solidity of the cord and wears it as a necklace! Other effects are possible and the props lend themselves to different handlings.

You receive the steel disc, cord, special gimmick and a link and password to the online instructions.

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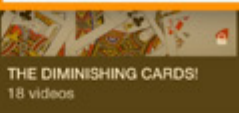
SWITCHING THE DECK
2 videos

THE DOUBLE LIFT
5 videos

12 COOL...
13 videos

END UP MAGIC

PACKET TRICK TIME



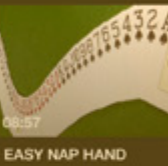
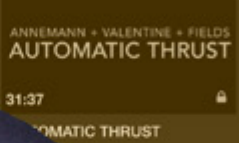
MY 1ST PACKET TRICK

THREE WALLET FINES...
1 video

MAVERICK CARD T...
1 video

EASY CARD TRICKS ANYONE CAN DO

CARD STABS



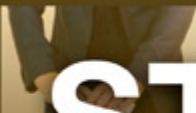
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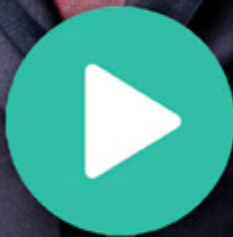
ADVANCED CARD MAGIC



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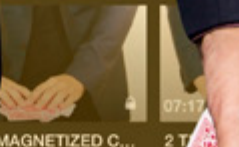


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VALENTINE INTE...

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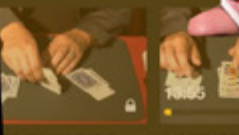


ON STAGE

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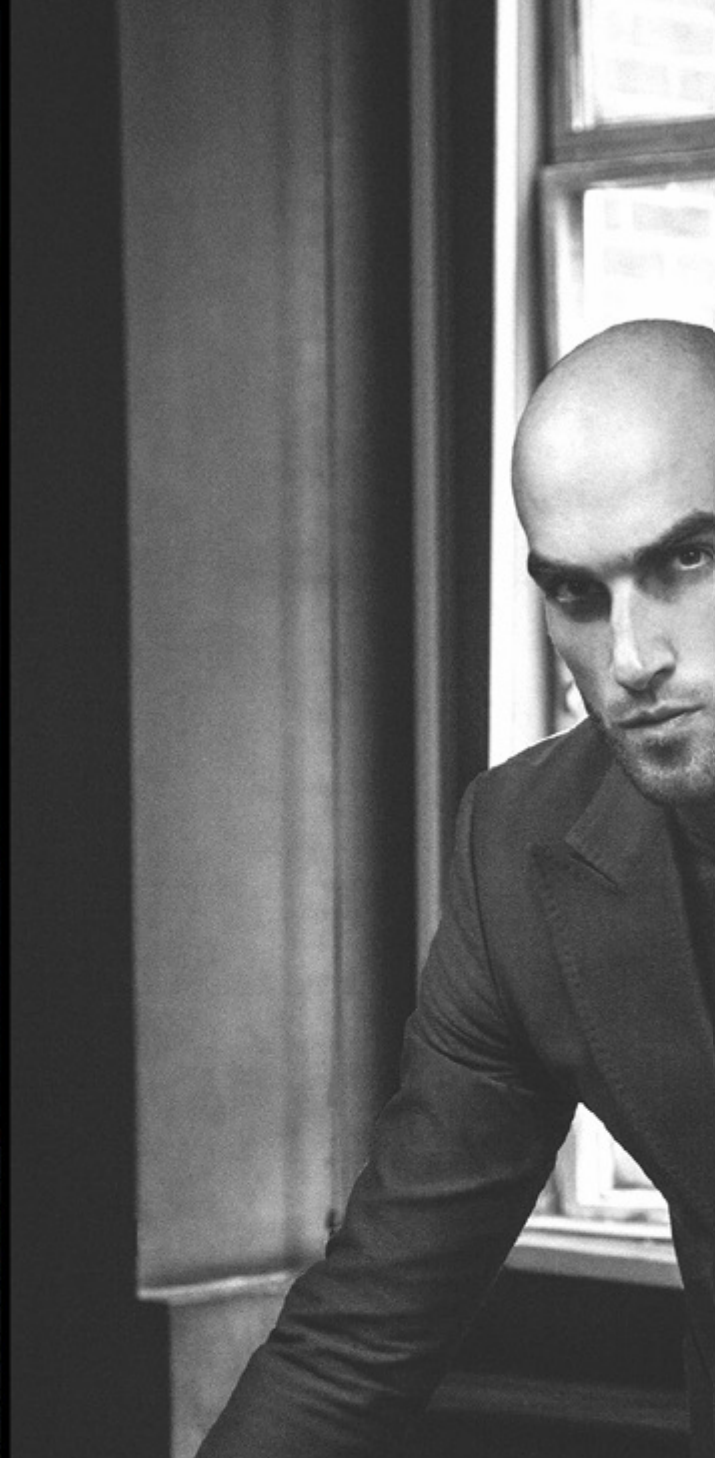
TO BILLY O'CO...

LIMITLESS ACES

BILL...

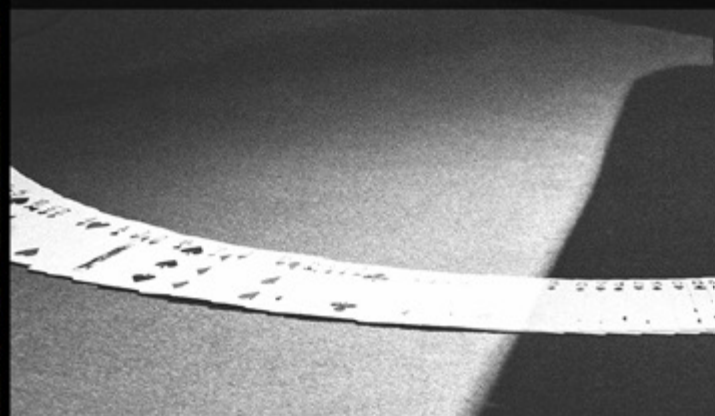


08:02



DRUMMOND M

PASSION AND T





ONEY-COUTTS

THRILL IN MAGIC





British magician Drummond Money-Coutts, or DMC for short, is on a mission to uncover the stories of magicians who died performing the most dangerous stunts ever attempted. He travels the world tracking down locations of what went wrong, working out exactly magic with folks he meets along the way. It's a journey spanning four continents and eight cities around the world. His aim is to pay homage to the craft, creating his own updated versions of the stunts that cost these magicians the ultimate price: Death by Magic ... from being buried alive under tons of wet concrete, to playing a game of Russian roulette, to escaping from a collision with a speeding steam train.

The Netflix series follows DMC as he recreates the stunts, in the most extreme magic show ever attempted. To succeed he must avoid the fate met by those who came before him.

The production company is A. Smith & Co (Hell's Kitchen, American Ninja Warrior) Executive Producers are Arthur Smith, Toby Gorman, Martin Turner and Simon Dinsell. Drummond Money-Coutts is also an executive producer on the project.

The show aired around the world on Netflix, November 30th, with a refreshing and innovative feel different from any magic show we've seen before.

VANISH is proud to get the world magic exclusive with DCM and share his incredibly journey and story.

As a child DMC became interested in magic beyond the tricks and magicians - he felt that what we've come to refer to as "magic" in the west, in a broader sense, the concept of magic in certain countries like the UK

PASSION & THRILL IN MAGIC

HOT OFF HIS NEW NETFLIX SERIES VANISH GETS AN EXCLUSIVE INTERVIEW WITH DMC.





“
**HE HAD A FIXATION WITH ANCIENT EGYPT AND
 READ CHARIOTS OF THE GODS BY ERICH VON DANIKEN
 AT LEAST A HUNDRED TIMES.**

and the US has been trivialized and diluted down to the work of a magician or the work of an illusionist. DCM travels as much as he can and through those travels realizes magic, in so many countries and cultures, is so much broader and more dimensional than that. It affects people's real life in an emotional, psychological and religious way.

As a child, before he knew about magicians, specifically, he was obsessed with the paranormal, mysticism and the supernatural. He had a fixation with Ancient Egypt and read Chariots of the Gods by Erich Von Daniken at least a hundred times. His conjuring began with a much wider concept of 'magic.'

At age eight, his father who worked at a bank his family founded in 1692 called Coutts and Co., the seventh oldest bank in the world and the personal bank to the Queen, took him to the magic shop at the underground arcade, literally below the vaults of the bank, called Davenport's. There his dad bought him the magic catalogue where he memorized every description, price and image. Instead of buying a lot of the magic he would try to visualize what the effect would be according to the flamboyant descriptions.

From the very beginning he saw

magic as a way to fuse his two interests of mysticism and conjuring. Today he still has this much deeper fixation with magic. In his travels when he asks people what magic "is" they often say, "it's just illusion, or sleight of hand, or a trick of the eye," and he always felt magic is worthy of so much more than that.

At around 13 he was uncomfortable with his magic obsession. In chess there is what is known as the Tetris effect, where you do something so much you literally wake up seeing it in your mind. This happened to him with magic. It was taking up a lot of his time, he was at school and expected to get in to the family banking business. The thought he would literally run away with the circus was something he couldn't ratify.

Growing up he kept both plates spinning and fell in love with the beautiful aesthetics of card magic and the balletic choreography of fans and spreads, appreciating the meticulous handling ... in parallel was the beautiful simplicity of mentalism with its stripped back sheer impossibility. At age 14 Uri Geller was the personification of both worlds to him - he wasn't a magician with routines which were clearly scripted. Uri has a manic energy and completely spontaneous way about his performance that spoke to DMC ... it felt real. DMC invited Geller to come to his school and Uri left a huge impact on DMC's

own style showing him a need for naturalness. Even today he doesn't use scripts but rather has bullet points which are cornerstones of what he is going to say. Out of all the people DMC invited to his school nobody left such a lasting memory on the boys. The hysteria around Uri lasted for weeks. Uri was a huge lightbulb moment for him.

A short while later DMC was inspired by another magician, Tommy Wonder. Tommy, again, wasn't over structured and his charming and natural manner was like a fluid river for DMC. Del Ray, was another person he admired with a similar style to Geller, a very organic, natural flow to what he did.

After leaving school at 18 magic burned within DMC and he travelled for seven months exploring all its forms, seeking cultural interpretations. He became obsessed with card cheating, traveling to Asia where he spent time with professional swindlers. As part of that trip, he travelled to India and the far East to see magic in different cultures and its affect on people. When you travel and see local magicians in these foreign countries the performance still retains a sense of true mysticism and wonder. DMC describes his 'magic' journey as extremely organic touching as many areas of magic as possible. He studied every facet of our art from balloon modeling to juggling. He has never specialized in one type of magic. He has a profound love for all areas of it and has tried to keep as many of these plates spinning.

While at University he ended up working for Goldman Sachs in London for six months, however, during that time DMC couldn't get the feeling of magic out of his head. He was making more from magic than his supposedly incredible job in finance. After University he needed to follow his burning passion, so at 23 with a head filled with dreams he set out on his journey, soon realizing he was a long way from being professional. At that time DMC was making very little money, living in a tiny flat which literally had one drawer for clothes and a corner for magic. He read as much as he could about the business side of entertainment and had a mentor, John Gomme, a friend of his parents who taught him not only busi-





PHOTO Lara Arnott



DMC HAS A GREAT LOVE OF ARTISTS IN MAGIC BUT ALSO A LOVE FOR BUSINESS ACUMEN

ness but about what is important in life. Drummond reached out to John at the beginning of his professional career for guidance. He was a huge part of DMC's life, sadly passing away five years ago. He reached out to John because he had been a successful man in his business and a very HAPPY man in his life. When DMC encounters incredibly happy and successful people he tries to distill what it is they do to get to that point in their lives, their secret to happiness. When it comes to success, business acumen, lasting relationships ... there is no luck. He feels that everybody who has long term prosperity in any of these areas has a recipe.

John suggested DMC read these books, the cornerstones of what DMC believes in.

Man's Search for Meaning :: Viktor Frankl
The Road Less Travelled :: M. Scott Peck
The Power of Now :: Eckhart Tolle
The Success Principles :: Jack Canfield
Maximum Achievement :: Brian Tracy
Awaken The Giant Within :: Tony Robbins
The Untethered Soul :: Michael A. Singer
Courage: The Joy of Living Dangerously :: Osho

DMC has a great love of artists in magic but also a love for business acumen. It was through his mentor he realized a career in magic is not just about your double lift or diagonal palm shift, although those things need to be proficient, it's about all the OTHER elements. It was when he realized this his career started to take off.

I asked DMC if he'd discovered the answer to happiness; for him, the freedom of choice plays a large part. He adores the freedom of living and traveling, waking up in and choosing ... in that moment ... what he wants to do with that day or week.

One belief to success is writing down the life you'd wish for in five, ten and twenty years time, then break that down and work towards it. Very few people are active in the opportunities that come to them. Many of us



IN 2010 HE READ A REPORT THAT 93% OF ALL TANZANIA'S BELIEVE IN WITCHCRAFT.

wake up in the morning with a head full of dreams and go to bed wishing on a star, dealing with whatever comes in front of you. If you want to reach your dream then you need to put in the calls at 10am and 3pm to those people you want to work for, and read the books that will help you ask yourself what your goals are. In other words it takes work to get where you want and YOU need to put in the time.

ACHIEVING YOUR OWN TV SERIES WITH NETFLIX

When he left University his initial focus was making money and improving his performance. He branded himself working very slowly, and after a few years his career took shape and he was in a good place. By the time he was 24 business took him all over the world. DMC was deliberately quiet, private, and didn't embrace social media. He felt he was only a few years away from hitting the glass ceiling and if he continued on that path he would maybe have a few more gigs, earn a bit more per gig but wouldn't create a radical shift in his work. He knew if he wished to continue with magic then he would need to move to the next step, which for him was television. He looked at the people he respected on television and knew he would need to do bring something different to the table. He began creating very basic home videos traveling to places like India and Thailand, etc., trying to carve out, in his own mind, a television concept which hadn't been done. DMC wanted to find a magical spectrum where he would fit. For instance, when he went to Tanzania the goal was to look at something much bigger than magic itself. In that case it was witchcraft - in 2010 he read a report that 93% of all Tanzania's believe in witchcraft. Armed with a very bad video camera he went out and did street magic talking to the camera about things he learned about witchcraft. He wanted to use magic to tell stories. DMC then went back to India to look at belief systems, Egypt to look at mystery of the Pyramids. His home video was called







"What Is Magic?" which looked at the roots of magic and its meaning to him. He made these videos, which he says are thankfully on a USB stick and off-line, BUT, were crucial pivotal steps to getting where he wanted and to use magic as something bigger, more important, more engaging.

During that period he met with a few television producers who asked him what the new format was and how many celebrities they could pack in a show. He realized they weren't ready yet for something different but wanted the tried and tested format we were used to seeing on television magic.

Eventually, in 2012 DMC and a producer went to a meeting with National Geographic and told them he wanted to make an intelligent magic TV show with an element of travel. It was more than here's a trick and here's another trick. National Geographic loved it and they filmed his first special called Card Shark, where they looked at the 3-card monte and ended up playing Russian Roulette with shot glasses of wa-



ter and acid in a Thai boxing stadium in Bangkok. The following year he got the full seven part series called Beyond Magic With DMC - which was a retrospective celebration of magic. The process was draining, emotionally, physically and creatively, so much so he said it almost killed him. With only two magic consultants, James Brown and Mark Parker they had to create seven hours of magic. The television crew hadn't made a magic show



before, therefore, it was a baptism by fire as they travelled around the globe. He was adamant that everything they did had to have a story to it.

The show didn't go out in the US market because National Geographic has two different branches, however, it was aired on the European channel. It was then DMC set his sights on a larger audience wanting to shoot to the moon with an American channel as his target. With no plan he started to book flights knowing he had to get to the USA and pitch shows there. He did this with the theory of not knowing exactly what it is he was reaching for ... rather "jump and build your wings on the way down." You start something not knowing how you are going to achieve the end goal, but trust that you find out how to along the way ... not waiting for the finished answer to land in your lap."

He flew to New York and LA taking meetings with various people, however, nothing happened. He kept going and going until a chance meeting with a much bigger American agency who connected DMC with their production company, by then his idea of the show was solidified, very precise. His pitches were more "this is who I am, this is what I want to do, if it works for you great, if not then that's OK." He end up at the Netflix offices pitching to one of the main Netflix commissioners. During the pitch the commissioner said it sounded like a show he'd love to watch himself. DMC left the meeting walking on cloud nine. That same night he went to the Magic Castle to see Daryl perform, and sadly it was the night Daryl died. Daryl had been one of his early idols in magic, not just for the magic but for his warmth and personality. DMC said it was

one of his hardest nights in his life.

When he arrived back in the UK the producer texted him telling him to hold on to his hat, because NETFLIX wanted to run with the show. There is no larger platform in the world right now than Netflix. Within three months DMC moved to Los Angeles and started working on the series. With a large research team and amazing resources they were able to make some incredible discoveries and added a historical element to the show with archival footage and photos, including death certificates of people who had given their lives when performing effects such as The Bullet Catch. DMC sees it as a tribute to the men who died performing some of the feats on the show, hence the title, "DEATH BY MAGIC."

All eight episodes launched November 30th, world wide on Netflix. They visited eight cities on four continents, each episode is stylistically very different. DMC's advice is to watch the episodes one at a time.

Moving to television is a very hard thing to do. It's rarely about how good you are but rather being in the right place when the Network or platform is looking for something different. In other words if you are on their radar then you are in a good place. As it turned out Netflix was starting to look for non-scripted shows and move their focus to something new and DMC was on their radar.

In eight years DMC has come a long way, from a guy who took himself off to India to film his first ever YouTube video then eight years later returning with a crew of 35 people. It was very emotional for him to see how far he'd come, especially when visiting a tailor shop where 8 years prior he'd put a card on the ceiling ... and to see it there upon his return. He realized that nothing more than this moment of seeing a card





on the ceiling could be more reflective of his journey, he could never have dreamt of working with and making a show this beautiful.

SIDE NOTE: DMC has produced his unique brand of playing cards, deliberately designed with the intention to be the greatest decks of playing cards for performing card magic available today. His are some of the hottest selling decks in the world. The latest being the DMC ELITES: a Marked Deck in Forest Green which were released in October 2018. This sixth generation of DMC signature cards, has been re-engineered again and again, creating the best deck ever produced.

The most immediate feature of the deck, which makes it most exciting to every magician who handles one, is the cunningly hidden: unique world-class optical marking system.

The system hides the value and suit of the playing card in plain sight, with no decod-

ing necessary - it literally just says the value and the suit, clearly and visibly, with an incredible range. We have had people contact us saying their poor vision has made this not just the best marked deck for them, but the ONLY marked deck they can use. And yet unlike other large marked decks on the market, you can safely hand the deck to a layman to examine, even with instructions to check for marks, they won't find them. Even telling magicians the deck is marked and handing them over to examine, I have rarely had them identify and be able to use the marks.





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FOR
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THE WORLD'S GREATEST MOVIE ON THINGS FAKE

NICK LEWIN

Along with magic, I am a great fan of movies. I am always a little surprised how few really great movies about magic I have seen over the years. Like many others in my age range, my first experience of magic and movie was the 1953 Houdini biography starring Tony Curtis and Janet Leigh. As a piece of romantic cinematic hokum it actually still holds up rather well. Very few non-documentaries have impressed me much in their understanding of magic in the last 50 years. In this article, I want to spend a little time discussing the movie that I consider the finest to seriously (and humorously) explore some of the real psychological secrets that actually make magic tick. That movie is *F for Fake*, a cinematic essay that was the final movie created by the great Orson Welles. As well as being a brilliant director Welles was also a fine magician and it really shows in this unique film.

Upon its release in 1973, *F for Fake* initially confused a lot of people before it eventually became recognized as the masterpiece it is. Welles himself considered it his most successful work, including his much higher profile movies such as *Citizen Kane*. Welles categorically told the BBC that in this intricately structured treatise on fakes, forgery, lies, trickery,



and magic "Everything was fake." However, he may not have been telling the truth about this. If you haven't seen this wonderful movie I strongly recommend you do so, and I am going to try and suggest a few things to watch out for, without including any real spoilers. I suggest you tackle this nest of Chinese puzzle boxes of a movie with three viewings to fully appreciate what is happening beneath the surface. Those repeat viewings will reveal subtleties that will enrich your experience immeasurably. If *F for Fake* first seems to be a superficial film watch it again and eventually one experiences a powerful lesson of post-modernist art as one is compelled to think like a fuzzy logician, or at least a non-Aristotelian being.

Curiously enough Orson Welles had provided a powerful inspiration to me back when I was a just a 15-year old magician. At that age, I was an avid fan of both magic and James Bond. In 1967 the comedy movie *Casino Royale* was released with an all-star cast and was a resounding (and in my opinion undeserved) flop. I loved that crazy psychedelic mess of a movie and still do. One of my favorite scenes was the climatic casino showdown between Bond (played by Peter Sellers) and the villain Le Chiffre played by Orson Welles. There is a glorious scene where Le Chiffre tries to intimidate





Orson Welles's

F for FAKE

Bond by performing magic at a casino's baccarat table. The short but visually charged sequence features Welles employing all his gravitas and showmanship while performing a rather spectacular Asrah Levitation.

This is a really great scene that works especially well due to the interaction of Sellers and Welles. Many years after first watching it, to my amazement I was to discover that Peter Sellers (who was in full-scale crazy mode during the filming of the movie) refused to film with Welles, in fact, he wouldn't even be on the set on the same day. Some great editing turned this into a seamless scene in spite of this serious disconnect in production. Editing and an Asrah Illusion take me directly back to F for Fake where Welles incorporated both items into the heart of his most personal movie.

Many years before David Blaine and Criss Angel redefined magic and trickery by their use of editing, F for Fake gave us a master class on the topic. The movie is as honest as it is dishonest, thrusting its paradoxes to the fore right from the get-go. Of course, Mr. Welles was famously ahead of the times in his various visionary works and it should be no surprise that as an avid magician he understood the principles and techniques that would become pivotal in future years. Things changed significantly from the jump cut 'Camera Magic' of television's Bewitched to the subtleties of editing that helped create the new magical paradigm that would turn David Blaine into a worldwide phenomenon.

The core of F for Fake is a film within

a film. Welles purchased the rights to an incomplete documentary about the notorious art forger Elmyr de Hory. Born in Hungary, de Hory was a brilliant artist with an even more brilliant gift of being able to duplicate the work of other great artists whose works were worth considerably more than his own. He exercised this talent assiduously and to this day there is a great deal of doubt and confusion as to how many of his forgeries adorn the walls of famous art galleries around the world. It is accurate to say that when this information became public knowledge, the art world had a scandal of mammoth proportions on its hands. There were many embarrassed art experts and nervous art dealers around the globe.

In 1969 highly regarded author Clifford Irving wrote a book about his friend Elmyr, both of who lived on the Spanish island of Ibiza. Irving's book was titled, Fake! The Story of Elmyr de Hory, The Greatest Art Forger of our Time, and was designed to help out his friend who was having a tough financial time with his mounting legal fees. The BBC decided to make a documentary about Elmyr and hired Clifford Irving to be their intermediary. That is where the story begins to get weird.

Before the BBC documentary was completed, Clifford Irving was hit by a legal scandal of his own centered on his recent autobiography, as told to Irving, about the life and times of the reclusive billionaire/genius/eccentric Howard Hughes. The book was set for release in 1972 but became toxic when it was discovered that the secret meetings and communications between Hughes and Irving that were at the heart of the book never took place. The

book was a scam and a fraud and eventually, Irving served 17 months in prison for the deception.

Needless to say, the BBC documentary featuring de Hory and Irving was abandoned when this development was uncovered. Who would want a movie about a faker created by a fraud? The answer to that is easy, Orson Welles did, and he purchased the rights to all the footage shot by director François Reichenbach for the abandoned project. Welles then hired Reichenbach as the cinematographer to participate in an entirely different use of the footage.

With the footage of Elmyr and Irving as the centerpiece of his proposed movie, Welles filmed, spliced, edited and constructed F for Fake. Adding his lifelong love of magic and illusion into the mix, Welles created a delightfully twisted homage to trickery that is simultaneously humorous and profound. The movie is anchored by footage of Welles sitting in front of a Moviola deconstructing, adapting and reconstructing the various blocks of footage and shaping them into his movie. Among the other elements, he incorporates into the film are some great autobiographical footage and reflections from Welles' fascinating and extraordinary life and career. Pablo Picasso, Howard Hughes, Laurence Harvey and little green men in flying saucers each have a slippery role in the proceedings.

As a magician, I am particularly intrigued by the way Welles used sound to create and validate his cinematic illusions in the movie. Let me give you an example. An early scene in the film shows Welles performing some magic for a youngster in a train station. The scene is pure trickery in





magic terms with the use of sound featured in a very subtle manner to validate and add to the authenticity of visual effect. From that opening, the film goes on to examine the nature of deceit, lies, authorship, and above all else, fakery. This particular scene can be viewed as a finger pointing to upcoming trickery, however, the nuts and bolts of this disarmingly simple scene are probably only visible to a magician. It is a tip of the hat to those in the know; watch this scene with your ears wide open! Welles performs some great magic both in front of the camera and in the editing room so keep your eyes and ears on the alert at all times.

One of the forms of trickery most favored in this movie is editing, not just visual but also audio. Any magician who hasn't fully grasped the importance of editing, even in live performance, doesn't fully comprehend the nature of his craft. Early on in the movie, Welles espouses the famous Robert-Houdin quote about a magician being an actor playing the part of a magician. I have always found this quote to propagate many pretentious and unhelpful traits in magicians who accept it at face value. To me, it seems that Welles is reminding us that an actor is just one element

in a rather complex ecosystem of make-believe. Is this really what Welles was saying? Maybe.

Another key scene featured early in Orson's opus is when Welles' beautiful girlfriend (wife?) Oja Kodar is seen walking down the street wearing a tiny miniskirt that displays yards of beautiful legs. The reaction she creates as she strides purposely through the street is vivid and very convincing. It is also totally fake. In the 1920's Russian directors pioneered the technique of having their actors project nothing whatsoever in the faces or body language. With the correct placement and juxtaposition, the director chooses exactly what effect he wants to achieve using these 'blank' reaction shots by his choices in music, editing and framing. The same close up of an actors face can suggest regret, anger, brooding or relief at the will and choice of the director.

In movie making it isn't what you film that counts but what comes out the other end.

During the scene of the leggy Oja striding through Paris, she swings her hips in tune with Michel Le Grand's great soundtrack;



except of course the soundtrack came into being long after the scene was shot. For those amazingly natural and evocative reaction shots from spectators who are watching her progress, Welles merely shot regular folk in their everyday life filmed on a different occasion and he then edited them so that it appeared they were reacting to Kodar's promenade. The consistency and integrity (?) of the scene is brilliantly preserved by the sound of her high-heeled shoes clicking on the pavement as she walks. This is a case of creating false reality using editing that makes many of today's YouTube magicians look like the unenlightened amateurs they are.

Another wonderful sequence is when, in a pastiche of those "moments of truth" cinema verité style breakthroughs, there is a dramatic and emotional sequence

where Elmyr describes and tries to excuse the illegality of "his" art by explaining that he never signed the name of the various artists he was exploiting. The scene is exquisitely edited from a variety of sources and locations and then assembled to appear spontaneously as live action. In this scene note the clicking of a clock in the background that Welles uses to achieve cinematic continuity and also heighten the drama of the moment. In a lovely tip of the hat to the elastic joys of editing, at one point Welles travels across time, space and location to prompt de Hory on one of his answers. If carefully absorbed the nifty piece of bilocation-by-editing in this sequence is enough to make you watch every documentary with fresh and more skeptical eyes.

To avoid becoming redundant I will stop here and merely point out these three examples of Welles' use of editing to confuse, deceive and ultimately enlighten his viewers. These same techniques are used extensively in today's legitimate documentaries and news footage. It is very enlightening to see just how far ahead of the game Mr. Welles was as he splices together footage shot on different days, on different continents, to give the illusion that two people were at the same party. Is this deliberate deception or an artistic statement? Probably both.

F for Fake covers a lot of ground in its tightly edited 88 minute running time. Ms. Kodar returns in the movie in a very different capacity that ties together many



threads from the movie into a delightfully fraudulent creation that adorns the conclusion of the film. Or is it fraudulent? Exactly how true is the story of Koda and her grandfather's relationship with the great Pablo Picasso as it unfolds in the movie. The film ends with Welles quoting Picasso's observation, "Art is merely a lie that allows the truth to be seen." Let's be very honest and admit that without lying magic, as we know it, would scarcely exist.

In *F for Fake*, ultimately and inevitably the truth remains very definitively in the eye and mind of the beholder. The answer like so much of this movie lies in a quantum superposition state of truth/untruth that would have received a nod of approval from both Erwin Schrödinger and his cat. We cannot say "yes" or "no" to anything within the movie but are forced to consider everything in a "maybe" mode. Many of Welles' earlier movies also revel in this "maybe mode" if you consider them carefully. However, it is made explicit in this final movie/essay from the cigar-puffing master charlatan.

I am aware that in introducing Quantum Mechanics into this article I run the risk of causing some of my readers to throw their hands in the air and say, "What the hell!" This is a very natural reaction to anything Quantum in nature. After spending 30 years studying the subject I am in the same position as most students of the topic in so much as although I have no real understanding of why it works, coupled with a clear understanding that it is exactly the way things do work. To try and give a clearer definition of Quantum indeterminacy let me put it in a magical framework. When a magician performs a Chop Cup routine and asks the spectator if the ball is under the cup or in his pocket there is no clear-cut yes/no response. The only accurate answer is either both or maybe. The sole way to determine what the answer is lies in the spectator's reaction to the question. Does that make it any clearer? Again the answer is a resounding maybe!

In the final moments of his movie Welles rips the rug out from under the feet of the viewer. The finale of the movie is a delightful wink and nudge that expands on the themes explored in the fabric of the movie and reminds us that sometimes even when you hear the truth you don't recognize or remember it. In an instant, it becomes

obvious that Welles has artfully orchestrated every frame of the film to create not a "normal" documentary, but a satire on the mindset that actually believes in documentaries.

If you haven't already seen it I hope you take the time to check out this unique and groundbreaking movie. There is a superb Criterion Collection release of the movie that is packed with neat extras that sells for about \$28 from Amazon. However, you might also find a high quality and free version of the movie on YouTube. Since we are discussing fakes, frauds and quasi-legal things in this story you could try entering the following URL <https://tinyurl.com/yayelqed> and you might get a pleasant surprise. Then again maybe I am not telling the truth. Why not give it a shot and this article could make a lot more sense.

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Tel: (561) 469-2245
Hours: 12pm-5pm - Tues -Sat
Web: www.tomasosmagicktricksandtreasures.com

I happened to be in Boca Raton Florida and realized the local magic shops owner, Tomaso, had purchased an item from me (if you'd like to know what it is come visit his shop). So, I decided to check out his store. I hit "maps" on my iPhone and viola - less than 15 minutes later I was at the front door. I reached for the handle and ... OMG it was LOCKED, then I noticed the sign said CLOSED on MONDAYS - I uttered several 4 letter words and started to go back to my car when I hear, "WAIT - DON'T GO" and the door swung open and Tomaso was there ... "I'm never here on Monday, I looked out the window and HOLY COW - I knew that guy, Hal Meyers - aka DAMEON - I have his poster on my wall" - we spent 3.5 hours laughing, magic-ing, sharing ... what a blast, and I immediately realized we needed to show the world Tomaso's AMAZING Magic Tricks and Treasure shop.

Tomaso's Magic Tricks and Treasures
 ... imagination is key.





1

How Long Have You Been a Brick and Mortar Shop and at this location?

I opened this shop four and a half years ago at this very location.

2

What is the Shops History?

I had numerous - and I mean a lot - of collectibles from my travels over the last 40+ years and I decided it would be fun to open a magic/collectible shop. Growing up in Yonkers NY ... my mother and I went to flea markets, antique places, garage sales ... etc (before the internet) ... and she instilled upon me a love for the mystique of these "treasures". And to further hit the point, when I got home from an adventure - she would ask me did you find any treasures today. Hence, Tomaso's Magic Tricks and Treasures.

A tiny tid bit - my name is Thomas, however, my grandmother called me Tomaso and it stuck.

3

How long have you been "in" magic?

I shudder to think that it has been - OMG (LOL) 48 years! And I'm just starting to "get it".

What is your specialty?

I specialize in stage magic infused with comedy. Everything from adults to children's shows, and improvisational humor throughout. I perform the classics, manipulation and some unique hard to find magic items. (if you'd like to see them - come by the shop)

4

Is Everything in the Shop for sale?

No, I have quite a few collectibles, one of a kind items, and pieces I just won't part with ... at the moment. (if you'd like to see them - come by the shop)

Lessons. We give lessons to Adults - male and female students and of course children (must be accompanied by a parent of guardian) and we cover the "basics" of sleight of hand, presentation, scripting/storytelling, interaction and building confidence. And ... Tomaso has a unique place in his heart for children with special needs and teaches them magic (nothing else needs to be said.)

Lectures. We are beginning to offer lectures in our newly designed cabaret/theatre/museum of historical magic memorabilia located right next door to the shop.



Parties/Special Events. We specialize in children's birthday parties (adults must be present - we are not a daycare center) - and offer intimate fun-filled corporate events. One of Tomaso's favorite evening presentations is magic with a Twist (a close-up and parlor experience).

5

Who have you had stop by the shop - in the last year - magic luminaries?

We are located very close to Boca Raton and West Palm and have been fortunate to have folks such as ... Paul Zerdin, Scott Alexander and Puck, Tomas Medina, Miguel Angel Daba Zara (from Argentina) ... and OMG ... Dameon (wait a minute that's me - LOL).

And believe it or not we have the International World Champion Knife Thrower - Bill Nichols - frequent our shop. He holds records in speed throwing (32 Knives in 20 seconds), Tomahawk and no spin knife throwing. And he's one hell of a juggler.

6

On average how many folks show up to your lectures?

On average we have between 20 to 35 local magi attend our in house lectures. We just had Greg Wilson ... and are in the process of booking a few other well known lecturers whose names will be released closer to the events.

7

The stage is a nice touch ... do you let folks rent or use the space to rehearse?

We are very excited about our stage and we absolutely rent out the Theatre space - which has a sound system, and lighting and a popcorn machine. We are happy to rent the space to folks who would like to rehearse, the only thing we ask as that they treat the space with respect and make sure they do not make a mess or abuse the area ... especially since we use it for shows on a weekly basis.

Our students get to experience what its like to work in an intimate cabaret setting.

7

What is Tomaso's Magic Known for?

We are known for bringing folks together, sharing ideas, creating unique metal objects (Thomas was and is a jeweler - diamond setter by trade - having 10.5 years working at Tiffany's in New York,). When folks come to our shop they are mesmerized by the amount of unique items and collectibles we have lining our shelves and displayed throughout the cabaret.

8

What is your favorite current marketed item?

I have two both classics ... one was shown to me by my father, the nickel to penny/penny to dime - and - the ball vase, which, when done with embellishments is a fabulous effect.

Don't get me wrong, I love the new things on the market - I sell them - however, when a youngster comes to the shop looking for magic ... I head straight for those two classics.





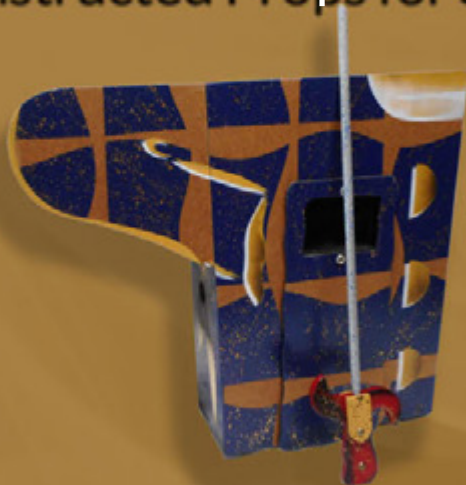
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A NUMBERS GAME

JASON LADANYE'S ACAAN

ACAAN is an effect that magicians seem completely obsessed with. There are seemingly thousands of versions of this effect. Well, now there's one more. In this blog, I'd like to share some thoughts about my version of the effect called A Numbers Game (Ladanye's ACAAN). You can watch it here on this page..

In most versions of ACAAN, the performer asks audience members for both variables, the card and the number. Then, without any false moves, the performer (or in some cases, a spectator) counts down to that number and there we find the named card. The less the performer handles the cards the better. This means that the performer is not doing the effect. Oftentimes, that's the presentation: "Look, I won't do anything." This means that the effect is a coincidence. If the performer didn't do anything and the spectator's certainly didn't do anything, the effect was that the spectator's happened to name a card at a position. That's a coincidence.

My first change to the classic effect was to take full credit for moving the card. I wanted this to be something that I do, not a coincidence that someone else does. In other words, I'm openly saying I'll move any card to any number. I want two spectators to name the conditions and then I'll move it invisibly.

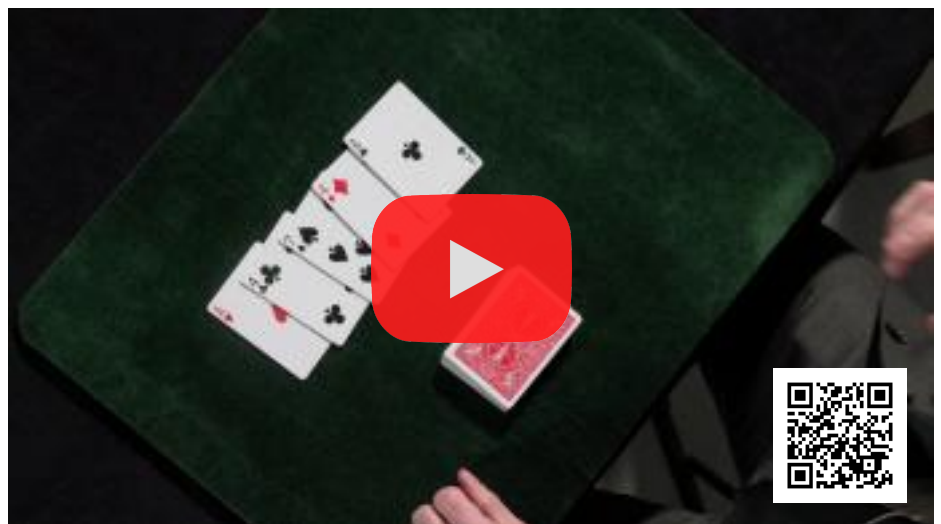
The next challenge is to make people care. Who cares that you can move a card to any number? In my experience, audiences like context within the effect. I want to show my audience that here's a skill and here's why and how I use it. My skill in this effect is to secretly move cards around in a deck so I can cheat. Let's say you are playing seven-card stud, seven-handed. You realize that the one card you need to win is the Ace of Spades. You're about to deal the final round of cards hoping the Ace of Spades will land as your river card. Wouldn't it be nice to be able to reposition the Ace of Spades to the seventh position so that when you deal fairly it ends up in

your hand? I needed to teach this to the audience so they will see the use of secretly repositioning cards in the deck. As a matter of fact, the patter that I use was inspired by a poker player during a real game. During a hold 'em game, a player asked for his one "out" to move to the second position. (His card didn't move, however, it got my mind thinking.)

Now they see that it's a useful cheating skill. Now they know that I will be making the card move. However, in their minds, they're thinking, "Yeah, but how can you move cards around without anyone catching you?" You'll get the NFW moment when you do it invisibly!

I added one more thing: a card tracking and estimation phase before the ACAAN effect. In this first phase, the deck clearly gets mixed. Now I'm starting the ACAAN effect with a mixed deck. These phases make you look like a master with a deck of cards.

My end goal was notto perform this routine as a "hands-off" coincidence like every other performer. My goal was to turn this effect into a gambling demonstration where you show you can effortlessly track and follow any cards you want in a deck. And, that you can move any cards you want to any positions you want to take down a pot. This presentation fits my role as a gambling expert. After watching this effect, your audience will definitely see you as someone NOT to play cards with. (This effect is available in Jason's new book *Game Changer* - see review in this edition of *VANISH*.)



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REVIEW \

PAUL GERTNER

AMAZES BOSTON

BY BEN ROBINSON

Among magicians, the name Paul Gertner stands for the highest level a magician can achieve. And, he's been doing it for 55-years. Highlights of the charmingly elfin, ever-boyish-looking silver-haired master magician are many, but a few stand out. Since 1975 he's been wowing corporate America and set the tone by which trade show magicians and industrial show magicians need to contend: with strong magic to support a message.

Whether he is shuffling a perfect faro and making his signature routine "Unshuffled" to mouth-dropping patrons on weekends at the downtown Boston Omni Parker House Hotel or making a borrowed finger ring disappear and reappear quite impossibly on the center of an hour glass (remedied by breaking the glass)—Paul Gertner is a force of nature.







The new show is titled “*Miracle & Other Deceptions—The Close up Magic of Paul Gertner.*” This, a variant on his long-running “*Paul Gertner’s Ten Fingers*” that ran in his hometown of Pittsburgh is not strictly the theatrical effort that was presented with a patented set of a kitchen beginning the first act. In this, thirty or more patrons have the pleasure of spending a mere \$75 per seat to be infected with magic seen only by big paying clients, notables, and convention-

eers hip to the wizard’s talents. If you are over thirty, perhaps it will impress you that Johnny Carson had Gertner on *The Tonight Show* several times, and later wrote the Foreword to Gertner’s legacy tome: *Steel & Silver*. As well, speaking the magicians’ language without being intimidating, Paul says, “Johnny also had me over to the house and I sat with him a few hours each time. We talked magic. I showed him moves. Yes, I taught. It was major.”

Major. One very appropriate word to describe the conjurer who appeared with another TV legend: Mr. Rogers, in the famed *Neighborhood*. Gertner, sporting a classic 70’s look, guested and sometimes shows the appearance in his stage shows to great laughter (no spoiler). At the Boston downtown Omni Parker House Hotel the audience is right up close, involved and wowed to the gentle state of wonder when the show opens with Gertner deftly pulling silver dollars out of the air, falling with a delicate clink, inside a champagne bucket. Off and running Gertner told this writer during our interview, “After the opening, they are with me for the rest of the evening. I have them.” “And they are lucky to be had” I offered. Indeed; witnessing a Gertner miracle is the stuff of hope.

One might wonder what is the “real magic” in Paul Gertner’s life? How has he come to the position of world class (now at age 65) that has permeated his career since his early 20’s. “It’s simple—one word,” the master magician relates, “Kathryn.” And then he adds, “And of course, our children too, Elizabeth and William.” He and Kathryn have been married for over forty years. “I could never have done all of this without her,” he honestly concedes. Paul Gertner is also a grandfather now, but you’d never know it. He crackles with energy twice the sock pow of a man half his age. His magic takes you by the throat, something you will never ever forget. Witnessing a Gertner miracle is not just for the fantastical grace with which the



conjurer disarms his viewer.

Sitting in a theatre several years ago, I saw he performed a 19th century "effect" *The Knight's Tour* where the conjurer, not looking at a chess board, correctly makes the Knight travel to all 64-positions under so-called "test conditions." It's most audacious magic. But the kicker was that when he spun the oversize vertical board around, the audience found that his conjuring had also produced a portrait of his father to whom the show was dedicated. Not a dry eye in the house. Standing ovation.

Miracles & Other Deceptions plays weekends at the Boston downtown Omni Parker House Hotel, and seats throughout December are going fast. It you want a night out you will not soon forget; one filled with Christmas wonder, joyful surprises and cleverness that would shock the skeptical, then run, don't walk to this link and see if there are any tickets left:

<https://miraclesandotherdeceptions.com>



Paul Gertner is a national treasure; a clear voice of light and reason wrapped in delightfully "aware" illusion. See his show and find out what that means—you'll be glad you did.

Miracles & Other Deceptions: The Close-Up Magic of Paul Gertner, runs on weekends in downtown Boston. The show is 75 minutes long, has a great amount of audience involvement, and has no intermission. Ben Robinson has been with VANISH magazine since issue #1 and is now an Associate Editor.





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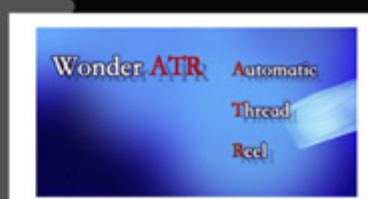
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JEFF CHRISTENSEN

MAGIC IS EDUCATION

A look at education and magic from teacher and magician Jeff Christensen. This article looks at Jeff's search for combining education and magic to make an entertaining and meaningful performance.

"Magic, by its ability to capture the imagination, can change the world." Cyril the Resourcerer

For the past number of years, I've had the distinct pleasure to be part of Jeff McBride's Magic & Mystery School community. During that time, I've met a large number of talented and fascinating magical characters. In this month's article I'd like to introduce to you my good friend CJ May who I was able to interview during our time together at the 2018 Magic and Meaning conference in Las Vegas. CJ is one of the new instructors at the school. For more information on Jeff's Mystery School you can go to: www.MagicalWisdom.com

Jeff: How did you end up in magic?

CJ: I experimented with magic sets as a kid and even did a short show at summer camp. However, without any guidance (or patience) I didn't get very far. I later returned to magic as an adult because of Harry Potter. I always loved wizards, swords and sorcery and I thought it would be fun to take my own kids to see a magician. That person was Jim Sisti whom I later made friends with. When Jim learned I worked in recycling he did the effect the torn and restored newspaper. I was blown away. This spawned the idea of a recycling magic show which Jim helped me create about 15 years ago.



Jeff: What have been some of the biggest influences for you in magic?

CJ: I must say that my biggest influence is not a single person or a style of performance magic but is mythology, folklore and fantasy fiction (such as Harry Potter, Lord of the Rings etc). These stories have created the concept of what "magic should look like" in the minds of our audience members as well as me, the performer. Although it is rare for a magician to shoot lightning bolts from a wand and change people into frogs, I often seek to create an atmosphere in which the audience believes that might happen. but given I am generally focused on teaching them the magic of recycling etc, no lightning bolts in my shows...mostly.

Jeff: Here we are at Mystery School with Jeff McBride...how did you end up here?

CJ: I slowly came to recognize Jeff McBride as not just a performer but an amazing teacher so I signed up for a one-week Master Class. It was one of the best weeks of my life!



Photo By Sheryl Ann Garrett



"I slowly came to recognize Jeff McBride as not just a performer but an amazing teacher so I signed up for a one-week Master Class. It was one of the best weeks of my life!"

Jeff: I completely understand how you feel. Can you share a bit about what you do as, CJ the Resourcerer, that's different from other magicians?

CJ: Well of course my primary focus is on environmental magic as I perform educational shows as part of my duties as the Recycling Coordinator for the City of Waterbury. So most of the magic I perform is "Cause Magic", which is a term that's quite often used in context of the Magic & Mystery School. I have several shows on recycling, energy, climate, protecting the wilderness and now water as I studied with Jeff McBride in a residency to learn his Rainmaker (water bowl effect).

Jeff: All of this sounds amazing. How do you go about choosing the type of magic you perform?

CJ: I typically gravitate to an effect only if it will be useful for sharing an important message. Sometimes this takes awhile. I hated the linking rings but Jeff McBride

helped me to understand the universal message behind the rings. He helped me to understand that the linking rings are about connections and this is a vital concept for environmental understanding.

Jeff: I love your character "The Resourcerer" as well as your environmental wizard persona. Do you use them together?

CJ: The name "Resourcerer" came from my work with Jeff McBride. He used it in one of his early shows where an onstage monster would "eat up" resources. Jeff has kindly given me permission to use the name for my suit-and-tie "Resourcerer" persona when I am giving magical TED Talk-style performances for professionals and other adults. In contrast, "Cyril the Sorcerer" is me as a wizard, generally performing for children and mixed age audiences.

Jeff: Is there anything else you'd like to share with the Vanish Magazine readers?

CJ: I hope that more magicians will explore using their magic to advocate for their own personal issues whether they be environmental, social, political, health, human rights or whatever strikes their heart. I know this isn't for everyone. I know that we already make the world

a better place when we entertain. But we should keep in mind that we can go a step further and make the world even better by inspiring and empowering our audiences with the knowledge that they too can do so much.

Jeff: Your work is such an inspiration. I love that you've found a way to combine your passion for the environment and your love of magic into something that creates real magic in the world. Thanks so much for sharing your amazing work with us.

You can find out more about CJ May by going to his sites at:

www.BetterWorldMagic.com or www.CyriltheSorcerer.com

In future articles I look forward to sharing more stories of more people who are using their magic to help educate the world. If there's someone you think Vanish Magazine readers might be more interested in finding out about please don't hesitate to contact me.

Remember, Magic is education!
Jeff Christensen (M. Ed.)

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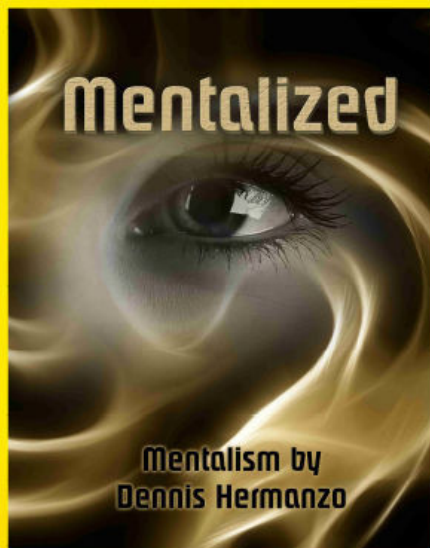
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Mentalized



by Dennis Hermanzo \$70.00



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

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

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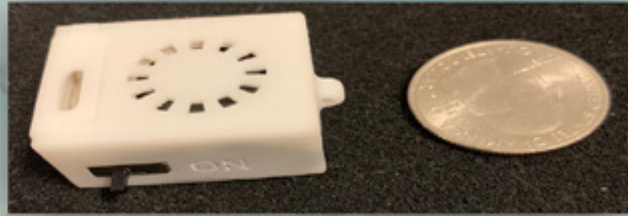
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DIFFERENT BEAT

STEALING IN MAGIC 3

JOSHUA IS A 23 YEAR OLD MAGICIAN WHO LIVES IN AUSTRIA AND FINANCES HIS STUDIES BY PERFORMING COMEDY MAGIC. THE FOLLOWING ARTICLES FOR *VANISH* WILL REFLECT HIS VIEWS ON MAGIC FROM HIS GENERATIONS POINT OF VIEW.

All of the content in this article is 100% Joshua's personal opinion. It may or may not reflect yours.

He'd love to hear from you and YOUR options at joshua.endress@gmail.com.

BY JOSHUA ENDRESS

This is article #3 in a series. The first article can be found in VANISH 49 and the second article in VANISH 51.

The whole series is based on Austin Kleon's fabulous book "Stealing Like An Artist". I take the topic of each chapter and apply it to the magic world. Let's continue:

Don't do the magic you already know and are technically able to execute... That won't lead to anything interesting or creatively inspiring!

4. PERFORM WHAT YOU WOULD LIKE TO SEE YOURSELF!

Do you know Cardistry well? Can you flick those cards between your fingers like a little ninja? Good. But do you (still) like to see Cardistry performed? Do you check out the newest YouTube videos from your favorite Cardistry trend-setters?

If the answer is YES, Cardistry is definitely the thing you should go out and perform!!!

If the answer is NO, you should switch your magic genre! You will only be good at things you still like to see yourself... Personally, I LOVE comedy! I watch every Netflix comedy special there is. If I one day suddenly don't enjoy comedy anymore, I will immediately stop performing comedy magic as well! Why should my audiences love something I don't?

We'll do a little exercise: Imagine yourself as a spectator right now... What would be the perfect show to watch for you? It doesn't have to be a magic show. Right now as you are reading this, if you could generate any show in the world - what would it look like?

Here are some questions which might help you with this:

What's the general mood of the show? Is it fast, funny and energizing or is it dark, mystical and slow? Does it use music? Is it a lot of music? What kind of music is it? Is the music performed live? Are there songs in it you particularly like? Is it a fast paced show? Is there a lot going on on stage or is it focussed on one single performer? What art forms are presented on stage? Is there magic, music, singing, dancing, acrobatics, drama, ...

Is it an emotionally show? Is there a deeper message presented or is it "just" diverting/entertaining? How do you feel afterwards? What topics did it address? Is it controversial or common sense? Is it addressing anything outside it's own art form? Who is the target group of this dream show? Is it for children, adults or does it appeal to all age groups? Do I have to have previous knowledge about certain things to fully understand the true meaning of the show?

Let's brainstorm... Naturally, we all tend to imagine something that we have already seen and experienced. Don't worry, that's not a bad thing at all! Here are some examples and what to make of them.

If the first show that comes to your mind is a huge Cirque du Soleil (-esque) show, break it down and make a list what it consists of:

Do I like Cirque du Soleil? Certainly not - but that will be discussed later on.

Here's another example. Let's assume you thought of a huge Broadway musical like WICKED. Once again, I will break down what it consists of:

- A well known story but presented from a new perspective
- Unpredictable twists and turns to that story
- Songs, performed live (singing + band)
- Family friendly
- Remarkable make-up
- Imaginative

Do I like WICKED? You better guess so! Why? Just read on... (Just to make sure, the following part is just my personal point of view.)

What I like most to see on stage are indi-

viduals. I'm interested in the people I see perform. That's also my biggest issue with the Cirque du Soleil shows. There are no individuals anymore. All performers fit in the corset of the overall show. There are some awesome acrobats on stage but after watching them for two hours, I still don't know anything about them (or even their names).

But one could hold the exact same things against WICKED, you say?! True - but I believe there is still a huge difference! If you're interested in musicals just a tiny bit, you probably heard the name Idina Menzel (or Adele Dazeem, as John Travolta called her during the Academy Awards ceremony 2014). I'm interested in circus and acrobatics too but I never heard of any cast member of a Cirque du Soleil show! You watch a Cirque du Soleil show because of the brand, not because of someone starring in it. The way they're made is just not how you raise stars.

In musical theatre, all actors interpret their roles (at least slightly) differently. That's why I can guarantee you, that you see two different "versions" of WICKED on Broadway / West End!

Finally, here's the most important question of all concerning your dream show: What does this show want from YOU as a spectator?

Always keep that in mind! I truly believe this is one of the most important things to define for yourself. What should an audience experience when they see YOU perform on stage, what do you want to communicate?

Start performing the show you want to see! To be continued...



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MY THOUGHTS:

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WALLET is one such example. There are many things about this wallet that make it superior than any other on the market, and I've tried many of them! The first is the fact that it can hold the fuel for a full day. So no more having to load it every time you want to use it if you are doing a walk-about gig. With most wallets you need to take out some fuel and re-set after each performance. This wallet is designed in a way that the fuel will not evaporate.

You are also supplied with a little bottle that you can carry on your key chain and bring extra fuel with you. It's a really nice touch and shows just how much thought goes in to everything Victor does.

What I really like about this is the mechanics of it. You can open the wallet very cleanly and not have to 'flick' anything. There is a button on the front that you press and it will automatically ignite the system. It's a very clever piece of electronic wizardry and you can recharge this via a USB cable. Another nice thing about this is that you'll get around 200 bursts from it, enough to keep you going for several gigs.



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THIS AGAIN

JIM SISTI

Jim Sisti has been performing magic for over 30 years and his career has taken him from local nightspots, trade shows, amusement parks and restaurants to the off-Broadway stage. Following a 12-year career as a popular Connecticut radio personality, he turned to magic full time and now, his client list boasts numerous Fortune 500 companies and even a celebrity or two, including actor Richard Dreyfuss.



There seems to be a number of societal ills that always seem to cycle back into the mainstream in spite of efforts to eradicate them permanently. Spiritualism and line dancing immediately come to mind but there's another that has plagued me for as long as I have been performing and writing about walk-around magic. I'm referring, of course, to the great debate about tipping a strolling magician.

I was pretty sure we all had put the idea of openly and awkwardly soliciting tips while performing in a restaurant to rest (spoiler alert - it's a terrible idea.) However, by way of the dubious miracle of social media and several well-intentioned friends, I recently became aware of a video that purported to enumerate ways in which strolling performers could make more money in tips. Of course, I knew what I was in for just from the title ("6 Ways to Get More Tips on Your Next Gig") but I plunged in anyway, hoping against hope that I wasn't going to throw yet another eleven minutes of my life away. Sadly, that's exactly how it turned out.

Setting aside the technical aspects of the video (the overuse of stock footage and photography would make the average middle school kid with even a rudimentary knowledge of video editing cringe), we are presented with several bullet points that really have nothing to do with tips; they're just common-sense ways to interact with other people as a decent human being. We are told to smile, be a real person, use their name, etc. not because it's simply the right way to behave as a performer but rather because that's how we're supposed to get them to give us money.

While I find this approach to be egregious, I could've probably let it go if it wasn't for the bonus that was teased throughout the video and finally explained at the end. This bonus tip was a stratagem that was claimed to have earned the video's creator "thousands." And, what was this amazing secret weapon? It was a huge (outlandishly large, actually) fluorescent yellow button that boldly proclaimed in big black block letters "Tips Are So Cool." I should also mention that the clientele must be a little slow wherever this person performs as he also felt it was necessary to pin a five- and ten-dollar bill to the back of the button so they hang like ribbons below it (you know, just in case the message on the button too subtle.)

If you felt yourself wincing as I described this button and your mind immediately dismissed the thought of ever wearing such a thing, your instincts are quite correct. (Conversely, if you think it's a good idea, please consider a different line of work. Thank you.) I'm sure some of you reading this may believe that perhaps I'm being too harsh with my new friend. I do have to say, though, in my defense, that I really hate this kind of approach regarding tips. It reeks of desperation and clearly puts our audiences into uncomfortable positions that almost require them to acquiesce to the "suggestion" or be rude. Either way, it's lose/lose.

This kind of overt, brash approach is by no means new. I recall a video from the 90s where the "performer" was hawking a "tipping method" that utilized a restaurant tip tray with a playing card laminated to the bottom and a sorry-looking rabbit decal pasted on the top. After some introductory nonsense about a mind-reading rabbit, he performed his final miracle (yes, the tip tray is turned over to reveal a previously-forced card.) The spectators are then reminded that, because it's a rabbit, it likes anything green. (As awful as this is, I still like it better than the manhole cover-sized button that our video star advocates as at least there's something here that resembles a magic

trick.) Magicians are divided into several camps about the tipping issue, and as in politics, there are extreme views on both sides. There are magicians who never, under any circumstances, accept tips from restaurant patrons. The extreme on the other side are those magicians (as in the examples I cited earlier) who use everything short of a gun and a mask to extort a few dollars out of their audiences.

It's probably a good idea to put restaurant tipping in general in its proper context. Though I'm quite sure that everyone reading this is aware of the following fact, it sometimes is good to remind ourselves that, while we enjoy getting tips, the wait-staff in a restaurant depends on them. For the most part, the waiters and waitresses only get minimum wage and thus rely on tips for their real salary. Any aggressive tip gathering on the part of a table-side performer will only create a very bad relationship between themselves and the staff. Trust me – the negativity of this situation far outweighs any possible monetary gain. So, what's my take on the whole tipping issue? At one time earlier in my career, I would not accept tips under any circumstances. Turning down the tip worked fine in most cases but there were some people

who would get genuinely insulted, reacting as if I thought I was too good for their money. It then occurred to me that, while some people feel they must grudgingly tip anyone who even comes near their table, there are others who genuinely express appreciation via their wallet. To turn down a heartfelt gesture could be hurtful. My current position is this: I do accept tips, but I do absolutely nothing to solicit them. No ridiculous buttons, no cheesy tricks with a tip tray. I finish my set, I thank them, and I move on. I also never hover over the table when I'm done, deliberately creating an awkward moment after the magic is over that some performers use to "force" the tip. The bottom line is to just be a decent human being and not try to shake down your audiences for a few measly bucks. Oh, and one more thing – if you're taking performing or career advice from a huckster on YouTube, one thing is for certain – you're definitely getting your money's worth.



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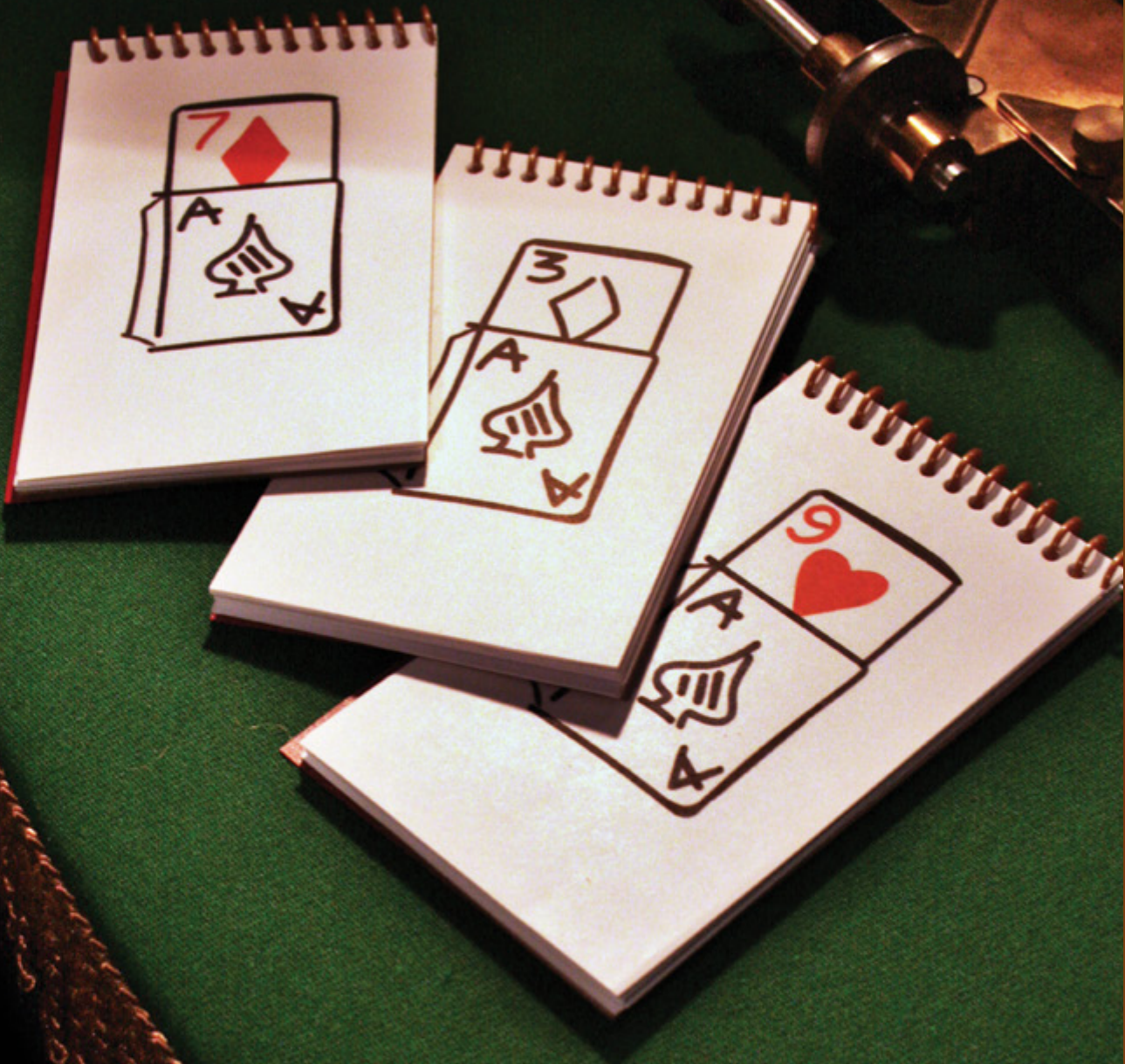
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Developers: ImmersiveXR.com & James Laudermilk
Audio Director: Niko Korolog, “Magic” title song: Lexi Scatena
Voice Over: Amy Dubose
Video Promo: EliteMediaGroup.TV
SMVR Logo: Tracy Renee Byrne & Smoke & Mirrors Theater

Smoke & Mirrors VR’s Diversity Magic Museum includes magicians like – QSM Alan Watson & Family, Misty Lee, Kyle & Mistie Knight, Arkadio Jose and many others!

Smoke & Mirrors VR is an interactive virtual reality experience that I created for Oculus Launch Pad 2018 <https://www.oculus.com/launch-pad/> and is playable with an Oculus Rift VR system but will soon be available for other formats such as Oculus Go, Windows VR and HTC VR headsets. Oculus Launch Pad is more like a contest for around eighty specially selected Virtual Reality developers by Oculus VR who are all hoping to win funding from Oculus VR. I first thought of creating this in VR because a speaker at Oculus spoke about how when you create Virtual Reality you need to think like a magician! Then Bam! The idea came to me to create Smoke & Mirrors VR experience. I originally was going to create a business type VR experience called Immersive Market VR <https://immersivemarketvr.com> but I put that on hold.

Smoke & Mirrors VR is best described as a virtual experience where you interact with various magic objects and sets, and you become the magician and experience what it is like to be back stage and on a stage performing for friends and family. You will be able to perform various feats of prestidigitation. Players will experience

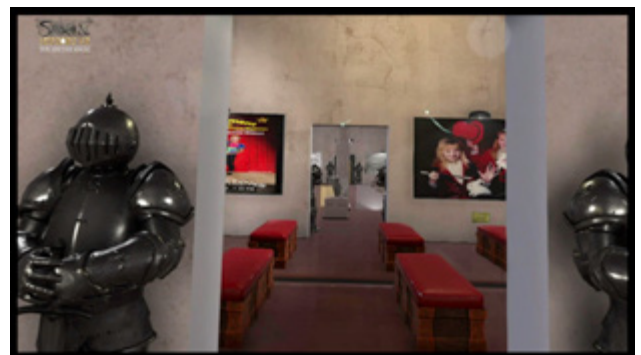
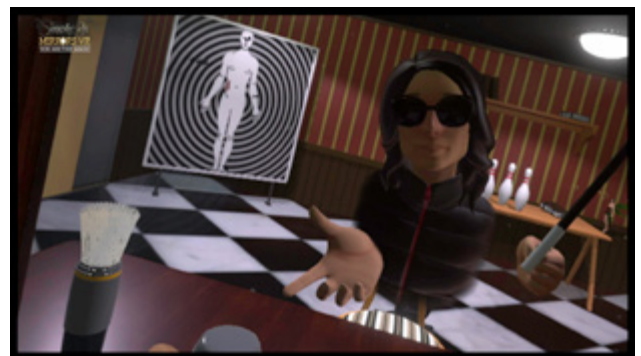
the thrill, abilities and events that only a real magician would experience in real life but in virtual reality and learn about magicians and magic tricks also our magic illusions are crafted after illusions used by true magicians! With Smoke & Mirrors VR anyone can be a magician and everything you do becomes magical and possible! Players will experience what it feels like to be a magician on stage. Magic illusions/tricks are better experienced in Virtual Reality than actual magic tricks or stage illusions performed in real life because magic in real life has limitations and takes years of practice, where you can do magic in our Virtual Reality experience instantly with no practice at all! We also created a VR Virtual Family Theater section for Queen’s Service Medal Winning Magician Alan Watson and his family of magicians.

Smoke & Mirrors VR is the first ever Virtual experience where you can embody a magician on stage, do magic in real life and find a person’s card in Virtual Reality and SMVR has the first ever magic museum created totally in Virtual Reality! It’s unique in that verified magicians can be a part of the experience through advertisement in the Virtual experience, also a first of its kind in Virtual Reality!

Smoke & Mirrors VR creates the greatest trick of all: making your boredom completely disappear.

About the Producer/Developer of Smoke & Mirrors VR - James Laudermilk:

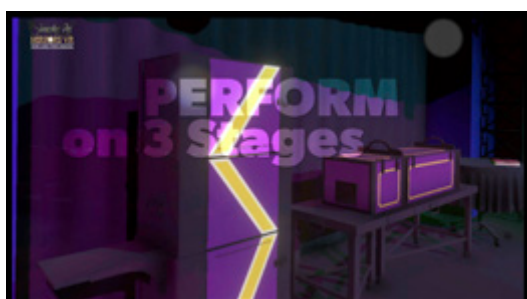
James Laudermilk is the founder of Immersive Market VR and a nineteen-year Army Veteran and Iraq War Veteran. James is also



a member of S.A.M. (<https://www.magicsam.com/>) and F.I.S.M. (<https://fism.org/>) and has been doing magic since the age of twelve either for fun or professionally. James has performed at Casino Magic's "Hocus Pocus" Magic themed restaurant in Biloxi Mississippi and in South Korea, Hawaii, Iraq and Afghanistan and won 2nd place in the Soldier's Show competition in South Korea while in the Military. With over 30 years of experience in the Information Technology field, Laudermilk published his first Android App for Magicians in 2013, which was featured in the July 2013 issue of the Society of American Magicians M-U-M Magic Magazine. In 2017, he created his first published VR and AR Applications, and has been developing virtual reality games ever since.

Smoke & Mirrors VR was recently featured at the Cucalorus Film Festival Connect event <http://www.cucalorus.org/> and will be featured in December's issue of "The Indie Gamer Magazine" <https://www.facebook.com/indiegamermag/>.

"Smoke & Mirrors VR" is due to launch to the public in March/April 2019. For more information on the VR experience, visit its website at <https://smokeandmirrorsvr.com>.





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-PAUL ROMHANY- GOLD MEDAL MAGIC CHAMPION, EDITOR & CREATOR OF *-VANISH MAGAZINE-*

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-EUGENE BURGER- LEADING AUTHORITY ON SPIRIT MAGIC

"PROPERLY PERFORMED, THE SIGHT OF THE MYSTERIOUS MOVING PEN GIVES AN EERIE SENSATION TO THE AUDIENCE."
-JOHN TEO- IBM PRESIDENT, SINGAPORE

"THIS DVD IS PACKED WITH MANY DIFFERENT WAYS TO HOOK UP AND TWO DIFFERENT WAYS TO GET THE MESSAGE. YOU DON'T EVEN NEED A FORCE FOR ONE OF THEM. ALL IN ALL A VERY SOLID TRICK. I LIKE THIS."
-JAMES LINN- MAGICIAN

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"WTF!!!!!!?"

-XEON STEEL- CREATOR OF *FIVE & BASH*

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-MICHAEL NIGHT- MAGICIAN & HYPNOTIST



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PAUL ROMHANY & FRIENDS



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1 TST BY JUSTIN SPOHER



PRICE: \$25.00

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

In partnership with Justin Sopher, SansMinds is proud to bring you TST. Or, Torn, Seal, Transform. The concept is devilishly simple and allows for a wide range of possible performance strategies.

Notably, the gimmick allows for a mentalism routine to be spiced up with visual magic in a way that was not possible before TST.

A torn corner is shown inside a plastic bag, its identity unknown. A card is chosen by the spectator and lost in the deck. The magician takes the bag, shows the corner inside it to be blank. The spectator names their card and with a flick, the corner transforms into a corner of their selected card inside the bag.

When the spectator looks through the deck to find their card, they see it has a corner missing... and of course it matches perfectly with the one in the bag.

What you receive:

1 instructional DVD

1 DIY gimmick supply pack

MY THOUGHTS:

This is a very clever and visual piece of magic that is a really nice approach to a 'pick a card - find a card' style routine. This really appeals to me because it is different and extremely visual - as well as being easy to do. The nice thing about this is that it is easy for the spectator to follow - plus it makes a great piece of strolling magic that can play to a good number of people as it happens about face level. The gimmick and principle has other applications that you will learn in the tutorial making it very adaptable. You receive a DVD with a runtime of about 25 minutes plus the necessary item to make this up. As with a lot of SandsMinds presents effects you will need to do a DIY job. It will require a little patience and some extra items such as glue, scissors, playing cards, a pin and knife but once made up you'll have a great little gimmick that should last for some time. They do a great job teaching how to make this up and if you can sit down for 30 minutes or less I am sure you can make this up on problem. There are some really nice moments in this routine and in particular when it comes time to do something 'sneaky'. You do the 'move' when all the heat is off your hands and the spectator looks through for their chosen card with a torn corner. Overall a great little effect that is practical and has that wow moment. It is also a nice idea to put the torn corner and card

in the plastic bag and hand it out to the spectator making a nice souvenir.

WHO: Intermediate and will require some skill to make gimmick

WHERE: Perfect for strolling magic



2 DECODED BY MORGAN AND WEST



PRICE: \$35.00

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

This two-disc DVD set is unlike any you have experienced before. On Decoded, Morgan & West reveal the artistry behind their "code" act. You'll learn how to secretly communicate with an on-stage partner to divine serial numbers, the value of pocket change, a randomly chosen word from a book, and much, much more.

But what if you don't have a partner on stage? The entirety of disc one is dedicated to learning their fantastic technique for training absolutely anyone to divine information and objects on the spot, within two minutes. You can secretly loop in a friend or spouse to perform magic with you, without any advance rehearsal or preparation, and have the same impact as a professional double-act.

No electronics or phones are needed; the entire system is based on the words, pauses, and body language you use onstage, and these closely guarded secrets are being revealed for the first time by the inimitable Morgan & West. As one of the UK's most popular double-acts, Morgan & West perform on stages around the world as Victorian time-traveling magicians. You will see footage from their live show using the techniques on Decoded.

MY THOUGHTS:

What an amazing DVD set this is. If you have ever wanted to do a code act with another person this DVD is the perfect place to start. The person that you do it with doesn't have to be a magician. Disk 1 starts off with simple coding and moves up to coding an entire deck of cards. My personal favourite is the coding for a which-hand-coin routine. It has great progression from something simple to something impossible. The method is so clever making it impossible for anybody to pick up. The teaching is very laid back

and funny making this a highly entertaining way to learn. The first DVD has routines that are not complicated and you could teach somebody very quickly. I like the progression of the first DVD as it makes coding fun and you could easily teach your wife, girlfriend or anybody else within a few minutes. The nice thing about this disk is that the coding can be done anywhere. The material on here is designed for 'impromptu' style routines. Coding acts have always seem out of reach by most but this really makes it easy and fun. You will learn how to use non-verbal codes on this first DVD.

Disk 2 is almost two hours in length and designed for stage acts. First of all you get to see Morgan and West in live performances (from television appearances which is a great example of their incredible characters and performance style making coding very entertaining and impossible. They also then perform it in a studio with a longer performance. Earing with Ears is a great example of verbal code. The way the guys do their coding really isn't obvious like other coding acts, and it is very easy to adapt this to your own style. The material on here will require more practice with your partner until it becomes second nature. The nice thing about this system is that you can easily adapt it. One very clever thing they do is to change the code as the routine moves along so nobody can pick up any type of code. They also teach a routine called Sneak Thief which is the same premise as the original Sneak Thief but done with words and has a killer ending. By choosing a word rather than a picture it makes it a slightly different routine and even more impossible.

For anybody who wants to learn a code act then this is the perfect place to start. You will learn so many different ways that will also inspire you to come up with your own codes. You will also learn how to make your own codes but generally you'll learn a lot of different coding techniques. They have given everything away, and while there are more complicated codes this DVD is one of the best out there on the subject. It takes the myths away from coding and for those who thought it took years then this will help make it easy. Jam packed with incredible advice this is a really great product that I highly recommend if you are interested in any type of code act.



3 BUYER'S REMORSE BY TWISTER MAGIC



PRICE: \$25.00

AVAILABLE: All magic dealers

WHOLESALE: www.murphysmagic.com

Description:

Have you ever bought something and then wish you hadn't? It happens to all of us!

Buyer's Remorse is a new trick that'll help you fix that situation in a blink of an eye! Now you can transform any paper receipt into a bunch of bills and it works with any currency!

You show a receipt in your hands. You fold it twice and turn it over and just like magic, you're holding a bunch of bills that you can fan out front and back and count individually. Creator, George Iglesias, pays tribute to his magic mentor, the great José "Pepe" Sousa, with this very visual magic trick that you can also make up with your own money and receipts! Buyer's Remorse comes with a gimmick already made for you with 4 realistic-looking hundred-dollar bills. It's very easy to do. Take it out of the pack and you will be doing this right away!

Bonus effect:

Learn an impromptu way of doing this with a non-gimmicked object: You show a spectator a paper receipt and ask him to put it inside of any of his empty pockets. You say the magic word and the receipt magically transforms into a paper bill while it's in his pocket-without you even touching it!

Here's what you get:

1 special gimmick made of a duty-free receipt and four realistic-looking \$100 bills.

4 extra receipts from Target, Apple Store, Macy's and Walmart so you can make other gimmicks with your own currency.

2 extra realistic-looking \$100-dollar bills to use for your extra gimmicks.

1 instructional online video.

You'll enjoy amazing yourself and your friends with the highly visual, fun-to-do magic of the new Buyer's Remorse!

MY THOUGHTS:

I love this so much I bought TWO!! The premise is fantastic because how many times have we bought something, and not just magic, and afterwards had buyers remorse. This is such a novel idea. You show a receipt for \$400 from a Duty Free shop and instantly it talks in to the amount on the invoice for \$400. You receive a set already made up and as you watch the download tutorial you can follow along. The props include extra receipts for various amounts. The receipts are from Walmart, Duty Free, Target, Apple Store and

Macy's. For an international audience you could easily use the Apple store, although you could certainly use your own or make your own receipt up. The gimmick comes with 4 \$100 US notes and they really do look amazing! Again you could easily make your own up in your own currency. Personally I like the US currency because I travel a lot and it's a nice idea for me to perform using overseas money. I made up a set in UK pounds recently because I was travelling there and had extra cash on me. On the tutorial George shows you how to customize this with your own receipt and money. George likes to leave the spectator with the money when doing the impromptu version and certainly leaves a lasting impression with the spectator.

As well as the gimmick version you will also learn an impromptu version you can do anytime and have the money change in the person's pocket. This is a very clever idea and worth adding to your impromptu repertoire.

WHERE: A great walk about trick that can be done anytime and anywhere.

WHO: Beginner to professional - very easy to do



4 STATIC MARKER BY WONDER MAKERS



PRICE: \$29.95

AVAILABLE: All magic dealers

WHOLESALE: www.murphymagic.com

Every magician dreams about owning a magic device that will be always in their pocket, ready to amaze people without any preparation. Do you really want to shock people? - This is Static Marker.

You will use this marker every day. We will teach you 7 incredible magic effects!

Effects:

1. Shock: With this marker, your spectator will feel an electric shock, even though there are no electronics in the marker.
2. Balance: You can balance your marker in impossible way, defying gravity!
3. Card Ninja: With static electricity and your marker, you will find spectator's card. The card itself flies out from the pack directly into your hand.

4. Freezing Time: You can stop time at any moment, and a ring will not fall from the marker.

5. Telekinesis: Using telekinesis, you can knock off different small objects from your marker at any time.

6. Mental Prediction: You will learn how to read your spectator's mind. You will know, for certain, which city they will choose.

7. Magnetic: You can magnetize different small objects, enabling them to stick to your marker.

Instant reload. Your marker is always ready for your show.

Easy to do. Even if you are a beginner, you will be able to shock your audience immediately after our tutorial.

Video tutorial. You will receive a 30-minute video tutorial with many ideas in two languages: English and Russian.

Shock your spectator with Static Marker by Wonder Makers NOW!

MY THOUGHTS:

Magic with Sharpie Markers are all the rage. One of the best effects I've ever come across is FALL by Vortex Magic. This effect is very different than FALL but certainly is up there with FALL. With this gimmick you can balance a sharpie on your finger, cause a spectator to get a little 'shock' and it all comes from the Sharpie. You can also perform telekinesis style effects where a folded note flies off the sharpie or a rubber band flies off. The gimmick is built in to the Sharpie itself and if you are so inclined you could easily break the gimmick and hand it out for inspection. You are supplied with extra 'items' so you can remake the gimmick should you decide to break it, or break it while performing. Because of the nature of this gimmick it will eventually break so you'll need to know how to re-make it. Another routine is to suspend the Sharpie on the end of your first finger.

You are also taught on the download how to switch the gimmick Sharpie for a regular one, so you can hand it out without the need to break the gimmick each time you want to hand it out. The gimmick itself is extremely clever and makes this pretty much a self-working trick. You will also learn a card trick called Card Ninja where a Sharpie magnetizes itself to a deck and the chosen card comes out of the deck towards the Sharpie. This requires quite a bit of handling to get it just right and it wasn't something I would use the pen for, however it does give you an idea of other things you can do with this pen. Another effect you can do with this is to balance a single playing card on top of a Sharpie - like a suspension. This is very easy to do using the gimmick Sharpie.

This pen offers a multitude of effects and could be considered a tool. If you use a Sharpie then why not be able to do other things with it, and this Sharpie you can write with. You could certainly have the spectator write with it and never discover the gimmick while doing so, then use it to suspend something or have it suspend itself on your finger. I can see this becoming very popular for anybody who uses a Sharpie marker. A great idea with many uses.

WHO: Beginner to professional

WHERE: close-up/strolling venues. Use this anytime you have to use a Sharpie.



5 UP SHOT CREEK BY JORDEN O'GRADY



PRICE: \$35.00

AVAILABLE: All magic dealers

WHOLESALE: www.murphymagic.com

New to the range of Modern Practical Jokes by Jordan O'Grady at O'Grady Creations is Up Shot Creek!

A paddle gimmick like no other, Up Shot Creek allows you to do your favourite paddle routines with a surprising kicker as an ending or punch line!

Up Shot Creek is fully customizable with supplied ideas, or get creative and tailor the gimmick to suit your style.

Up Shot Creek will NOT leave you without a paddle.

"If you want to scare the shoot out of your friends, get this!"
- Michael J Fitch - Magician

"First time I saw this I jumped out of my skin, so funny and so memorable, exactly what you want as a performer!"
- Steve Rowe - Magician

"I'm pretty sure this is the only paddle that will have them screaming!"
- Alan Rorrison - Creator and Magician

Up Shot Creek is manufactured from high-quality, 3D printed plastic that will last. You will receive the specially designed paddle, plus stickers so you can customize the paddle to fit into your own magic routines.

Please note that no caps are provided.

If you found that other paddle routines just didn't have that kicker ending, then this is for you!

Disclaimer

Up Shot Creek is sold as a novelty. Picking someone who you think would enjoy this makes sense.

We hold no responsibility for any damages or injuries caused by the use of this item. Your using it in the future means you understand and agree.

So that you can use it safely, we recommend you use it on yourself

several times, so you get the feel for how it works.

We will do our best to answer any questions about the proper use of this, so feel free to get in touch.

MY THOUGHTS:

Jordan has done it again. Another sure fire gag that will make your audience jump. You receive the special gimmick (a paddle) inside a box and extra stickers so you can make up your paddle trick with your own design. What is really funny on the download tutorial is when Jordan scares himself forgetting he loaded the gimmick. There are a lot of fun routines using a paddle that you are supplied with, and their favorite is one showing a round of bullets and one is gone and then it goes off. Another nice routine is where one side of the paddle has a pin and the other a balloon - this makes sense when the balloon vanishes and it 'pops.' One of the things I like about this is that it happens in YOUR hands so the spectator won't get too much of a shock. They also suggest you don't do this on people who might not appreciate this type of gag - so don't do it in an old people's home for example. Also, you can get caps that aren't as loud. The paddle is made from plastic and made to last. If you are looking for a gag to make your friends jump then this should be on your list. It's a real shocker.



6 PAINT IT BLANK BY JOHN BANNON



PRICE: \$20.00

AVAILABLE: All magic Dealers

WHOLESALE: www.murphymagic.com

Bigblindmedia presents

John Bannon's Paint It Blank (BBM187) - A self-working THINK of ANY card trick

Comes with special Bicycle Gaff Card

Like an Invisible Deck - but with just ONE SPECIAL GAFF that works with any regular, shuffled Bicycle Deck!

John Bannon's PAINT IT BLANK is one of the most powerful (and EASY) tricks you could imagine. You tell your spectator to clear their mind; to make it a blank. They then THINK of ANY card. No forces, restrictions, equivocation, preshow or genuine mindreading required - they literally just think of a card.

You tell your plucky volunteer that the card they merely thought of is now invisible. Despite their (perhaps well placed) skepticism you confidently remove their 'invisible card' from the deck and slide it between two face up jokers. In a flash a REAL blank card appears in between the jokers. (It's like their 'blank' mind a few moments ago)!

Then, while in the SPECTATORS HANDS, the blank card PRINTS itself, and is now the card they just THOUGHT OF! AND IT'S EXAMINABLE! (Oh, and you are reset, and left with a regular deck!)

Super easy to do - requires no sleight of hand!

Uses a regular, shuffled Bicycle deck and just one special (provided) gaff card.

Perfect for performers - no reset and no table required

No stacks

No forces

No sleights

No gaff deck

No equivoque

No 'off by one'

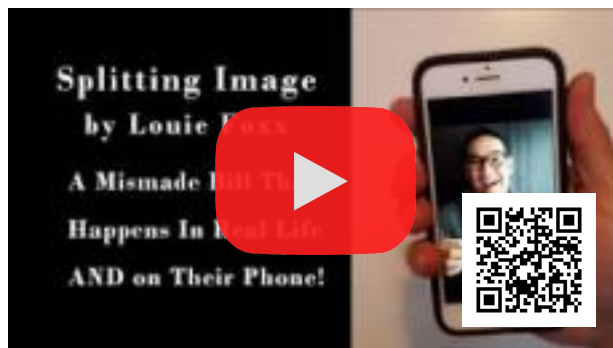
MY THOUGHTS:

What an incredible routine. It's VERY direct and very easy. It's a great effect showing how Bannon thinks and can create such straight forward thinking effects. The fact this uses one gimmick card and can be added to any deck makes this very practical. The other reason I like this so much is because you really can have the person think of ANY card. No force required. You could do this at any time. The premise of making a card invisible is a fun one and with tongue in cheek makes the ending that much more stronger when the thought-of-card appears in their hand. I really like the fact any card is names. There is one or two very small moves and the moves will fly by any audience. There is also an alternative move. It's a short download tutorial but explains everything you need. This is one of those tricks that might fly by many however those that do pick it up are in for a real treat. Quite possibly one of my favourite Bannon routines because of it's nature and strong effect.

You get the gimmick card plus a great tutorial which will go in to detail on everything you need to know. This is one of those tricks you want to keep with your deck of cards at all times.



7 SPLITTING IMAGE BY LOUIE FOXX



Cost \$40. Includes two specially constructed dollar bills. Available from Hocus Pocus Magic.

Description:

This is a new take on torn and restored bill and the mis-made dollar bill that will leave your audience with an amazing souvenir!

You borrow a phone and take a picture of the audience holding a dollar bill. You then rip the dollar into two pieces and then restore it into a single dollar bill, but inside out. Then when they look at the picture they took of the dollar with their phone, it magically changes into a picture of a mis-made dollar bill!

Works with Any Phone that has a Camera

No Apps to Download
No Funky Websites to Visit
No Internet Connection Needed
No Special Camera Settings

"Fantastic, I love it"
-Steve Dobson

"Louie has miraculously mis-made the mis-made bill effect! Brilliant, visual and original! You have no excuse not to carry this EVERYWHERE!"
-Jonathan Friedman

You get the necessary handmade gimmicked dollar bills to do this trick

REVIEW BY NICK LEWIN

Louie Foxx will probably be familiar to readers of Vanish Magazine from his excellent column and the routines he contributes. Louie and I met up recently in Las Vegas and he showed me this routine. I loved it. I have been performing it ever since and can assure you that it is an absolute winner. It even leaves the spectator with a very cool photographic souvenir. I consider this one of the finest new close-up items I have seen in years.

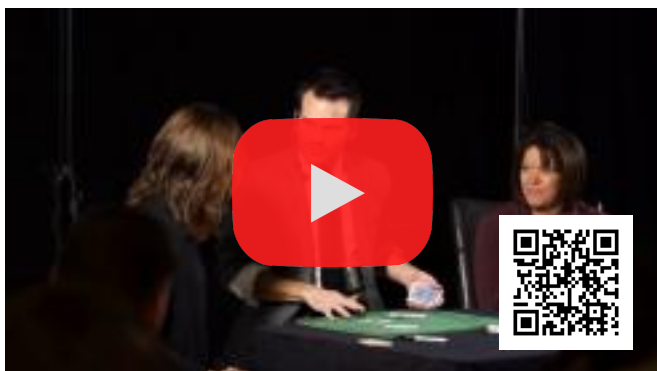
The effect is a decidedly different take on both the torn and restored bill and the mis-made dollar bill. The performer borrows a phone and takes a picture of the spectator holding a dollar bill. The magician rips the dollar in two and then restores it into a

single dollar bill that is now "inside out." When the spectator looks at the picture he took of the dollar with their phone, it has magically changed into a picture of the mis-made dollar bill.

This item is GREAT magic with a series of surprises that will astound any layman. The phone is a genuine borrowed phone with no special apps, pre-work or Internet access needed. The two special bills are superbly made and take the Mis-Made Bill to a new level. This is one of these special effects that is as much fun to perform as it is to watch. At this price it is a bargain, heck at twice the price it would be a bargain. You will carry this trick with you and use it a lot. Highly recommended.



8 GAME CHANGER BY JASON LADANYE



PRICE: \$60.00

AVAILABLE: All magic shops

WHOLESALE: www.murphymagic.com

Game Changer is a sensational collection of magic and gambling effects with cards. This book picks up right where Jason's critically-acclaimed debut, *Confident Deceptions*, left off. Jason has once again raised the bar with 18 new, powerful effects, gorgeously illustrated with 225 stunning, high-quality, full-color photographs.

Jason makes his living with a deck of cards, and the routines in this book come directly from his close-up act. These effects have been performed over and over for years in front of lay audiences. You'll find nothing but strong, polished routines that amaze and entertain.

Along with technical ability and presentational skill, Jason's strengths also include his creativity. He creates new card plots and completely reinvents the classics. The effects are constructed so as to baffle the sharpest audience. Although some routines in this book will require focused practice, any difficult sleights are taught in explicit detail, and the reward is well worth the work.

350 pages, hardback, containing 18 effects and 225 full-color photographs.

MY THOUGHTS:

This is a truly AMAZING book. Full color and 350 pages this is one LARGE card book. It is very well laid out and the photos really help make the routines easy to learn. When you look at the editors alone you know this is an incredible book - Darwin Ortiz, Michael Vincent, Mike Vance, Joshua Jay, Andi Gladwin, Jim Munsey and Andrew Wimhurst!! They did an incredible job with this book.

The book is a combination of magic effects and Gambling effects. There are eight every strong card routines for the magic section. One of my favourites is Nick of Time which has a great premise to it. It's almost like a suspense movie. It is a routine where you have four cards chosen and four aces and give yourself a minute to find them all - it's a fast moving routine and keeps the audience in suspense as you try to beat the clock. Lucky Charms is another super strong routine. Again, I love the premise of this routine where you show three lucky charms. There is a Chinese coin, a die and a folded blue card (in the photo he uses a dragon-backed playing card.) A spectator selects and signs a card which is then lost in the deck. The performer then uses the three charms to locate the card, however each time he fails. The final one is the dragon backed card which turns out to be the signed card. This, as I said, is a super strong routine.

Gambling effects are VERY popular and Jason has some killer routines. If you love ACAAN routines then check out *A Numbers Game*. This is one of very times ACAAN actually makes sense in this premise. If you love great card magic then you will absolutely LOVE this book! It's a real gold mine of incredibly routines and for those card magicians this will keep you going for a long time. It brings back memories of when I would take a book and study every routine in there. This is definitely one of those books you don't want to rush through. Again, the book is a work of beauty, the production quality makes me want to put it on my book shelf of my top magic books.



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from all over the world to talk magic, teach and entertain.

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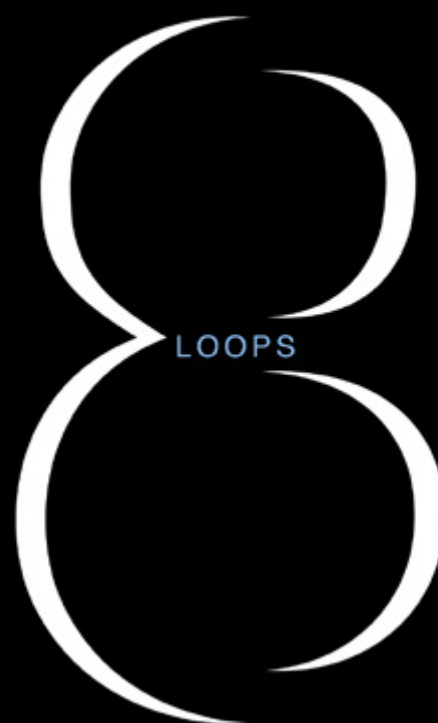
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I NEVER LEAVE HOME WITHOUT IT”

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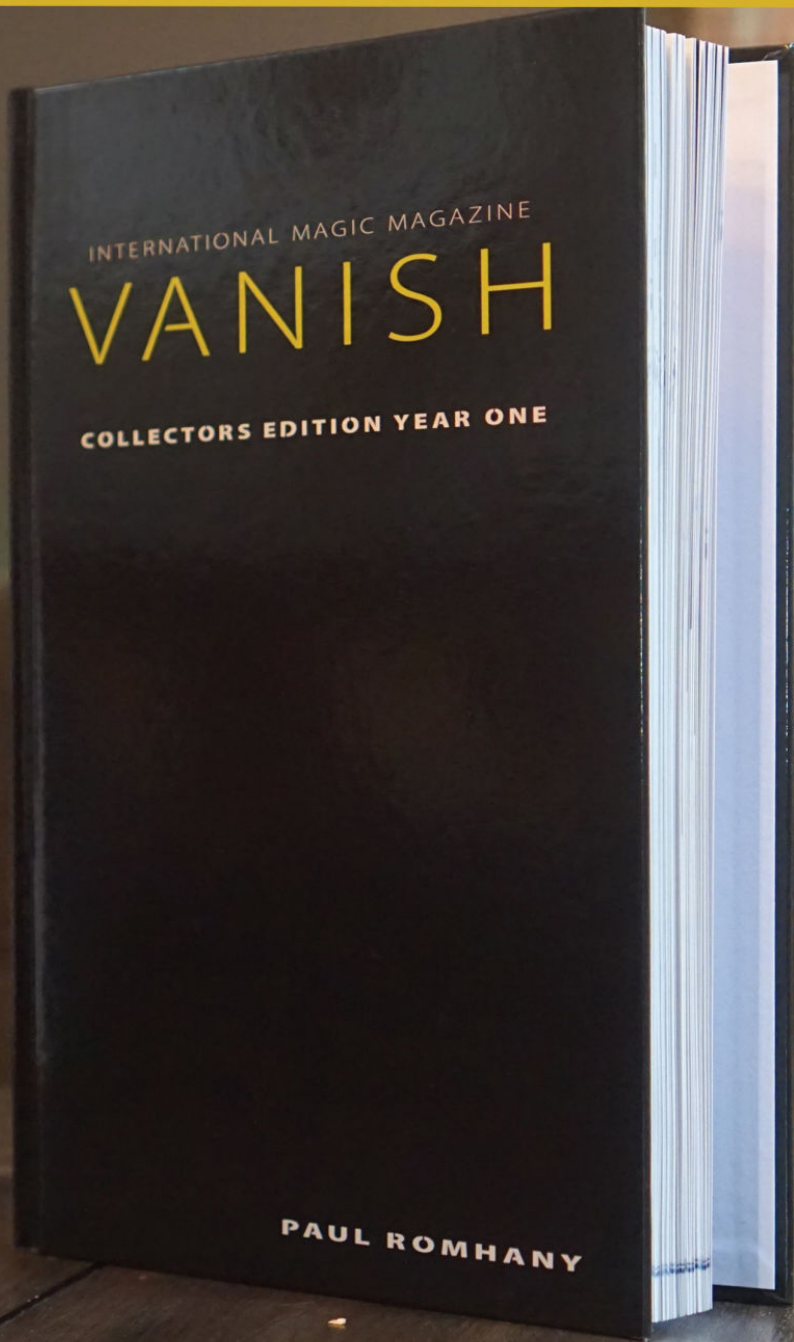
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