

Issue No. 4

# MAGIC

SEEN

*Lite*

HOW TO  
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LAUGH

FAY  
PRESTO  
AT THE TOP  
OF THE TABLE

IN THE  
DEALER'S  
BOOTH  
WITH  
MISSION  
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# A WORD FROM THE EDITOR



**S**o, here we are with issue 4 of Magicseen Lite, the taster edition of the full publication released for November 2019, and we have selected what we hope you will find is an interesting selection of contents for your entertainment.

Our cover star is Fay Presto, someone who has been an ever present in the entertainment circles of London and beyond. We are delighted that she found time in her busy schedule to chat with us.

Entertaining children requires the performer to have a keen sense and understanding of what young

people find amusing, and so in What A Laugh we offer you ten different ways to tickle the funny bones of your young audiences.

The Dealer's Booth is an occasional column in which we feature one of our advertisers in order to give you background and a better understanding of the people behind the company who you may want to consider doing business with. This time we are very pleased to introduce you to Mission Magic.

Gary Jones knows how to construct a good routine and in the Masterclass this time you can learn a card effect of his called Vanishing Point, a trick which is highly representative of the

material you will find in his new book, Life's A Beach Volume 2, of which by coincidence (?) we happen to be the publishers!

Finally, we know that the Reviews Section is one of the most popular features in each issue of Magicseen, and so we have put together a selection of the latest product critiques for you to ponder.

If you like what you see in Magicseen Lite #4, why not consider signing up for a 1 or 2 year download or printed copy sub to the complete publication?

Magicseen is always fun, informative and entertaining,

no two issues are ever entirely the same (we have NO regular columnists filling up space) and so each edition comes up fresh every two months. We would love to have you become part of the Magicseen family, so sign up today at [www.magicseen.com](http://www.magicseen.com).

**Mark Leveridge**

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# MASTER CLASS

## VANISHING POINT

Gary Jones

*This is one of the great effects from Gary's brand new book - Life's A Beach Vol.2*

### EFFECT

The performer shows two Kings and places them on top of the card box, which is on the table. He then asks a spectator to select a card. He looks at it, and it is replaced and shuffled into the deck.

The performer says that 'he' isn't going to find the spectator's card, 'the Kings are!' He asks the spectator to pick up the Kings – but they have vanished off the top of the card box!

The performer says: "While you weren't looking, I secretly picked up the Kings and put them into the middle of the deck..."

He spreads the cards and there are the two Kings face up in a face down deck – but there's a face down card sandwiched between them. The performer asks the spectator to name their selected card. The middle card is turned over, and it's the spectator's selection!

### WORKING

**1** Take the two red Kings and show them to the spectators. Hold them face up and squared in a right hand Biddle Grip. Fig.1. The deck is still in your left hand. Secretly get a left little finger break under the top card of the deck.

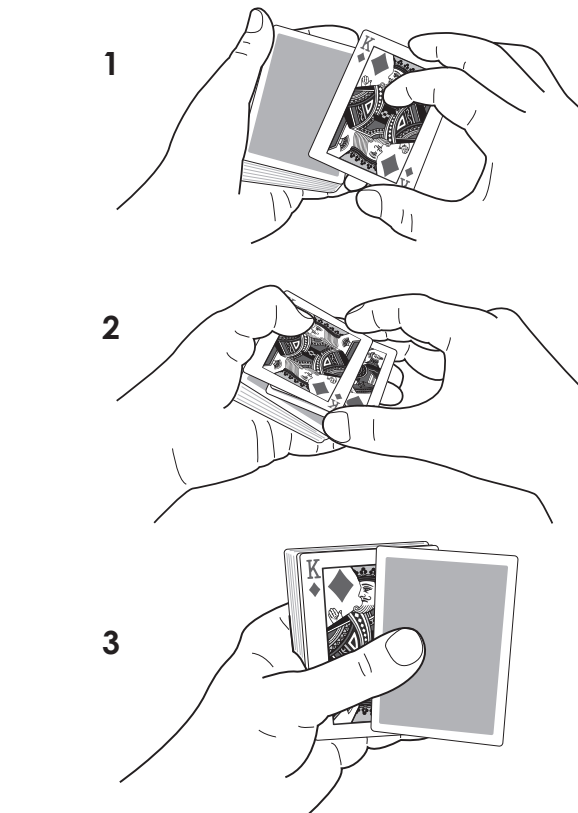
**2** As you patter about the Kings being special cards, bring the right hand back over the top of the deck and use the left thumb to pull the uppermost King onto the top of the

deck. As the right hand moves away to the right, secretly bring with it the face down top card that you had a break beneath. Fig.2.

**3** Having indicated the two Kings, you apparently bring your right hand over the deck and pick up the face up King beneath the King in the right hand lifting it away. In reality, you allow the face down card secretly held under the right hand's King to drop on top of the King on the deck and so when you lift the right hand away, a face down card is seen and it appears as if you have simply lifted the two Kings up together.

**4** Place the single King (which the spectators imagine is a pile of both the Kings), gently on top of the card box and then slide the box in front of you on the table. The above move is done while you talk about the Kings and how some people believe they are all-powerful etc – in fact any story you want to tell, as a cover while you do the move.

**5** Kick-cut the cards, square up, and hold a break. Do a riffle force as you would do normally, only make sure you are doing this over the top of the card box. Once you've taken the cards above the break off to show where they have stopped, you turn both hands over as you say, "Well, we know what this card is," (point with your left index finger to the card whose face can be seen on the bottom of the right hand pile) "But we don't know what this card



is!" Turn the hands back down again and point with your right index finger to the face down card on top of the left hand's packet.

**6** At this point, you'll have the top half of the deck in your right hand hovering over the card box. "Let's have a look at your card." Raise your left hand up so that the back of your left hand and thus the bottom of the pile is facing the spectator, and slide the top card over to the right with your right thumb so they can see what it is. Fig.3, performer's view.

**7** As you do this, your other hand drops on to the card box and picks up the face up King, so it is now face up underneath the pile in your right hand. This is perfect misdirection, and no one will see a thing, as the card they are looking at is not near the card box at all.

**8** Once the selected card has been seen, slide it back square on top

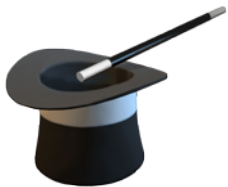
of the cards, thus covering the face up King beneath it, and lower the left hand down placing the cards in the right hand on top of those in the left. This will sandwich the selection in the centre of the deck between the two face up Kings! Give the deck a quick false shuffle.

**9** The trick is now done. Whatever you do, do not draw any attention to the card box at all during this, as you have been waiting for this moment: "I'm not going to find your card the two Kings are. Please pass me the two Kings."

**10** When they look, the two Kings have vanished. This is a killer moment, so enjoy it! All that remains is for you to spread through the deck and find the face up Kings. Between them is one face down card. It's the selected card!



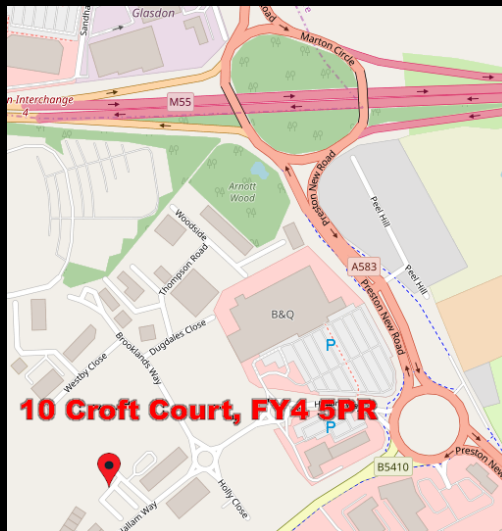
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# FAY PRESTO

## ONE OF LONDON'S BRIGHTEST LIGHTS

**S**he's been at the pinnacle of the close up magic business for more years than we can remember, or she'd like to – but Fay Presto is still there, working the most glamorous rooms around England's capital with a big dollop of panache and a razor-sharp tongue. Graham Hey decided to tackle magic's femme fatale. Let's hope he lives to tell the tale. Here we go!

Let's get the bottle through table question over with. What makes yours so special? 'I really have no idea!' says Fay, looking genuinely surprised by all the fuss. Her routine is regularly featured on the Greatest Magic Tricks of All Time on Channel4, which must count for something. 'I have watched other people do it, and it is often pretty dire. I have been to lectures where some move monkey spends ages explaining the subtleties of a second deal, or a pass, people study these things for ages, practise them for hours, yet they think they can open a set of Norm Nielsen's 'Bottle Through Table' bottle tops and go out and amaze people.

'Back in the day, when no one was performing commercial close up magic and I had persuaded some exec to let me loose at a dinner for a hundred of his clients, I closed the table with cigarette through coin. At the tenth table I would look up and find 100 people gathered round watching intently and a bunch of waiters with trays of food asking if anybody wanted pudding.

'I went to a convention in San Diego, expecting the Americans to show us Brits how to do a convention. It was every bit as dire as an IBM in the U.K. As I left the dealers hall on the last day, I saw Norms trick on a shelf with the picture of the bottle half way through a table. That'll work better I thought. I got it back to the hotel room and realised it would never work as long as I had a hole in my head.'

Fay says that a few months later she woke up



**I RECENTLY WROTE UP THE FIRST NINETEEN SECONDS OF MY ACT. IT TOOK 19 PHOTOGRAPHS AND SEVEN PAGES OF TEXT. GOODNESS KNOWS HOW LONG IT WOULD TAKE TO WRITE UP THE BOTTLE TRICK!**

one morning and realised she knew how to make it work.

'Boys can't do it of course, because you have to kneel down in front of your audience and they are incapable of adopting such a subservient position. (Pause for howls of protest and watch the idiot gyrations they undertake to work round the problem). That is just the beginning, getting the bottle, wrapping the bottle, misdirecting the audience when you steal it, using a top that is nothing like the bottles available, timing the push through, ensuring they hear it hitting the floor at just the right

second, landing it with the right noise, not breaking it on a stone floor and on and on.

'I recently wrote up the first nineteen seconds of my act. It took 19 photographs and seven pages of text. Goodness knows how long it would take to write up the bottle trick!' Fay will find out soon because penguin want to do just that!

Well Fay, you've been around for quite a while now – is the magic industry any better than it was 20 years ago? And has it changed for the better?













'Honestly?' Yes, honestly, Fay! 'Well, back in the eighties it was easier to get started as almost nobody was working tables. If you wanted to be a full time magician it was kids shows and sometimes a cabaret, and that was the only way. Equally there was no road map, and no support. People would give me a look in then, probably to see this weird thing "a magician", "a female magician", "probably wasn't once female". But the magic won them over time and again, and it still does. Today it is a flooded market, so rising above the dross is hard, and the agency system has broken down.

'Back then an agent would do all the paperwork, sometimes for 15% of not a lot, in the hope that your rates would rise, and everybody would make money. Now magicians would rather do all the marketing, all the admin just to save 15% and it has become a race to the bottom.'

Fay tells me that over the years, her performing style hasn't changed that much, apart from that she's a bit brasher and a lot more confident.

But do you find there's still plenty of work around? 'As I get older my clients are retiring or dying and work is harder to find, and there are hundreds of 'book by the hour' magicians around, but I do okay. Last year I

**WELL, BACK IN THE EIGHTIES IT WAS EASIER TO GET STARTED AS ALMOST NOBODY WAS WORKING TABLES. IF YOU WANTED TO BE A FULL TIME MAGICIAN IT WAS KIDS SHOWS AND SOMETIMES A CABARET, AND THAT WAS THE ONLY WAY. EQUALLY THERE WAS NO ROAD MAP, AND NO SUPPORT. PEOPLE WOULD GIVE ME A LOOK IN THEN, PROBABLY TO SEE THIS WEIRD THING "A MAGICIAN", "A FEMALE MAGICIAN" ...**







**ALL MY GREATEST UNHAPPINESSES HAVE BEEN INFLICTED BY MAGICIANS, AND I KNOW WHY THE SUICIDE RATE AMONGST MAGICIANS IS SO HIGH, THEY ARE DRIVEN TO IT BY THE VERY INDUSTRY THAT SHOULD SUPPORT THEM!**

'Always, unless other magicians are just obfuscating things as they are so capable of doing! All my greatest unhappinesses have been inflicted by magicians, and I know why the suicide rate amongst magicians is so high, they are driven to it by the very industry that should support them!'

Trying to lighten the mood a bit, I ask Fay what makes her happy? Immediately she changes. 'A table of applauding diners, a theatre full of an applauding audience, restoring a sense of wonder to a ten year old girl.'

I was recently talking to some friends and the subject was on advice that we'd been given over the years. Some good, some awful. I ask Fay what's the worst advice she's ever been given? 'Give up!' says Fay. I ask her to give me more details! 'It was early days, in the back of a limousine on the way back from a Ball at Brompton Hall. I had to cadge a lift back to London as my wreck of a car had broken down on the way there. I was screwed up in the footwell of the back at the feet of a very drunk Dai Llewellyn and he berated me all the way back to London on my uselessness and unauthenticity as a magician, and as a woman...'



FAY PRESTO  
SHE'S NOT LIKE OTHER MAGICIANS

started at The Ned. The biggest restaurant/private club/hotel/entertainment centre in the country. 800 diners, 200 hotel rooms, £3000 a year membership for the club parts, so residencies are at least around, for me...

'Stage is hard to find. Just been offered one in Leicester, it would be nice, but it pays £100. The petrol would be £60, and I would lose twice that from the residency which is around the corner!'

I ask her what is the most difficult aspect of being a magician. She answers straight away: 'Standing in a room on a box, with no light, no mic. Audience to left and right, nobody in front and then being told, "There you are, I told you it would be okay!"'

Fay, of course, has a trademark grumpiness so I ask is she's always been happy as a magician?



You can say what you like about Fay Presto, but she is completely honest, which can be a little unusual when interviewing performers. But it's so great when they just tell things as they are. You certainly connect with them, and you can't help but like Fay. I ask her if she's very self-critical? 'No, but I listen to my audience. If they are being critical I obey. If a magician has an opinion, and it is a magician I trust, I will listen. All others, please don't undermine me.'

Close up is notoriously difficult, especially when food servers are interrupting your routines. I ask what the most frustrating thing is for her? 'That's easy,' she says. 'Idiots making announcements when I'm working a dinner dance/ball/charity, and toastmasters who won't help make some space... That bloody heads and tails thing at a banquet. I once took a toastmaster outside, who announced a pee break one trick into the bride's table... I'm being paid three times what you are getting, now cut me some space!'

Is there any area of magic you wished you'd explored more? 'Nope, first stage spot was a four minute silent act, just to see if I could get on a stage and not wimp out. I did it but had no wish to do more. Since then, I've done north of 100,000 tables and worked stages in front of 1500 people, large tables, cabaret rooms, discos in the dark with sound above the threshold of pain!

'Card manipulations don't do it for me, neither does anything that needs a close up mat.'



**I ONCE TOOK A TOASTMASTER OUTSIDE, WHO ANNOUNCED A PEE BREAK ONE TRICK INTO THE BRIDE'S TABLE... I'M BEING PAID THREE TIMES WHAT YOU ARE GETTING, NOW CUT ME SOME SPACE!**

## QUICKIES WITH FAY

**Are you happy with how your career has panned out?**

No

**Biggest inspiration?**

Arturo Brachetti and April Ashley, Juliana Chen.

**Talent shows – do you like them?**

Nope

**Best advice you could give to someone starting out?**

Stop practising. Go out and perform and LISTEN to your audience

**Most memorable gig of this year so far?**

Chicago Magic Lounge and it was stage, my first love

**Favourite routine you perform?**

The Balloon routine in the Champions show

**Best live magic you saw?**

Arturo Brachetti flying, in 'Y'. Juliana Chen and Ma yanYan.

**If you could be any other performer, who would you be?**

A twenty-five-year-old me

**Biggest difficulty you've had to overcome as a performer?**

Bad lighting

**How do you overcome the annoying one at the table?**

What annoying one?

**Career highlight?**

It was the Champions of Magic, but now The Chicago Magic Lounge

**Career low-light?**

Being fired by the Champions of Magic. Still not recovered.

**How much thought do you give to stuff like 'pocket management'?**

None, now. It was sorted long ago! I need five pockets in any trousers or skirt, a top that covers a couple of ITRs and pulls, and a small handbag.

**Fav biscuit?**

White chocolate chip

**Fav drink?**

Coffee and the top half of a small beer on a warm night. Why isn't the bottom half as good?

**Fav book?**

I Will Fear No Evil, Robert Heinlein

**Last effect you bought?**

Flash string

**What's the key to being a successful entertainer?**

If I knew that, I would be a successful entertainer







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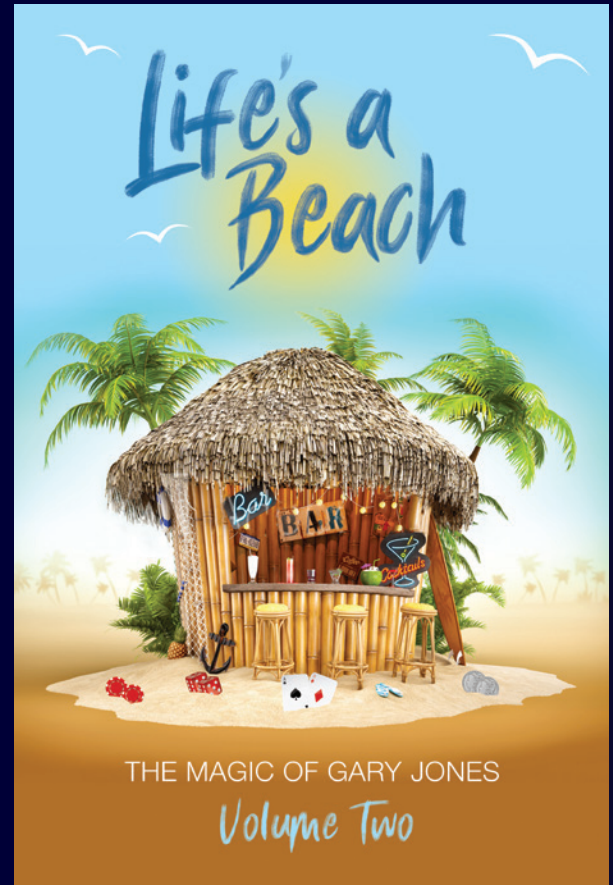
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# OUT NOW!

Magicseen is delighted to present a second volume featuring the magic of top UK professional close up magician Gary Jones.

Gary is one of those performers who is equally at home presenting magic to lay people or to a room full of magicians, and his creative output reflects those two requirements. Some of the magic in this collection is designed to intrigue and fool magicians, while other effects are fast, direct and perfect for working under almost any commercial conditions.

What all the magic has in common is that the methods have been constructed to extract the maximum effect for the minimum of fuss.

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# WHAT A LAUGH

## 10 ways to inject comedy into kids' shows

By Mark Leveridge

**A**nyone who has entertained children will hopefully know that success with youngsters is as much about what we call the 'bits of business' as it is about the magic. Yes, the tricks themselves have to be judged correctly for the age group of the audience, but for many kids, especially very young ones, the concept of what a magic trick actually is, the fact that magic bends and distorts normality, is not something they necessarily understand. After all, when growing up, there are many amazing things in everyday life which might seem magical until you understand that these are in fact not something special at all!

The key, in my view, to creating a top children's show, is how the entertainment, these comedy bits of business, are used and managed. At a basic level the plot of a trick can be amusing in itself - the magician tries to wash some dirty socks by magic and instead of cleaning them the socks go through a whole series of transformations including getting shredded! In this case, humour is produced simply by going through the performance of the magical plot. Then there are extra comedy props, of course. All sorts of magic wands that collapse, or bend or wobble, for instance. These pieces of apparatus can be funny in themselves, and so you don't have to be particularly skilled in order to get a laugh with them.

But to my way of thinking, there are many other bits of business that you can include which will elevate the magic into a really well rounded comedy spectacle that the children will thoroughly enjoy, and I thought it would be interesting and helpful to talk about 10 of them. Obviously this is not an exhaustive list, and you may well be using many of those included already, but hopefully there will be others that you will be encouraged to reintroduce or maybe try for the first time.



## 1 FUNNY VOICES

I have always liked to include a funny voice unexpectedly from time to time in my kids shows. It's not an accent, but just a strange voice, be it very low and gruff, or squeaky high. I have used this, for instance, as a show warm up. The kids are sitting down ready for the show but there are still one or two more arriving, and so rather than start the show proper straight away, I will keep those already settled entertained in the following way.

I explain that it is important that we count how many of the children are sitting down ready for the show. I then start to point at the children one by one counting them out loud but in a funny voice. After a few moments the children laugh at my voice, and I stop, look hurt and puzzled, and tell them not to laugh at me.

I then start to do it again, and this makes them laugh again. I stop and ask them if they are laughing at my voice. They say yes. So I say I won't use that voice then. I begin once more counting but this time in a different funny voice, which makes them laugh again. So this gives you an example of how it can be used, but I also will put on a funny voice randomly at other times too, all of which the kids love.

## 2 MISHEARING

This is a classic bit of business which must lead some children to believe that all magicians are deaf! "Hello, what's your name?" "John." "Joan? That's a girl's name isn't it? Oh, you said John, sorry. And how old are you?" "5." "105? Oh, you said 5, I was going to say, you don't look a day over 80."

Apparently mishearing and then being puzzled by what you think you have heard is a solid way to get a laugh, although you do have to use it a bit sparingly!

## 3 MISPRONUNCIATION

Another popular bit of business, which is partly linked to the one above, is when you mispronounce words. "Hello joys and bells, I mean, boys and girls." "Let's say the magic word.....have-a-banana.....er, sorry, I mean abracadabra."

Kids seem to really enjoy it when you say the wrong words which is partly, I suspect, because they are learning language and they get words wrong all the time (when my son was small he referred to a man sweeping leaves at the side of the road as a 'sweepleafer', and my daughter referred to her clothes cupboard as a 'wardidroben'). So although their linguistic skills are not refined, they do see the funny side of words that come out wrongly.

Jay Rollins



**KIDS SEEM TO REALLY ENJOY IT WHEN YOU SAY THE WRONG WORDS WHICH IS PARTLY, I SUSPECT, BECAUSE THEY ARE LEARNING LANGUAGE AND THEY GET WORDS WRONG ALL THE TIME**

## 4 MISUNDERSTANDING

Magicians are not only deaf and prone to stumbling over their words, but apparently they are also incapable of understanding what the children are saying that they want them to do! The picture card is being held towards the children and they want to see what's on the back so they shout out that the magician should turn it round. He rotates the card 360 degrees to the left keeping the same side facing the kids.

They tell him to turn it the other way so he rotates the card 360 degrees to the right, still keeping the same picture to the front. No, the kids want it turned round. So the performer turns himself right round so once again the other side of the picture, obscured by his body, is not seen. And so on.

I think this type of business, if not milked excessively and if it is accompanied by the magician genuinely appearing to misunderstand what the kids want, is great fun. If you do it too much though, the children can get over excited and/or exasperated with you, but a modicum of common sense should ensure that you stop before it becomes ridiculous.

## 5 NOT NOTICING

The next related bit of business in which we are really making fun of ourselves (which I have always thought is WAY better than turning ridicule on a child), is when something happens and the children see it but we apparently don't. So unobservant! For instance, one of my favourite effects to do

for pre-school children is the Wilting Flower. Whenever I look at the flower it is standing up, but as soon as I look away, it droops. The kids shout out to tell me but as soon as I look back it's restored upright again.

I have created a routine in which I engineer several logical reasons for me to look away so that there is a progressive flow as I gradually seem to understand what is really happening until eventually I catch the flower bent over.

I do feel it is important with business in which children are shouting out to move if possible gradually towards you appreciating what the kids are saying. Otherwise it can become frustrating for them if you simply repeatedly fail to catch what they mean. But if you seem to be gradually getting the idea until suddenly you see what they are saying is true, I think this is a much more satisfying and acceptable way (for the kids) to deal with the situation.

## 6 FUNNY FACES

Facial expressions are a great way to create laughs, but I suspect a lot of magicians fail to capitalise on the possibilities. An exaggerated look of horror, surprise, shock, pain, humour are all great ways to make kids laugh.

I think one of the factors that makes this seem humorous to children is that most adults probably seem pretty serious to them most of the time. So for an adult to pull a wild expression during the show seems really extraordinary for a grown up to do, and this helps to make it funny.





**AN OUTSIZED OR RIDICULOUSLY STYLED PAIR OF GLASSES, OR A RED WIG SUDDENLY PUT ON YOUR HEAD, OR SLIPPING ON A PAIR OF MASSIVE HAIRY FEET, CAN GET A GREAT LAUGH AS LONG AS YOU HAVE SOME SORT OF MOTIVATION FOR DOING IT.**

## 7 CHILDISH BEHAVIOUR

On a similar theme of doing something that adults don't normally do, I like to display elements of childish behaviour. So if something doesn't go right, I will pretend to sulk, or cry or stamp my foot as if in a tantrum. Children understand these basic emotions because that's how they show their displeasure when things don't go their way, but to see an adult mimicking them is very funny to them.

## 8 DRESSING UP

I know some entertainers like to sometimes dress children up in costumes, but I've never personally done this as I feel it's a bit awkward for several reasons. However, I do like to use wigs and funny hats either on myself or on the kids if appropriate. An outsized or ridiculously styled

pair of glasses, or a red wig suddenly put on your head, or slipping on a pair of massive hairy feet, can get a great laugh as long as you have some sort of motivation for doing it.

## 9 FUNNY SOUNDS

Another aspect of business which I think is possibly underused by entertainers is the use of funny sounds or noises. I'm not referring to recorded sounds (although those can be great if you set it up right), but more to ones that you make with your own voice.

For instance, I have a song/activity that I use with pre-school children in which we pretend to pull some invisible Christmas crackers. These crackers I keep in an invisible box which I bring out and mime placing on my table. This box has a hinged lid which I pretend to open and as I open it I make a squeaking sound. Then when I shut the box I make the squeak again.

In the activity I need to keep going back to the box and every time I open the lid it seems to squeak. Gradually I appear to get a bit annoyed with the squeaking, and so (mainly for the benefit for any watching adults) at the end I bring out an imaginary can of oil, make squirting noises as I oil the hinges, then rapidly move the lid back and forth and gradually make the squeaking noise get less and less until it disappears altogether.

This is not a laugh out loud moment but a funny

little presentational aside that the watching adults enjoy even though I never make any actual comment about any of it! But there are all sorts of other sounds that you can slip into your show at relevant moments if you give it some thought and this all helps to keep things funny.

## 10 GIGGLING

Little children, especially those who perhaps have never experienced a live magician before, can feel a little nervous or even slightly intimidated. As a result they are sometimes unsure about how they are allowed to react to the funny things that the magician is doing.

To get round this I like to give them a clue, particularly at the start of the show, by sniggering or giggling myself when I say something that I want them to laugh at. Interestingly, I have found that when I do this, the little ones soon get the idea and will often laugh, when prompted in this way, to things that although quite funny they don't actually understand! So if you use this at moments when you need them to laugh, you should find that the children will follow suit.

So there's a list of ideas for you to consider, but of course there are many more. Bits of business are the lifeblood of good children's magic and the more little reasons you can include in your show to encourage the youngsters to laugh, the better your shows will go down.



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# SHOUT OUTS

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

## CARD-SHARK.

Time to Get Busy... The major annual conventions are a thing of the past, as well as the Euro / UK Real Magic Roadshows. We have had a great time this year exhibiting our latest creations and productions in the four corners of the world. If you shared any of this time with us, we hope you enjoyed it as much as we did.



Now it is time for the official releases of the following items and to take them off the "Available Only at Conventions" list!! From David Regal, the author of Approaching Magic and Interpreting Magic comes "ALL ALONE"! This effect has the potential to turn into a classic, with the following plot: The spectator names any card. You spread the deck between your hands and the freely named card appears face up in the face down deck. You turn the cards face up, revealing the other cards to be completely blank...

Our next contributor, who really needs no introduction; has created an astounding finale to Roy Walton's classic effect: "Card Warp". Quentin Reynolds has taken a fantastic effect, one of my favourites, and made it better with "WARPED IN SPACE"! We sold out of the gimmicks during our conventions period, now we have managed to finish a reprint and will officially start to offer this great effect!

You might be familiar with John Kennedy's "Mind Power Deck", a deck that will leave your spectators believing you do have the power to read minds. Derren Brown used this deck to create his effect "Smoke" many years ago. (The plot: A thought of card vanishes from the deck and turns into the cigarette the magician is smoking.) With our "MIND POWER TRAVELER", an add-on to the Mind Power Deck, you can now do the impossible as well, certainly without smoking: Let the mentally selected card disappear from the deck and appear between the two red queens that were visible the whole time. From there the card will travel again into the performer's pocket. No palming, no sleight of hand, all fully automatic with great gimmicks involved.

If you haven't already purchased one of these new effects, you will absolutely love them. [www.card-shark.de/newreleases](http://www.card-shark.de/newreleases)

## CARL DE ROME.

Well it's November, soon it'll be Christmas, so the big question is, are you one of the people still not performing HEAT? Have you thought about it, but not done anything about it yet? Well now is your chance to try the effect that gets great reactions every time and is used by hundreds of magicians from all over the world who have bought it from me over the years. It also comes with a FULL MONEY BACK GUARANTEE. If for any reason at all, even if you simply do not like it, send it back within 14 days and get a full refund. In 8 years only 1 magician has ever sent it back for a refund.

In my advert in this month's MagicSeen use the special link, that is normally only sent out after people have bought HEAT from me, and it will tell you everything you need to know about the effect. You can order your HEAT direct from the link in the advert, or The Merchant of Magic in the UK also have been selling HEAT for the last 8 years. KIERON LEFEVER just ordered his very first bottle - I wonder what use he will come up with using HEAT?

## DISCOUNT MAGIC

Discount Magic are offering a new lecture by Sarah Plummer, the author of Think Of A Number, Magic or Maths. Any clubs or societies that are interested please contact us at [sales@discountmagic.co.uk](mailto:sales@discountmagic.co.uk) or call 0844 545 0580 for availability.

## EZ MAGIC.

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



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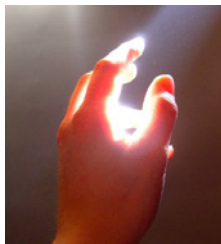


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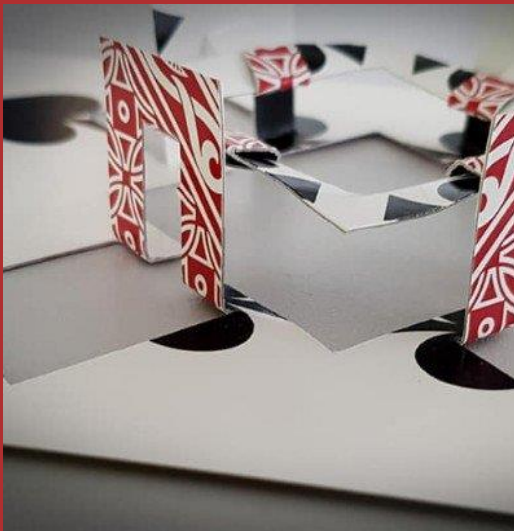


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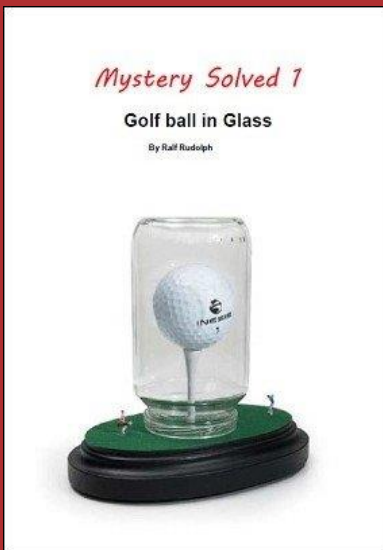
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# THE DEALER'S BOOTH... MISSION MAGIC

**R**eaders of Magicseen will no doubt have noticed in recent issues a new regular advertiser to have joined us, Mission Magic. With a business that is clearly very different from most others, we thought it would be interesting to go behind the scenes and find out about the people and the principles that have helped to make this growing magic supplier such a success.

## THE CLUE IS IN THE TITLE

So what makes Mission Magic different? Well, as you have almost certainly guessed, this company specialises in providing Gospel Magic to those working mainly (although not exclusively) in children's ministry, school assemblies, church services, youth groups and community events. All their products are

designed to help spread inspirational messages, to illustrate Biblical truths and to share the Christian faith in an engaging and entertaining way.

The messages contained in the magic obviously talk a lot about Jesus, but there are also presentations on subjects such as forgiveness and having a good self image which could easily be adapted and used for almost any audience. Some of their effects have messages based on the Old Testament too, which the Jewish community would find helpful.

## MEET THE TEAM

The lifeblood of any business is really the people who work in it, and this is especially true of Mission Magic, who believe in maintaining a very personal contact with their customers in order to

serve them better. Let's get acquainted with the six members of the Mission Magic staff.

**Paul Morley** – Founder - Paul founded Mission Magic in 2008 to meet the demand created by his shows. Paul is an Assemblies of God Minister and an International Gospel Magician, work that takes him to India, Romania, the USA and Turkey. He's Mission Magic's very own 'international man of mystery'! Paul's ideal way of relaxing involves sun, sea and a good curry, sometimes difficult to find in his home town of Retford.

**Mark Foster** – Owner Manager - Mark manages Mission Magic day-to-day. If you call the office it'll be Mark who'll pick up the phone. Mark has been running Mission Magic since 2012 and under his leadership the ministry





and business has flourished. Not only has Mark extensive business experience, he's also a lay Minister in the Church of England and an active member of both the Fellowship of Christian Magicians UK and the York Society of Magicians. But still finds time to spend with his wife Susie and his four children.

**Dan Wood** – Creative Consultant – If you discover a pun on our website or a fun presentation in our instructions you've discovered Dan's handy work. Dan's passion for high quality family entertainment can be seen in his unique presentations, booklets, website descriptions and videos he creates for Mission Magic. When Dan is not in the office, he's entertaining children with his Magic Hatter shows, working in hospitals as a Giggle Doctor and doing 101 other magical things. He's a self-confessed 'big kid' and we wouldn't have it any other way!

**Bev Wood** – Office Manager – Bev keeps the wheels of Mission Magic turning. Bev's training as a Stage Manager has given her the skills to juggle the dozens of different demands on her time. From making up our unique range of magic tricks, to dealing with customer queries and managing the stock. And somehow Bev still finds time for her husband Dan (see above) and her two wonderful boys.

**Abbie Bright** – Social Media Manager – Abbie joined us in 2017 originally as our fulfilment manager. Now, as the business has grown, Abbie has stepped into a new media role, bringing her charm and wit to the pages of Facebook. When not in the office Abbie studies History at York University and leads worship in her local church. We're delighted to have her on the team.

**Issy Flynn** – Fulfilment Manager – If you've placed an order with Mission Magic it's likely that Issy fulfilled it, making sure it's packed and posted with TLC. Isabelle (to use her 'proper' name) joined the team in 2018 after finishing her History Degree. When not at Mission Magic Issy is a busy intern at St Michael le Belfry Church, York. In her own words Issy is 'super excited to have joined the staff at Mission Magic and looking forward to helping spread the gospel message in an exciting creative way.'

## WHERE DOES THE MAGIC COME FROM?

Many of the products supplied by Mission Magic are general dealer items, but to those effects are added the all important inspirational Biblical message. Usually the original instructions supplied with the props are replaced by detailed booklets jammed with scripted presentations, advice, gags, Biblical references and background material, thus providing a complete ready-to-go package for customers to use. Mission Magic does also have a number of their own exclusive products, and indeed they are always looking for ideas from other creators or customers to market. Ideally, they are looking for magic that satisfies three criteria. It needs to be a good quality prop, be easy to use and produce an effect that has a genuine WOW moment! They will then take the idea and build a suitable religious message into it.

## WHERE TO START

If you are new to Gospel magic or want to get involved, here are some recommendations from the Mission Magic Team.

"Why not start with a free eBook. We offer a free downloadable eBook 'How to Cut & Restore a

Rope with 6 Gospel Magic Lessons'. Then try the Magic for Jesus DVD. 21 Easy to Do Gospel Magic Lessons using household objects, or Scott Dever's eBooks in the Gospel Magic My Way series. Both of these are absolute gems. Dozens of Gospel Magic tricks for the price of one prop!"

For general start up advice they also say: "Start with several tried and tested Gospel Magic tricks, such as the 'Chemical Cross' and 'Cross & Silks off Rope'. Present them using the script provided. This will teach you how a well crafted professional gospel magic lesson is structured and delivered. Then read up on commonly used magic props and which messages they are typically used with.

"There is one golden rule in Gospel Magic. It's the MESSAGE that is the most important element. Magic makes any message more engaging, more memorable, however the aim isn't to entertain but to teach."

## HAPPY CUSTOMERS

Everyone at Mission Magic is committed to providing exactly the right effects to satisfy the specific needs of the Gospel magician, but they also want to make the buying experience a pleasant one too. And it seems to be working as this recently received testimonial illustrates.

*I would just like to drop you a line to say I received my order (#11426) this morning in perfect condition. I deal with many companies on a daily basis but I have to say Mission Magic has to be the most charming and efficient. The little things like a free trick, the sweets and the personal handwritten message on the invoice. I love your products, I love your message and I admire what you stand for. In a cynical world it's refreshing to see a company like Mission Magic succeed and flourish. May I take this opportunity to wish you every success in the future, you certainly have a lifetime customer in me. As I said, it's the little things. Best wishes, Tony Armstrong*

Mission Magic is obviously doing a great job at filling a niche market in the magic world and with customers spread around the world from Fiji to Alaska, it's clear that they have become a major force in religious magic supplies. We wish them continued success!





# Short Dark Tales for Long Dark Nights

## Now released as an audio book

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This audio book, exclusive to Black Artefacts, comes on a USB drive with accompanying booklet in a small velvet drawstring bag.

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Exclusively available from Black Artefacts  
[blackhart.co.uk/audiobook.html](http://blackhart.co.uk/audiobook.html)

Black Hart's latest book, Short Dark Tales for Long Dark Nights, is now released as an audio book.

A collection of bizarre, and ghostly stories from The Black Hart, based on his latest book, this audio version will send shivers down the spines of those who listen to it.

Taking the stories from the book and setting them to narration, along with atmospheric music and sound effects has taken SDTFLDN to a whole new level. There are even a couple of 'extra' items not in the written version.

Released as audio files on a USB drive, so that you can transfer it to your computer, smart phone or other device, with a total playing time of 2 hours and 15 minutes and contains the following:

- Introduction by The Black Hart\*
- The Book of Cornelius Agrippa
- You Can't Cheat The Reaper
- The Clock Struck 13\*
- Death's Cold Kiss
- The Eternal Game
- Leave Her Alone
- Magpie
- Priests of the Lost Valley
- The Rocking Room
- The Soul of Mary Banks
- Tell Tale Card
- Curse of The Black Death
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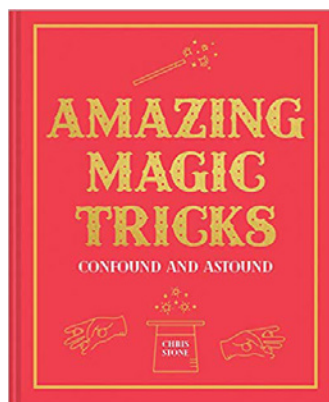
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WE TAKE A LOOK AT

# WHAT'S HOT

*and what's not!*



## AMAZING MAGIC TRICKS

**Chris Stone**

Available from [www.amazon.co.uk](http://www.amazon.co.uk)

**Price: £9.99**

Every now and again a new book appears aimed at young budding magicians and is sold through book chains to the general public. These books are often an important starting point for youngsters aged 6-10 as the right book can inspire a lifetime of interest in magic. Amazing Magic Tricks, which is being published this November, is the latest in the line.

There are two main things, in my view, that a book aimed at young start up magicians needs. The first is the magic content has to be reasonably within the skill set of the readers, with hopefully a mix of very easy effects plus a few more challenging ones to encourage practice and development. The props required should also be things that are readily available, or simple to make up.

The second, and equally vital element, is that the way the book is designed and the language that is used in the text, needs to be carefully selected so that the target readers are excited and attracted to the contents, and also so that they can understand and follow the instructions that are being given.

Amazing Magic Tricks unfortunately fails to a greater or lesser extent with both these elements. The tone and approach of the text in the book is clearly aimed at young people, but the language is too advanced for most children of that age, and I question whether they would be able or would want to struggle to understand it.

Also, the book is randomly printed on all sorts of different coloured paper stock, which with some of the colours makes the text a bit hard to read. I think this is in an attempt to make the book look a bit more colourful, because all the illustrations are black and white pencil drawings which give no colour or vibrancy to the pages at all. I'm afraid to say the whole book looks old fashioned and deadly dull, and if I was a kid picking this up for a flick through in a book shop, I would very quickly put it down again because there's nothing to catch the imagination or the eye in it.

This book would possibly have been fine if it had been published in the 1950s, but today's youngsters are used to brightly coloured, visual content, and this book provides nothing of this type at all. When you compare it to the

Dominic Wood trilogy of books from a few years ago aimed at the same age group, or Nick Einhorn's lay people books, Amazing Magic Tricks regrettably is not even in the same postcode.

But what about the content? Well, the selection of magic is a combination of well known effects that seem to appear in all magic publications aimed at the general public, plus some other slightly debateable additional choices. For instance, the book teaches one card force which is a clunky behind-the-back handling which is totally unnatural and requires the performer to turn his back on the spectators to do it. When there are so many suitable card forces out there, I can't understand why this one was chosen.

That being said, most of the effects revealed do use props you can get hold of easily, and methods that range from self working through to mildly challenging. However, the way that the methods are described leaves a lot to be desired. There were several that I had to read two or three times myself to understand what the instructions were supposed to be. This could have been helped by plenty of clear colour photographs to supplement the explanation, but instead you get a small number of not very helpful pencil drawings. Nicely drawn but not much help to a 10 year old grappling with incomprehensible instructions.

As well as the tricks there are various advice and general facts about magic and magicians thrown

in. Again, even these are often crammed into small boxes with tiny dense text, so very unattractive.

I don't know whether the author Chris Stone is a magician (apparently he has commissioned and edited books on a huge array of subjects from U-Boats to David Beckham, and as an author he specialises in humour, pop culture and sport), but it doesn't look like it. There are no credits to any magical names in the book either, so it would appear that the publishers didn't get an experienced magic writer or performer in to oversee the content. As a result this ends up as a book that fails to deliver the right content in the correct way to its target audience, and therefore I can't imagine it will be flying off the shelves. **ML**

**WHAT'S HOT:** a few good tricks to try for a beginner using objects they can easily get hold of

**WHAT'S NOT:** dull and boring looking layout and design, poor trick descriptions, the wrong level of language for the presumed young target audience

**RATING: 15%**





## DEEP CLEAR

**Paul Harris Presents**

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

**Price: £38**

This is a revised version of Paul Harris's original Deep Astonishment. It's a two part plot with a lead in effect to the main event. Essentially, it's a card revelation followed by an impossible prediction of a freely chosen word.

First of all, a spectator is asked to name a short word or even invent one which will become the magic word used in the trick. A card is then chosen and replaced in the pack after which the magician proceeds to find it in a cute way.

Now for the main event. The magician removes a few cards from a ticket style wallet that has been on the table from the start of the trick. Dealing them down on to the table they have letters on the back which remarkably, spell the spectator's chosen or invented word.

It's an impossible prediction effect almost verging on being too good to be true! You receive the special deck which will need a once only preparation and a ticket style wallet with a link to the all-important online video.

It's well explained on the 35 minute video and doesn't require advanced technical ability to pull off, with the presentation being just as important to the performance. Also included is an extra video from Alakazam's Dave Loosely

who has replaced the cute but average plunger/rise lead in effect, with the classic Biddle vanish trick. This integrates rather better with the rest of Deep Clear because of a clever yet bold idea that Paul Harris admits had never crossed his mind as a viable option.

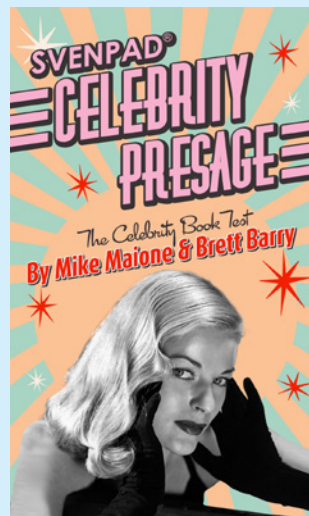
Dave Loosely's idea to use the Biddle vanish is a much more effective lead up and a stronger effect in itself as the build up to the revelation of the word. As an alternative to one spectator choosing a word, you could ask four spectators to pick letters that make up an invented word.

Admittedly this is a 'one trick deck' that you will have to decide whether it is worth taking up valuable pocket space for strolling work, but the strength of the effect should be in its favour. For small formal shows it would also make a strong feature effect and a potential closer.

The lack of connection between the revelation of a card and the prediction of the word is lost in the presentation. I must admit, I can't wait to try it and that's a rare feeling after reviewing a trick! **PP**

**WHAT'S HOT:** an impossible prediction with nothing to indicate how the magician could have possibly known the chosen word. The Dave Loosely Biddle effect is a better option than the original one taught.

**WHAT'S NOT:** it's a one trick deck which is a consideration for walk around work.  
**RATING: 85%**



## CELEBRITY PRESSAGE

**Mike Maione & Brett Barry**

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

**Price: £89.99**

This is a brand new booktest released by Svenpad®. Based upon Mike Maione's original Celebrity Pressage booktest Brett Barry has taken Mike's original and supercharged it making it what I think is one of the best booktests currently on the market.

Measuring approximately 4.5 inches by 7 inches the book is filled with celebrity fails. Meaning it lists stupid things done or dumb quotes said by famous people. The book consists of 130 pages with two pages dedicated to each celebrity.

Built into the book, as you would expect from Svenpad®, is the svengali principle. This is one of the additions to Mike's original version. What this gives you is the option to easily force one particular celebrity. In fact a spectator can be holding the book when they select a page. Tom Cruise is the celebrity who is forced which is good as he is known by most people.

If you don't want to use the svengali principle then you can use a system by Spidey. This allows any page number to be called out. You can run through

the book until you get to the page before their number. This will show a random celebrity depending on what number was chosen. You can then very cleanly turn over one more page which will once again force Tom Cruise. This really is a brilliant concept and looks so fair.

Fans of Marc Kerstein's WikiTest app will be pleased to know that the same force words have been built into the force pages. This means not only can you reveal the name of a celebrity, etc but you can ask a spectator to think of a long word on one of the pages selected and you can reveal this word too.

Once you know the basics of how the book works, exactly how you reveal the celebrity, or quotes forced, etc is really down to you.

Online videos run you through everything about the history of the book and how to use it along with several routine ideas.

You also receive a special book mark which has Steve Valentine's 'Booked' principle built in. This is a very deceptive way of forcing another celebrity. There are various celebrities to choose from too so you could pick one to suit your needs.

The book is very well made and it is clear that this has taken a long time to perfect. It's not cheap at almost £90 but this is certainly a good investment if you are looking to add something special to your set.

I highly recommend this and know I will have some fun with it. **PS**

**WHAT'S HOT:** so many great principle built into one small book.  
**WHAT'S NOT:** price tag is quite high  
**RATING: 90%**



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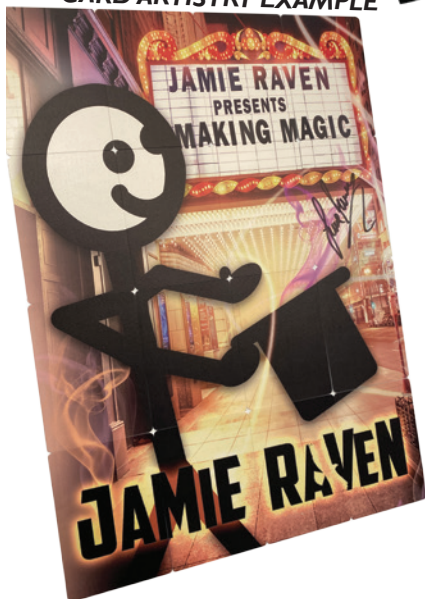
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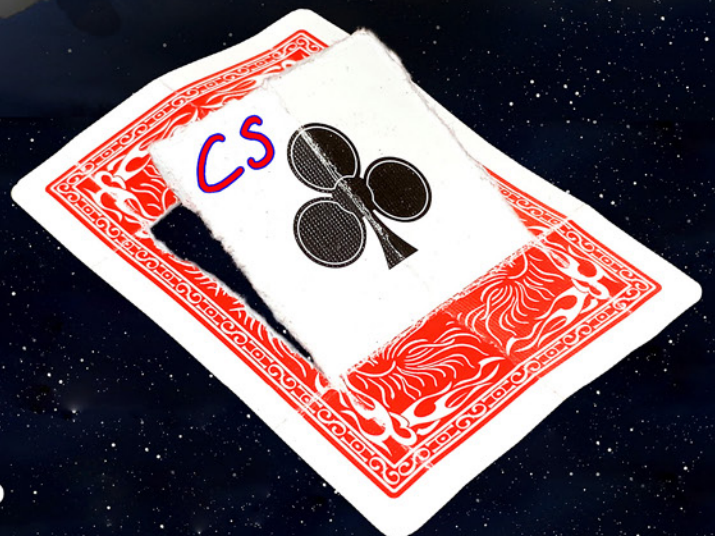


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## SOCKS

**Michel Huot**

Available from any Murphy's retailer or dealers contact  
www.murphymagic.com

**Price: £38.50**

What's not to like? Socks is a light hearted mentalism routine that packs a double punch and could easily be incorporated into an otherwise mind reading free act. It probably won't appeal to the serious "I can really read your mind" mentalist but I can see this being a big hit with mainstream magicians.

Based on a plot originally performed on television by Paul Daniels circa 1990, Michel Huot has created a different method and presentation suitable for close-up and parlour settings.

Two sets of playing cards are displayed each colourfully printed with a different design of sock. A spectator is invited to try and find a matching pair by randomly selecting two face down cards. Played well there is comedy potential as the performer discovers that the spectator has failed,

selecting two contrasting designs. All is not lost as the performer pulls up his trouser legs to reveal that he is wearing two different socks that exactly match the selection. In an unexpected kicker all the cards are then turned over showing that every pair match.

What makes this a successful entertaining effect? First the novelty of the plot. It's a prediction but the presentation is light hearted and fun and the revelation very visual and unexpected.

Second, unlike so many of the 'suitable only for YouTube releases' this effect has been worked. With live audiences. In the usual video download you get thirty five minutes of explanation, small variations and handling tips all derived from experience.

From little touches like timing how the chosen cards are turned over which gets the most from the performers own reaction to an apparent failure, to detailed advice about dealing with unexpected outcomes during the force. Huot uses a psychological timing force which is fully explained and for the less confident demonstrates

three other alternatives. The whole explanation is very clear and done with some humour.

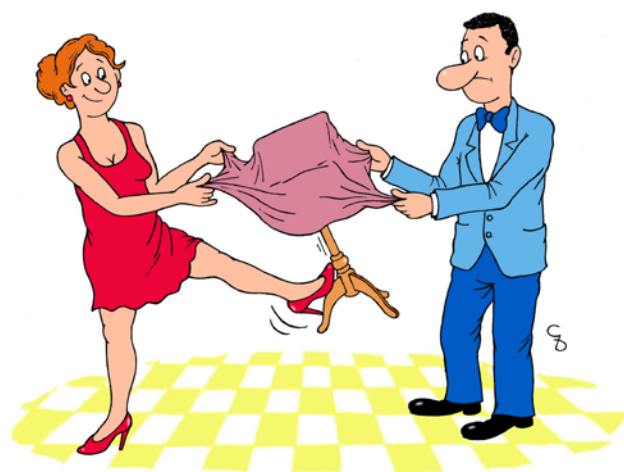
This is a relatively easy trick to perform and with a little handling practice would soon be performable. An obvious limitation is that for maximum effect you need to be wearing trousers. Anyone who performs in a kilt, or a dress, will need to find an alternative revelation. The socks also come with a hidden bonus woven into the sole. On one is a suit of a card, on the other a value. What you do with that is up to you.

The poker size cards are well made and attractively printed and come in a good quality leather case. The pattern on the two socks is very bright and they are just short of knee length so easily seen even in a large room. You also get

instructions on how to put the socks on. This may seem strange but is actually very sensible as you will probably want to perform this effect often and keeping the socks in good condition is important. I've not tried washing my pair so I've no idea if they are colour fast! **SB**

**WHAT'S HOT:** a strong visual effect with the potential for lots of fun in the presentation. Well explained with lots of solid practical performing advice  
**WHAT'S NOT:** for the best effect you probably need to be wearing trousers.  
**RATING: 81%**

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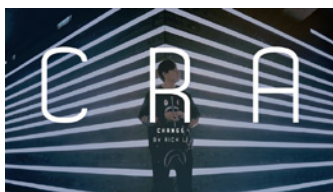
Phil Shaw:

23 Stock Close, Norton, Malton  
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Mark Leveridge:

Anne's Park, Cowley, Exeter EX5 5EN





## CRA CHANGE

**Rich Li - SansMinds Worker Series**

Available from any Murphy's retailer or dealers contact  
www.murphysmagic.com

**Price £16.00**

CRA is a rapid multiple card colour change which takes about seven seconds to perform. A hand is wiped across the face or the back of a pack and the cards are seen to change one after the other. In the basic handling a final wave of the hand restores the first card seen.

Compared to other single colour changes, the limitation is that, as demonstrated, you really only get to see just over half of each card which I think reduces the impact.

I found it quite hard to categorise this offering from Rich Li and Sans Minds. It doesn't really qualify as a stand alone effect but is more than a flourish. It is something, in the right setting, that you might incorporate into an interlude of card magic. The key though is finding the right setting.

The change uses a multiple Tenkai palm and is consequently quite angle sensitive. The DVD sleeve suggests that the performance angle is 180 degrees. That means no one can be on either side or viewing from behind and this limits where you can use the change. Some retailers are more pessimistic and suggest that the narrower 110 degree angle is required. Either way

it is angle limited.

In the twelve minute explanation you also get a couple of variations, one of which leaves you able to show and hand out the final card. The first requires a small initial set up and leaves you with a reversed card on the face of the deck. The second, using only a small packet of cards, has to be done sitting down so that extra cards can be dumped. The best thing on the DVD is a means of using the Tenkai palm to produce a previously selected card from an empty card box.

How easy is this to learn? The DVD packaging suggests that this is skill level one of five. I've no idea how that scale is calibrated but if it implies that the technical skill required is easy I think that is very optimistic. This might not be totally knuckle busting stuff but it will take you quite a while to

master the speed and confidence required. Even in some of the DVD demonstrations there were occasional flashes. Master this card change and you will have six or seven seconds of material perfect for YouTube but the effect will be much harder to replicate under live conditions. **SB**

**WHAT'S HOT:** I'm struggling to describe anything as 'hot'. The selling point is, I suppose, the speed at which the changes occur and the multiple number of changes. OK for a few seconds to upload to YouTube.

**WHAT'S NOT:** not simple to learn; very angle sensitive so difficult to use in live situations; spectators don't always see the full face of the cards.

**RATING: 40%**

**MARK ELDON**

**The Trick That CAN Be Explained!**

## THE TRICK THAT CAN BE EXPLAINED

**Mark Elsdon**

Booklet, 4pp., with gimmicks. Available from any Murphy's retailer or dealers contact  
www.murphysmagic.com

**Price: £30.00**

The Mark Elsdon name on a release is an indicator the contents are likely to be both intriguing and neatly routinized. One of his traits is to strip an effect back to its components and simplify it to maximise its impact. In the process he can employ means that almost seem too direct and simple and you tend to get comparatively little in the way of props for your money.

This is a very direct, powerful effect, achieved by simple, natural means and it is a theme he has returned to several times. The performer places a small envelope containing a playing card on the table and never touches it again. A participant takes the deck out of the box and shuffles it. They then cut the deck and the top card is immediately turned over. The deck is turned face up and clearly spread to show that there are no duplicates. When the participant opens the envelope the card matches their selection. As described, all the action takes place in the spectator's hands.

Most of the variations on this central theme explored by this prolific originator rely upon multiple outs, but here he eliminates the use of alternative outcomes - the card in the envelope is always the selection.

What we have here is the application of a couple of standard gimmicks to more or less guarantee a favourable outcome. His application of the well known card gimmicks renders the routine all but self-working - although you have to have your wits about you. It's a simple matter to fake a set of cards yourself if you wish to change the outcome. You add the cards to a normal deck, so

you can steal them away at the end to leave yourself with an ordinary deck in play.

I see this having more in common with the 'Open Prediction' precept rather than the 'The Trick That Can't Be Explained'. The essence of Vernon's routine is that it employs a normal deck, eschewing the use of duplicates or gimmicks of any kind. The Professor was an early exponent of utilising a 'jazz magic' approach that requires the presenter to be fleet of mind in following random outcomes to engineer a satisfactory outcome.

Clearly this purist approach has similarly constrained many performers as a succession of notable names have attempted to reduce the level of chance from Vernon's effect to maximise the likelihood of the desired outcome. In the process they move from 'outs' to some form of force - which is what this is in essence, albeit an extremely effective and fair one.

Instruction is via a paltry four page pamphlet. The explanation is crystal clear, because in truth there is not a great deal to explain. Reset is simple, but is best done out of view. Elsdon points out the option

of the prediction in the form of a photo of the card posted on your Twitter feed, Instagram or other social media. Or you can message them at the start and they check the message at the end.

This is a strong piece and if you are a purist you are likely to use this because it really does deliver what it sets out to offer. You might feel a little disappointed in the package that you receive for £30 but you're paying for the smart thinking. **BG**

**WHAT'S HOT:** the effect and routining are what you're paying for - albeit handsomely - here. It is clean, and everything is in the spectator's hands. No outs or switches, the prediction always matches. If the effect attracts you, this will equip you to do it convincingly.

**WHAT'S NOT:** some will query the asking price for a few basic gimmicked cards and four A5 pages of explanation. No effect in the spectator's hands can be 100% guaranteed, which might concern the querulous. Pedants will be unpersuaded by the alignment to the Vernon classic.

**RATING: 75%**



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## VENDING MACHINE

**SansMinds**

Gimmick materials, DVD 33 mins  
Available from any Murphy's retailer  
or dealers contact  
www.murphymagic.com

**Price: £38.00**

You hold a can of drink. With a shake, it visually changes to a different brand of drink – and the can may be fully handled and examined. Interesting.

Perhaps to my shame I freely admit I was immediately on my guard when this popped through the letterbox from Leveridge Towers, that proudly baronial castle nestling on the Exmoor borders. Firstly, it's from SansMinds, who have a history of pouring a seemingly unending waterfall of effects onto the marketplace with a quality-to-release ratio that's, let's just say, patchy.

Then I looked at the trailer and was drawn inexorably to the chicken-flapping imitation their presenter performed every time he changed the can. What mechanism was he hiding that necessitated such a large and ungainly motion? Worrying.

It gets worse – but then it gets better, so it's worth hanging on in there. Upon opening the DVD case you are faced with a DVD (remember them?) and... some materials. Being provided with components by SansMinds means only one thing: a DIY interlude beckons.

It's not difficult, although you have to be both careful and precise. You better had, because you don't get any further supplies of the 'stuff'. You get materials to make it up in two different soda makes, Coca Cola and an energy drink. To make up any further, or different, can gimmicks you'd have to buy the whole package afresh – at nearly forty quid a pop.

I promised it gets better, and it does. This looks great and works well... but within limitations (it just got worse again: I'm toying with you). You can do what you see on the trailer – it really can look that

good – and, with a little work you'll be able to improve it noticeably.

The secret apparatus is entirely stolen away by the end and you can give the spectator the remaining drink at the end. The fact that you end up totally clean, with a gimmickless drink, is a big plus.

In a parlour or stage situation where you are in control of angles, it can look great. Forget it for walk-around. If you want some eye-candy for a promo, it is a safe bet. SansMinds know a thing or two about producing good instructional films with fine production values, so no problems in that regard.

There are several variations on offer. One is a dual change – for which, guess what, you have to buy another set. He also explores a transposition of liquid drink to solid item, as well as an eye-bothering split drink handling.

We are reminded that this started life some time back as 'Pop Change'. 'Vending Machine' is certainly an enhanced version of that flawed forerunner. It requires you to wear a jacket or sweatshirt over a dark t-shirt – not unachievable in many performing environments. Ladies,

make your own arrangements.

The whole thing requires some handling practice, particularly on those flapping wings, but this is primarily a gimmick-driven effect and not at all difficult to pull off. If you like what you see, can accommodate the various restrictions it imposes, and the asking price doesn't put you off – go for it. However, that's a fair few ifs and a handful of buts. **BG**

**WHAT'S HOT:** the effect is the thing here. A pleasing visual moment that's easy to do and ends clean. You're supplied with everything you need. The DIY is not demanding. The instructional film will guide you through every step of the way  
**WHAT'S NOT:** it's horses for courses. This can't be done surrounded, you must be able to control your performing environment, and there are clothing restrictions. It's also a rather high price for a DIY project. To make additional alternative soda brands you have to buy the product all over again – they don't offer spares  
**RATING: 60%**



## DICE MYSTERIES

**Steve Drury**

www.mysteryentertainer  
products.com/mysteries

**Price: £99 +VAT**

I love dice. I have a large collection that I have built up over the years of all sizes so I

couldn't wait to get stuck into Dice Mysteries by Steve Drury when it arrived. I wouldn't like to even hazard a guess at the amount of time Steve spent researching everything that made it into the book.

Weighing in at almost 600 pages, Dice Mysteries is a mighty tome dedicated to the world of dice.

The book is broken down into the following sections:

1. History of dice covering topics such as Entomology, Shaman to Layman, Statistics and Probability, other random number generators.
2. Uses for dice specific divination with contributions from Richard Webster, Les Cross and Stephen Ball.
3. Titled 'The Longer you Play, the More you Lose' section 3 focuses on gambling and the many gaffs

utilised in this field. It also includes a reproduction of The Secret Blue Book (gambling catalogue), 1932.

4. Other types of dice and mental dice boxes.
5. 20 routines using dice from some of the best minds in magic (Richard Osterlind, Docc Hilford, Kenton Knepper, David Berglas to name just a few.

The book is extremely thorough and covers each topic in great detail. If you have any interest dice, like I do, then there's sure to be something of interest to you within its pages.

The typesetting of the book is good and offers generous line spacing making it easy to read. Personally I would have had less space to reduce the amount of pages but that's just me.

The pages are littered with illustrations and photographs

supporting the text. There's nothing worse than reading a book that's just text. Dice Mysteries has a good mix of text and photographs.

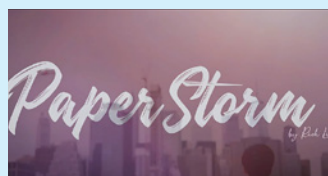
If you are buying it just for the dice effects then be prepared for the fact that some of them require a prop or a special device to perform. There are several effects that I'm going to put the effort into learning for sure.

If you have any interest in dice then I recommend you pick up a copy of this book. It's not cheap but it is worth every penny.

Highly recommended. **PS**

**WHAT'S HOT:** huge collection of all things dice related  
**WHAT'S NOT:** the book is quite heavy due to its size  
**RATING: 85%**





## PAPER STORM

**Rich Li**

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

**Price: £35.00**

SansMinds have thought it a good idea to feature Rich Li and just four of his own sleight of hand moves, but unless you are a highly advanced move monkey on the card scene this isn't going to appeal to you. Even SansMinds in a rare moment of marketing honesty actually state, "Being honest, all of these can be challenging to learn, and they're not for the faint of heart". You're not kidding there!

So, are these original but challenging eye candy moments

worth your money and secondly worth the trouble of mastering? Let's take a look at the four items and see how they measure up.

First on the DVD is the Gourmet Production, a pretty looking snap production of four Aces, one at a time. Each card suddenly appears stepped behind another, one at a time in a column. The appearance of each card is fun to watch especially for one person because it only has a fairly narrow performing angle and a get ready arguably more awkward than the mechanics of the appearance. He also shows an alternative version where after the flash appearance of four Aces, they disappear under the hand. This uses a gimmicked card which he explains how to make. It's pretty eye candy type manipulation but the angles makes it limited for real world use.

Second up is Skrt Change, described as Rich's display version of Dr Daley's Last Trick, although I can't see any resemblance whatsoever. Two cards placed face

to face with one outjogged from the deck visually change into two different cards. It's another difficult one to do and without any real purpose, remains another moment of eye candy card magic.

Elixir Change is a printing card effect. Once a card has been remembered from the deck a double faced blank card is introduced which suddenly becomes visually printed one side at a time. At least there is some point to the move, but again technically difficult especially under real world conditions.

Finally, Dash is a weird visual moment where you throw a card at the deck where it is seen to appear sticking out of the middle. Then suddenly it is back in the hand. Like the other items it's a moment of flashy magic with the least purpose of any of the items offered on this DVD.

As you can see these aren't routines that can entertain people, they are just magical eye popping

moments that would need to be incorporated into existing routines. On their own there is something school boyish about them, clever little mini tricks, learnt to impress. Perhaps that's who they are aimed at. If you enjoy your card magic eye candy style you might enjoy trying to learn these moves but it won't be suited to many, even the most avid card enthusiast. **PP**

**WHAT'S HOT:** visual eye popping type moments with cards

**WHAT'S NOT:** technically extremely difficult to master, rather 'angly' and on their own have no purpose other than as an impressive display of skill

**RATING: 45%**



## LEGACY

**Jamie Badman & Colin Miller**

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

**Price: £38.00**

Legacy is a simple prediction routine brought to life by some well produced props and most importantly a suitably crafted story that you will invent yourself. To a tale about your grandfather or other suitable mentor, you explain that he

only knew one trick where he always knew the card that would be chosen and even bet money on it.

You show a photograph of him from a wallet and the same amount of money that he used to bet. They are replaced inside the wallet and the same five cards he used are taken out of the wallet and given to the spectator to hold. The spectator makes a free choice of one of the cards which needless to say proves to have been correctly predicted by your grandfather who still amazes people from the grave!

It's a one out of five prediction but is still an effective prediction effect for lay people. You receive a leather Humber wallet, the old style cards, photographs, online instructions and an additional 16 page pdf of additional ideas and routines from Badman, Miller and Luke Jernay.

My advice, if you are going to use some form of grandfather tale, take the cards, photograph and wallet and kick them up and down the road a few times to give them some authentic aging, seek out some old bank notes from the 40s/50s, and make the old grandfather/mentor tale as un-hackneyed and ungeneric as you can!

The worn out condition of the props will add some realism to the storyline rather than using the brand new 'aged' cards and a shiny new wallet. The wallet is very nice quality but I would be tempted to remove the metal corners which might giveaway the working of a Humber wallet.

There is no force as each choice is covered by a different reveal, all of which are strong involving the photograph, the money and the cards. The wallet's switching ability is only needed for one of the choices.

The trick's effectiveness lies in the storyline which is left to your own imagination. It's a nice self-contained effect especially for strolling with plenty of other routines and extras included on the pdf. **PP**

**WHAT'S HOT:** story based prediction with well produced props. It's easy to present and perform. Self-contained.

**WHAT'S NOT:** a one out of five prediction might not seem that impressive? The props could do with some aging for realism. The old grandfather story could sound generic/hackneyed.

**RATING: 75%**



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