

THE MAGAZINE FOR MAGICIANS AND MENTALISTS

MAGIC

SEEN

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VOLLE

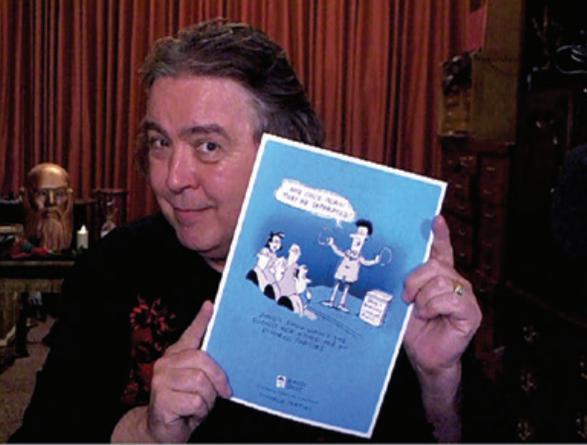
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WELCOME TO ISSUE #19...

Hello and welcome to the latest taster edition of Magicseen, we appreciate your interest. For this edition we are selecting content from the May 2022 full version of Magicseen, and we hope you will enjoy our choices.

First up we have the full cover story on top close up magician Laura London. Her story is interesting and honest, all in all a really good read!

In The Phonebox is a regular feature in which we get to speak to the rich and famous from the entertainment world about themselves, but more importantly, about their knowledge of magic! Kim Joo-Hun gets the call this time.

We love a bit of fun in Magicseen, so we have included What Could Possibly Go Wrong? to hopefully give you a smile.

Plus...from the Masterclass trick section we offer Paul Gordon's routine Twister, Jared Volle gives some great advice on how to get started as a stand up act, and as usual we also give you a selection of the latest product reviews.

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Mark Leveridge

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IN THE PHONEBOX

KIM JOO-HUN

WE SENT THE EDITOR, MARK LEVERIDGE, INTO A PHONE BOX WITH 40P AND ASKED HIM TO PHONE SOMEONE INTERESTING. HE CLOSED HIS EYES, TAPPED IN SOME MISCELLANEOUS NUMBERS AND LUCKILY GOT THROUGH TO KIM JOO-HUN, ONE OF THE STARS OF THE FANTASTIC HORROR MOVIE TRAIN TO BUSAN. IN THE MOVIE, A MAN (GONG YOO), HIS ESTRANGED DAUGHTER AND OTHER PASSENGERS BECOME TRAPPED ON A SPEEDING TRAIN DURING A ZOMBIE OUTBREAK IN SOUTH KOREA. DIRECTED BY YEON SANG-HO. ACTOR KIM JOO-HUN PLAYED THE BASEBALL COACH...

MS: Hello Kim!

KIM: Hello.

MS: We loved that zombie movie with all those brain-dead people walking around in a confined space. It was just like being at the Blackpool Magic Convention! (Laugh) only kidding, Russ! What a brilliant movie!!!

KIM: Thank you, I loved making it. The director, cast and crew were awesome.

MS: OK, let's talk about something more important than your film career: magic!

KIM: Yeah!

MS: We hear that you're really into magic?

KIM: Definitely. I've been a magic fan all my life. There is a very strong tradition of magic in South Korea. I love watching it live, and my favourite performer is Lee Eun-gyeol who is a world champion! There are so many great magicians such as Yu Ho-jin and An Ha Lim. If you haven't seen these guys, then I recommend you watch them on YouTube as they are sensational. Unfortunately, they can't all break through into the West, but let me tell you, they really are some of the world's best.

MS: Sounds like you know your magic! Have you heard of Graham Jolley?

KIM: No. Should I have?

MS: He's a legend, or nearly one. Anyway, have you ever done magic yourself?

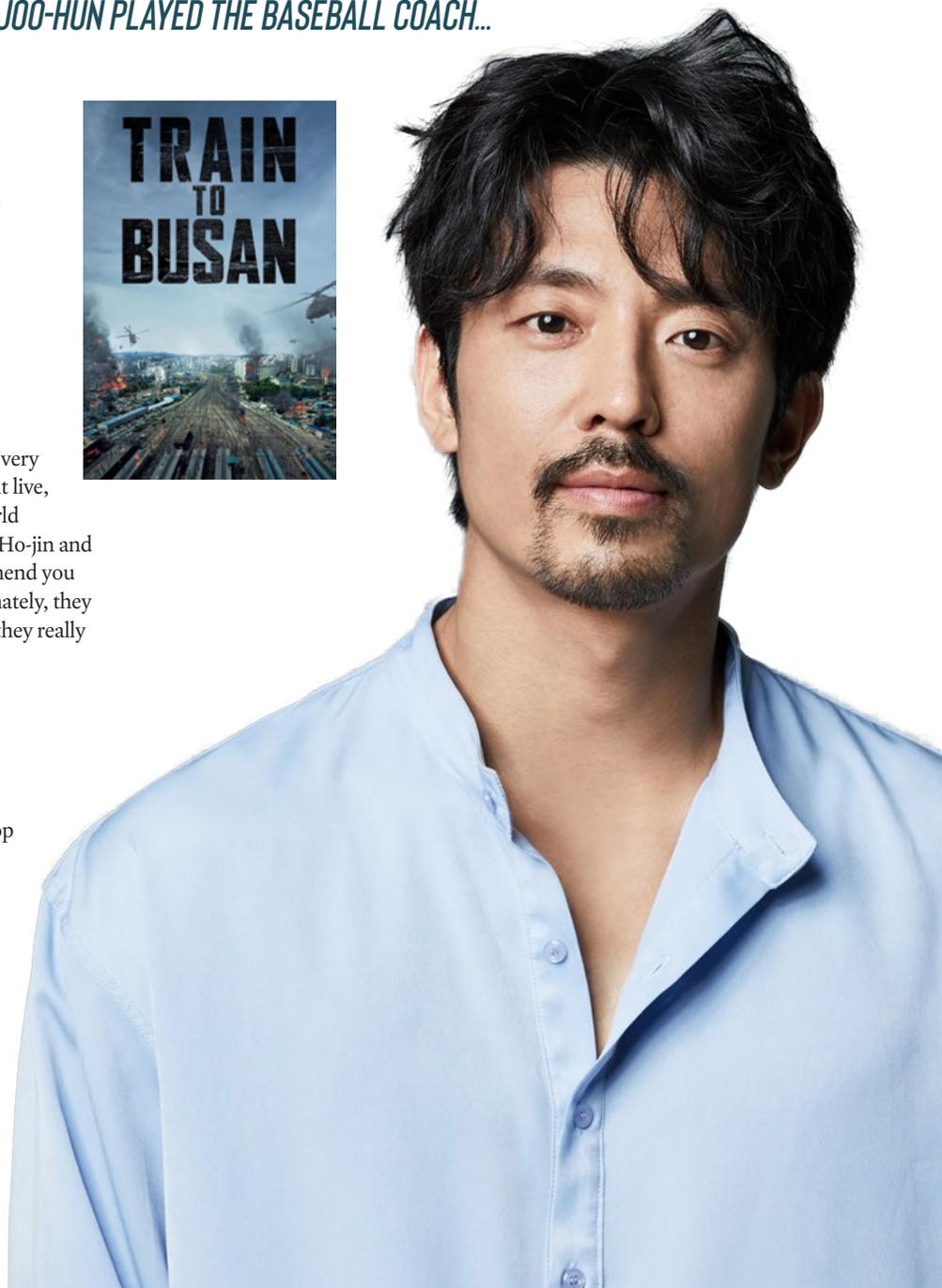
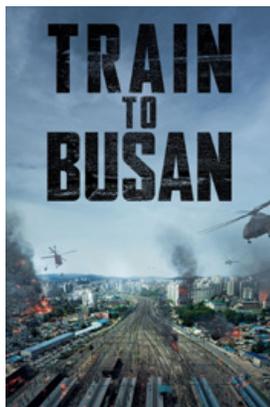
KIM: Only the kids stuff. Although, if ever I see a magic shop – which is not that often – I usually go in and have a look. The whole industry is very intriguing. The creativity within it is mindblowing.

MS: Unfortunately, my money is running out so I have to go. It's been lovely talking to you...

KIM: Do you want to ask me any thing about my latest project?

MS: No

KIM: (laughs). Oh, OK!



Thanks to Koreanfilm/R.Singh



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And best of all: we will communicate live with you and answer any questions you may have. But in case you cannot participate in the LIVE stream, you can access over a year of past streams in our YouTube library.

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MASTERPIECES A LA CARD

LAURA

LONDON

THE CHEAT

Besides possessing sublime sleight-of-hand skills, Laura is also a highly skilled close-up magician, cabaret performer and motivational speaker. At the Blackpool Magic Convention earlier this year, Laura delivered one of the most talked-about lectures - and to be honest, it's high time we featured this mega-talented and likeable performer on our front cover. Graham Hey asks the questions. Laura answers them!

Most magicians started out doing something else – usually something pretty boring – until they find magic. Laura is one of the very lucky ones. Being a magician is all she's ever known, but that's not to say it's all been plain sailing, in fact the road for her has been harder than most.

When she was 6 years old she was diagnosed with a condition called ADHD (Attention Deficit Hyperactivity Disorder) and her mum was told by the doctor that she was unlikely to do well in school or hold down a 'proper job'. But he also told her that if she was into anything creative, she should be encouraged.

Says Laura, "When I was 8 years old, I went to a party and saw a magician.

That's when my life changed. When my mum picked me up that day, I told her I wanted to do magic, and, after that I was given a small budget every Christmas and birthday to spend in the magic shop. Davenport's became my second home, I'd spend hours in there. Betty Davenport was always so helpful and encouraging, as were all the people that worked there. I also had everything from Marvin's Magic!"

However, by the time Laura was 13, she had started to rebel, the ADHD kicked in and she became a rebellious and difficult teenager. "You see, the doctor was right. I did struggle in school, so much so I left both home and school when I was 15," she continues. "After a short stint being homeless, I was put into social housing

and my lifestyle wasn't going in a positive direction. The only consistent thing in my life was magic.

"By the time I was 17 I had two choices, the right path or the wrong path and I chose to turn my life around. I decided to join The Magic Circle and on my 18th birthday, I walked into their headquarters and did my exam. Within a week the late, wonderful Graham Reed called me to tell me I had passed. I had never been more excited. Though being a member came with its challenges... I was a punk teenager and many of the members weren't too sure of me, my look wasn't quite right for some, and I think a few thought I was a little too wild for this prestigious society. I fought through that though and now The Magic Circle is



...THE MAGIC CIRCLE IS HOME FOR ME. I AM THEIR LIBRARIAN AND I HAVE MADE SO MANY FRIENDS THROUGH THE ORGANISATION.



**THERE'S AROUND 5% OF OUR
INDUSTRY THAT ARE WOMEN,
AND PERHAPS WE DO HAVE
TO WORK THAT LITTLE BIT
HARDER TO GET THE RESPECT
WE DESERVE BUT I REFUSED
TO USE MY FEMININITY TO
GET WORK.**

home for me. I am their librarian and I have made so many friends through the organisation.”

It was then that Laura decided to get herself a manager, so she visited Jenny Dunster from ‘Whatever Artist Management’. “When I walked into her office in Baker Street at 18, we had a short conversation, and we realised that she knew me! Jenny coincidentally knew my mum who had owned a very successful nightclub in London called Bootleggers in the 80s. Jenny had not only supplied entertainment for the club, she even provided the entertainment for my first birthday! It was meant to be! Jenny was my manager and close friend for almost 20 years until she passed away last year.”

Laura tells me that she has always fought against the term ‘Female Magician’, as she just wanted to be known as a magician. “It’s not like we ever said ‘Male Magician’”, she says. “There’s around 5% of our industry that are women, and perhaps we do have to work that little bit harder to get the respect we deserve but I refused to use my femininity to get work. I always want to be booked because I’m the right person for the job based on my skill and entertainment rather than my gender. I think I have achieved that. I believe as performers, we just need to be the best we can be by putting the time into our art. That said, if I do get the extra gig or two because I’m a woman, then I certainly don’t complain.”

As Laura mentioned earlier, she was without a home or money when she was a teenager, and she’d perform in restaurants for food. She turned professional twenty years ago, aged 18. “So I guess you could say, I’ve been doing magic my whole adult life,” says Laura, “first out of necessity then out of love and passion!”

I ask Laura to tell me about her act and how it has developed. “Over the years I have tried every kind of magic. I have been an illusionist where I used to dress like Charlie Chaplin, I’ve been a mentalist on cruise ships, but my true love is close-up magic.

“Over the last 10 years my focus has been on sleight of hand, more specifically gambling cheating techniques. In 2016 I wrote and devised my own show called CHEAT and took it to the Edinburgh



OVER THE YEARS I HAVE TRIED EVERY KIND OF MAGIC. I HAVE BEEN AN ILLUSIONIST WHERE I USED TO DRESS LIKE CHARLIE CHAPLIN, I’VE BEEN A MENTALIST ON CRUISE SHIPS, BUT MY TRUE LOVE IS CLOSE-UP MAGIC

Fringe Festival. It’s a show about a card cheat from the 1920s called Geraldine Hartmann. I perform demonstrations and tell her story through the writings in her personal journal. I still perform this show and even lecture on the subject. I also have a mind reading stage act that’s written mainly for the corporate market and of course I perform close-up at private events which I guess you could say is my ‘bread and butter’. My close-up set usually involves visual card magic and on occasion the odd bit of mind reading.”

What was your big break? “Jenny got me my first TV show at 18. It was called Playing Tricks. It certainly wasn’t the best

magic show on TV but the experience was invaluable. It had 6 young magicians performing street magic with a sort of prank element to it.

“I have done a few shows on TV since Playing Tricks. I was in the first season of ‘Fool Us’ performing a ‘Note to egg, lemon walnut trick’, I was on the ITV show ‘The Next Great Magician’ and I’ve also been a talking head on shows such as ‘The 50 Greatest Magic Tricks’ and ‘How Magic Changed TV’.

“I’ve never been interested in being famous and now I’m older, I’m more interested in doing shows where you



Photo: Jake Francis

THE BIGGEST UPKEEP FOR ME IS KEEPING THE HAIR FRESHLY CUT AND DYED. I LOVE TO LOOK GOOD, BUT I BUY MOST OF MY DRESSES FROM CHARITY SHOPS!

can share a positive message through magic. Like when I get to speak about an organisation I work for called 'Breathe Magic' which uses magic as therapy for children who have a condition called Hemiplegia. I also enjoy doing spots on programmes that aren't to do with magic at all, like when I took part in a psychological experiment on Eye Witness..."

I move on to magic effects and ask what was the last effect she actually splashed out money on? "Actually," she says, "I don't tend to buy magic any more, I spend my money on books and cards. I have over a thousand playing cards and a large book collection."

"Many years ago I had a subtrunk full of unopened magic. The day I got rid of the

illusion and all its contents was the day I realised I didn't need any of it. If I do buy 'tricks' it's usually to support my amazing friends who are creators in this industry."

"One of my passions is going through old magic magazines and finding hidden gems, and then finding ways of modernising them. We are a rich industry for publications, and I wish more people would read and be creative with what they find. Anyone can buy a trick and perform it instantly and there is absolutely a place for that, but I enjoy the nature of practice and narrative more than a packet trick. There's a lot more satisfaction in that."

How much thought and attention do you put into your image? "This is a question I get all the time... What you

see is a toned-down version of my former self. I used to have a mohawk and dress very alternatively as a teenager. I had to find a way to keep my individuality but also be presentable for high-end events. I'm covered in tattoos, but I keep most hidden. The biggest upkeep for me is keeping the hair freshly cut and dyed. I love to look good, but I buy most of my dresses from charity shops!"

I finish by asking Laura what she thinks are her biggest strengths as a performer? "I believe it's not about the magic, it's about you. Your audience needs to like you the moment they see you and if they don't, they won't care what you do. That is one of the biggest lessons I've learnt and talk about it in my lecture 'Do they like YOU?'"

ON THE SPOT WITH LAURA!

HOW DO YOU FEEL ONE MINUTE BEFORE YOU BEGIN PERFORMING?

If I'm performing something new, I can certainly get nervous but, for the most part, I love what I do and a minute before walking onto the floor or onto a stage, I'm usually excited.

WHO HAVE YOU BEEN MOST INFLUENCED BY?

I'm influenced by so many people, not just magicians but people from all walks of life. I'm influenced by the storytelling of Ricky Jay, the magic and approach from my dear friend Richard McDougall, all the people I work with at Breathe, cinematographers, directors, music, films... I'm influenced by my friends and the world around me.

THE LAST LIVE MAGIC YOU WERE BLOWN AWAY BY WAS?

At the Blackpool Magic Convention this year, Tobias Dostal fried my brain with an effect I can't even describe. It looked like I was watching real magic with liquid, that's all I can say.

MOST MEMORABLE GIG OF YOUR CAREER SO FAR?

I was fortunate to perform at Buckingham Palace for The Queen and at Windsor Castle on two occasions for HRH The Prince of Wales. I have also been very fortunate to have travelled around the world when I had a contract with Virgin Atlantic. We went to over 10 cities including Johannesburg, Sydney and Tokyo.

3 THINGS YOU MUST DO AS A PROFESSIONAL?

1. Do your time.
2. Be kind.
3. Perform magic with integrity.

WHAT DO YOU GET UP TO AWAY FROM MAGIC? ANY PASSIONS?

Magic is pretty much my life, however; watching live music in an intimate venue with good bourbon is one of my favourite things. I also love games such as chess and reading autobiographies.

HAVE YOU EVER THOUGHT ABOUT PACKING IN MAGIC AND DOING SOMETHING ELSE?

Nope.

WHAT MAKES YOU DIFFERENT?

Aside from the obvious fact that I'm a woman and the bright red hair, I'd like to think I'm no different from any good, passionate magician. I do specialise in gambling effects though, so it's rare to see a woman doing that.

IS SOCIAL MEDIA ALL IT'S CRACKED UP TO BE?

I struggle with Social Media! I have a moderately successful Instagram account which I probably use more than any others. Socials to me are for promoting or sending a message. Otherwise, I'm quite a private person.

TELL US 3 THINGS ABOUT YOURSELF THAT NO ONE WILL KNOW...

1. I pushed Prince Harry off a chair when I was a kid.
2. I don't eat cheese.
3. I'm half Armenian.

IF YOU'RE WORKING NIGHTS, HOW DO YOU SPEND YOUR DAYS?

Sleeping.

THE MOST DIFFICULT SHOWS ARE USUALLY...?

The ones where you have one long table of 50... Nightmare!

FAV MOVIE?

In The Name Of The father

FAV BAND?

Too hard to answer! Music is a huge part of my life and I listen to so many genres, it depends on my mood! So instead,

I'll say what I'm listening to as I do this interview... BB King.

FAV BISCUIT?

White chocolate and raspberry chip cookie.

FAV PLACE TO HOLIDAY?

South America or France.

ANY ANNOYING HABITS?

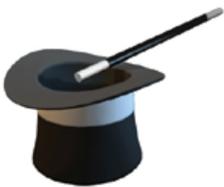
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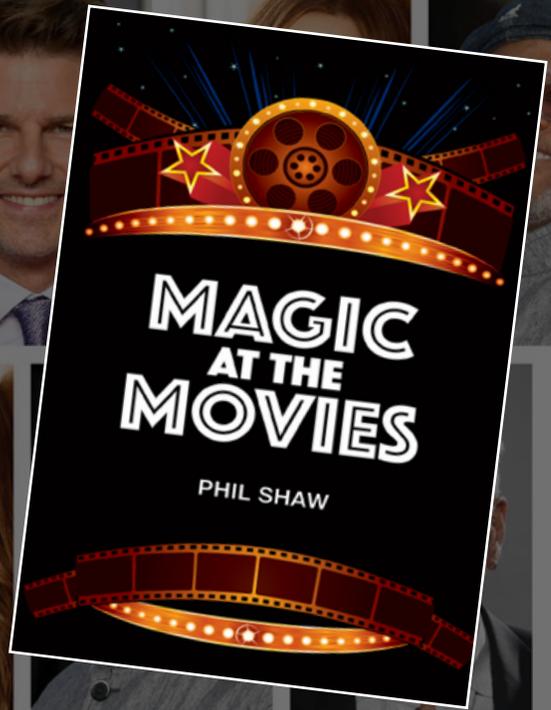
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Tony Armstrong



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Reading this book will help to find the comic you by providing comedy knowledge and understanding that will make your shows entertaining for all lay people to watch. The contributors have all been there and done it, and now it's your turn!

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Benjamin Earl presents a new type of magic membership...

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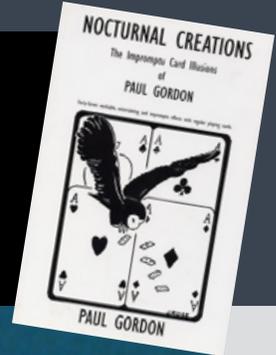
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TWISTER PAUL GORDON. Extracted from *Nocturnal Creations* (1996)

The four Kings magically reverse themselves one-by-one and then transform into the four Aces. As an extra (optional) ending, the Aces are cut into the deck and the missing four Kings are seen to be face up in the deck.



SET UP:

The Aces are on top of the deck in, from the top, B, B, R, R order. The Kings are face down on the table in alternating colour order (from the top down: KS, KD, KC, KH). To perform this routine with a shuffled deck, simply cull the Aces to the top whilst removing the four Kings. Or, go into this routine after any four Kings routine that leaves the Aces on top of the deck.

WORKING: PHASE ONE

With the deck held in the left hand, obtain a left pinky break under the four Aces as you reach to pick up the four Kings.

Flip the four Kings face up onto the deck, immediately then picking up the block of eight cards with your right hand from

above in Biddle Grip. Fig.1. The left hand continues to hold the deck in dealer's grip.

Whilst squaring the packet of cards with both hands, get a right thumb break above the lowermost red Ace in preparation for Marlo's ATFUS (Any Time Face-Up Switch). Fig.2. I always prefer to use my left third fingertip to pull down on the lowermost Ace to prepare for ATFUS.

With the left thumb peel off the first King and place it to the bottom of the right hand packet. Now peel off the second King and place it also to the rear.

Now, just before the left thumb goes to peel off the third King, the three cards below the right thumb break are dropped onto the top of the deck. So, the third

King is peeled to the bottom of the right hand packet and the fourth King is simply left displayed on the top.

Position check: on top of the deck is a face down red Ace followed by two face up Kings. The small in-hand packet consists of three face down Aces sandwiched between a face up red and black King. Fig.3.

Place the deck face up onto the table in front of you as you will need it later.

FIRST COUNT

Perform any 'magical' action with patter to match and then Elmsley Count the packet to show that one King has turned face down. In actual fact, the spectators have seen the same black King twice.

2



SECOND COUNT

Holding the packet in Elmsley Count grip, peel off with your left thumb the first King into your waiting left hand. Repeat with the second King. Then, with your right thumb, block push-off two cards (as one) followed by the last card onto the cards in your left hand. The count looks the same as the Elmsley Count, but you've shown two face up Kings and two face down Kings.

THIRD COUNT

Hold the packet in a right hand Biddle Grip and use your left thumb to peel off three face down cards into the waiting left hand. The three cards are held in a left hand pinch grip; i.e. thumb on top and fingers underneath. The right hand

holds a double showing a face up King. Slide this double to third from top of the left hand three card spread. Close the packet.

FOURTH COUNT

Perform one more regular Elmsley Count to show four face down cards. As you complete the count, however, catch a break under the top two cards and casually cut them to the bottom of the packet. Take your applause.

PHASE TWO

For the second climax, patter on these lines: "Did you like it, or would you rather see a four Ace trick?" Flip the packet face up and do an Elmsley

Count to show four Aces. The face (red) Ace shows twice, but no one notices.

PHASE THREE

This may well be an anti-climax, but it does clean up the packet and the deck. You will have to decide for yourself whether or not to use it.

Whilst holding the face-up Ace(?) packet in your left hand, pick up the face-up deck and place it onto the Aces. Without pausing, cut the deck at the centre, flip it over and spread it face down onto the table.

Say, "If you were wondering where the Kings were...well, they are still in the deck!" Show them to be face up in the centre of the deck.

3



NOTE:

The Aces are the sandwiched cards. Do not be tempted to reveal them. Just use them for your next trick!

Please check out Paul's magic at www.paulgordon.net and you can see Paul performing Twister LIVE on his YouTube channel. Just search for "Paul Gordon Magic." Plus coming soon, Paul's NEW hardback book - Card Startlers.

Trickery for Tarot Readers



Trickery for Tarot Readers, includes the following:

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In other words – everything you as a Tarot reader need to know to take your readings up to a higher level and to stand out from all other readers your clients are likely to come across.

TFTR, is a comb bound 25 page book, packed with useful and useable information. It is written and published by the Black Hart and is exclusive to Black Artefacts. If you really want to do well at Tarot reading for corporate events or private parties TFTR is an essential part of your armoury.

Printed Version (including instructional DVD) Cost: £35.00 includes instructional DVD, eBook Version Cost: £10.00

“Trickery for Tarot Readers is not about performing ‘tricks’ with Tarot cards. It is about using techniques that are available to the ‘magician’ who performs card tricks but adapting them so that you as a Tarot Reader, can demonstrate the ‘magick’ and power that is latent in the Tarot.

Is Trickery for Tarot Readers too simple for experienced magicians who want to do Tarot readings? Won't they know all the 'effects' and 'trickery' detailed therein?

Yes, they may, but this is most certainly a book for those experience in card work – because THIS is not ordinary card work. This is TAROT card work. The magician experienced in working with playing cards and doing 'card tricks' needs to get into a completely different mind set when dealing with Tarot cards, and this booklet will guide such card workers along the correct path to success doing Tarot readings.

Follow the lessons herein and you will be seen as a mystic, a seer, a person with arcane knowledge. Just do your card tricks with Tarot cards and you will be a mere conjuror, doing tricks that anyone can learn. The mystic on the other hand has a skill with something otherworldly, with powers that are yet to be understood.

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*YEAH, IT'S PRETTY WEIRD

VANISHING INC.



HOW TO GET YOURSELF OUT THERE

BY JARED VOLLE OF CREATIVESTANDUP.COM

USE YOUTUBE EFFECTIVELY

Don't post every single show on YouTube. In fact, don't even (publicly) post YouTube videos until you have a solid set. It's fine to share them with friends and family privately. But remember, bookers will find you and do their research. If they want to book you for a big show and the first video they find of you is your very first performance, it's probably not going to work

USE SOCIAL MEDIA

Social media is your friend. Befriend every magician in your city. Those performers will often post which shows they're performing on, giving you more ideas of what shows you can hit in the future. It also helps your offline networking. Instead of being a stranger you'll be someone they've heard of... even if it was just online.

START AN OPEN MIC IN YOUR TOWN TO GET MORE STAGE TIME

Depending on what city or town you're in there might not be many shows to perform on. If that's the case, start your own show and book fellow comedians and magicians. Not only does having your own show help you network with other performers (you now have something valuable that they want), but you also have a show you can control. You can choose to emcee the show, book yourself in an ideal spot, or take the night off... the choice is yours. You can even end up earning money.

BE UNIQUE

If you want the audience to remember you after the show, give them a reason. The more unique you are as a performer, the more successful you're going to be in the long-run. The performers that obtain

the ultimate success all have one common trait... they were unique. It's held true since before magic and comedy was even an industry and will be true long after it perishes. Audiences love uniqueness. Once you meet a minimum standard of quality, uniqueness becomes much more important to your success.

LEARN FROM PEOPLE THAT ARE WHERE YOU WANT TO BE

The people that are ahead of you in this industry are there for one reason: they are doing something right. If you learn what it is, you can duplicate it in your own career and obtain similar success. Look at how magicians and comedians write material, deliver it, and market themselves. These will provide invaluable insight into how to do it yourself. You're not analysing them to become a copycat. You're analysing them to learn key

principles of success in the entertainment industry.

LOOK AT THE BIG PICTURE

Magic and Comedy aren't industries that you can simply put your head down and expect to get promoted regularly. There's no single path to stand-up success. In a normal job you can show up to work for years and get promotions. Not so in entertainment. To get ahead you'll have to look at the big picture. If you get lost in details, you'll end up spending all your time writing routine after routine, joke after joke and never getting anywhere. Take time out and look at your current career trajectory.

BE CAUTIOUS IF YOU WANT TO BE AN ADULT ACT

There's nothing wrong with performing adult material. However, being adult will limit your ability to book some venues. Some of the highest paid gigs in the entertainment industry are corporate gigs. And guess what, they don't hire performers who are going to perform adult material. They want clean, family-friendly entertainment... and they're willing to pay through the nose to get family-friendly. Keep this in mind when deciding whether to write 20 minutes about having drunken sex at the zoo. Cruise lines want family shows, but they also have 'late shows' where performers can do all their adult material!

BENCHMARK PERFORMERS THAT ARE AHEAD OF YOU

Look at the performers that are where you want to be and begin comparing your career to theirs. Sure, this might create a little dissatisfaction at first, but it will pull you in the direction you want to go. Your job then becomes to simply close the gap by taking consistent actions. When you benchmark performers that are killing it, you'll no longer be satisfied with getting a couple of laughs or whatever it is you're after, on stage. You're going to bring your game to a whole new level.

WORK ETHIC APPLIES TO COMEDY AND MAGIC TOO

Seinfeld is one of the greatest comedians of all time because he has worked at it. He

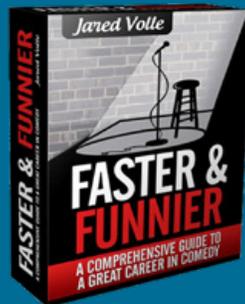
studied comedy more than anyone else. He got on stage more than anyone else. He spent more time writing than anyone else. How many "naturally funny" comedians do you think he blew right by in his career? A ton of them. Natural talent is good. Natural talent and work ethic is unstoppable.

STUDY THE MASTERS

The great thing about the "masters" is how many videos you can find of them. Watch their comedy and magic and analyse it. Break it apart and understand what they're doing and how they're doing it. Then apply those principles to your own writing, performing, and marketing. This is what we do in the Faster & Funnier Comedian Breakdown Videos. Take 5-10 examples of perfect writing, performance, timing, POV's, openers, heckler takedowns, etc. and highlight exactly what skills they're applying and why it's so effective.

MASTERY BEGINS WHERE YOU ARE

Mastering stand-up comedy or performing comedy magic is about mastering the individual skills that go into quality writing and performances. Break down your large goals into sub-goals that you can practise and master. Begin by mastering lower-level skills, like various joke structures, and then move on to higher-level skills, like building rapport with the audience and using comedic storytelling techniques.



If you want help with this, the Faster & Funnier Writing Course is already structured this way. It will teach you everything you need to know about each type of joke, give you concrete steps to write each one, and then teach you exactly what to do to improve each joke. The course is broken into 5 separate levels so that you can focus on mastering the most important skills at any given time.

SWAMP STUNNERS!



Tricks for stand-up & close-up (with original comedy routines), one-liners and visual gags for performers. Over 40 pages crammed with stuff to help your act! From feature effects to bits to link tricks.

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funny-writer.com
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lybrary.com

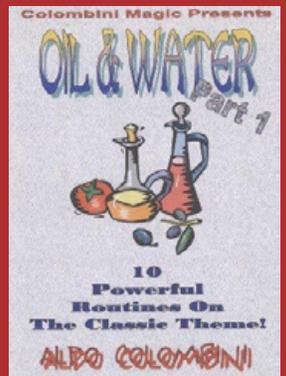
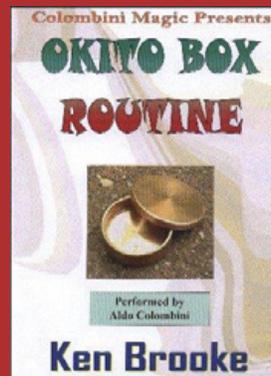
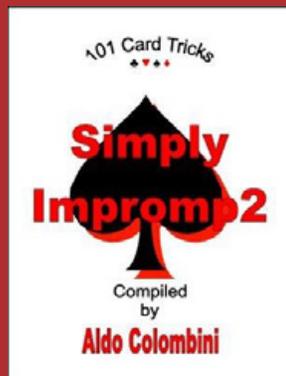
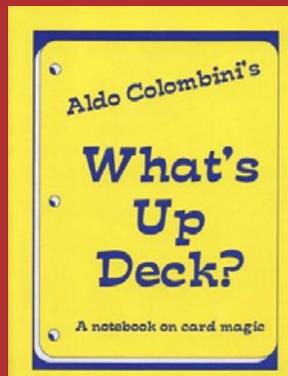
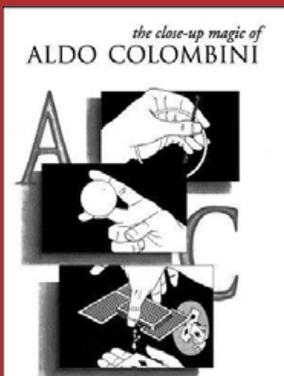
THE LEADER IN MAGIC DOWNLOAD



ALDO COLOMBINI

We carry all of Aldo's 372 books and DVDs as downloads. We have purchased the exclusive digital rights from Aldo and Rachel.

<https://www.lybrary.com/aldo-colombini-m-45.html>





More New Magic From MLM Select



Divination Cards - three blank cards print themselves to match the colour, suit and number of a freely cut to card. A fourth blank card then prints itself to match exactly the selection too. Nice clean magic with a straightforward handling to match.

Cash Withdrawal - several coins are tipped from an envelope and one is marked with a spectator's initials before being dropped back into the envelope. The other coins are held in a spectator's fist. Instantly the marked coin vanishes and appears in the helper's hand.



The Vanisher - this download reveals a simple to make gimmick that will revolutionise your coin work. It will allow you to vanish or retrieve any coin (or ring, or key) with empty hands and without sleight of hand. You will use this to improve so many effects you do.

Cup And Ball - a cunning ruse is used to enable you to make a sponge ball vanish from your pocket and reappear under an ungimmicked mug inverted on your hand. You need to watch the dem to appreciate just how clean and baffling this plays.



*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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WHAT'S HOT WHAT'S NOT

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



THIN AIR

Ignacio Lopez

Available from:
www.vanishinginmagic.com

Price: £24.00

Thin Air comprises of a simple silk cloth which is designed to enable you to produce a card or cards while it is arranged flat on the table top. Additionally, it can be used to affect a card switch, or vanish, or a penetration through the table top, or indeed several other applications not using playing cards at all but bank notes, coins or lottery tickets, for example. It is straightforward to use requiring no sleight of hand and most (although not quite all) of the effects can be performed surrounded.

The strongest and probably most surprising use of the cloth is to produce a deck. The cloth is seen spread out on the table. A corner is dragged forwards to effectively fold the cloth in half. A snap of the fingers and when the corner is dragged back again, a real deck of ribbon spread cards is revealed sitting inside the cloth. The cards can be immediately picked up and used as they are totally normal.

When you don't know what is going to happen, the appearance

of the spread deck is a big visual surprise and because the cards can then be used in further effects, Thin Air makes a great way to start a card routine. This is all great, and if you watch the trailer you will see how effective this is.

However, there are some limitations and considerations that you might want to think about. To produce the spread deck from the cloth requires you to set the cloth before the show flat on the table top. You cannot do this with anyone watching. So this limits severely the number of situations in which you can use it for this particular effect. You also do have to have a clear table top to work on, and for some of the other effects, you need to be sitting behind the table when performing for the tricks to appear totally clean at the finish.

The method is simple and when you know exactly what it is, you might wonder how it will fool anyone! I think it does if used sparingly and smoothly. There are one or two slight anomalies which you might think a spectator could spot, and given close enough scrutiny, a sharp eyed onlooker might see what's going on, but I would say the impact of the actual magic is visual enough to take

the attention of the audience sufficiently away to prevent this being an issue.

You receive the nicely manufactured black silky cloth and access to three downloadable online videos which in total last around 45 minutes. These offer you the main instructions, a specific video on the cloth set up and then a load of extra bonus routines. The videos make everything clear and should provide you with lots of different ways to use the gimmick.

This is undoubtedly a very versatile principle and if you are performing in circumstances that allow you access to a large table space and for some of the effects that enable to pre-set the cloth privately before starting, then Thin Air will produce some nice, visual magic. I feel that this is likely to be of interest to casual amateur performers rather than commercial close uppers. Certainly table hoppers or mix and mingle workers are not likely to have suitable working conditions for this idea, so bear this in mind if you are one of them. **ML**

WHAT'S HOT: creates very visual moments of magic which are ideal for a seated performer working on a large table top space

WHAT'S NOT: some limitations regarding the set up requirements, not of use in most commercial close up settings

RATING: 70%



RBG

N2G

Available from your local dealer

Price: £61.00

Think Copper, Silver, Brass (CSB) using coloured Chinese coins and that's what you get with RBG by N2G. The gimmicked coin however is double shelled which opens up lots more possibilities than a standard CSB set.

The US dollar sized Chinese coins and gimmick are precision made and match all of N2G's previous releases meaning you can mix and match their gimmicks and coins to create your own routines.

While the coins themselves are excellent, the explanations for the eight routines included in the online tutorials are difficult to follow. There is no speaking so you have to follow actions to music which is not easy. Personally I think it would be worth N2G employing an English speaking magician to record the tutorials. If they were to sort this aspect out then this would be an almost faultless product.

If you are an experienced coin magician then I highly recommend this set. Beginners will need to find better instructions to get the most out of them. **PS**

WHAT'S HOT: precision made coins. Can be mixed with other N2G products

WHAT'S NOT: poor explanations
RATING: 80%



SILENT RINGS

Axel Hecklau

Available from: <https://www.axelhecklau-shop.com/>

Price: £52.00

Time for a reassessment of the Chinese Linking Rings? A true classic for at least 100 years, performed by Robert Harbin, Billy McComb, Alan Shaxon, Al Koran, Ken Brooke and, of course, Paul Daniels. Regarded as “done to death” in the US and relatively out of favour in the UK this masterclass by Axel Hecklau could trigger a renaissance.

In this 210 minute video, split into two parts, Axel Hecklau reminds us of the strength of the effect for lay people and shows his own 7 ring routine filmed live in Berlin. The routine is direct, strong and, in parts, whimsical and visually stunning. Axel then “unpacks” the drama in each of the five phases of the routine, which he labels as the prologue, three acts and epilogue.

The prologue introduces the rings and builds interest, Act I is dynamic with classic crash links, leaving most rings out for examination. Act II is the signature silent linking sequence which is simply astonishing, the moves are almost balletic with the viewer initially not sure that the rings have linked and unlinked – but repeated with increasing clarity and conviction. Act III relaxes into a brief, economical sequence of whimsical figures (squaring the circle, opening flower, butterfly etc) before climaxing in the Epilogue with a chain of seven. The lessons

applied to the routine (varying pace, managing tension, avoiding repetition becoming boring etc.) are widely applicable to any longer magic routine.

The rest of the first video covers all of the classic ring moves needed in the routine, together with advice on choosing and storing a suitable set of rings.

The second part focuses on silent linking, explaining 17 different techniques, followed by a section on handling the key and concealing the opening. The explanations are very clearly explained and the clearest imaginable “over the shoulder” slow motion footage against a plain background. This is advanced ring handling. You initially think “this is impossible” but the end result is worth it.

Axel encourages the viewer to apply the principles, particularly the dramatic analysis, to their own Linking Ring routine, rather than

copying his slavishly. You may disagree with some of his artistic choices, such as not counting the rings at the beginning and ending with a full chain, rather than the dramatically pleasing unlinking. Interestingly the routine reverts to the “pre Vernon” handling advocated by Tarbell and others of introducing the key in the later stage of the routine after other rings have been linked and handed out.

It is worth noting that the silent linking needs a key ring with a 30mm aperture. **CP**

WHAT'S HOT: superbly filmed, crystal clear explanations. Direct routine with astonishing silent link sequence. Convincing analysis of drama and impact of each phase. Clear advice on buying suitable rings

WHAT'S NOT: silent linking requires a lot of handling practice. Accompanying PDF file little more than a contents list
RATING: 80%



OPTICAL (DOWNLOAD)

Danny Goldsmith

Available from www.dannygoldsmithmagic.com

Price: £12.00

This is Danny Goldsmith's 56 minute Retention Coin Vanish project. He covers 3 vanishes in detail, the DG Retention Vanish, Flip Flop Vanish and Ember Vanish.

His own Retention Vanish takes up the first 36 minutes in minute detail, excruciating at times as you just want some more information to be able to perform the move. I do feel that some tutorials take too long to explain the basics of a move before they start going into each detailed millisecond along the way. However, his version of the Retention Vanish does have some nice detail that adds to the

basic move and increases greatly the illusion of the vanish.

He covers the psychology of the Retention Vanish with the effect of light on the eyeball as well as all the minutiae of the vanish plus ways to practise to achieve the retention illusion.

The Flip Flop Vanish is again a Retention Vanish but has a small fake toss of the coin into the other hand which is an illusion created by the movement of the coin on the hand. This is quite a difficult one to achieve to create the right timing of the toss and the closing of the catching hand.

The Ember Vanish is not a Retention Vanish and looks superb. It's more of a secret steal vanish as the coin is actually placed in the other hand but is

covertly slid back out and stolen away.

Neither of the second two vanishes come in for as much detail as the first although all the detail is there to learn them. If you are particularly obsessed with coin vanishes you will love this but even you might think the first is over explained. **PP**

WHAT'S HOT: three well explained coin vanishes especially all the psychology of the Retention Of Vision illusion

WHAT'S NOT: the first is over explained and can be frustrating waiting for enough detail to start doing it
RATING: 60%



BROADSIDE GLIMPSE

Jack Tighe

Available from:
www.bigblindmedia.com
Price: £4.99

This 3-minute video teaches you a move to glimpse a freely chosen card. In performance, a deck is shuffled, the cards are face down on a table. The cards are dribbled for a participant to say stop. When they do, the card stopped at is taken and shown to the participant. In this simple process, the magician glimpses the card. Card is returned, deck can be shuffled etc. Reveal in your favourite way.

Not much more to add really! Can be done with a borrowed deck. It is disarming and I've never seen a glimpse done in this way before. When I first watched the video, I grabbed a deck and tried it and was nicely surprised to find it was as simple as taught. The 'move' appears innocent and looks impossible for the magician to see the card.

Despite being simple, it does require practice as the glimpse is super-fast, so being able to tell if the card is a 9, 8 or a 6 etc will require familiarising yourself with the principle.

At just under a fiver of your hard-earned cash, it is probably worth it IF you don't currently use a glimpse and want a simple one to add to your toolbox of sleights. If you're already using a glimpse, then this probably isn't worth a fiver unless you're particularly curious! **JF**

WHAT'S HOT: a simple glimpse of a freely chosen card

WHAT'S NOT: needs a bit of practice so you're confident when glimpsing 6s, 9s etc as the glimpse happens super-fast

RATING: 61%



MECHANIC'S PALM

(DOWNLOAD)

Fran Amor

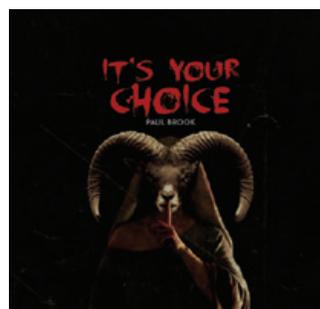
Available from
www.vanishingincmagic.com
Price: £10.50

The Mechanic's Palm allows you to secretly palm the bottom card within the action of an in the hands riffle shuffle. It looks very

natural because it is an action palm performed in the action of a legitimate shuffle giving it natural cover.

So far so good, but it is a knacky piece of sleight of hand. Aspiring intermediates and advanced card handlers only need apply. The bridging of the deck in the riffle shuffle provides the cover for the out jogging of the card at right angles to the deck.

The 20 minute video has a lot of detail but often frustratingly given as you sit with a half riffled deck between your hands desperately waiting for the next vital piece of information to be given so you can push on with the move!



IT'S YOUR CHOICE

Paul Brook

Limited to 200 copies. 276pp
Available from:
<https://www.heknows.co.uk>
Price: £150

Writing a full book on what is essentially one method is a brave move but that's exactly what Paul Brook has done with his 'It's Your Choice' book.

Although only one method is employed throughout the whole book the possibilities for routines are pretty much endless.

Here's the basic premise in Paul's words: "Four cards (containing any information) are shown to the participant, and she freely takes any one of the four cards. Instantly, the performer can demonstrate, without any doubt,

that he knew she would choose that card..."

The first chapter of the book runs through the basic mechanics. It is very simple to do and only one sleight is used. If you are familiar with card magic then you will probably already know it.

Once you have learned the basic handling the book moves into the many routines that Paul has included. There are 25 in total with topics such as Lotto numbers, hiring a new employee, shipping crate auction, antiques roadshow, tarot cards to name just a few.

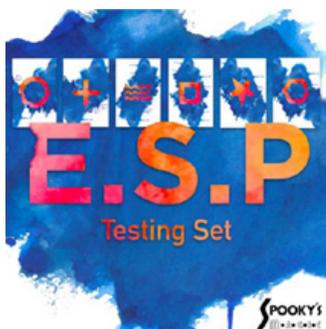
The book is presented in Paul's usual style. It is nicely typeset and contains all of his scripting for each routine. Of course you don't have to follow it word for word but it's there if you want to use it. Each routine is fully illustrated by Paul. There is also a section at the end of each explanation called 'Hidden Persuaders'. This is my favourite part as it explains the hidden elements Paul has included to further cement the fact you influenced them into choosing the card. Some of these ideas are very clever.

Once you have made your way through the many ideas in the book there is a workshop chapter where Paul offers ideas on how you can create your own personalised presentations.

Although the original concept of 'It's Your Choice' is not new (Banachek's handling is included at the back of the book), Paul has developed it into something which is now great. It probably won't fool your magic friends but if you want a great piece of mentalism using only four blank cards and a Sharpie then I highly recommend you grab a copy while it's still available. **PS**

WHAT'S HOT: simple idea with endless possibilities.

WHAT'S NOT: nothing really
RATING: 90%



ESP TESTING SET

Spooky Nyman

Available from
www.mazelmagazine.co.uk
Price: £14.99

A three phase routine with five specially printed ESP cards plus a hexagon card (he needed six). Essentially a spectator makes a choice of one of the 6 cards in different but slightly convoluted ways so the magician cannot tell which choices have been made. Accompanied by the usual mentalist style of patter (I can sense movement so it's the 3 wavy lines, etc) the card is correctly revealed each time despite the ever more stringent conditions.

The cards are nicely printed and have two different types of marking to enable the method.

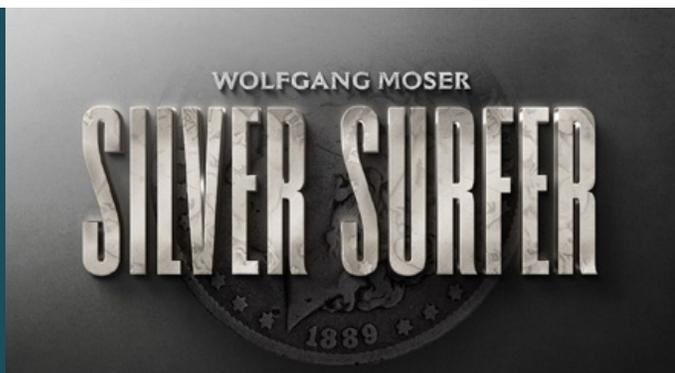
One of them is printed in tiny 8 point font which I have trouble seeing even with reading glasses on, so unless you have flawless vision you will have difficulty performing the trick.

Based on a Lubor Fiedler idea, the third phase is a magician fooler as well as using a different method from the first two. Again good eyesight is a pre-requisite. Scan a QR code or use a link to go to the 33 minute online tutorial where it's all well explained.

It's one for the mentalism enthusiasts of which there seems

to be an ever growing community but only those with 20/20 vision. **PP**

WHAT'S HOT: printed on good quality business card stock. Well explained video. One to carry with you anywhere
WHAT'S NOT: the card design is over fussy. EYE testing set would be a better name. Special marking is far too small and hard to see, so probably not a trick for the over 60s. Essentially the same trick repeated three times
RATING: 45%



SILVER SURFER

Wolfgang Moser
Available from www.
vanishinginmagic.com
Price: £17.70

Silver Surfer is Wolfgang Moser's interpretation of John Kennedy's 1970's coin transposition Translocation, which Moser performs to close his set at tables. In the effect four coins, laid in a row to the magician's right, are briefly covered using only his hands. In a very clean, visually strong and magical way, the coins travel one by one from the right to the left. In a powerful climax, the final coin appears in a stack underneath a spectator's finger.

From a spectator's perspective this is as near pure magic as you can get. There are, apparently, only four solid coins which have been examined, the performer

repeatedly shows that his hands are empty and there are no 'moves' other than the performer using his hands to briefly cover the coins. Everything is done slowly, exactly as you might do if you really had magical powers.

From a performer's perspective it is also a very clean routine. You need four solid coins, a shell and, in addition to the classic palm, only two sleights. Moser performs sitting at a table with a spectator on either side and the effect is almost angle proof.

That said, this is not an easy effect to master. It will need a lot of practice, not just to achieve an effortless use of the sleights but also to master the misdirection, timing, speed, choreography of moves, body postures and the small subtle details that make this an effective but apparently simple effect. Beneath the

apparent simplicity there is a lot of complexity.

The effect takes about three minutes to perform. The video explanation runs for about forty minutes and every detail is thoroughly explained. The sleights and other key moments are clearly exposed and filmed from behind and from the side so that you get a very clear and precise explanation of exactly what is involved. There is no superfluous material, just a very clear and complete tutorial.

This is an effect that would be ideal to use with a small intimate group, in a close up show or with an overhead camera for a larger group. The sleights do not require a soft surface and Moser uses this effect to close his table side close up performances. To do this he must be working in a situation where it is possible for him to sit down, clear an area of the table and engage the group's attention without interruptions or other distractions. **SB**

WHAT'S HOT: strong clean effect that will repay the effort required to become proficient
WHAT'S NOT: does require the right conditions to perform
RATING: 81%

COINCEPTION

Roddy McGhie
Available from your local magic dealer
Price: £35.99

Coinception is a unique gimmick which gives the impression that a coin is pieced together bit by bit. The complete coin can be handed out for examination.

You only have to watch the trailer for this to see how great it looks. The gimmick supplied does most of the hard work for you. There is a small amount of sleight of hand required for the final piece but it's not difficult at all.

When first handling the gimmick you do have to be careful not to expose it with incorrect finger placement. A small amount of time spent in front of a mirror is all that's needed though.

The gimmick is available as a US quarter or UK 10p coin.

This is a neat idea that you can have a lot of fun with. **PS**

WHAT'S HOT: unique concept that's easy to do
WHAT'S NOT: it's easy to expose the gimmick if you're not careful.
RATING: 80%

DEALER SHOUTOUTS

Here are some special 'extra' announcements from a few of our regular advertisers

ILLUMINATI MAGIC is launching a new version of their popular Magic Calculator, available for \$USD18.99 (Normally \$USD59.00!).

The Magic Calculator gathers a host of information from spectators and allows you to force any number. There are dozens of fields available, including Day, Month, Year, PIN, ZIP Code, Post Code, Phone Number, Hour, Minute, Age, House Number, Lotto Numbers, Social Security Number, Serial Number, Card Position, Card Suit and Card Value.

These fields are used to calculate additional information. By entering the day, month, and year, the App can determine Star Sign, Age, which day their birthday is on this year, which day of the week they were born, and the number of days until their birthday.

The App supports Mnemonica, Si Stebbins, Aronson, Redford, Nikola, and the Hungry Jackass Stacks. If you are a fan of ACAAN, you can enter a Card Suit and Value and the desired position, and the App calculates how many cards you need to move to perform a killer ACAAN.

There are a variety of Peek Options; Visual Peek with Notifier 2, Audio Peeks with Unifi Glass, and support for Apple Watch.
www.illuminati-magic.com

MISSION MAGIC

Mark Foster at Mission Magic writes: Small tricks mean BIG fun in the right hands. Take the new Mini Joker Balls & Tube. It's the fun-sized version of that famous parlour trick at just 9cm high - all the magic without the fuss.

Then there is Paradox Boxes, the definitive pocket-sized Gozinta box presentation with appearing sponge balls. A whole routine in a 4cm box!

One of our favourites is the new Three Ball Mystery. Three spectators grab a small ball from the bag. Who has which colour? Only you know! And at just £9 it's a steal. The classic con now has a magic twist; the new LED Monte will light up any show, and everything fits into a matchbox! Small is beautiful magic at Mission Magic. Find us at www.missionmagic.co.uk.

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CARD-SHARK

Today we would like to donate our dealer shout out space to our friend and rising star Christian Grace, because we believe that his offer is without a doubt a no-brainer.



With his Magic Monthly membership he has created a fantastic learning experience that gives you strong card magic twice a month and all for an unbeatable price of £12.99 plus VAT monthly. There are already 31 tutorials online waiting for you.

And here is the best deal: if you go to www.card-shark.de/ad/MM and use the discount code Magicseen, you will get a 10% discount for the whole time of your membership.

Magicians like Benjamin Earl, Michael Murray and Michael Vincent are raving about this talented magician, and soon will you.



THE FAMILY is Ben Earl's groundbreaking magic membership programme: real-world, public performances, in-depth tutorials, technical masterclasses, bespoke director's commentary, behind-the-scenes documentaries, podcasts, live hangouts and much more—all filmed with ground-breaking quality and production values.

The entire platform is easy to use and connects to a vibrant community of like-minded magicians—where there are many more bonus live events and impromptu video sessions.

The Family has changed the game and created a brand new way to watch, learn and connect with other magicians around the world. It's a place to supercharge your skills and discover something very special—with style, quality and quality of material that will blow you away.

All Magicseen readers will get a special 14-day free trial buy using the QR code on page 19. Come and join The Family... this is what you've been looking for!



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Electronic Mentalism tools for professional Performers



Illuminati Magic



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