

# MAGIC

SEEN

*Lite*

Issue No. 2

**RE-INVENTING  
THE MAGIC  
MODEL**

**MONDAY  
NIGHT  
MAGIC**

**PROS & CONS**



PETER  
**TURNER**  
**HIS MAJESTY OF MIND MANIPULATION**





**MICHAŁ KOCIOŁEK**

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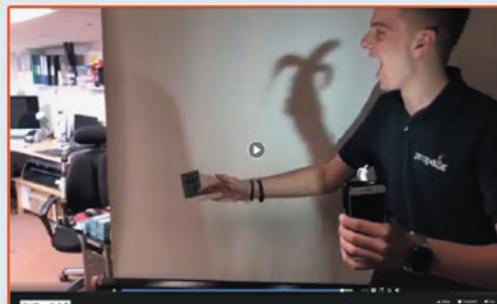
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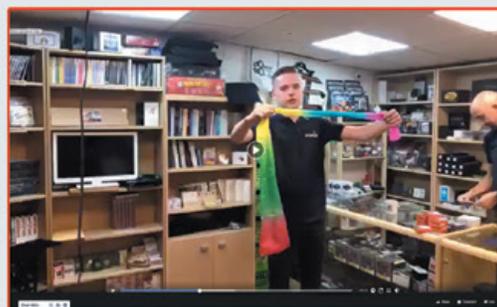
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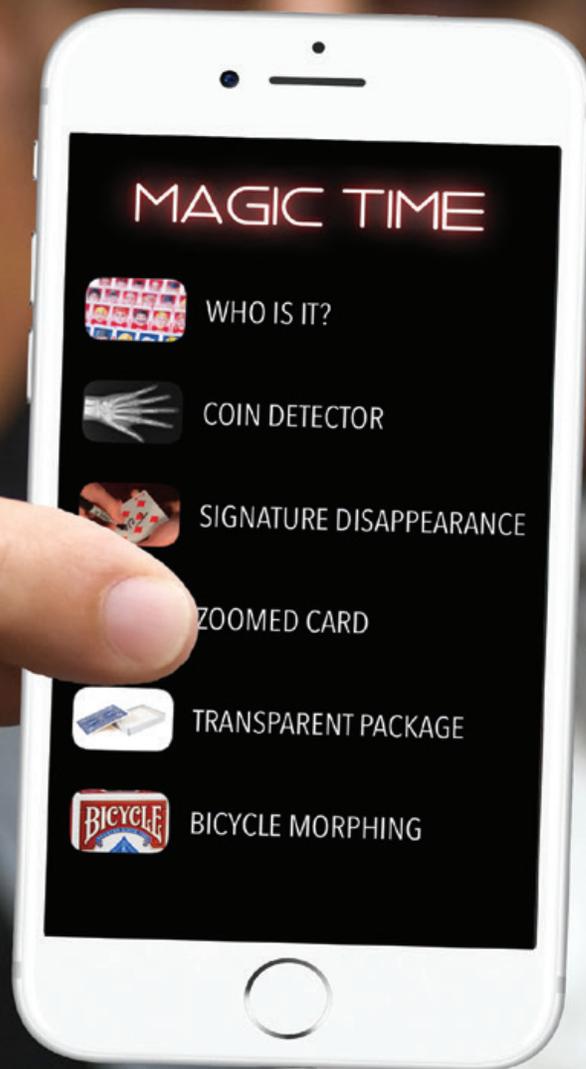
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# A WORD FROM THE EDITOR



**W**elcome to the second issue of Magicseen Lite, the taster edition of the

UK's only independent magic magazine. This time we are providing for you completely free of charge some of the content from the July 2019 edition of Magicseen, starting with the full feature article on cover star Peter Turner. Anyone who is involved in the world of mentalism will no

doubt have heard of Peter who has a great reputation as a creative thinker and performer, and so we are delighted to be able to speak to him to find out more about the man who has almost more tattoos on his body than he has body!

Also in this issue Jez Rose provides some intriguing thoughts on how strolling magicians can work with event organisers to provide something a bit different from the established norm, we invite you to consider the merits, or otherwise, of using invisible thread in the latest Pros and

Cons article, and we provide a lovely flashy 4 Ace Production called Riffle Four from the July Masterclass trick section.

Plus....our esteemed Design Manager Phil Shaw writes a review of Monday Night Magic in New York, which he and his family experienced on a recent holiday trip, and we even include a smattering of the Product Reviews which appeared in the July issue as well.

We hope you enjoy these selected contents, and if it gives you the taste for more, why not

consider taking out a printed copy or download subscription and receive the whole unabridged versions? Go to [www.magicseen.com](http://www.magicseen.com) and sign up today and let us entertain you every two months with our special brand of magic, features, fun, information and reviews.

**Mark Leveridge**

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# MASTER CLASS

## RIFFLE FOUR

Chiam Yu Sheng

*The magician riffles the deck and asks the spectator to say stop at any point. After the spectator says stop, the magician instantly produces the four Aces from the place where the spectator stopped at.*

### BACKGROUND

I came up with this idea when I was 15 years old. Back then, I was very interested in Cardistry and I tried to incorporate flashy moves into my magic routines. The Riffle Force was my favourite method for forcing a card and I had the idea of producing a four of a kind using it.

### SET-UP

Place one Ace on the bottom of the deck. Place two Aces face up on top of the deck. Finally, place the last Ace face down on top of the two face up Aces. So the setup from top to bottom is: face down Ace, two face up Aces, the face down deck and a face down Ace.

### METHOD

**1** Begin by holding the deck in a left hand Mechanic's Grip. Your right hand approaches the deck and executes a Swing Cut (Fig 1). Hold a pinky break at the spot that you have cut to (Fig. 2). You are now in a position to do the Riffle Force.

**2** Execute the Riffle Force by having the spectator say stop at any point (Fig. 3). Once the spectator says stop, your right hand will lose the real chosen position and simply lift away all the cards above the pinky break. Please note that you are lifting the cards with your right thumb and ring finger (Fig. 4). The right index and middle finger should be free.

**3** Explain to the spectator that they have stopped at one card. You will now extend your right index and middle finger and clip the top card in the left hand. Notice that the right middle finger is on top and the right index finger is on the bottom while clipping the top card (Fig 5).

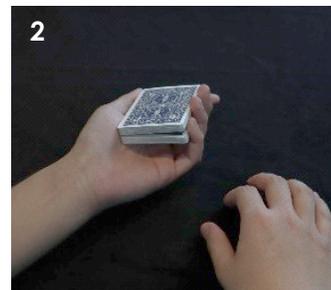
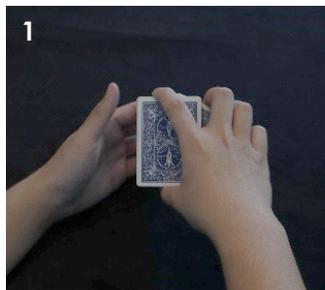
**4** You are now going to do a few moves simultaneously. Your right hand rotates the wrist clockwise and this will immediately reveal two Aces (Fig. 6).

**5** Once the right hand has rotated the wrist, your left thumb is used to push the face up Ace to the top left so that you will show another two Aces in the left hand (Fig. 7).

**6** By performing these moves simultaneously, you will have created an instant appearance of the four Aces (Fig. 8).

### CREDITS

The Riffle Force is described in Theodore Annemann's *The Jinx*, Winter Extra 1938/39, p. 369.



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# PETER TURNER

## HIS MAJESTY OF MIND MANIPULATION

**JUST A FEW YEARS AGO, NO-ONE HAD HEARD OF PETER TURNER. HOW TIMES HAVE CHANGED. FROM LEAVING SCHOOL AND BEING HOMELESS FOR A WHILE, HE IS NOW ACKNOWLEDGED AS A TRUE ORIGINAL THINKER IN THE WORLD OF MENTALISM AND IS IN DEMAND AS AN ADVISOR ON TV SHOWS. HIS ORIGINAL MENTALISM EFFECTS AND UNIQUE METHODS ARE PASSIONATELY DISCUSSED ON SOCIAL MEDIA FORUMS AROUND THE WORLD AND HIS BOOKS REALLY DO SELL LIKE HOTCAKES. GRAHAM HEY MEETS THE TATTOOED TORMENTOR!**

**I** meet Peter in Bradford – a West Yorkshire town famous for its connection to the wool industry. He’s immaculately turned-out, is friendly and says he can’t believe he’s going to be on the cover of *Magiceen*. He’s a very friendly guy and has already paid for my coffee and cake!

I ask Peter to tell me about his background and upbringing. ‘My background, if I’m honest is pretty cliché. I’m from a small village in West Yorkshire called ‘Queensbury’. As a child I grew up on the rough fringes or ‘the ghetto’ as we referred to it (a council estate) on the outskirts of the same village. I was brought up by my grandma who I call ‘nan’ and never really had a consistent relationship with my mother or father whilst growing up, who separated at that time.’

Peter’s brother, sister, uncle, nan and himself were all crammed into a two bedroom flat and he says that although it was difficult sharing such a crowded living space, it was his “everything”.

‘I often get asked if I could go back and change anything from my upbringing what would I change? The honest answer to that question is, I wouldn’t change a thing.’

‘I may not have had much as a child materialistically but my nan who was supposed to be enjoying her own life after her own children had left the nest, sacrificed everything to make sure we didn’t end up a ‘number’ in the system. What my siblings and I lacked in material wealth we gained in unconditional love from my nan. In hindsight, even though my nickname was ‘Pov’ as a child (short for poverty) I was rich in ways money couldn’t buy.’

It’s always nice to see someone succeed against the odds, and Peter really was an underdog in his early life. He says that in terms of his school life, he was always referred to as a ‘gifted’ child. He could read and write long before his school life ever began and before he’d left primary school (Foxhill First School), he’d pretty much read every book he could get his hands on from within the school.

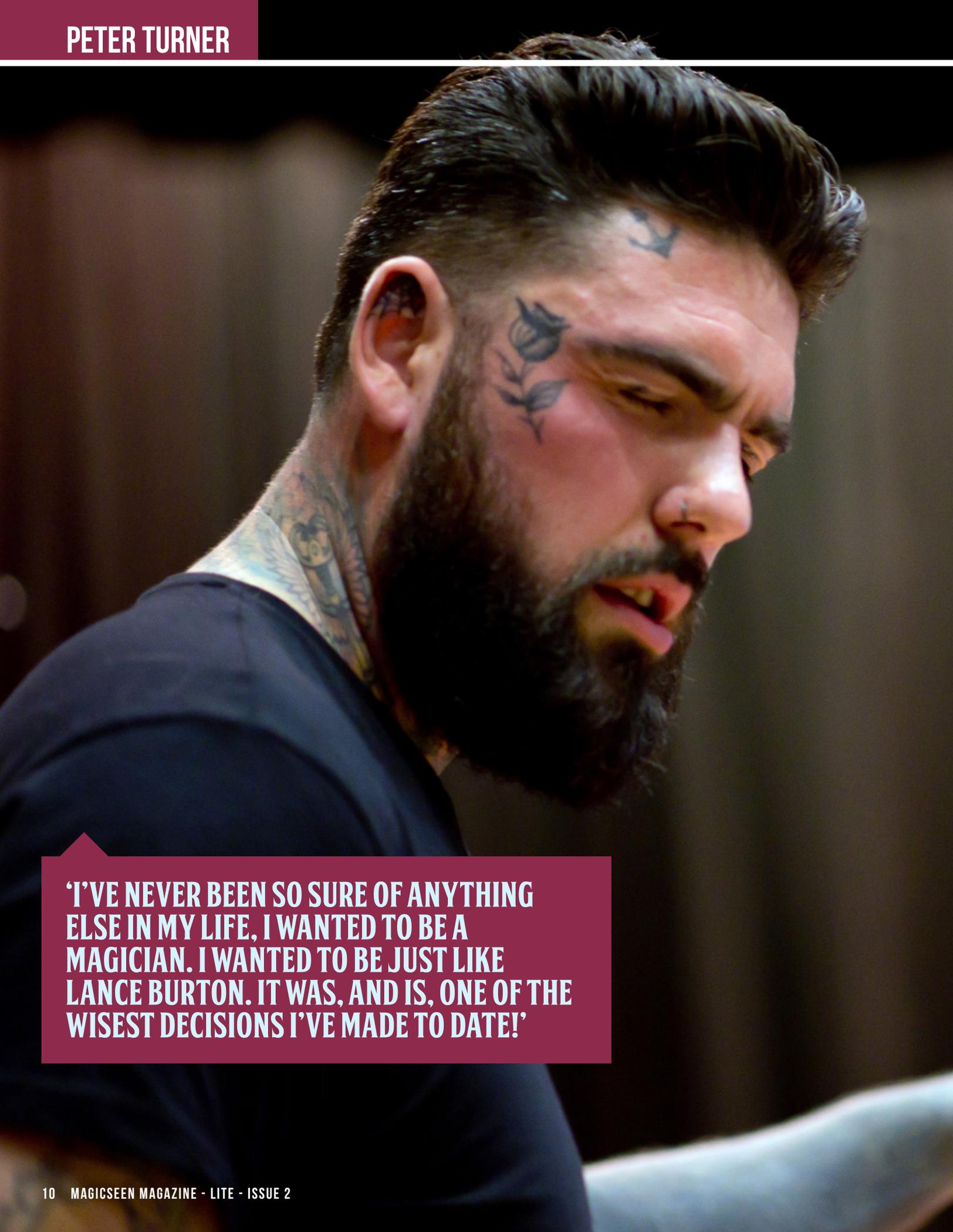
‘My creativity continued through middle school,’ says Peter, ‘and well into high school until I started to feel restricted and uninspired by the monotonous lesson plans and lacklustre teaching methods employed by my teachers. Short staffed and underpaid, I could tell the teachers didn’t want to be there any more than I did and right before my fifteenth birthday I left and never returned!’

It was at this point that Peter’s uncle had a word with him! ‘When my aforementioned uncle found out he gave me the ultimatum to go back to school or leave home. Most people in my position would be worried at the thought of having nowhere to go and no way to sustain themselves but I’ve never really been one to do anything that didn’t ring true with the way I want to do things. If you haven’t already guessed, I was forced to leave home.’

Peter lived on the streets for a period of time, moving vagrantly from place to place and learning what it took to survive.



**I OFTEN GET ASKED IF I COULD GO BACK AND CHANGE ANYTHING FROM MY UPBRINGING WHAT WOULD I CHANGE? THE HONEST ANSWER TO THAT QUESTION IS, I WOULDN'T CHANGE A THING.**



**'I'VE NEVER BEEN SO SURE OF ANYTHING ELSE IN MY LIFE, I WANTED TO BE A MAGICIAN. I WANTED TO BE JUST LIKE LANCE BURTON. IT WAS, AND IS, ONE OF THE WISEST DECISIONS I'VE MADE TO DATE!'**

'I also learned how to entertain myself whilst my friends still attended school. I met so many interesting people and learnt many a life lesson during my time on the streets but those are stories for another time!

'Not long after, I applied for a job as a joiner's apprentice (carpentry) and won over the interviewer using magic. Thanks to my skills I had a constant income which afforded me the ability to rent my first home.'

So, you spent a spell on the street and had the motivation to make something of yourself – where does mentalism come in to your story?

'I actually got into magic before mentalism and this happened at the age of five. That time in my life held some of my best and worst memories. My first introduction into the world of magic I remember vividly. The night before I was bitten by the magic bug (Xmas eve 1992) my mother left my brother and I on my nan's doorstep expressing that she wouldn't be returning. My nan, unprepared to host us, did everything she could to make us comfortable on Xmas day.

'Casually flicking through the channels on the television as my nan was preparing dinner I came across a slick, well dressed gentleman who was producing doves from thin air. He so effortlessly charmed his audience, making candles appear and disappear finishing up his incredible set with a bow that moved the entire audience to their feet. The hairs on the back of my arms and neck stood to attention and I was frozen to the spot.

'I've never been so sure of anything else in my life, I wanted to be a magician. I wanted to be just like Lance Burton. It was, and is, one of the wisest decisions I've made to date!'

'Ten years later I witnessed Derren Brown on the television (2002), two years late to the party. I was blown away with what I saw. I didn't see it as magic, this was something new and I couldn't get my head around how Derren was doing what he was doing.



I instantly started creating ways to achieve what I had seen him perform on television. I didn't have the internet and had no access to resources to read and follow. It was new territory and I was addicted to the challenge.'

What did you do as far as employment goes while you put your free time into trying to work out what mentalism was all about?

'Ha! I knew you'd give me the opportunity to bring things full circle. To be honest I was a misfit, I had so many jobs and never really felt like I 'fitted in' or 'belonged'. I don't believe I'm here to conform to societal norms. I tried my best and always ended up failing miserably to do so, time and time again. I worked as a packer, picker, plasterer,

labourer, tiler, barman, session musician and even did a stint in sales.

'The only thing that ever really made me happy was performing. I would create ideas and perform them at every opportunity I got. It made me feel free and, in all honesty, helped me feel connected with the world around me.

'In short, I was always destined to do what it is I now do and I'm glad I trusted my instincts and followed my calling.'

You have developed your own unique style – how did that develop?

'Some people naturally have their own style,

others have to work for it. I was one of the unlucky ones! It was through years and years of changing, adapting and refining that I finally found myself. It's a lot like creating music, if you jam around the fret board of a guitar for long enough you'll hit a sweet spot (a hook) and the rest of the music is built around that hook.

'However, I was lucky in the sense, I couldn't afford the internet or be able to buy books. I believe that if I'd had guidance in the early days I'd have been restricted by the limited amount of methods that were available to me and would have probably fallen into the trap of just doing what everyone else was doing, instead of creating my own approaches.'

Peter's first paid gig was at six years old and was for a family christening. 'For me, performing was never about gigging, the world was my stage and I'd perform at every opportunity that arose. At twelve, I became a 'pitchman' working in the 'Piece Hall' Market

every weekend, selling all manner of magic tricks.

'I started table hopping at seventeen alongside my primary job. Mixing magic and mentalism (all my own creations) for pennies at local pubs. It was hard work. There was no real room for artistic liberty. It had to be straight to the point, easy to understand and completely fail safe as failing would have the group laughing you out of the building in unison!'

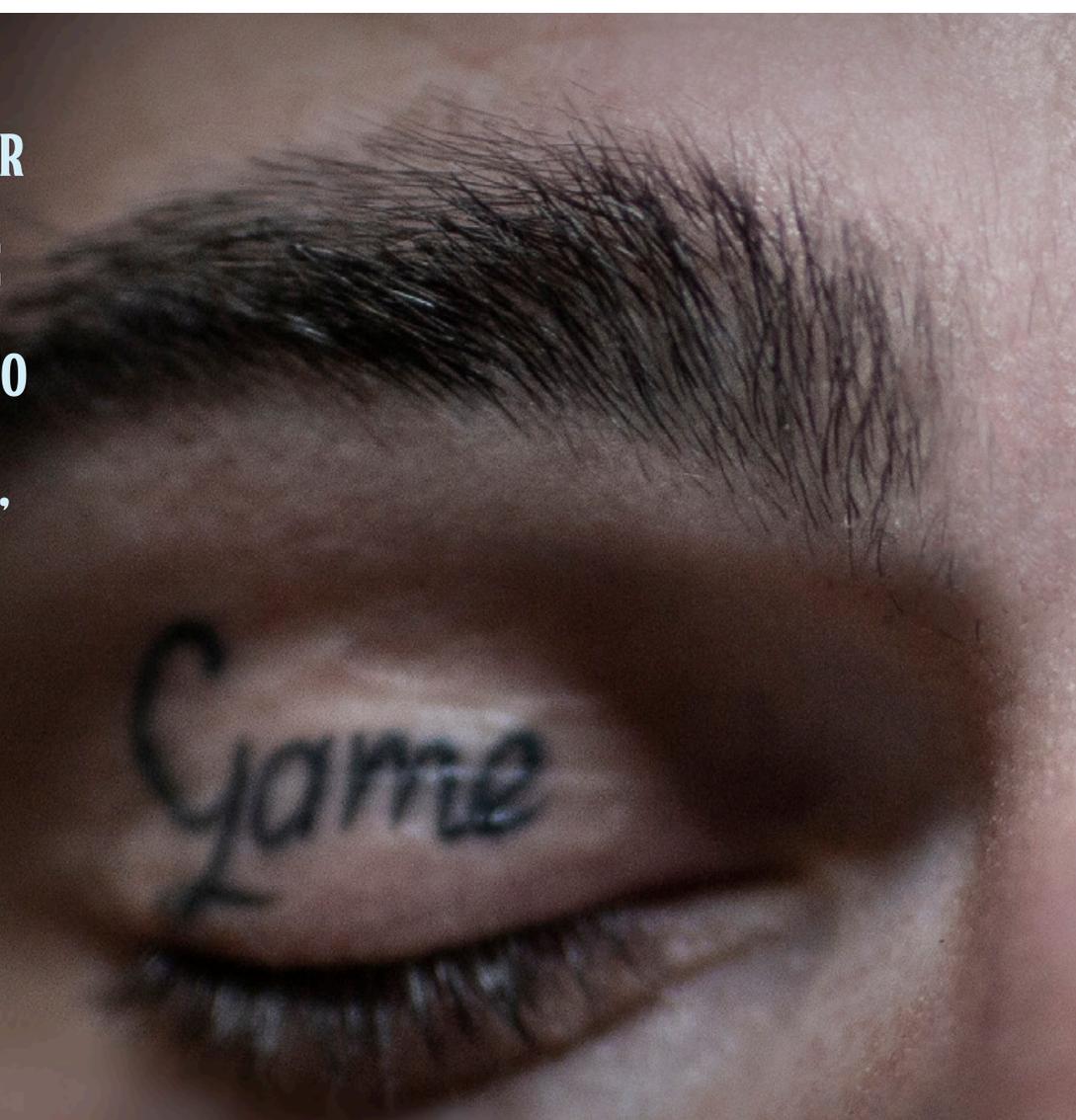
I did hear on the grapevine that you did a lot of gigs in extremely tough venues, such as 'hard-drinking' bars and no-nonsense working-men's clubs? 'Yes,' says Peter, laughing but with still a look of fear on his face. 'I did a series of stand-up shows in working men's clubs from the age of twenty-one to about twenty-seven (at an estimate) and cut my teeth in venues where people would literally riot mid-show. These shows came to an end after a talent that

I was consulting for, visited (New Year's Eve) and before we managed to leave the building (after the show) a wild young man barricaded himself in the entrance of the bar and when his mother tried to remove him, bit the tip of her thumb off and proceeded to smash all of the windows in the bar!

'That isn't what performing is about. When you're constantly fighting to keep people's attention it's not worth your time. Learn from my mistake, it's better to perform where people want to see you and you have artistic freedom to express yourself. Everything you do, should be on your own terms.'

Then suddenly, you seemed to come out of nowhere – what happened? Was there a pivotal moment which catapulted you into the magic world? 'For me it was a really slow and really drawn out process. Almost 20 years of no recognition for anything and then after catching Kenton Knepper's attention by fooling him during a Skype

**'LEARN FROM MY MISTAKE, IT'S BETTER TO PERFORM WHERE PEOPLE WANT TO SEE YOU AND YOU HAVE ARTISTIC FREEDOM TO EXPRESS YOURSELF. EVERYTHING YOU DO, SHOULD BE ON YOUR OWN TERMS.'**



session he asked me if I'd like to create some material with him and I jumped at the chance. It would take around a year after the release of 'Devious Realities' to truly start to stir the pot in such a way that others began to take notice.

'There is an interesting lesson here in itself, what seems like a world-wind to others often takes years of hard work to construct. Don't give up if you don't first succeed!'

How did you get your name known? Was social media a big help? And did you have a particular plan to cultivate your image? 'Social media is an interesting 'beast' and one that I've not fully started to properly harness. I think part of the process of becoming known was staying underground and Skyping with as many people as possible. I would constantly Skype people from around the world with the request that if they enjoyed the Skype session, I would love for them to post about their experience.

'Rumours circulated and I found myself on the bill of numerous conventions and shortly after I was invited to give a live lecture in Columbus, Ohio - that would be broadcast to thousands of people worldwide.

'I jumped at the chance! The lecture for me, was not about becoming known but about the experience. It was mind blowing to think, a company had offered to fly me to America, pay for my expenses and given me a fee to share my philosophies. I realised at that point that things were about to change for me in a big way.'

That lecture was and still is the highest rated live lecture that was hosted by that particular company.

Just drifting away from performance for a minute or two, I ask Peter about his image - and his impressive array of tattoos which are hard to miss. Says Peter, 'Honestly, I think it's easy to focus on image too much and

forget what's important. Don't be a prisoner trying to appear to be something you're not, play to your strengths, be honest about your weaknesses and share your experiences.

'I love all things tattoo. I've been a tattoo artist myself for a number of years and at this point I have more tattoos than bare skin. I even have tattoos on my eyelids!'

Peter's first commercial release was 'Devious Realities' (2012) with Kenton Knepper, and it received mixed reviews. 'It was an interesting book to create. Outside of the material, the hard thing for me was the actual writing process. I had never written a book before and it had been so long since I'd written anything at all that Kenton had to take time out of his schedule to teach me how to format and express my ideas.

'For me, even if only one person had read that book I'd have classed it as a success.





**'MOST PERFORMERS PERFORM FOR FINANCIAL REASONS, I PRIMARILY MAKE MY LIVING CONSULTING AND CREATING FOR OTHER ACTS AND THAT MEANS I GET TO PERFORM CONSTANTLY BUT WITHOUT HAVING TO BE AT A CERTAIN PLACE, AT A CERTAIN TIME AND FOR A CERTAIN COST.'**

It had been my dream since I was a young spotty teen, sporting my slicked back, Brylcreem'd hair, purple velvet suit and shiny shoes; working on a magic stall dreaming that one day someone would read one of my ideas. After smashing that goal, it was time to make new goals!

Many Magicseen readers are interested in how creatives come up with their ideas, so how do you work personally, do you have your own formula? 'There are a few ways to create effects. In short, the best way I've found it works, is to think of what you want to create, in terms of outcome. Imagine a perfect performance (with no compromise in terms of method) performed by one of your favourite artists and take a pad and not start to write down how they could possibly achieve the effect you've just 'seen'.

'Another method I use is to watch other performers and think to myself, "what would I have done differently?", picking apart what I'd have said and done differently, as well as what I'd have changed in terms of the actual mechanics of the effect. By the time you've finished this exercise you have your own version of that type of effect that suits your character. More importantly than that, go back over every one of your older performances and do the same thing. You will grow as a performer and find better ways to perform the material you perform.'

Having a few contacts in the magic industry, we hear that you've been working on some TV projects. What can you tell us? 'Haha, you are right!' he laughs. 'I'm consulting frequently at the moment. I recently finished

working on Ryan Trick's 'Dirty Tricks' television series and I am now working on a show that is being pitched to Netflix (for obvious reasons I can't disclose the details) and also an escapology show for the Discovery Channel. For the latter I'm more a plot creator and script writer - as I know nothing about escapology - but I'm always up for new challenges!

'I've also been putting a lot of focus and energy into a new endeavour, namely, creating a production company we are running under the title of 'The 13 Souls'. Keep your eyes peeled for that!

Do you perform many shows these days? 'I don't! It's very rare that I gig any more. I perform frequently but in terms of paid live appearances they are few and far between. It's the only area in all of this I have reserved for myself. However, by the time this interview airs, I will have made a live appearance in London presenting a close up and cabaret show but this is a rare occurrence.

'Most performers perform for financial reasons, I primarily make my living consulting and creating for other acts and that means I get to perform constantly but without having to be at a certain place, at a certain time and for a certain cost.'

What do you think is going to be the next big movement in the magic industry? Peter has already been thinking about this and believes that it's going to be a 'Hypno trend' of effects that look like or use hypnosis. 'Mentalism is the hot topic right now, but my prediction is that there's going to be a few areas of

hypnosis that start to trend and everyone will jump on that. I have however been wrong at least twice in my life and this might be the third time!

How would you describe your personality? 'I would like to think that people see me as kind and approachable. In all honesty, contrary to my appearance I'm a fairly reserved person. I would probably categorise myself as bi-polar but not in the conventional sense of the term. I love my motorbikes, speedway riding and anything adventure/ adrenaline related (waterfall diving, camping etc.) but then when I'm not on an adventure I'm an introvert: a book worm who spends half of his time in solitary confinement (by choice) travelling alone, locking myself away and there is no in-between.'

What do you find to be the most difficult aspect of performing?

'Performing anything now has become easy and almost second nature. This is not to sound egotistical, as once you know the classic plots in mentalism (inside and out), everything else follows a similar pattern. The most difficult aspect of performing for me, if I was to pick one, would have to be making something seem more difficult than it is, whilst at the same time hitting the sweet spot in terms of the length of time it takes to finish your performance and keeping the performance interesting. If a performance is too long it gets boring, too quick and it doesn't give the audience time to digest / process what they have witnessed.

'This is where I feel a lot of performers fail. When you are mid- performance 'reading' a participant and the process of gaining the information appears too easy, it will seem unbelievable (and not unbelievable in a good way). If, however, the process seems like you are slightly struggling, and the information is pulled out of the participant piece by piece it serves a multitude of purposes. A couple of these purposes are 1.) it doesn't set the audience's expectations too high and of course they will accept failure (if failure occurs or is purposefully orchestrated) and 2.) it enables you to control the growth of the show and as you start to warm up, become slicker and slicker at your own discretion. It's better to have an act that grows in impressiveness than a show that plateaus from the beginning and stays at the same level throughout.'

Peter comes across as a likeable and very honest guy. He's down to earth and not afraid to admit his failings. I ask him what has been the biggest lesson he's learned in his career so far? 'For me personally, it was to stop trying to be liked. In performance and life.

I'm not saying be offensive or rub people up the wrong way, just be you. In performance we are all guilty of trying to disprove the one participant that is skeptical, and in the past, I spent far too much time entertaining these spectators on their own terms instead of spending that time sharing my performance with the people that actually appreciate it. It's the same in life, we focus too much on the things we can't change and too little time on changing the things we can.'

Peter is fanatical about the production side of magic and mentalism, and he's brim full of cool ideas. 'Yes,' he laughs, 'I'm obsessed and massively focused on the production side right now. I love filming, directing and consulting so I think my focus is going to move more towards shining a light on the incredible underground artists and talents that don't have a platform and giving them the same opportunities that I was given...'

**IF YOU WOULD LIKE TO KEEP UP TO DATE WITH WHAT PETER'S WORKING ON, INSTAGRAM IS A GREAT WAY TO DO THAT. HIS USERNAME IS: PETER\_TURNER\_MENTALIST**

**PETER TURNER**  
13 SOULS PRODUCTIONS



## QUICK FIRE QUESTIONS WITH PETER...

### FAVOURITE DVD/DOWNLOAD?

I much prefer reading if I'm honest, the best material is hidden between the covers of some of the oldest books. You've put me on the spot now, as there are many good DVDs out there but if I had to pick one I'd probably say 'Devil's Picture book' by Derren Brown. It's been a long, long time since I watched it, but it really inspired me, early on.

### LAST GREAT MAGIC YOU SAW LIVE?

Most of the greatest magicians/mentalists that I know are not household names. I tend to see the greatest magic and mentalism when jamming in private sessions. Some of the ideas and performances are staggering. I feel privileged to be in such good company and would encourage anyone to attend private jam sessions as much as possible!

### LAST EFFECT YOU BOUGHT?

I recently purchased a small crate of signed Annemann memorabilia with several hand-

written articles and effects. I'm just waiting on its arrival!

### MAJOR INFLUENCES?

There are so many performers/ creators that have influenced me for different reasons. To name a few, Annemann, Derren Brown, Uri Geller, Bob Cassidy and Kenton Knepper certainly helped kick start my career.

### TELL US ABOUT SOMETHING THAT REALLY ANNOYS YOU IN LIFE AND WHY?

People who give up without ever trying.

I have so many talented friends who constantly complain about being restricted by their jobs and bogged down by bills and it annoys me that they are so incredible and have so much to offer but won't even attempt to move forward and try to make something of their skills.

At least try and fail and then keep on trying before giving up.

### IF YOU WEREN'T A MENTALIST, WHAT WOULD YOU BE?

I would probably be miserable! Performing and creating has changed my life in so many ways and given me so many opportunities that would usually never have been available to someone like me. I've seen incredible things, met many incredible people, gained so many friends and people I now consider family, as well as being able to travel the world, all from sharing my thoughts.

It has taken a long time to get here and if you told me that I would be on the cover of a magazine and people would be reading this article I would have never have believed it! Thank you for the opportunity and for anyone that has taken the time to read this. I thank you all from the bottom of my heart.



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# SHOUT OUTS

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## HOCUS POCUS - A NEW SHOW AT WOOKEY HOLE

In the heart of Somerset, the land of carnivals and festivals, are the famous WOOKEY HOLE CAVES, probably one of the oldest tourist attractions in the world.

Next to the cave are gigantic Mill Buildings with over 20 great FAMILY attractions from a Mirror Maze to a 4D cinema, a big new CAVE Museum, Play Barns, a large gift shop, a big hotel and luxury lodges all with their own HOT TUBS, and special wedding and function rooms.

Pride of place is the WOOKEY HOLE THEATRE where for the first time this year HOCUS POCUS will be presented as an extra attraction in the summer evenings.

HOCUS POCUS is a very unique show with female illusionists presenting AMAZING MAGIC and INCREDIBLE ILLUSIONS. Over a MILLION POUNDS worth of AMAZING MAGIC – usually only to be seen in LAS VEGAS.

Why is it called HOCUS POCUS?

Hocus Pocus was the title of the very first book ever written in English about magic and witchcraft in 1634 (nearly 400 years ago). Here in Wookey Hole we have a genuine story about a witch who lived in the caves and who was turned to stone when Father Bernard, a monk from Glastonbury Abbey, threw holy water over her after she terrorised the villagers.

Our witches today are Sarah Cottle and her daughter Ellen Ramsay and Stef Usher, all ex circus performers from the Gerry Cottle "Magic" Circus. The show is directed by Willie Ramsay and Cliff Bradley our magic consultant.

It's wild, it's wacky, it's wicked. The Witches of Wookey Hole will amaze, amuse and astonish you with their high energy magic, illusions, dancers and daredevils. It's a mind blowing extravaganza – so expect the unexpected!

A 15 minute extract from HOCUS POCUS will be appearing at the IBM Magic Convention on Saturday 07 September at the Devonshire Theatre, Eastbourne plus MISS DEGENERATE – the funkiest and fastest Hula Hoop act you will ever see, and DUO ROMA – former flying trapeze artists, with their new daring and dangerous CROSS BOW act.

## CARL DE ROME.

A great response from the Americans to buying Heat direct from my new USA dealer Mark. If any readers in the USA or also in Canada want to order Heat then it is still available direct from myself via the Heat web site, or also direct on [www.getmagicheat.com](http://www.getmagicheat.com) (USA and Canada only.)

Heat is also used by mentalists and hypnotists worldwide, and now more and more hypnotherapy practises are also using Heat in the treatment rooms on a one to one basis.

I am now at last pleased to include in this month's advert a brilliant link by my good friend Alex William Smith (aka Dr Jonathan Royle) demonstrating the power of heat in the therapy room. Click on the link in my advert to see his brilliant demonstration. It is well worth watching the reaction Jonathan gets from his students at the seminar.

I personally hope that ALL readers of Magicseen worldwide have a great summer, and plenty of bookings. And lastly IF YOU ARE A MAGIC DEALER and right now do not stock Heat, and would like to do so, feel free to contact me for my FANTASTIC DEALER OFFER. It is a great effect, and it sells.

## COPELAND COINS.

Copeland Coins is proud to introduce Rick Holcombe to the greater magic community. A skilled mechanic and thoughtful storyteller, Rick has come up with a new palm that allows the magician to display both hands empty while comfortably controlling up to three coins in stack. He calls it "Sly Palm."

A cool name for a quite clever concealment. It's a relatively easy grip to hold and Rick teaches a couple different displays for Sly Palm. One is angle sensitive, while the other is no different than any other concealment and quickly learned. This is a really fun sleight and it is taught with a complete routine and tons of bonus ideas. It's ONLY at [CopelandCoins.com](http://CopelandCoins.com). "Congratulations on your first release, Ricky! You should be very proud!!" - JC

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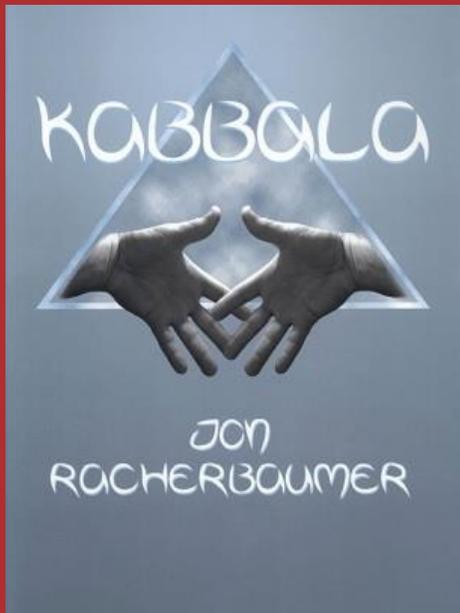
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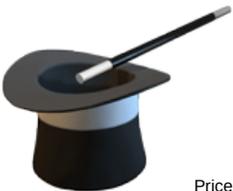
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The first German magic journal (1895 to 1904). Fascinating effects including a series on card magic called Kartenschule. Latest research reveals that Erdnase already read this journal.

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# REINVENTING THE MAGIC MODEL

JEZ ROSE



Inventive performers strive to keep event organisers interested year after year through variety. But magic is not as widely respected as a performance art as most others partly because of how it is positioned, how it is used, and because many magicians have allowed their acts to become tired.

Notwithstanding the success of magic productions in Las Vegas and London's West End, as well as high-profile television magicians, there's a sea of sameness in magic. Apple's innovation resulted in iPad magicians and some embracing the use of mobile apps, but even from the inside, working more than two hundred events each year, I'd struggle to name any other imaginative alternatives available to the events industry when it comes to magic.

Magicians have been performing short shows at tables, commonly known as "table hopping," since the late 1980s. The doyenne of magic, Fay Presto, was perhaps the first magician to present short, punchy shows at the tableside, moving between groups of diners. The classic

**I CARE PASSIONATELY ABOUT MAGIC BEING PERFORMED WELL—ABOUT THE MEMORABLE MOMENTS OF DISBELIEF AND WONDER I AM PRIVILEGED TO CREATE FOR PEOPLE WHO WILL REMEMBER THEM FOR YEARS AFTERWARD. DONE RIGHT, MAGIC CAN BE A PROFOUND EXPERIENCE FOR AUDIENCES.**

variation of this is the "mix and mingle" format where the magician strolls around a reception entertaining informal groups of guests. But the entire magic industry jumped on that bandwagon and is still riding it some forty years later, with little development or creative variation to excite event professionals.

The result is that magic is not valued, and the ideal circumstances for showcasing magic at its best are not being leveraged. I care passionately about magic being performed well—about the memorable moments of disbelief and wonder

I am privileged to create for people who will remember them for years afterward. Done right, magic can be a profound experience for audiences.

I've been collaborating with event planners to make magic more impactful and to raise the return on investment from using a magician. Now that clients are spending cautiously and making last-minute decisions more frequently, it feels that now is the time for us all to work together and show that with a little creative thinking we can enhance any event—not

by repeating what we have seen before but starting with a blank page each time. We must constantly improve the routine, and never settle on it being “finished” or “complete.”

Here's how event organisers can consider using magic to create something that guests haven't experienced before.

1. In place of interrupting people's conversations at a dinner table, I've worked with event organisers to create experiences that feel new by maximising the use of the guest-arrival period or room-transition times by performing in areas of the venue where guests naturally gather. A simple adjustment from standing alongside tables can make this approach remarkably effective. By performing short parlour-style shows where groups of people informally watch, the magician is helping to generate energy, excitement, and talking points by prompting laughter and other reactions.
2. Short shows can be performed for small groups in a dedicated room alongside a reception or in a small draped area carved out within the main event space. The twist: Guests are asked not to share with others what happened while they were inside. From outside the area, people can hear the commotion and excitement and become interested in being part of the next performance.
3. Set aside a small table in the main event room and arrange seating around it. Those who wish to indulge in the entertainment will enjoy intimate, personal performances of magic; as more people gather around, the magician adapts the pace and tone to the audience, performing slightly larger pieces that involve more of the crowd. In this setting, guests can stay for as long as they like, creating an ever-changing dynamic—some settle in with their drinks while others drift around to visit other attractions the room has to offer.

There are some wonderfully imaginative alternatives to the traditional magician's act, and if event professionals work closely with the performers, we can continue to offer unique, exciting, and genuinely memorable ways for people to experience this art form.

**Jez Rose is *The Unusualist*, performing for business events and private parties. He is an associate member of *The Inner Magic Circle* (with silver star) in London; a member of *The Academy of Magical Arts* in Hollywood; and resident Curator of Magic for *Ned's Club at The Ned* in London.**

# MONDAY NIGHT MAGIC

## THE PLAYERS THEATRE, NEW YORK

MONDAY 27TH MAY 2019. BY PHIL SHAW



Torkova



Luca Volpe



Chris Capehart

**N**estled between Bleecker and West 3rd Street in downtown Manhattan, Monday Night Magic, based at The Players Theatre, is New York City's longest running Off-Broadway magic show.

My family and I were lucky enough to catch one of the shows on a recent trip to New York on Monday 27th May 2019.

Holding approximately 275 people this tiered seated theatre is small but perfectly formed for magic performances.

The three magicians featured on the bill on the night we were there were Bobby 'Torkova', Magicseen cover star Luca Volpe and 'Master Magician' Chris Capehart. Holding the show together was the brilliantly funny David Corsaro as MC.

After a brief introduction from David the show kicked off with Torkova, whose show contained many classic routines, performed silently, to a musical soundtrack. From vanishing silks, a rope routine featuring The Professor's Nightmare utilising two spectators, he finished his set off with a great version of The Dancing Handkerchief.

As magicians we often overlook the classics in search of the next great trick on the market. On the night Bobby 'Torkova' showed why the routines he performed ARE classics and why they still have a place in anyone's act. His performance was well received by the whole audience and I would happily watch him again.

Next up to perform was Magicseen's favourite mentalist, Luca Volpe. Having known Luca for many years it was actually the first time I had seen him perform live, and I have to say he did not disappoint!

The first effect Luca performed was a three phase Which Hand routine with his 'lucky stone' climaxing with a triple prediction which has been hanging around his helper's neck the whole routine. The final prediction was a nice touch eliminating the possibility of simply guessing the correct hand each time.

Next was a version of Max Maven's Kurotsuke. Luca managed the four spectators on stage expertly as he revealed who was holding the single black ball. There were many funny moments in the routine :)

Luca finished his 20 minute set with a Confabulation routine perfectly predicting a travel destination, amount of money and travel companion.

After a short interval where the audience had the opportunity to watch some close-up magic performed by either Michael Chaut, Richard Cohn, or Brandon Williams, it was time for Chris Capehart 'Master Magician' to take to the stage.

I had only previously seen Chris perform on his Linking Rings DVD so didn't really know what to expect. I have to say he was absolutely brilliant. He too performed many classic routines but had the whole audience in hysterics throughout. There were card routines, Miser's Dream (featuring my son Frankie), Linking Rings, a Rubik Cube effect and Baby Gag to name just a few. Chris really is a true professional. Go see him if you ever get the chance.

We had a great night and thoroughly enjoyed the whole evening. If you happen to be in New York City on a Monday evening then a trip to Monday Night Magic is a must!!

**Many thanks to Peter Samelson and Michael Chaut for organising the tickets to see the show. A great end to a fabulous trip!**

# Coming soon

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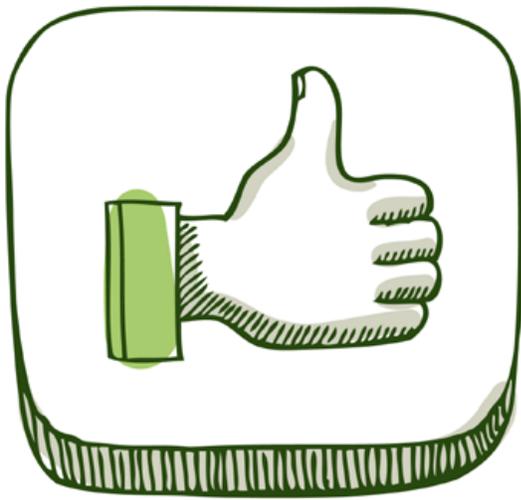
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# PROS & CONS

## IT'S ALL A MATTER OF OPINION

By Mark Leveridge

**“IT’S A GOOD IDEA TO FEATURE ROUTINES THAT USE INVISIBLE THREAD IN YOUR COMMERCIAL CLOSE UP WORK.”**

*Here are 10 reasons either for or against using thread in walkabout or table hopping situations. What's YOUR opinion? Send any comments you'd like to add and that are not already covered below to [markleveridge@magicseen.co.uk](mailto:markleveridge@magicseen.co.uk).*

✓ Invisible thread allows the performer to create the strongest visual illusions up very close - it blows people away.

✗ Although it's called 'invisible thread', it's certainly not invisible when used in the wrong lighting conditions, and performers are fooling themselves if they think it will never be seen.

✓ Modern thread hook ups are so ingenious and versatile that you can often connect and disconnect thread as required making its use extremely practical.

✗ By its very nature, invisible thread can be easy to accidentally break during performance creating a calamitous situation which is almost impossible to cover up or recover from.

✓ Invisible thread is not only used for obvious effects such as suspending objects in mid air, but can be a secret aid in other types of effect, such as a Haunted Deck, where thread is not an obvious solution to the magic. This makes it a potent weapon.

✗ At commercial close up magic gigs the spectators are often very mobile and are able to instantly reach

out and grab objects that you are using. This makes it difficult to prevent spectators, either accidentally or even on purpose, from interfering with the thread set up.

✓ Thread work does take some nerve and practice, and for this reason many performers will not make the necessary efforts to perfect tricks using it. As a result, those who do will have magic that is different from what many other performers are doing.

✗ There are so many great effects available for commercial close up work, why would anyone need to take the risks associated with a prop

and a method that have such a high potential failure risk?

✓ One invisible thread set up can present the enterprising performer with the potential to perform several different effects - how many other gizmos can turn themselves to so many types of trick?

✗ Using thread requires a subtlety of touch and a handling finesse that not all magicians are able to achieve. This means that many effects using invisible thread appear clumsy and fall well short of the 'miracle' status that the performer imagines he is going to produce.



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**Oz Pearlman - AGT Finalist : Praise for Article V.2**



Visit the site today to receive Looch’s **FREE** ebook ‘Negotiating Gigs’ and learn the secrets of negotiating with bookers to get the gigs you **REALLY** want with the fee you deserve.

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## RAVE REVIEWS!

*'When he first threw the cellophane wrapper on the floor you could see he had the protesters attention, but when he finally made the cards turn black and then threw them in the Thames, they went mental! Many unlocked themselves from their chains to try and get at him, but we nicked them. One guy even ripped the skin off his palms forgetting he'd super-glued himself to the shop window. Twat!' A. Copper.*

*'Fracking Amazing' – Michael Gove*

*'Simply wow – it was worth the 5400 mile plane trip!' Emma Thompson.*

*'If I hadn't glued my hands to this train, I'd've punched his f\*\*king head in!' A. Protester.*

\*Not suitable for vegans, vegetarians or snow-flakes.

\*\*May also work in Bristol, Leeds and Birmingham. \*\*\*Changes within five seconds in most major cities, even quicker in Glasgow!



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WE TAKE A LOOK AT

# WHAT'S HOT

*and what's not!*



## TURN

**Peter Pellikaan**

Available from any Murphy's retailer or dealers contact

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

**Price: £18.00**

Peter Pellikaan is one of magic's guilty secrets. If you have a love affair with packet tricks, and have not checked out his many downloads, you should rectify it PDQ. An enigmatic figure, you never see his face, and his voice is an electronically treated Scandinavian-sounding rasp. I'm not convinced he's a real person,

I'd hazard he's a cover: it's actually Andi Gladwin with a vocoder.

Peter's stock-in-trade is to wrench as much magic impact as possible from a handful of cards, a series of false counts (natch), invariably delivering a punch finish underscored with thinking that is ingenious in the extreme. I confess to loving his stuff, and this could be the best he has yet come up with.

It is in essence a series of 6 changes to a packet of four cards. Now this is almost a genre of its own, involving a packet whose cards turn over, change faces, and end up with changing backs. This is one of those but - and it is an important but - the sequence is what US cardicians love to call copacetic.

Each of the sequence of changes is consistent in handling, with none of the discrepancies that come

as the norm in this type of effect. There is none of the usual changes in process or shifting of cards from top to bottom for no reason other than to set up the next sequence. Cards faces change from blank to Queens to Jokers, while the backs go from blue to red to green to multi-coloured. You get 6 Phoenix cards, so they are of good quality - but on the 11-minute film he shows you how to assemble your own set in your cards of choice.

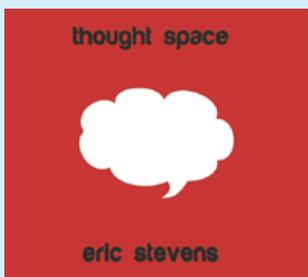
'He' turns out to be the perfectly presentable (and normally-voiced) Nathan, instead of the usual disembodied 'Peter Pellikaan'. The film is fine, but in truth there's little to teach - you have to follow a sequence of two Elmsley Count variants to produce the strong changes. It's easy to pick up, and resets quickly, thanks to the beautifully worked-out handling where each segment flows seamlessly into the next.

You end dirty - not with an unseemly (and, I'm sure, uncharacteristic) descent into profanity - it's simply that the cards (whilst unfaked) are not examinable. This is firmly in Display Trick territory, so if such things worry you, look elsewhere. I love this. **BG**

**WHAT'S HOT:** the series of changes, the sleek handling, the nice cards, the elegance and simplicity of handling. Even if you don't end up doing the trick, this serves as a lesson in elegant sequencing and handling.

**WHAT'S NOT:** it's six cards masquerading as four, and you start and end dirty. Not everyone likes doing false counts.

**RATING: 90%**



## THOUGHT SPACE

**Eric Stevens**

Available from

[www.penguinmagic.com](http://www.penguinmagic.com) or

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

**Price: £38.00 (\$40)**

Running to 156 pages 'Thought Space' is a collection of fresh and novel handlings of several older effects along with some new ideas.

Routines using cards, coins/bills, salt shakers and the Hot Rod are all featured. It's quite refreshing to see a book not devoted to just one genre of magic.

Here's a rundown of some of the effects on offer:

**Kill Bill:** A pocket mentalism routine using dollar bills that's easy to do and make. A fresh look at an old method.

**Charming Redux:** A one coin version of Troy Hooser's Charming Chinese Challenge. This packs small and plays big!

**The Color of Memory:** Utilising Eric's Pigment Stack this allows you to memorise the colour order of an entire deck without seeing the faces.

**Polychromatic Connection:** This is Eric's work on the classic Hot Rod (HR). He teaches not only his handling of the paddle move but a multi phase routine that will have you digging your HR out of the back of your magic drawer.

**Shaker Through Window:** Not something you can do on the fly but if you put in a bit of prep work then this offers you an amazing penetration of a salt shaker through a glass window.

Thought Space is well written, nicely layed out with clear photos throughout and is easy to read and learn from.

A highly recommended read! **PS**

**WHAT'S HOT:** Good selection of ideas, old and new!

**WHAT'S NOT:** Nothing really.

**RATING: 85%**



## APPEARING BUSINESS CARDS – PREDICTION PACK

**Sam Gherman**

Available from any Murphy's retailer or dealers contact [www.murphymagic.com](http://www.murphymagic.com)

**Price: £13.99**

Sam Gherman has taken a single principle and generated a range of

products. The principle uses a heat sensitive ink that disappears when hot and reappears at normal room temperature. This allows a piece of card to be taken from your wallet, shown freely to be blank, followed by an image slowly appearing, after which the card can be examined or given away.

For the price you can choose a pack that has words or images themed to cities, times of day, playing cards or, as with this pack, predictions. The Prediction Pack contains 36 good quality cream coloured cards, 9 cards have the name of a single playing card printed on each (QH, AS and 7D on 3 cards each). The rest of the pack has single words suitable for a book test reveal.

Sam Gherman's website <http://appearingbusinesscards.com/> offers the option of custom printing

cards, with a range of standard design visiting cards, but these options are not cheap.

The only instructions included are a link to an online video which explains how the cards work. Basically they need to be kept hot, suggested by slipping them alongside a handwarmer inside your wallet. When the card is removed it will appear blank after which the image appears quickly if placed on a cool hard surface or more slowly in a spectator's hand.

Things to consider include the logistics of carrying a heat source, the printing is a tasteful grey rather than deep black and the choice of words is restricted to the pre printed cards.

As a stand alone effect it will have novelty value, although hardly a major fooler – most people will

likely think "oh must be special ink". However it is spooky and fascinating to watch the writing appear and could add drama to a reveal. If you invested in a set of custom printed visiting card it would prove a source of fascination, particularly if the recipient knew it was heat activated and could do the trick for their friends. **CP**

**WHAT'S HOT:** an intriguing visual effect using an examinable piece of card  
**WHAT'S NOT:** need to carry a heat source, the printing is a tasteful grey rather than deep black, choice of words is restricted to the pre printed cards  
**RATING: 55%**



## MINT-O

**Liam Jumpertz**

Available from any Murphy's retailer or dealers contact [www.murphymagic.com](http://www.murphymagic.com)

**Price: £20.00**

If you find even vaguely amusing the prospect of a magician borrowing a set of earbuds, borrowing a Polo mint, or even using one of his own (which is examinable) before placing both the mint and the middle of the cable in your mouth, pretending to chew a bit, then pulling the cable out with the mint threaded on it, before handling both to the gaping spectators for a damp but thorough examination – you'll know instantly whether this is for you.

Vanishing Inc. are well aware of the issue of the slaving

magician, by positioning this as a street magic effect, making it seem contemporary. After all, it is not unlikely for you to find someone sporting a set of buds if you work to a young crowd.

But if slobbering while you entertain is not your thing, hold hard, there's nothing stopping you presenting this in a number of other ways. The traditional string/earbuds cable covered by a hankie or tissue to hide the work, for instance. And of course you could use your own buds – or a length of string – dental floss – a necklace chain or rubber band.

This effect is fully credited to its originator, Colin Gilbert, whose Linking Mints was put out by Martin Breese yonks ago. Somewhat redundantly Vanishing Inc. state that Colin Gilbert never received the credit he deserved for this effect – well, he did at the time by Martin Breese calling it 'Colin Gilbert's Linking Mints'. Anyway, assuming John Hinchliffe has finally sold all his residual stocks, this prop is no longer available, and so obviously Messrs Jay and Gladwin felt it was high time it was reissued. The only difference between this and the Gilbert original is the idea

of using earbud cable as a 'cool' idea – I'm not sure what else Liam Jumpertz (nice name) brings to the table.

For your money you get two props; an unfaked replica Polo mint (if a specially-manufactured replica can be considered unfaked), for switching in and out, and a key linking ring-type gimmicked mint. Made of rubber, I assume, the gimmick is a nice job, and utterly convincing. The split in the key-ring-mint is undetectable, and I cannot imagine this deteriorating with use in time. For the money, they are great props and you'll be happy with them.

The effect is a visual quickie, and as such may not earn its place in your walk-around repertoire. It is one perhaps for social situations, after hours, or in front of a camera for your social media platform. With no angle problems, it's by no means a challenging trick to do. Reset takes a split second; you'll spend more time drying the drool off it.

You can up the magic quotient by thinking about linking ring, ring on string/rubber band type of applications and adapting them

for this. If you like it and use it buy two – we have no idea how long-lasting the gimmick will prove to be, or how long it will be available.

The tutorial does its job and takes up just 13 minutes of your precious time, showing a variety of handlings from falling off a log to incorporating some basic sleight of hand. **BG**

**WHAT'S HOT:** it's fooling, offbeat, quirky, has an organic, informal feel to it and is a bit gross. Lovely gimmick. Easy to do.  
**WHAT'S NOT:** admit it: it is a bit gross. You will not always be able to do it with borrowed objects – not everyone carts a tube of mints around with them. Did I mention it's a bit gross?  
**SCORE: 65%**  
**(FOR THE GROSS-OUT FACTOR)**



## BANKED

**Taiwan Ben**

Available from any Murphy's retailer or dealers contact [www.murphymagic.com](http://www.murphymagic.com)

**Price: £26.00**

The Coin Into Bottle is a classic of close up magic which for years has been performed with glass drinks bottles of various types. These days plastic capped bottles have mainly replaced metal capped glass ones, and this has given Taiwan Ben the opportunity to tweak the traditional handling.

When you go to purchase Banked you will get a choice of three types of bottle cap. A red Coca Cola branded cap, a black Coca Cola Zero cap or a white unmarked water bottle cap. The type of bottle you intend to use in performance will determine your choice, but on making your selection you will receive a small box containing two of your chosen caps, one regular and a matching gimmicked one.

The bad news, perhaps, at this

point is that you will require a folding coin which is not supplied. The 14 minute online video instructions say that either a two or three fold one will work, although they seem to prefer the three fold variety. The gimmicked cap is designed to hold the folded coin thus hiding it when screwed onto the top of a bottle.

In presentation it is suggested that you borrow a bottle of the correct type to match your gimmick. On one level this is good because it means you don't have to carry a large drinks bottle around with you, but the downside is, it means you can only perform if a suitable bottle is seen to be available and can be emptied completely for you to use it.

If borrowing a bottle you need to get hold of the genuine cap in order to switch it. If someone is drinking from the bottle beforehand, how are you going to get hold of the cap without it seeming suspicious? The bottle owner may well be holding the cap. Even if you can get the cap, you need to create some sort of distraction such as asking the spectator to finish

drinking the liquid while you do a pocket switch. It all feels messy and has the potential for disaster before you even start!

Once you get the gimmicked cap in place things start to get easier. You borrow a coin (has to match your folder of course), and you apparently take it into your hand. The video instructions show handlings to get rid of the coin including the French Drop, lapping and, strangely given that they suggest you borrow a coin, a method using a Scotch and Soda nesting coins gimmick! Quite how you are supposed to set that up initially or indeed retrieve a coin to return to its owner after using that is glossed over.

The coin is penetrated inside the bottle and can be handed momentarily to a spectator to look at in order to give you cover to secretly swap hands with the borrowed palmed coin. Not a great moment to have to do this. Then the gimmicked lid is removed and pocketed, and the coin apparently shaken out and handed back. I wonder if the spectator will be bemused that their returned coin is completely dry when it has just been shaken out of a bottle that was totally wet inside?

While they are considering this point, you are supposed to dump the folding coin into a pocket and then bring out the original bottle cap to hand back to the spectator. OK, to be fair the gimmicked bottle cap works perfectly and allows you to pre-set the folding coin and

easily get it in the right position on the bottle. But the overall suggested presentation and handling provided on the video does not bear any sort of scrutiny and is very poorly constructed. Anyone who tried to follow the routine as shown stands the chance of being caught out by the spectators at several key moments.

So, in summary I would say that the props are good and if you already own a suitable folding coin buying Banked will set you up with the gimmicks that you need. Your next job is to routine the handling better and probably to carry your own bottle around to perform it to avoid the worst of the hazards.

The re-set will take a moment or so, and you will need somewhere to carefully carry the loaded bottle cap, so commercial performers will need to bear this in mind if they intend to use this in their regular work. Parlour or stand up performers needing a one-off performance will find this easier to cope with. **ML**

**WHAT'S HOT:** the caps are nicely made and the gimmicked one does its job

**WHAT'S NOT:** no folding coin is supplied, the handling suggested on the video is full of holes and potential hazards, the product is a little expensive for what you actually receive

**RATING: 35%**



## WINDMILL CHANGE

**Hyojin Kim (Jin)**

Available from any Murphy's retailer or dealers contact [www.murphymagic.com](http://www.murphymagic.com)

**Price £24.50**

This is a one second, visual change of the face of a fan of cards, the

suggested use being either to print blank faces or as a Triumph denouement to correct the face up, face down display. It takes a few seconds to explain and is reasonably easy to perform, but is not worth anything like the asking price.

You receive a cased DVD and 26 blank faced cards. The meat of the DVD is 11 minutes long, the rest taken up with trailers and product promotion. The mechanics of the change are covered together with the explanation of the printing deck moment and the Triumph routine.

The explanation is direct to camera by Jin speaking Korean with rather stilted but understandable subtitles. Both explanation and camera work are clear.

This is a pretty change but leaves the deck "dirty". So, for example, in a blank deck printing routine a more robust display could be achieved with a full reverse fan of a normal deck with a single blank face card. If you are interested in Triumph and willing to trade a surprising visual change for ending "dirty" then you might want to look at Dani DaOrtiz's excellent routine. If you are a competent card

magician the method will be clear from watching the trailer a couple of times. You can then wonder just how far this micro-slicing of repertoire and overcharging for single ideas can go. **CP**

**WHAT'S HOT:** pretty visual fan change that is relatively easy to do

**WHAT'S NOT:** very poor value for money, deck left "dirty"

**RATING: 20%**



## BLADE

**Nicholas Lawrence**

Available from any Murphy's retailer or dealers contact [www.murphymagic.com](http://www.murphymagic.com)

**Price: £28.25**

Blade is a very intriguing close up illusion using only three playing cards which would play well in most close up situations. A single

playing card, which can apparently be freely chosen, is inserted side ways between two other cards so that the top and bottom faces protrude. Holding just one end the whole card can be moved up and down between the two cards.

At will, and with no apparent 'funny' moves, the performer can slide only one half of the card down, apparently splitting the card into two parts. In the promotional blurb this is described as the close up version of *Sawing a Women in Half*, perhaps not quite the same, but you get the idea.

With care the card can be moved back and forward in the sandwich creating a real sense that there is nothing to hide. In a neat little addition, once the card has been restored, the half that remained stationary moves down of its own accord.

When finished the three cards can be dropped on the table or handed out for examination. The gimmick does have to be stolen away but this is not difficult and easily covered. Replacing the gimmick for repeat performances is the work of a moment making this practical for strolling magic.

When I first opened the pack my heart sank as out popped some pieces of card and other bits and bobs and I envisaged yet another frustrating time making up a gimmick. Wrong. The gimmick comes ready made complete with three regular playing cards so you can immediately start experimenting.

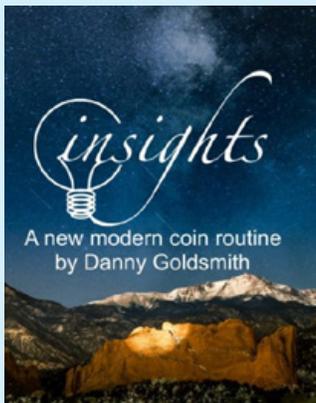
The same gimmick can be made up with business or credit cards which is why you get the extra pieces. How to do this, and a detailed explanation of how to perform the effect, is available in

the twenty six minute video, marred only by terrible sound quality.

If there a drawback to the effect it is one imposed by the size of playing cards. Stick any card sideways between two others and you will see that, unlike the classic *Sawing a Lady in Half*, the two halves of the card just don't have the space to completely separate. Nothing to do with the limitations of the gimmick, just a consequence of playing card dimensions. It is a shame as it would make the effect stronger, however it is what it is and still worth doing. **SB**

**WHAT'S HOT:** practical well thought out visual effect suitable for many close up situations.

**WHAT'S NOT:** nothing.  
**RATING: 70%**



## INSIGHTS

**Danny Goldsmith**

Available from: [www.copelandcoins.com](http://www.copelandcoins.com)

**Price: £20.00**

Sleight of hand coin workers have always loved one coin routines and there are many examples of sequences which look very magical. However, my personal feeling about all the ones that I have seen up to now is that they usually appear to be little more than a bewildering sequence of appearances and vanishes which resemble juggling as much as magic, and which are often performed too fast for the average

brain to fully appreciate what is happening.

But all this changes with Danny Goldsmith's debut release through Copeland Coins of a one coin routine called *Insights*. Using just a single silver dollar, Danny calmly performs a multiple phase sequence which is not only visually strong, but into which he has inserted humour and some sort of magical logic to the moves he is displaying. It is, in my view, the best one coin routine I have seen because it manages to entertain, not just amaze.

As you would expect, the handling required will take some practice. However, if you are already into edge-grippy, angle sensitive coin magic, the learning curve will not be that steep for you. Danny is a good teacher, is technically extremely proficient, and has an engaging personality that is fun to watch. He fits very well with Jeff Copeland himself who has a similar fun way of performing and explaining his coin effects.

You purchase a link to an online video and this is one of Jeff's trademark DAVE productions (Digital Annotated Video

Experience). This special screen set up allows you to watch the video in the centre of the screen while at the same time viewing extra written notes and still photos to the sides and also above. You are cued to click onto the next set of notes and photos while the video is playing so that everything is kept synchronised. It takes a little getting used to, but can prove beneficial with this type of technical magic.

At the start of the video, after a performance demonstration of the routine, Danny explains a number of moves that you will need. These include the *Fingertip Fling*, which is a wonderful version of the *Fingertip Muscle Pass*, a *Balance Vanish* and *Production* technique, and the *DG Retention*, which is a super-visual vanish/production idea. He explains everything clearly and performs the moves multiple times so that you can really appreciate how effective they are.

Danny then works his way through the routine, explaining every nuance and detail to give you the best chance of performing the effect, and the video ends with a number of extra bits and pieces, including a drill for practising sleights, a discussion on how to improve the

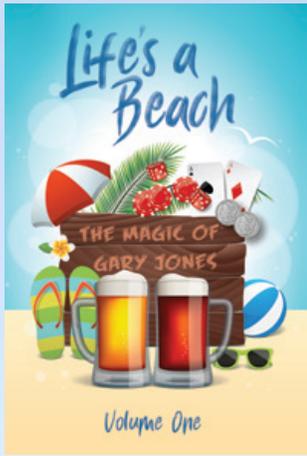
angles when performing and an explanation of his beautiful *Balance Retention Transfer* move.

Danny stresses that he performs this routine regularly for people, and that although the moves are sometimes angle sensitive, you have more latitude than you may imagine. Despite this, attention to where your hands are in relation to the spectators' eyeline is obviously important, and for this reason really the routine is best viewed by an audience of half a dozen people or less.

I think this is a superb piece of thinking and routining and if you have the skills to do it justice, you will be well rewarded because the effect is very magical and genuinely entertaining. **ML**

**WHAT'S HOT:** beautifully conceived moves structured into an entertaining and very magical sequence. DAVE helps you to learn everything as quickly as possible.

**WHAT'S NOT:** some angle issues, plus some tough-ish skills required, so you must be prepared to put the effort in if you want the rewards  
**RATING: 85%**



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## BLANKRUPT

**Josh Janousky**

Available from any Murphy's retailer or dealers contact

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

**Price: £23.75**

This is a simple product that builds on the popularity of the Omnideck but using a credit card. A borrowed payment card is transformed into a completely transparent copy, complete with magnetic strip. You receive a pair of clear credit cards and a set of four self adhesive gold foil chips to be added to the card

if desired. There are two versions available to match the width of US or UK magnetic strips.

Despite having a link to a video with half a dozen presentation ideas I would categorise most of them as impractical, despite being credited to well known names. Most are bare handed transformations, relying on Tenkai or other awkward palms and impractical angles. A routine using a phone to effect the change shows some promise.

The poor quality video is a pity because this could be a nice novelty and some simple routining will provide ample cover. For example, placing the card under a handkerchief and giving it to someone to hold, or placing it in a pay envelope, would provide ample cover to steal the spectator's card away and load it into a wallet, block of ice etc. There must be

a host of other ideas that will emerge, so this is destined to be a utility prop. **CP**

**WHAT'S HOT:** nicely made intriguing and entertaining object. Could strengthen any credit card transposition by separating time of steal from moment of reveal.

**WHAT'S NOT:** weak video instructions with few practical ideas. You will need your own handling.

**RATING: 45%**



## TITAN

**Nicholas Lawrence**

Available from any Murphy's retailer or dealers contact

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

**Price: £18.75**

This is yet another flap card gimmick idea. It produces a visual jumping ink or image type effect from one card to another. A signed spectator's card is stood up against the open front of a card box and you draw an image on

the back of another random card on top of the deck. It could be a star for example or any simple drawing or word. A quick riffle of the deck toward the chosen card which falls forward and the drawing instantly vanishes from the card on top of the deck and appears on the back of the chosen card.

It's a new type of mechanical flap card that I haven't seen before. It doesn't involve any dental dam, elastic or thread to power it, which makes it quite easy to make. You do receive one already made up

which will allow you to do the trick with one drawing but care is needed when making the drawing on the gimmick as it will have to be easily duplicated on another card. If you want to try other images, words or other ideas you will have to make up other gimmicks yourself and the 30 minute online video shows you how.

I can't get enormously excited about it as I'm not a great fan of adding gimmicked cards to a deck as it then becomes a 'one trick deck'. It is a visually surprising effect albeit a one second trick. The sudden disappearance of the drawing from one card and appearance on another is very magical.

The simple idea of standing the chosen card up against the open card box and allowing it to fall over

with the draft of the riffle works fine. It can be sleight free, but if you can force a card it helps to increase the freedom of the effect. To make it repeatable with a signed card you will need a supply of pre drawn 'chosen' cards ready to add to the deck each time. A few other ideas like a torn and restored corner effect are also explained. **PP**

**WHAT'S HOT:** visual and surprising. Well made gimmick included and isn't too hard to make up additional ones. Plenty of variations are possible.

**WHAT'S NOT:** Once you have made a drawing on the supplied gimmick it can only be used for that image. Not ideal for walk around.

**RATING: 55%**

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