

MAGIC *Lite*

ISSUE 15

MISS MAGIC
JUST THE TRICK

'Jay Fortune's artistic talent is undeniable in every stroke whether in, charcoal, pencil or paint. I have known or worked with many of the magicians that he has chosen for his portraits. Jay's focus on each individual allows him to capture their essence and transcends the medium he has chosen to work in. One can feel a magical presence in each rendering of his art. Bravo Jay!' – Just Alan



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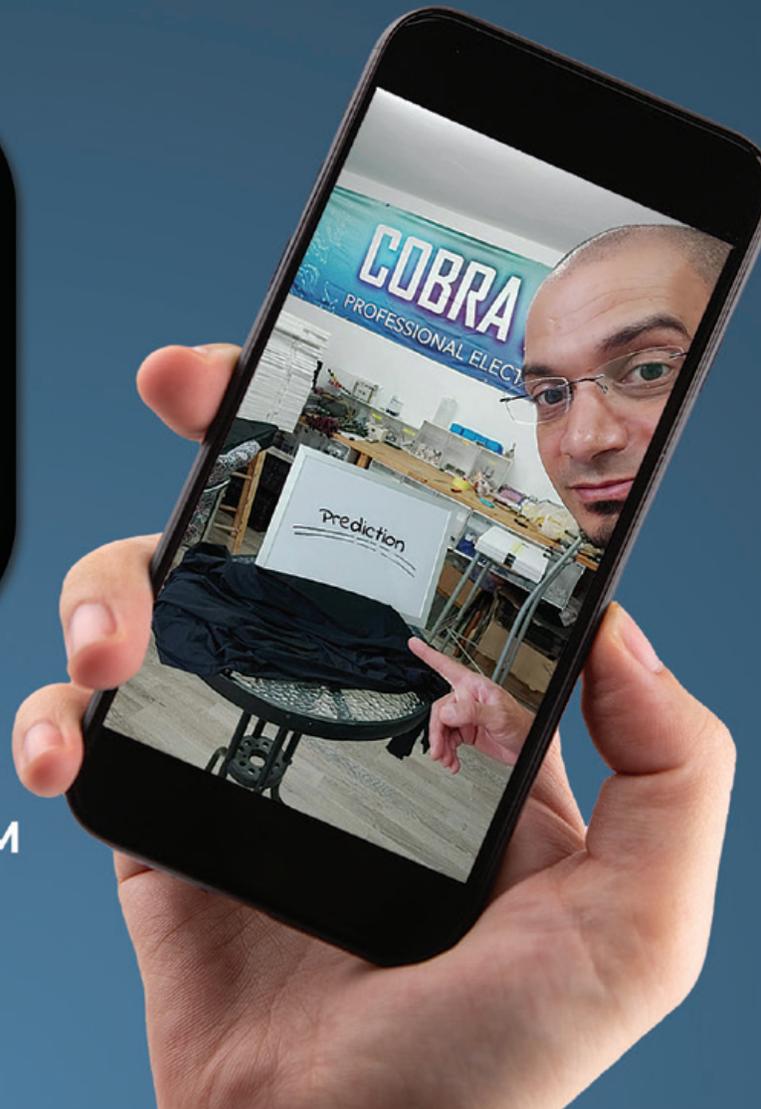
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Issue 15 of our free Magicseen Lite has its contents selected from the main issue 100, our celebration edition. As this was a bumper extended one, we had lots of content to choose from! It was quite difficult to put together a line up, but eventually we settled on the following:

Miss Magic - Kay Dyson - there may not be a large number of female magicians, but Kay is a wonderful example of how to succeed when you have drive and ambition as well as talent.

Performance Character - Paul McCrory is an informal educator as well as a part time magician, and he has written a book called Hook Your Audience which aims to tell other educators how to engage with their audiences. His advice is perfect for magicians too and we offer you an extract in which he looks at the importance of creating a defined onstage personality.

Pros and Cons - which is better for magic performance - live shows or Zoom presentations? We give you 10 opinions both for and against.

Masterclass - the trick section in issue 100 was unique in that it not only offered more effects than normal, but they all came from

the same creator - Jon Allen. Here we have selected his Card In Glove routine for you to enjoy.

Shop Talk - this is a special article in which we turn a page over to one of our regular advertisers who can write about whatever they like to do with magic. In this episode, Mark Foster from Mission Magic recalls the details of two of the earliest gospel magic performers, Clarence Woolson and Homer Rodeheaver.

Night Of 100 Stars - a retrospective look at some of the top performers who have featured on the Magicseen covers over the 100 issues of its existence.

Reviews - a selection of the product reviews to let you know what's hot, and quite frankly, what's not!

If you enjoy this taster issue of Magicseen and are keen to see more, go to www.magicseen.com where you can not only take out a 1 or 2 year printed copy or download sub, but from where you can also access the back issues that go to make up the big 100.

Mark Leveridge

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MISS MAGIC

Just The Trick!

Kay Dyson, or Miss Magic as many know her, has been wowing her impressive - and expanding - list of clients for quite a few years now, and is highly respected as one of Europe's leading magicians. With successful TV performances on shows such as Penn & Teller, Lorraine, and Richard & Judy, she's certainly had a successful and interesting career so far, but how did she end up performing magic after being a flying trapeze artist at Gerry Cottle's circus? Magicseen meets up with the fabulous and funny performer and aims to find out!

So, tell us a bit about growing up! "Well," laughs Kay, "Like most little girls I went to dancing class; you had to be 5 to attend but the dance teacher took me aged 3!! I then switched to gymnastics aged 8 and ended up training with the Olympic girls, but I was never quite good enough! I left gymnastics and competed in Super Youth, which was like Superstars on TV but for youths. I won that one. So, I suppose you could say growing up I spent ALL my time training very hard."

But what did you want to be when you were at school? Did you have any career aspirations? "Yes, I wanted to be a trapeze artist. I wanted my mum and dad to be horrible to me so I could run away to the circus."

Can you remember the moment you really took an interest in magic? Says Kay, "I think I must have been 6. I used to watch the TV show Bewitched, and I thought I had magical powers like Samantha and every night for probably about a year I would wiggle my nose in

the hope my hairbrush would float from my dressing table and into my hand! My dad then taught me a few card tricks and I would love to perform them as I was a bit of a show-off. It wasn't until years later following a chance meeting with a magician called Ben Woodward that I really got into magic. He really inspired me and taught me for free - he also got me my first gig. I repaid him by taking him to Vegas where we saw Mac King and the Amazing Johnathan, I was hooked, and I wanted to be like them!"

Kay was performing as a trapeze artist as a member of the flying Belle Stars - the only female flying act in the world at the time. Always the daredevil, Kay was flying to the hands of the catcher completely blindfolded when she suffered a terrible accident. This ended her circus career and meant a year of rehabilitation.

Kay tells me she turned professional about six months after the first gig she got paid for - a Christmas party for Gillette, the shavers company. "I remember my

first gig like it was yesterday. I was so excited, and I performed an ambitious card routine, card to mouth, brainwave, flying ring... I loved it."

She was spotted by a top agent and began getting work straight away. "The agent kept getting me jobs and at £500 a gig it was a no brainer to turn professional - I don't even get that now on some gigs!"

Are you naturally a confident person, or did you have certain hurdles to overcome as a performer? "I am quite confident as a performer and I think that's down to previous jobs I worked on cruise ships as assistant cruise director and some nights I would be on stage as the MC. I would be hosting lots of different activities so that definitely helped me."

Kay performs in all types of venues from cruise ships to "Aunty Val's back garden." She says some of her close-up effects include: Coinvexed, Omni, Nesters, Extreme Burn, Double Cross, Card in



“The agent kept getting me jobs and at £500 a gig it was a no brainer to turn professional - I don't even get that now on some gigs!”



Bottle, Cards Stab, and Cards Across. I ask her to describe her stand-up act. "I start off serious, that's the mind reading part, then I perform Celebrity Kick Ass as I feel this gets everyone involved. I do like to use volunteers as much as possible and it certainly makes every show different! I also have 3 comedy routines to finish. One is the ventriloquist mask, I try (I'll emphasise the word try!) to end my show with everyone in fits of laughter!"

I ask Kay about her first ever TV performance. What was the pressure like? "My first TV performance was I'm A Celebrity Get Me Out Of Here on ITV2", replies Kay. "I did the link before the adverts, and I remember that the presenter spoke over me. I was so mad! I wanted to do it again, but I couldn't, as it was live TV. I don't remember feeling the pressure to be honest, but I do work better under pressure."

Of all the TV you've done, are there any in particular that stand out for good or bad reasons? Kay considers the question. "Mmmm, maybe the James Whale show. I was with my mum when he came over to interview me. I said to her "I'm going to be on the James Whale show" to which she replied "oh I can't stick that man! (*If you 'can't stick' someone, it means you really dislike them!) My mum meeting James Whale!? I was mortified at the time, but I find it hilarious now."

Now, as an experienced performer, what is the biggest lesson you've learned? "Over the years as a performer I have learnt to slow down. I used to rush my routines, now I take a breath, I listen to the audience (I have some come-backs for the hecklers - I quite enjoy them these days) and I try to enjoy my performance."

I think that in recent years, there has been a big increase in the number of female magicians, and that can only lead to more coming into the industry, which is obviously a very positive thing. How have you found it, being a female in a predominantly male world? "I love being a female in a predominantly male world,"

says Kay enthusiastically. "It's funny, but most people expect you to be rubbish, then they're shocked when they see you perform. I reckon one of the reasons I've done so well and have been invited to perform at so many fantastic venues is due to the fact I am a female. I've totally used it to my advantage!"

So, what has been your most memorable gig? Kay replies instantly, "My best gig ever was on a super Yacht at the Monaco Grand Prix. They wouldn't let me leave and I ended up partying with them till 6am!" And your most satisfying? "That has to be 'The Children of Courage Awards', for young poorly kids who live very short lives. They are remarkable and special. They make you feel humble and they certainly gave me a reality check to never moan about trivial nonsense."

The Monaco Grand Prix is quite an exotic location for a gig, have you ever done shows in the Middle East? "Yes, in fact probably the most exotic location I've performed in was Dubai. I was there with Nigel Mead and Ben Woodward. We were out there for 2 days and only did a 20min gig! The Monaco Grimaldi Forum was pretty cool though - I was working for the Bank of New York Hedge Funds and they flew me in by helicopter! Get me!"

I ask Kay to tell us about her Penn & Teller experience. "I was on Penn and Teller Wizard Wars which was filmed in Los Angeles. It was four very intense days. Firstly I was partnered up with a guy I had never met before: Chris Ballinger, and together we had to come up with 2 routines with objects given to us. Ours were: 1. Children's picture cards. 2. Some darts. 3. A pillow!"

Then we performed our routines in front of Penn & Teller, Greg Wilson, Justin Flom and Shimshi. Oooof! Talk about pressure. I loved our routine, though, we made some darts appear, the bullseye of a dartboard move and a signed card appear inside an egg which was inside a stuffed duck which was inside a pillow! It's like a competition where the winners take on the wizards, Greg, Justin and Shimshi. The winners get 10,000 dollars - but nope, we didn't win!"

Missmagic.co.uk



QUICKIES WITH KAY

Last effect you bought?

Airplane Mode by George Iglesias. I thought it quite topical as most people haven't been on a plane for the last 18 months! I think it's a great little routine, and I've even bought a lifejacket on ebay, so someone can act out the part of the air hostess!!

Which performers have influenced you the most?

David Williamson, Mac King,

Last book you read?

The Darkest Corners by Ben Hart

Are you happy with how your career has panned out?

Sort of. I'm proud of what I've achieved but sometimes I feel I should have achieved much more.

How important is humour when performing?

Humour to me is very important because it suits my style. My new character is called Granny Husstle, (she's got a lovely mop of grey hair and never goes out without her pearls) - I like to think she's funny, and she's very cheeky!

Funniest magician you've seen live?

Without a doubt the Amazing Jonathan. Not everyone's cup of tea but I found him absolutely hilarious.

Is there an area of magic you'd like to get more into?

Yes, I'm working on character magic. I have a couple of characters: An old Granny and a French tart! No, not Etienne Pradier! I have been collaborating with Andrew Dean - he's very quick witted and brilliant at one liners! His magic's not bad either!

Tell us 3 things about yourself that people won't know!

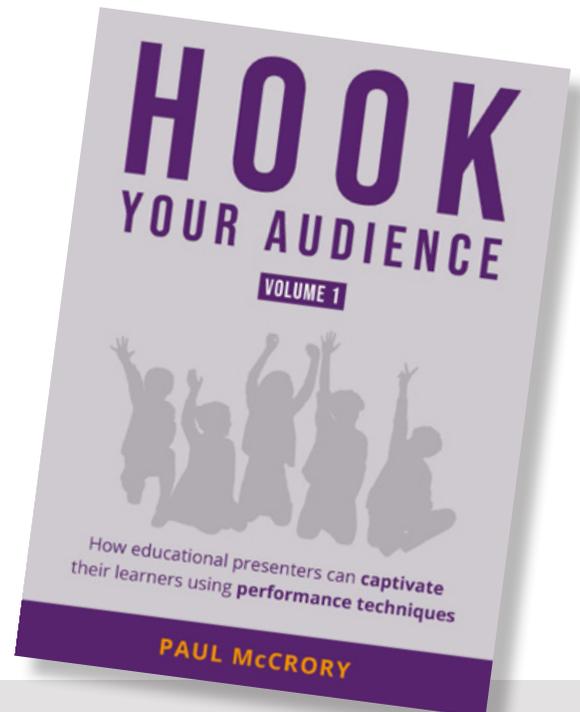
1. I eat chocolate every single day.
2. I used to be the personal trainer for Sheffield Utd Footballers.
3. I have a portfolio of houses. I am sharing this not to show off but to inspire young magicians as I am proof that you can have a great career as a professional magician. I have never turned a gig down unless I was already booked on another gig - and then I would try and get the client to change the date so I could do it! Lol



PERFORMANCE CHARACTER

BY PAUL MCCRORY

Paul McCrory is an informal educator (and a part time magician) who presents entertaining science shows to children and young adults as well as provides expert training for his professional peers. The role of an informal educator (as differentiated from a classroom school teacher) is very similar to that of performing magicians, and the following article (extracted with permission from his new book, *Hook The Audience*, which we will be reviewing in the next issue), while aimed at fellow educators, is hugely relevant for us too. So, if you substitute the words 'informal educator' or 'educator' or 'presenter' with 'magician' in the article below you will soon see that the content contains pertinent advice.



“The first thing to abandon is the idea that the audience want to see your tricks. They don’t. They want to see you.” Geoffrey Durham (magician)

You have a character which you play each moment in front of your audience – even if you’re not consciously aware of it. It’s a necessarily heightened version of you. Although it’s the most powerful engagement tool in your toolkit, it is also the most dangerous one to meddle with until you are ready.

It’s easy to think of “character” as something that only applies to educators who deliver theatre-in-education, or who portray historical figures or themed roles. Yet, every presenter has a presenting character onstage. The audience will be able to describe it even if you can’t.

Your character is simply how you connect as a human being with the other human beings in front of you. It includes a range of qualities unique to you as a presenter – your personality traits and quirks; your attitude to your audience and your content; and your individual worldview and values.

Use your character to control their first impressions

From the first moment that your audience sees you – on or off the stage – they can’t help themselves from making

snap judgments about the kind of person you are. Once these early impressions have been made, it takes an enormous amount of effort for you to change their opinion. So, concentrate on establishing a consistent presenting character as early as possible. Don’t leave this to chance – build this criterion into your opening routines.

For example, screenwriters often create an early incident in films where the inner character of the hero is revealed, e.g. they rescue a threatened kitten. Can you incorporate a save the cat moment at the start of the presentation which “accidentally” reveals your nature? For instance, by engineering a minor problem, so you can calmly and good-naturedly overcome it.

Use your character to get the audience you want

Interactive presentations break the invisible fourth wall between you and your audience in many ways. This two-way communication means you usually get the audience you deserve. The fourth wall is actually a mirror. Whatever character traits you display onstage as a presenter will be reflected back by the group. So, you can influence the nature of your audience through thinking about how you come across to them. Everyone has occasional poor presentations, but if you start to notice a trend of bad crowd behaviour, take a good, long look in that mirror.

“You have 30 seconds to make friends.”

Ken Dodd (comedian)

Use your character to make them laugh

Much of the humour you exploit as an interactive presenter depends on the audience knowing your character. One of the favourite games which audiences play is to try to predict how you will react to impending situations based on what they already know about you, e.g. how you will respond when something goes wrong. This is why situation comedies become funnier after the first episode — the audience understands the motivations of the characters better. They love guessing how they will react and then finding out if they were right.

Use your character to guide you

Character is your internal presenting GPS. It keeps you on track and consistent at each step. It underpins every line, action and presentation decision you make in the spotlight. When you're deciding whether to refer humorously to a previous embarrassing incident in the show, knowing your character guides you. When you're asking yourself if a specific hook would suit you, your insight into your character will help you decide. The better you understand your character, the easier everything on stage becomes.

The danger of coming across as fake

If your audience think you're trying too hard to be funny, although they won't laugh, most will empathise. If they see through one of your suspense-building

tactics, they'll roll their eyes and put it down to shameless showmanship. But if they catch you, even once, trying to manipulate their impression of who you are as a person, you're dead. Worse, the damage to your authenticity and trustworthiness will destroy the credibility of your content.

If you come across as someone who loves working with children, you will lose all their trust if you show impatience at the first sign of misbehaviour from a child volunteer. Consistency matters for character.

The danger of making bad decisions

At the start of your presenting career, there are so many skills to master, it's almost impossible to have the mental bandwidth to monitor precisely how the audience are responding to your personality traits at the same time. Also, you need to build up experience in front of many different kinds of groups and in diverse settings before you can make informed decisions about your character. Developing your best presenting character depends critically on your self-awareness as a presenter. For most educators, this reflective process happens slowly over years of presenting. You can't rush it. Intentionally thinking about your persona too soon can be counterproductive — it can make you come across as unnatural and self-conscious; as well as leading to unwise choices for your character.

How to become more self-aware

Human beings are generally poor at seeing how others perceive them. This lack of self-awareness can be fatal as a presenter. As you develop, it can help to seek feedback from different sources to discover how you are really coming across.

Learn from your audience

Over time, patterns in how your audiences respond will guide you, but you need to listen carefully and reflect on what their reactions mean. This combination of stage time and reflection is the best way to find your unique voice as a presenter. As an exercise, some educators find it useful to force themselves to summarise how they think their audiences perceive them in a single sentence.

Learn from your colleagues

Unlike your audiences, your colleagues

“The street audience will tell you what it wants you to be; all you have to do is listen.” Gazzo (magician)

have the advantage of knowing you on and off-stage. This makes trusted peers excellent people to ask if we have unconsciously adopted any undesirable traits or mannerisms as presenters. It can be surprisingly difficult for us to spot some behaviours which jar with our presenting character.

Learn from videos of yourself

Filming yourself presenting is usually as painful as it is powerful. This method can help you to step outside yourself and observe which of your traits the audience seem to react to most warmly. Reflect if there is anything about your persona on video that surprises you; or if you appear to be enjoying some types of routine or some audiences more than others.

Learn from time

For those educators who stay in the sector for a long time, it's important for them to consider how the natural aging process may affect their character in front of an audience. How your persona evolves with age is not about conforming to any stereotypes — it will be different for everyone. I have seen educators in their seventies who are more authentically playful and energetic onstage than some of their teenage peers.

Character development never ends

The more experience you gain as an informal educator, the more you tend to be aware of your stage persona and the quicker you can “step into character” on demand. Character, however, is a tool which presenters re-visit and work on continually. Learning to express the most engaging version of yourself truthfully in the spotlight is the work of a lifetime.

“You have to play a long time to play like yourself.” Miles Davis (musician)

Hook Your Audience is available from www.amazon.co.uk



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PROS & CONS

IT'S ALL A MATTER OF OPINION

By Mark Leveridge

“Live shows are better in every respect than Zoom shows”

Here are 10 reasons either for or against performing live shows as opposed to Zoom performances. What's YOUR opinion?

Send any comments you'd like to add and that are not already covered below to markleveridge@magicseen.co.uk.

✓ A live performance is more engaging and immediately impressive to the audience than something that is little more than a TV show

✗ Live venues are not always as comfortable as your favourite chair at home

✓ It is so much easier to involve spectators directly in the magic when they are sitting right next to you

✗ Travelling to a venue is time consuming and has the potential for stress and delays, while performing from home avoids all such hassle

✓ Live magic suffers a lot less from a credibility problem, as people are often suspicious that screen performances have in some way been digitally manipulated

✗ The performance environment for Zoom shows is much easier to control in terms of angles and general sight lines than in a live situation

✓ A live show often creates an atmosphere and excitement for the audience when many people are together in a venue, something which watching a show at home does not deliver

✗ Zoom magic offers the performer a whole array of method possibilities due to the screen size, which live situations cannot replicate

✓ The magician gains a buzz and adrenaline burst from working a live audience that enhances his/her performance, something that is completely missing when working to a screen full of muted onlookers

✗ Live events require the audience to be near enough to travel to the venue, whereas Zoom shows can simultaneously be enjoyed by spectators based in many far flung places



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Masterclass

CARD IN GLOVE By Jon Allen

Effect:

A selected card is found folded inside a rubber glove you have been wearing.

Requirements:

You will need a pair of disposable vinyl gloves. Thanks to COVID these are easy to get hold of! Fig.1. You also need a deck of cards and a marker pen. Ideally you should also be able to do a Mercury Card Fold.

Working:

Start by putting on the gloves. Being so thin they will not impact on your ability to handle the cards. Patter regarding the need for PPE when performing would be topical at present.

Take out the cards and have one chosen. Ask the person to mark it in some way on the face. Have the card replaced and control it to the bottom.

Execute the MCF under the deck. If you struggle to do the MCF, you could briefly put the deck behind your back as you comment that you want to create test conditions for yourself when finding the card, such as having the cards out of view, but first you need the deck mixed. The patter gives you an excuse to put the deck behind your back briefly so that you can fold the bottom card while it is out of view.

Once the card is folded under the deck, lift the pack off your hand and hand it to a spectator to shuffle. The folded card remains secretly in a left finger palm. As the cards are mixed, starting with the hand with the card in, take off the gloves. To remove them, grasp each glove at its opening and drag it off over



the fingers so that each glove is automatically turned inside out. Fig.2.

Because the left hand has the folded card in the finger palm, it will now be inside the glove. Take off the other glove and place both of them to one side.

Tell the person that without touching the cards you will cause the selected card to appear at a certain position. Have the person re-affirm that they mixed up the cards and that their card could be anywhere.

Request that the cards are placed on the table. Pause and hold your

hand over the deck. State you know exactly where their card is. Look at the person and when they make eye contact with you, slowly turn your head to look at the gloves you placed over to the side. They will follow your gaze.

Slowly reach over and pick up the glove containing the folded card. It will just about be visible through the latex. Work it up and out of the opening. Take it out and as slowly and fairly as you can, open it to reveal the selected card.



Michael Murray's **PERFECT THREE!**

The brilliant mentalist give us three examples of what he'd call 'perfect' effects...

1. Which Hand by Timon Krause

What I admire about this most is that there is zero process and zero compromise between effect and method. The participant hides an object in their hand and you can immediately tell them where it is. Best of all, it is all achieved without the use of gimmicks. In essence, even if you could read the participants mind to distinguish which hand the object was in, it would look no different to this.

2. Egg Bag by Jeff Hobson

There is nothing that I don't love about this routine and in Jeff's hands it is absolute gold. It combines both magic and comedy in a seamless blend that engages the full audience from the very first moment to the last. Jeff is one of the best entertainers in the business and is a true artist in this respect.

3. Sybil by Phedon Bilek

With little more than a business card and a pen, Phedon shows us how to create an emotional connection with our participants. Everything that he does is just so well motivated that it is easy to forget that you aren't watching a genuine psychic/mind-reader at work. The reactions from those that he performs for speaks volumes and this project very quickly cemented his name within the mentalism community.

SHOP TALK

IN WHICH ONE OF OUR REGULAR ADVERTISERS CHATS ABOUT THEIR BUSINESS AND THE MAGIC WORLD IN GENERAL

*This time we welcome Mark Foster from Mission Magic
(www.missionmagic.co.uk)*



Rev. C. H. Woolston and Professor Homer Rodeheaver

Dear Magicseen Readers

How did you spend the extra time you had over lockdown? I invested some of mine in historical research, and discovered the lives of two extraordinary magicians from the early 20th Century; Rev Clarence Woolson and Homer Rodeheaver.

Rev Woolson started his career as lion tamer and parlour magician. As a Baptist pastor he travelled the Philadelphia trams with a lion cub on his lap and brought leopards, monkeys and bears to his church services. During a children's church visit to see Atlas the Lion, Woolson flung open the cage door, strode inside and began to preach on Daniel in the Lion's den! "He purred away like a family cat," he later told his shocked parishioners.

Woolson never described himself as a magician. Instead, he was 'The Object Man...in the new field of ocular instruction'. His 1910 book, *Seeing Truth, Object Lessons with Mechanical and Magical Effects* is a landmark publication; the first primer on gospel magic and written in collaboration with Thurston the Great, the successor to Keller.

During his ministry, which included lectures at national Christian conventions, he performed magic for over a million children. This inspired a generation of ministers and Sunday school teachers to use magic tricks as visual aids. It was said that 'Children thronged every service he conducted, and sat in wonder and amazement.' High praise indeed, and surely a goal many magicians today strive to achieve!

Our second magician is Homer 'Rody' Rodeheaver, the celebrity music director for the controversial evangelist Billy Sunday. Sunday's revival meetings were a national sensation, drawing crowds of up to 75,000 in cities across America. Rody was Sunday's warm up man, leading the congregational singing with his trombone playing and cracking jokes. At the revival's well-attended children's meetings Rody taught using a mix of stories, music and magic. Crowds

were often enormous - he often performed for over 10,000 children in a single gather, and all without the aid of electronic amplification.

Rody's magic was simple and visual. To illustrate the evil effects of alcohol, he lit a large piece of chemically-treated paper which carried the image of a human body, letting the flame burn along the body parts damaged by alcohol. To warn children about bad habits, he fused metal links into a chain and had it locked around his wrists. Magicians today may still recognise this effect today as magical welding. As he escaped he shouted, "Oh, if only you will struggle with your bad habits they will fall off you!"

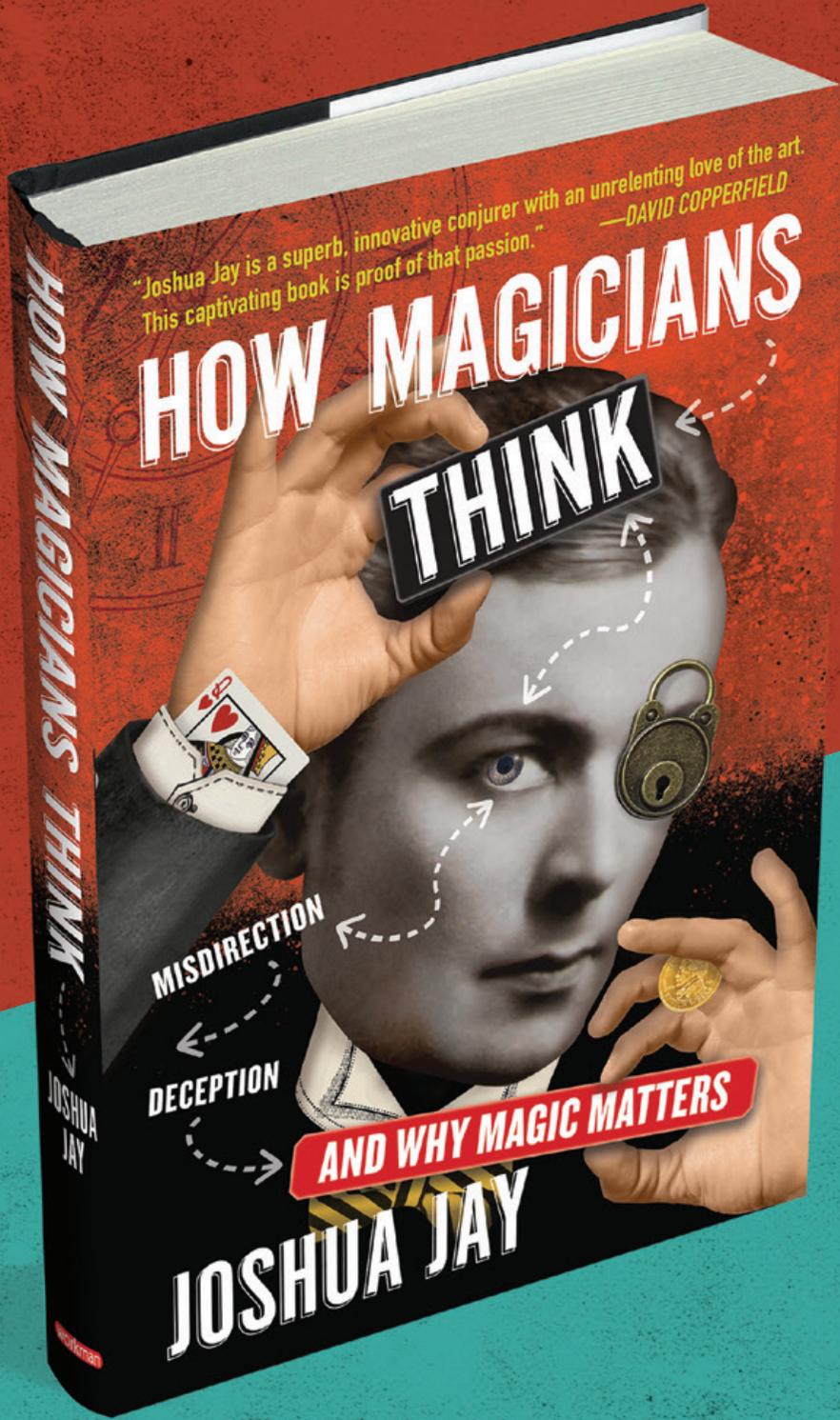
Woolson and Rody were colleagues and friends, jointly publishing books on gospel

magic, producing packet tricks for Sunday Schools and founding the Gospel Illustrators of America.

They laid the foundation for gospel magic in America and inspired a generation of ministers and magicians. Despite their success, they remained modest about their achievements. "You need not mention this work. Let the author's name evaporate into forgetfulness," Woolston writes in *Seeing Truth*.

To discover more about the magic of these two extraordinary men, you can download free copies of their books at www.missionmagic.co.uk. The routines and photographs are a fascinating window into early 20th Century magic and, who knows, you might find some inspiration for your next show.





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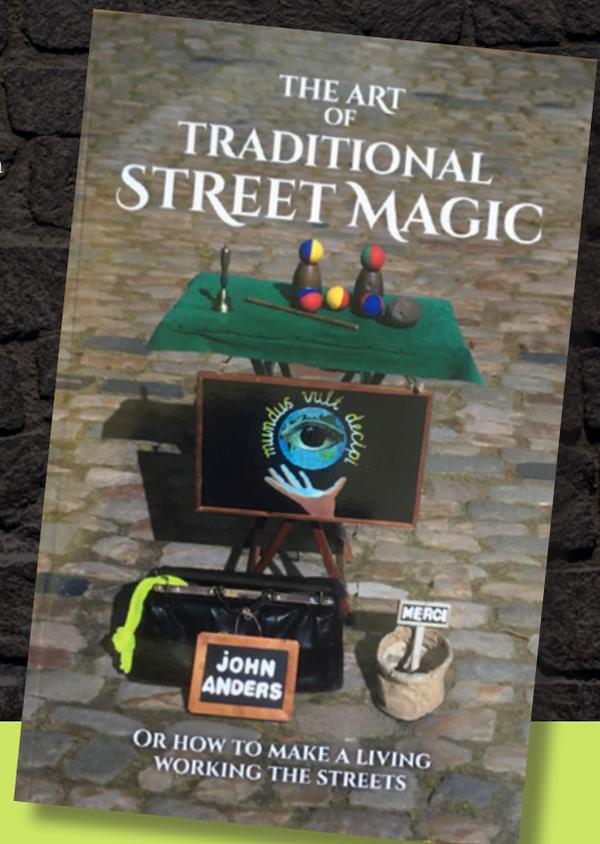
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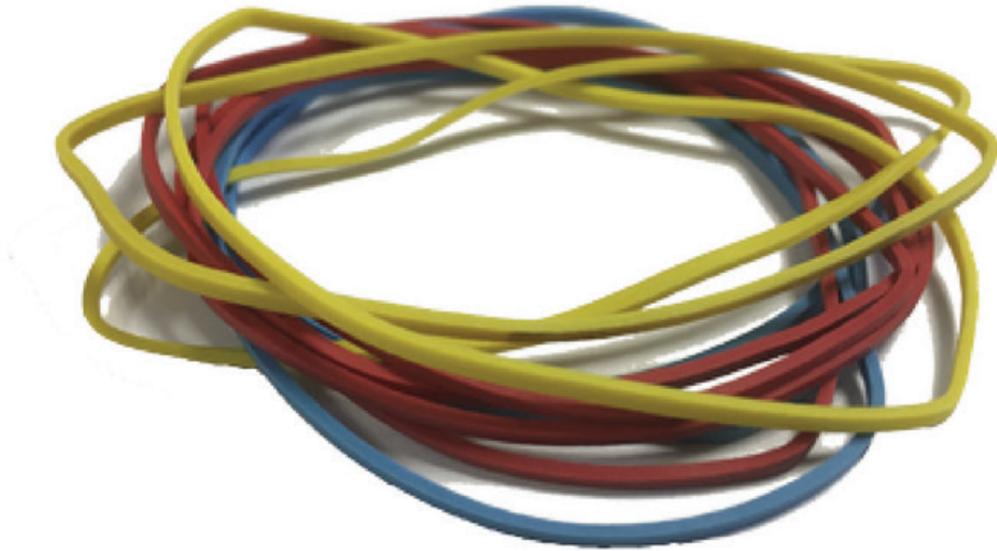
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The Night of a Hundred Stars!

By Graham Hey, Magicseen feature writer

Over the past 100 issues, I've had the pleasure (in most cases) of interviewing virtually every cover star we've had. The vast majority of the interviewees have been great to work with, whilst probably half a dozen or so have been what I would call "really hard work!"

As we're celebrating 100 issues, I've been tasked with looking back at all the interviews I've done for Magicseen and giving you some of the behind-the-scenes details you probably never got the first time round. So, here's a selection of some of the more memorable interviews which stick in my mind...



Paul Daniels

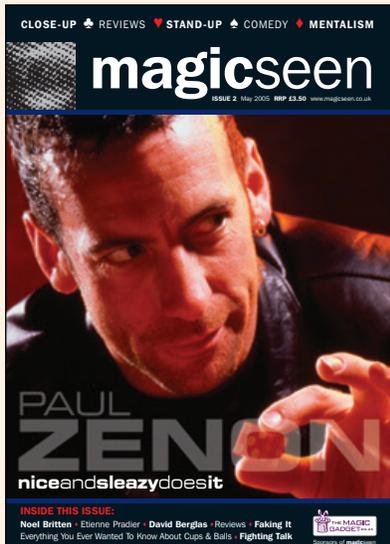
Back in the early days – and I'm going to be a bit vague here – I interviewed Paul Daniels. I'd been told he could be hot or cold, friendly or completely aloof. I'd never met him before, so that's all I had to go on. We met at a hotel in York, and it was quite a bizarre interview. Paul laid himself flat out on a table and did the complete interview like he was a patient and I was the doctor or psychiatrist!

What was he like? Well, he was absolutely brilliant and answered every question – whether the answer was printable or not! And from what I remember, quite a few of the answers were not printable – unless we wanted to end up in court!

Graham P. Jolley

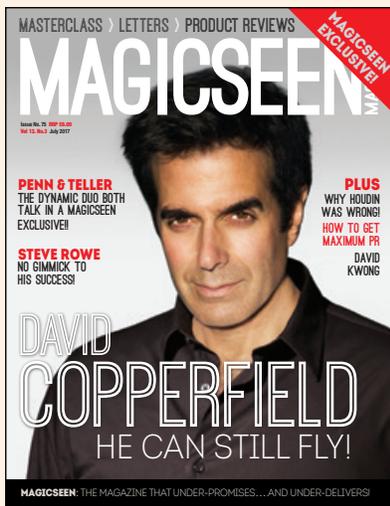
An interview I really enjoyed was talking to Graham P. Jolley the brilliant comedy mentalist. He had me crying with laughter, and was relentless in his delivery of hilarious anecdotes and one liners. It was like having my own private show. He was fabulous, completely honest and a performer who is genuinely world class, in my humble opinion.





Paul Zenon

Paul Zenon was on the cover of issue 2 and I remember going down to Brighton to interview him. I recall the ground floor of his house was converted into a bar/museum of the weird and wonderful. Paul is a lovely guy, and completely down-to-earth. Another brilliant performer that I had an even higher opinion of after talking to him.



THE David Copperfield!

We've featured the legend that is David Copperfield a couple of times, and I remember the first time I interviewed him over the telephone. I was staying at my girlfriend's house in Drifffield, East Yorkshire and I had arranged with David's PA for him to call me there. I hadn't mentioned this to my 'new' girlfriend, and David called when I was talking to the postman, so she took the call. In classic 'misunderstanding' the caller said it was "David". She said, "David Who?"

The caller replied: "David Copperfield." She said: "What, like the magician?" He said, "Yes, like the magician." He was completely deadpan she told me, which made it even funnier to me. David was the complete professional, as you would expect. The conversation did sound a little bit surreal when Las Vegas icon David asked "What's the weather like in Drifffield?" That has always stuck in my memory.



The Amazing Johnathan

More recently, I did a Zoom interview with The Amazing Jonathan. He was brilliant – funny, to the point, and charismatic. He missed our first arranged Zoom call because he fell asleep! It must have been all the excitement of doing an interview with Magicseen!



The Unknowns!

When we launched Magicseen we not only wanted to give the world's best

performers and creators a publication that they'd be proud to be on the cover of, we also wanted to introduce new, upcoming performers. When we featured Dynamo on the cover of issue 12, hardly anyone had heard of him, and in fact, the feedback from many people was, "Who is he?" Well, they all know now, don't they? We're so pleased that Steven has really made it to the top of the magic world, as he's done it against the odds, and the work he's put in to get there is a lesson to us all. We're pleased to say that he's always supported Magicseen and happily signs copies for fans every time he's at the Blackpool convention. It always made Phil (Magicseen design editor) and I laugh the year we were at Blackpool when poor Steven was so hounded by fans. He sought refuge at the Magicseen stand, hidden behind our back issues table, away from the masses. He knows there's always a warm welcome and a quality cuppa waiting!



Tom Binns

Another performer we stuck on the cover, but who was virtually unknown, was Tom Binns (aka Ian D. Montfort, the Sunderland Psychic). I'd done some gigs with him on the comedy club circuit and was bowled over by his new psychic character. We put him on the cover and instantly he was being booked by magic conventions and societies around the UK. As you all know now, he is a genuine star, and virtually every time he performs he gets a standing ovation. A great guy and a fabulous talent!



Uri Geller

What can we say about Uri Geller? He's an icon – and a really fabulous human being! I got in touch with him regarding being on the cover, and asked if we could run a competition to win a signed spoon. Yeah, it was an obvious thing to do, but hey, we can't be creative ALL the time. Uri suggested that Magicseen run a competition and the winning family were invited to spend half a day with him at his home where he would give them a guided tour and put on food and drinks! We were knocked out by the offer. The winners had the day of their lives and just could not believe it! We sent our reporter George Luck to accompany the winners and he still talks about it now. Thanks so much Uri, you is da man!



JC Sum & Ning

OK, this is the bit where you all get jealous and hate my guts! I got to go to Singapore to witness JC Sum and Ning's Guinness World Record attempt: 15 Grande Illusions in 5 Minutes. It was a brilliant trip and the pair were

so friendly and lovely. I also got to see them perform their cabaret show live, too. I can't speak highly enough of JC Sum, a creative genius who is a complete workaholic – relentless in his aim to produce more amazing illusions. The guy is UNBELIEVEABLE! Along with Ning, they are huge fans of our magazine and it's always a pleasure to hear from them. Watch out for JC in an issue very soon!



Luis de Matos

TV star Luis de Matos was the cover star of issue 14, and the cover is one of my favourites. We did the interview via email, but I was pleased to discover – and have had a few contacts with him since – that he is fanatical collector of Magicseen and sometimes gets in touch if he's missing a particular issue. I love the fact that he's just a guy who loves magic! We only ever hear good things about Luis – we must interview him again soon!

Paul Kieve

I must admit that when we started Magicseen, I was more into comedy than magic, and my knowledge of the magic world was not particularly great. I stumbled across an article about a guy called Paul Kieve somewhere online and thought he might be good to interview. Little did I know he was "THE" magic man of British film and theatre! His CV is just incredible. I'm going to say that again (and in capitals): HIS CV IS INCREDIBLE.

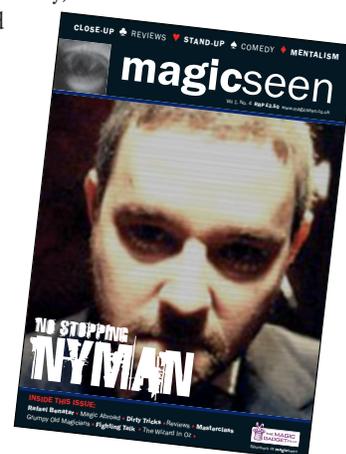


I never got to see the stage production of 'The Invisible Man' – but I remember reading reviews in the national newspapers saying how incredible the effects were. That's Paul Kieve, that is! I went to his house in London to interview him, and was blown away by the illusions in his home, the original magic posters and props. He's a really lovely guy, and his work is absolutely incredible, yet he's so unassuming. Brilliant! Paul is another guy we MUST interview again soon.



Andy Nyman

Andy has always been a supporter of Magicseen, and always contributes whenever he has time, and sometimes even when he hasn't! We've featured him on the cover a couple of times and he's always great to talk to. I remember taking my daughters Georgia (then 14) and Madison (12) down to London and we went to see Andy starring in Abigail's Party. We met him for a bite to eat before the show, and then afterwards, he said he'd meet us by the stage door. When we got there, Andy was surrounded by fans asking for autographs. We waited patiently a distance away, but when he saw us, he shouted out, "Georgia, Madison, come on over!" You can imagine how cool my daughters felt. He was so lovely, genuine and attentive. It made their/our trip, and is one of the highlights of my time on Magicseen. Thank you Andy!



DEALER SHOUTOUTS

CARL DE ROME

WOW 100 issues of Magicseen! I remember 16 years ago at the Blackpool Magic Convention (yes I was not always banned) where Mark launched the very first Magicseen magazine, so for all these years a massive CONGRATULATIONS. And I am proud to be able to say that I have advertised my HEAT in many of the issues, including this one.

FOR THOSE MAGICIANS WHO HAVE ALREADY BOUGHT HEAT... great news - Saturn Magic have just released a new product called COIN ARTIST, which is a great effect that can also use my HEAT in the reveal. So if you have not seen this product, please check it out at www.saturnmagic.co.uk.

As always I am again advertising HEAT in this special 100th edition.

The price is still the same at £28 which includes delivery, and as always there's a 14 day full money back guarantee, even if you decide it is not for you.

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How is it going? Seriously! How is it going for you? We really hope you have mastered the crisis and the lockdowns you had to face.

As you know, Card-Shark is based in Germany, but we serve magicians worldwide.

During the past 12 months we noticed some changes in our customer structure and we are worried about our British customers.

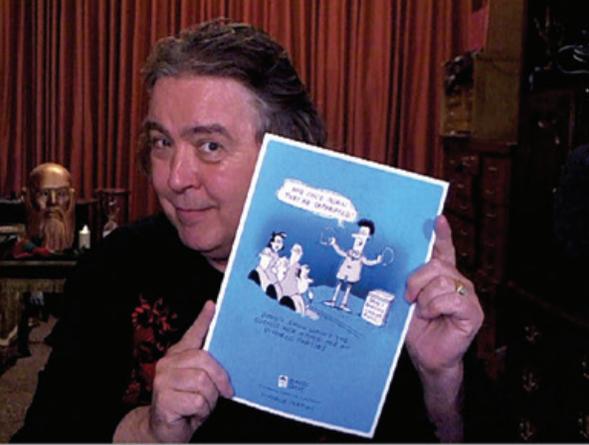
While orders from other countries move up, we see a decline in British orders. Is it because of the lockdowns? Is it because of the financial situation you are in? Is it because of Brexit and the customs you face when ordering from outside of England? Is it because of the shipping costs you have to pay? Is it because our communication sucks? Questions over questions, that we cannot answer, but you can! And that is why we ask you for your input.

We would love to pick your brain and get your honest feedback. What is necessary and what can we do to serve our British customers in the best possible way?

We have set up a survey page at www.card-shark.de/Britswelcome to understand you better. Until the 15th of September we would love to hear from you there. Let us know where we can improve to make us your favourite store in magic.

Every participant will receive a voucher for free shipping and after the 15th of September we will draw five lucky winners to get a 70 Dollar shopping coupon (about 50 GBP)!

Thank you for participating and letting us know how we can improve for you!



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WHAT'S HOT WHAT'S NOT

WE TAKE A LOOK AT SOME OF THE LATEST PRODUCTS ON THE MARKET



BANDWIDTH : ZOOOMBAYA

John Bannon

Download – running time 15 minutes

Available from www.bigblindmedia.com

Price: £6.99

The spectator takes any eight cards and, out of view of the performer, selects one. She then thinks of any number between one and ten and counts that card into the rest of the packet. Still out of sight the cards are dealt face up and the performer immediately

instructs her to discard two. She is asked to transpose her card with either neighbour. She reads out the names of the remaining six cards and the performer reveals the chosen card.

For an easy, self-working trick this is pretty direct. The presentation justifies the inevitable procedural elements, further masked by the focus on the cards' identities rather than their position.

There are at least three separate principles in play which makes it almost impossible to deconstruct,

even for an analytical thinker. John Bannon is on good form, the trick is ingenious, simple and efficiently explained. There are also presentational ideas for non card applications. What more could you ask for? **CP**

WHAT'S HOT: simple, direct magic, easy to do and present. Suitable for Zoom or live performance

WHAT'S NOT: single trick downloads are less value than fuller bundles

RATING: 70%



DAVID PARR'S VIRTUAL MENTALISM

David Parr

Available from www.vanishingincmagic.com

Price: £17.00

In this hour long video download David Parr teaches three mentalism effects developed specifically to perform in a virtual show. Experiment In Meaningful Co-incidence is a card at any number effect and one which could easily be adapted to live performance. Appealing Prediction and Good Fortune, a

faux card reading which also ends with a prediction, use methods which rely entirely on the context provided by a virtual presentation.

In all three cases the methods employed are ingenious and relatively straightforward to master. There are no difficult sleights or secret awkward on camera moves that might be spotted. In several cases the necessary dirty work takes place in spaces unseen in camera shot, none bolder than in Good Fortune when a card is loaded while showing the envelope to the camera. This is very deceptive, quite cheeky and allows for the

envelope to have been on view through the entire effect.

Even to a hardened magician, versed in deceiving for a living, using the off camera space may feel not quite right, cheating even. Parr addresses this 'block' to thinking. We must, he suggests, get past this block and become accustomed to using the advantages the medium provides. It is "not the same as live performance".

In each case you see a performance as it would be in a virtual setting and the mechanics are then very clearly explained. Two of the three are prediction effects. It may just be a personal bug bear of mine but I'm never convinced when a performer just announces "I made a prediction".

Never mind whether I believe they have this power or not, unless they have the persona of a Max Maven or a Derren Brown, the subsequent revelation always feels like an anticlimax, but hey,

that may just be me. It takes nothing away from the clever and practical methods used and a different presentation or performing character would overcome the gripe.

To use the effects you will need a virtual presentation set up with the right characteristics. Good lighting and sound are a given but you will also need a performance space designed so that the off camera work can be carried out easily and without tell tale glancing which a camera will pick up. **SB**

WHAT'S HOT: direct, straightforward methods using the particular characteristics offered by virtual performance.

WHAT'S NOT: will need some work to create suitable performing conditions

RATING: 70%



CHRIS KENNER – MASTERCLASS

Available from
www.vanishingincmagic.com
Price: £60.00

Chris Kenner was the magician throughout the month of July, hosting the Masterclass which celebrated Vanishing Inc's first anniversary with this online interactive format spread across 4 sessions, each approx. 90-110 minutes long.

For Kenner, this was also a first, as he hadn't lectured for around 30 years. Each session featured a show-and-tell format, interspersed with anecdotes from Kenner's long career as a performing magician and working alongside David Copperfield. These stories were often used to illustrate examples of Kenner's magic theory on everything from method and moves, through stage presence, dress and timing.

Having now enjoyed many of these Masterclasses, this one was technically excellent using a tech-team with Kenner (broadcasting live from Copperfield's museum) with various cameras all in high definition. Personally, I welcomed this as we all too often see performers struggling with their own tech, not only online but during live shows. Having a tech team do the work so you can concentrate on the performance is surely the best way to go.

Like many others hosting these classes, Kenner remarked how

the online format of talking to camera with limited audience interaction was an uncomfortable and unnatural situation for practitioners of an art which relies on audience feedback. All that said, he did a great job.

The first session covered card magic. Lots of ideas, the main focus being work on his reverse spread control concept. This moveless-move, almost automatically controls a card or cards without anything appearing as a sleight. It is graceful, pleasing on the eye and extremely fooling. Despite its apparent simplicity, Kenner spends time delving into the best way to learn this as it will take time to make it appear natural and feel automatic.

During this session, he also says about how he and his team acquire magic books for the library at the museum and how, with each lot, he asks which items are the 'hidden gems' in each book. Kenner feels that magicians should hunt these out, the tricks that most overlook or don't do. He wonders why we all more or less do the same thing (Ambitious Card, Card To Wallet etc) when there are so many hidden treasures within the literature.

The second session starts with a linking band routine. Kenner discusses his time studying with Bro John Hamman, work on the double lift (and how he's not a fan of the move), naturalness, practice loops, theory and story-telling such as what part does the magician play in the magic.

Kenner advocates his idea of a 'tiny movie' premise for each magic effect. What kind of style and plot is going on around the magic, or in the performer's mind as he presents each piece and how this affects timing, character, presentation and emotional hooks. There's a neat purse and cigar routine, teaching sleeving, plus executing sleights within other moves and flourishes (for

example, doing a three-way cut as a flourish, undercover of which the magician executes a top card palm) which was very thought-provoking given how most of the time we try to direct attention away from the move.

Part three was a coin session. Most of these routines, as in the previous sessions, illustrate Kenner's evolution of thinking, to streamline the perceived effect and the moves required. His thoughts on timing, performance character and image, and the posing of such stimulating questions as 'what do you want your audience to see you as?', are all great for introspection. In this segment, Kenner tells us the Hidden Gem of his coin work; a wonderful routine with coins and a handkerchief.

With all of these Masterclass online sessions, there's so much content, that all one can do as a reviewer given space restraints is to give a very brief overview. Kenner's entire Masterclass was around 7 hours!

The final session is the highly entertaining and informative Q&A. One observation re this Masterclass series is that these sessions are for magicians who already have a reasonable knowledge and practice of magic's fundamental sleights. Complete beginners or enthusiastic novices may find the discussions and teachings too advanced. It's all well and good having a discussion about whether a double-lift is actually a convincing move for a lay audience, if the viewer knows what a double-lift actually is. A minor point; but worth pointing out in a review.

Overall, this was another worthy addition to the Masterclass series. Kenner was very conversational, fun to spend time with and a skilled, prolific worker. His classic Three-Fly is given clear instruction for those new to it plus many other additional handlings and

thoughts. Definitely worth getting stuck into! **JF**

WHAT'S HOT: great magic, insights, theory and stories. Quality filming and instruction.
WHAT'S NOT: perhaps the sessions ran a little long on occasion, but given it's live, it'd be hard to edit!
RATING: 85%



THE ARCHITECT OF PREDICTIONS

Guilherme Del Frate
Available for iOS & Android
Price: £59 approx (\$79.99)

The Architect of Predictions (TAP as it's known as) is an app which allows you to predict literally anything you want and reveal your prediction as a photograph in your phone's camera roll.

The phrase 'limited only by your imagination' is often banded around but it really does apply to TAP. The settings do appear complicated at first so it may be better starting off with effects already set up. Several effects set up by other users are available from the TAP Facebook user group. Magic Square, Hotel Room Key, Time, Money, matchstick predictions are just a few available.

This really is something you need to see to appreciate how good it is. **PS**

WHAT'S HOT: Unlimited prediction possibilities.
WHAT'S NOT: The settings are quite complicated.
RATING: 90%

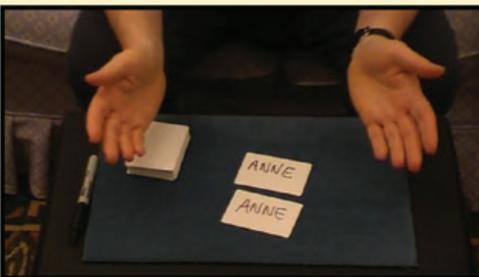


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Names - a spectator writes her name on a card which is lost writing side down in a blank deck. The performer then writes a name on a card. The spectator's card turns face up, and next to it is the magician's card which has the matching name on it.

The Exchange - two spectators each select a card which they put themselves into ordinary envelopes which have the card names written on the flaps. They then exchange envelopes only to discover that they each still have their own selection!



*Each of the above download routines costs **£7.00** and they are part of the current selection of 10 effects extracted from the E-Club Pro vaults. For dems go to the link at the page top.*

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AWAY WITH WORDS

Luke Jonas

Available from
www.alakazam.co.uk

Price: £25.00

The latest offering from Luke Jonas is a 74 page soft cover book. It has seven chapters made up of four mentalism routines, two guest chapters by Ben Cadell and Wayne Goodman, plus an introductory chapter explaining the theme of the book. If Luke Jonas is a new name to you, he's well known among mentalists for his Jekyll & Hyde Book Test, the Alice in Wonderland Book Test and a previous limited edition mentalism book.

The opening chapter, The Art of Missing, is about the presentational ploy of slightly missing the intended outcome, but being close enough to increase the realism of an effect rather than providing a too perfect outcome. The flawless outcome brings a level of doubt to our performance and increases the suspicion of trickery. This is a theme running through many of the routines in the book and in mentalism it also increases the intrigue and adds credibility rather than takes away from it.

This aptly leads into the first routine Mirror Image, where a word divination which initially seems to be completely wrong is in fact a mirror image of the chosen word. Some words have this quality of spelling one word forward and a different one backwards and it's cleverly used here. The Hangman's Reveal uses a similar ploy but pictorially. In this case a picture is 'accidentally' created from deleted letters and

makes a correct picture of the chosen word.

The Word That Never Was is yet another presentational idea using the ploy of 'missing' the expected outcome. Here, the divination of two spectator's words is completely wrong but comes right when it is seen that the mentalist's divination is made up of parts of the two spectator's words! Again, a clever linguistic use of the way words are made up.

The Number Word Principle is my favourite idea of the lot and is a development of Looch's Master Word principle. Taking advantage of English linguistics, Jonas uses words which contain other words to instantly cue certain page numbers. It's a brilliantly simple principle as a method to creating your own book test.

You will have to take the trouble to adapt and edit a public domain book title, add a cover and have it printed, but in so doing you have

a brilliant book test method with little memory work involved.

Guest contributor Ben Cardell contributes a memory system, and Wayne Goodman adds his chapter on using silence to enhance specific moments of magic.

This little mentalism book has some interesting theories and novel usable routines, but perhaps not to be used together, as many rely on getting it wrong first! Mentalists should enjoy this small collection of routines and ideas. **PP**

WHAT'S HOT: original mentalism exploring how failed outcomes can be made good with the use of clever linguistic ideas creating novel word divinations. Great idea for a simple book test method.

WHAT'S NOT: The condensed narrow font used in this book is not particularly easy on the eye to read. L J monogram on every page?!

RATING: 65%



CATCH

Marcus Eddie

Available from
www.vanishingincmagic.com

Price: £18.00

Catch is a simple gimmick that will enable you to do some very magical one handed coin vanishes . . . possibly. Be aware that the gimmick doesn't do all the work for you, just what it says in the name, "Catch". It's limited to 10p size in the UK, 25 cents USA or 50 cents Euro so forget about half dollars, 50p or £2.00 coins. I suspect that 100% consistency for real world performing will be difficult to achieve.

You will need to wear a watch and a leather strap is preferable

which needs to be loosened to accommodate the gimmick underneath. It's possible with a metal watch strap as long as you have the links to add to expand the band, otherwise it's a trip to your local watch shop. Elasticated metal straps are probably a thing of the past but would have been ideal.

It can be done sleeveless although I think a jacket or shirt sleeve would be advisable. The technique itself is not technically difficult. If you can tilt your hand back and let a coin slide towards your wrist you are most of the way there. Letting it slide into exactly the right place with the precise timing will extend your practice time. It's not impossible by any means as Vanishing Inc's George Luck very capably demonstrates on the 33 minute video.

The advertising video is rather misleading in showing the best vanish (Flicker Vanish) which is only practical for a video or Zoom

performance and requires further gimmicking of the coin. Indeed, the use of the gimmick is far more practical for video performance rather than the real world. You won't have the worry of angles to the sides, which in the real world you would need to be aware of both vertically and horizontally. You can also film it again until you get it right!

There are some applications demonstrated including a coin penetration through the bottom of a glass, signed coin to pocket, from hand to hand, and transpositions into different coins. For a 'Coin in Bottle' routine this would make an ideal vanish of the coin.

Sweaty or clammy hands will be a problem. The base of my hand seems to have a slight bridge where it joins my wrist which is a problem creating a flat pathway to the gimmick. I would have thought everyone's hands were shaped like this.

For some this will be fun to play with and perfect whilst many others will quickly abandon it to the back of the drawer with all the other miracle gimmicks. I'm not totally convinced of its use for real world performing. **PP**

WHAT'S HOT: a simple gimmick that enables miraculous coin vanishes although doesn't do it for you. The gimmick will retain and release the coin as and when required. A variety of applications are possible. Gimmick can be added or removed in seconds. No moving parts. Durable.

WHAT'S NOT: Only suitable for small sized coins. Will require much practice to gain consistency every time. More suitable for video performance and its usability for real world performing is questionable. Best suited to a leather watch strap rather than metal. Destined for the back of the drawer.

RATING: 40%



V DECK

Peter Nardi

Available from

www.alakazam.co.uk

Price: £24.99

Peter Nardi's V Deck is an extension of Bob Bromley's Vanishing Deck case principle. The black case used to vanish the deck in Bromley's original version has become a genuine Bicycle card case so makes a more natural looking item for real world conditions. The card case in Bromley's original was a little 'unusual', although the vanish of the deck and card case was nonetheless visually brilliant. Having used one I can testify to that.

The V Deck uses a normal Bicycle card case into which a deck is placed and then completely vanishes. To show that the card case is empty, the front lower half of the card box is cut out, leaving a large empty window through which spectators can see the box irrefutably empty once the deck has vanished. It can also be used to switch decks inside the card case.

The V Deck is essentially a utility prop that can be used for a variety of different routines. Peter Nardi and Dave Loosely describe and perform seven practical routines using the V Deck on the 51 minute video. The first as used by Peter Nardi regularly is 'Lighter' where a signed card is returned to the deck, placed into the card case and placed on to the spectator's hand. The spectator starts to feel the card case becoming lighter until it feels empty and when turned over the audience can see the deck has vanished except for one remaining card, the spectator's signed card.

Another Nardi idea is 'Snowstorm' based on Dean Dill's Blizzard card effect. The V Deck gimmick is used to switch the deck rather than vanish it. The climax of the Snowstorm effect is the deck becoming blank except for the signed card. 'Fast and Loosely' is a Dave Loosely idea for a colour changing deck effect, except again for the signed card.

Peter Nardi also uses the V Deck as an added finale to the Chicago Opener routine where someone names any card at all which changes colour in the deck, as do several other random cards until it's shown that the whole deck has changed colour. There is also a useful handling for the ubiquitous Omni Deck gimmick where the deck changes into a solid block of clear acrylic...except of course the signed chosen card!

Finally, Dave Loosely describes a nice gambling/monte style routine where eventually the money card and deck completely vanishes

in the card case and reappear under a coffee cup. There's plenty of material offered with the V Deck and other ideas will be easy to create yourself. It's a well-made prop that will vanish or switch a deck in a very convincing way.

If you were a fan of Bob Bromley's original you will love this updated version with a more natural looking case. **PP**

WHAT'S HOT: a well made gimmick that is easy to use in a variety of different ways and produces a shockingly convincing vanish and an easy deck switching method. Storage box provided when not in use. The card case can be replaced with a regular Bicycle card case if it wears out.

WHAT'S NOT: the gimmick is a little fragile and will need careful handling and looking after.

RATING: 80%



GIANT CLOSE UP PAD

Available from

www.vanishingincmagic.com

Price: £53.00

Most working close up magicians do not have the luxury of space to set a close up pad down in order to perform on a clean surface. So, apart from very small pads which can be helpful just to protect decks or coins when placed temporarily on a table surface, commercial close uppers are not normally in the market for a close up pad.

Yet despite this fact, there seems

to be a very healthy market for these ubiquitous accessories in all different sizes, qualities and prices, from which I can only surmise that large numbers of hobbyist close up magicians must be on the look out for a performing surface to set atop a coffee or dining room table or perhaps even on a show table.

Well, whatever the situation, Vanishing Inc have embraced the 'need' with a range of mats to satisfy just about all tastes and budgets, and with this particular mat they have gone large! In fact, so large it could almost provide wall-to-wall carpeting for a box bedroom!

However, that would be waste of a beautiful pad whose 39" length will enable the magician to easily ribbon spread an entire deck face up across the pad so that every

card index is visible. Having a jet black colour, almost any deck you care to use will show up nicely, as will coins. The velvet smooth top surface with rubber back is thin, and does not appear to ruck up with use, so it's a nice surface to perform on.

Is it too big, however? Not as long as you have a table surface that is at least 3.5 feet long. How on earth do you transport it? Because it is thin, it rolls up reasonably compactly and it is delivered in a stiff postal tube which you could use as its carry case. But be advised, that you may struggle to actually remove the mat from the tube the first time. In fact, it wasn't until I had resorted to literally destroying the tube with a pair of scissors that I realised if you insert your fingers into the centre of the rolled pad and twist the roll tighter, you should be able

to lift it out without the carnage! Doh!

If you have a need for a close up pad of these enormous dimensions, you probably also own a 65" TV and so it will seem a perfectly practical size to you. Certainly if you work at a bar where there may be the required length available, this size pad makes total sense. Apart from that, despite the excellent quality and extremely reasonable price, you may want to measure the surface you plan to put it on in order to check that it won't hang inelegantly off either end! **ML**

WHAT'S HOT: very reasonable price, good quality, ideal colour, thin, so rolls for storage and transportation

WHAT'S NOT: do you own a magic table big enough to put it on?

RATING: 85%



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The close-uppers on the other hand, leave home with a case full of 'tricks', get to the venue, load their pockets, a deck of cards here, a thumb tip there, an invisible thread reel somewhere else, spare batteries, a gimmick in their top pocket, toppit set up, spare decks etc. Then they prowl the room interrupting groups of people talking, introducing themselves and persuading people to see their 'tricks'. They are on their feet all evening, then afterwards, they unload their stuff from their pockets and pack it all away.

You on the other hand sit down and soon a queue forms as people come to you all evening. When the evening is over you simply close your small box and are away. Perfect!

How do you do this? Surely such a fantastic entertainment must cost a lot of money. Yes, you would think so, but with Black Artefacts this 'miracle' entertainment could be yours for just £40.00!

Let's recap:

Everything you need in a small box approximately 7cm x 12cm x 3.5cm - No set up - No packing away - No stress - You sit down in one place all evening - The guests come to you - Versatile for many different occasions, weddings, corporate events, private parties.

Only available from Black Artefacts at: blackhart.co.uk/allinonebox.html

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David's Bottle

by David Regal & PropDog - £74.99



David's Bottle, is an extremely clever gimmicked bottle created by David Regal and written about and explained in David's amazing book - Interpreting Magic (page 453).

The wine bottles David recommends to use for the effect need adapting and require tools that most people do not have. David recommends finding a craftsman to adapt the bottle, then explains how you can make the rest of the gimmick yourself.



Now, PropDog have teamed up with David to create the entire bottle gimmick for you, you get the adapted bottle, the entire gimmick professionally made by PropDog with the card included, we provide a new label for the bottle to help hide the gimmick, a cork and we even provide you with the long forceps required to retrieve the card.

Giant Comedy Appearing Foam Bananas

by PropDog - £20.00



These huge soft foam bananas are expertly hand made by PropDog in the London workshop and each one measures about 13". They are not carved or cut, but are moulded from a real plantain with the upmost attention to detail. The low density foam allows them to be squeezed to a really small size, as seen on the photos, meaning they are great for comedy productions. Perfect for both kids entertainers and adult comedy magicians.



www.propdog.co.uk



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