

MAGIC

SEEN

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LET'S
TALK
SHOW
FEES

RODDY
MCGHIE
FRANKEN
DOH!

MARK ELSDON

LIMITLESS

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A WORD FROM THE EDITOR



Hello everybody, and welcome to the latest taster issue of the UK's only independent magic magazine, Magicseen!

The contents for this issue have been extracted from issue 90, which was released for January 2020, and we have selected the following articles from that main issue to include here:

Our cover star is Mark Elsdon, one of the UK's most prominent and creative magicians and we are thrilled to have him in our magazine. We chat to Mark and he reveals the creative process

that he uses when devising his new material. We also include a routine of his from the Masterclass so that you too can present some Mark Elsdon mental magic.

One of the most difficult things to get right is what level to pitch your show fees at. In Let's Talk Fees we take a look at the factors that come into the equation and suggest ways to generate that all important final figure.

One of the fun things we like to do is take 40p and nip into an old fashioned phonebox and call up a famous celebrity to have a quick

chat about magic. In this issue Emily Kinney from The Walking Dead runs unnecessarily from the shower to take our call.

Roddy McGhie - there's a name to conjure with, at least it has been for the quirky and talented Scottish performer himself. Get to know him by reading our interview in this issue of Lite.

Finally, before you make any further magic purchases, why not take a look at the selection of product reviews we have included here - it might save you from wasting your money on an over-hyped prop, or it could encourage

you to invest in an otherwise missed winner!

If you like what you read here, you are bound to enjoy the full versions of each issue too which feature even more fun features, informative interviews and amazing articles. Magicseen is published every two months and is available either in printed or digital format on a 1 or 2 year subscription. Join us today!

Mark Leveridge

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Who is she? Well Emily plays the character Beth Greene in The Walking Dead and she's also an acclaimed singer-songwriter. For those who don't know what 'The Walking Dead' is about, it follows a group of people struggling to get through a crowd of brain-dead zombies. It's a bit like being in ASDA on a Saturday morning. We sent our brain-dead editor in to a phonebox with a small amount of money and here's his chat with Emily Kinney

MS: Hello Emily, I've never watched The Walking Dead, but people tell me it's quite good!

EK: (Laughs) Thank you.

MS: Do you like magic or not?

EK: (Laughs again) Have you had a tough day? Your heart doesn't seem to be in this...

MS: Everyday at Magicseen is a tough day! Are you a fan of magic?

EK: Yes, actually I've been a fan of magic for a long time. I always watched it on TV, especially Kriss Angel, who is awesome. I don't get as much time these days because I always seem to have busy schedules but there are some shows around at the moment which I watch whenever I can...

MS: Do you think magicians should

wear make-up?

EK: That's up to them, I mean for TV they'll all have to have some element for the cameras and lights.

If you're asking me if they should wear it on a social evening out, then I'd probably say no...

MS: What's your favourite show at the moment?

EK: The best show is Magic for Humans on Netflix. I LOVE IT. I've always been a sucker for set-up pranks and shows like that. But I love this because it combines magic and Justin Willman is really great. Especially when he's doing magic for kids. The Carbonaro Effect is another magic show I've really enjoyed.

MS: Have you heard of Mel Mellers?



EK: No

MS: That's no surprise. Anyway, thanks for your time and good luck with your career!

EK: Thank you so much.

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**Don't forget to come and visit us at
Blackpool 2020, in our new spot (check
the guide for final details).**



MARK ELSDON

FROM KILBURN TO KILLER TRICKS!

Creating consistently fabulous effects for as long as we can remember, Mark has proved to be one of the UK's most popular magicians. Respected by his peers for his many commercial releases, he has a way of simplifying routines so that people can instantly connect with them. Magicseen fires the questions at the brilliant magician and creator who has more than one string to his bow...

Please tell us a bit about your background – where you're from, growing up, siblings, what you were like at school!

I'm from North Wales originally and was quite sporty growing up, played for the school football and cricket teams etc. Was also one of several class clowns and always messing about. After school I always thought I'd end up doing something creative, maybe writing. I got involved in magic very quickly after seeing a guy doing a few cards tricks in a pub in Kilburn when I was 19. Within 18 months I was doing magic full-time and living in the Dubai Hilton and performing magic all over the Middle East for the Hilton Group.



You've created so much over the years – would you say you were a creator rather than a performer?

It depends what day it is! I definitely perform less than I used to. For a long time I did solely

close-up, then stand-up as well, whereas these days I'm constantly working on shows and performances that stretch the boundaries of magic into a more artistic shape. Several of my projects are performed in art galleries or museum spaces. I love creating and since I'm doing it constantly, whether for myself or acts

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for other people, then I find it relatively easy. But I could never give up performing. That's the whole point of devising material – to fool the pants off someone.

Do you favour mentalism? What appeals to you about it?

I think they are the same thing. And that the only people who think otherwise are some mentalists (who are probably trying to sell you something!) As someone called RCP once wrote on one of the magic forums: "You've got to love a bunch of magicians, on a magician's board, arguing about a term created by magicians to separate one group of magicians from the rest of the magicians as they ply their tricks." Indeed. Although obviously I do recognise that it is useful to have an industry-only term to differentiate between the two. For laymen I think they are the same.

Which is your own personal favourite of the effects you've created?

Limelight. I think if I'm lucky enough to end up as a tiny footnote in magic history it will be for that trick.

"...I THINK IF I'M LUCKY ENOUGH TO END UP AS A TINY FOOTNOTE IN MAGIC HISTORY IT WILL BE FOR THAT TRICK."



Which has been your best seller – ever?

Tequila Hustler was a big seller in multiple formats. The Rubik Remembered DVD did very well too I think. Although thinking about it, neither of them came close to iBalance.

What's the key ingredients to a brilliant effect in your opinion?

It MUST be totally fooling, and engage the audience on a personal level. So much magic is about nothing other than the trick, in that moment. A great story (presentation) is essential to transform the initial moment of astonishment into a long term feeling of mystery.

Which most recent effect you've seen has really blown you away?

Loads! There is so much great magic coming out nowadays. Tobias Dostal's Silhouette,

Angelo's On Edge, Sans Minds' Enlarge, Benke Smith's Cubesmith and Roddy McGhie's Stargate are just a few recent ones that I've started using or been playing with.

What are you working on at the moment?

Mainly shows for other people. I've currently got 5 shows that I'm either contributing to, writing (or co-writing) and/or directing. Product wise, the next big thing from me will be the Equivoque magnum opus which will be released in Spring 2020.

Which is the most influential magic book you've read?

Hmmm. Maybe Eugene's The Experience of Magic. Or maybe one of his earlier booklets. At this point they all kind of blur into one.



Which other creators do you most admire?

Gary Kurtz, Weber, Bob Ostin, Peter Kane, Roy Johnson, Lubor Fiedler, Sebastien Clergue, Vanni Bossi, Angelo Carbone, Ben Earl, Ben Hart, Michael Murray, Tyler Wilson, Rune Klan, Luis Piedrahita, Pipo Villanueva. So many. And I'm sure I'm forgetting some...

What part of creating do you enjoy most? The concept? The twist? The script?

The concept. It's all downhill from there! The fact that there has to be a method means constant trade-offs.

Do you perform much these days?

Almost daily in some form or other – magic is a great hobby

Professionally, a couple of times a month unless I'm doing an art project then it could be 10 shows a day.

Tell us about your TV writing – how you got your break, what shows you've worked on...

I first worked on ideas with Keith Barry,

then one of the Dynamo series. I would say working on that series for Dynamo was the break-through. After that I was very fortunate that my next project was to co-write a prime time show with Ben Earl for Channel 4. After that the doors were open and I've worked on a ton of stuff. Possibly my favourite thing was a project I did with Colin Cloud for US TV. As for TV ambitions, I don't really have any. Magic can never be as good as it could/should be on TV because of the medium. As long as the occasional project keeps coming along then it will continue to fund my crazy art projects, and that's enough for me.

Are you content with how your career has worked out (so far)?

Yes indeedee! None of what I do ever feels like work (except maybe the odd 6:00am call for a TV show!) and I'm in a position where I can pick and choose my projects, so yes, all is good.

Best moment of 2019?

Ben Hart's artistic integrity on BGT made me feel proud to know him.

What are you doing on Christmas day?

I don't really bother with Christmas at all to be honest...

Fav Xmas movie?

Die Hard 2

Xmas dinner of choice?

I don't really bother with Christmas at all to be honest...

Fav Xmas pudding?

I don't really bother with Christmas at all to be honest...

Magic book or DVD you'd like to receive on Xmas day?

I don't really bother with Christmas at all to be honest...

There's a nuclear war and you just have time to grab 7 items, before dashing in to your nuclear bunker. What do you take with you?

Whatever 7 books are currently at the top of my 'to read' pile... Which are currently:

1. The Neat Review Issue Two
2. Akala – Natives
3. Ted Chiang – Exhalation
4. Scott Robinson – Pure Imagination
5. Caroline A. Jones – Sensorium
6. Mark Chandaue – Totally Free Will
7. Guillermo del Toro - Cabinet of Curiosities

"NONE OF WHAT I DO EVER FEELS LIKE WORK... AND I'M IN A POSITION WHERE I CAN PICK AND CHOOSE MY PROJECTS, SO YES, ALL IS GOOD."



**"AS LONG AS THE
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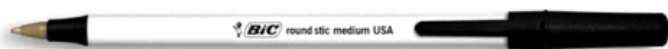
ONE-SEC DESIGN DUPE

Mark Elsdon

This is a two person test which looks impossible, as the performer and his mind-reading assistant never speak! The performer draws a large circle on a sheet of paper and then the participant decides on a simple drawing which he draws inside the circle. The performer claims that he has transmitted this to his assistant, who is sitting in another room.

The participant folds and pockets his drawing and a large circle is drawn on a second sheet of paper which is taken to the assistant. She immediately draws the exact same picture!

1



METHOD CONCEPT

This relies on a very subtle, non-verbal code: the pen used. You need a ballpoint pen with a cap (Fig. 1) which also has a brand name written on the side. Bic is ideal. The cap of the pen can be positioned in eight different ways to cue information:

If the cap is on the end of the pen, with the clip pointing at the writing this is position 1. If the cap was oriented so that the clip was above the writing (by turning the cap through 90°) then that is position 2. If the clip was below the writing that is position 3. And if the clip is opposite the writing, i.e. on the other side of the pen, then that is position 4. Positions 5 – 8 are using the same clip orientations, but with the cap on the writing end of the pen.

So what can we do with this coding/cueing system? We can code the list of Most Common Drawings. This list was originally published by Banachek in Psychological Subtleties and then expanded by various other mentalists.

The list I use is this: stick figure, house, flower, tree, car, face, sun, cat, plane, boat. There are ten objects in this list, but we can easily eliminate sun and (smiley) face options. Since the participant is

already making their drawing inside a circle, if they start to draw the sun or a face I tell them that this would be too obvious due to the circle, so please choose another simple picture.

You can now assign the remaining eight pictures to the pen positions:

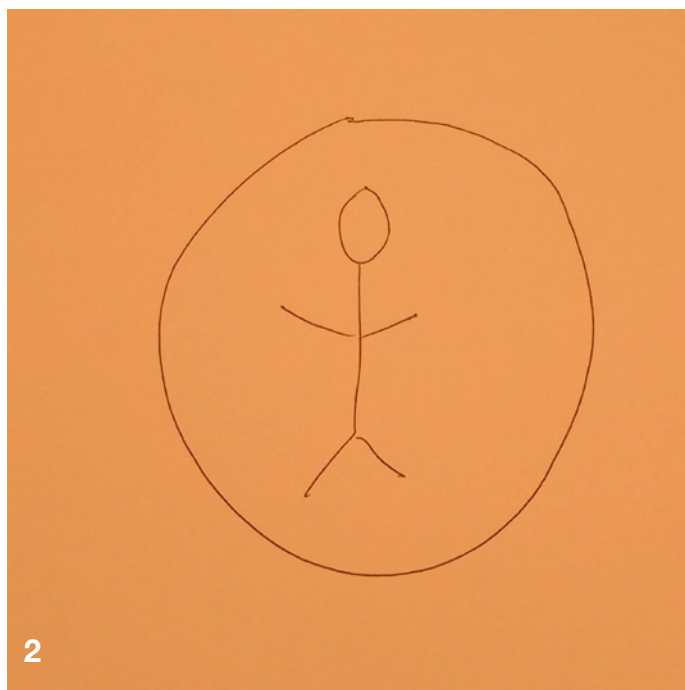
- 1 – stick figure,
- 2 – house,
- 3 – flower,
- 4 – tree,
- 5 – car,
- 6 – cat,
- 7 – plane,
- 8 – boat.

WORKING

1 You uncap the pen and draw a large circle on a piece of paper. Handing the pen and paper to the participant, you ask him "to draw a simple picture – not a shape or a symbol, but something physical. The first thing you think of, draw that. And don't make it too complicated; we're just after an image, not a work of art!" Fig. 2.

2 Once he does so, you stare intently at it for a few seconds then claim to have telepathically sent it to your partner.

3 Ask him to fold up and pocket his picture. He will naturally hand you the pen to do so. Take another piece



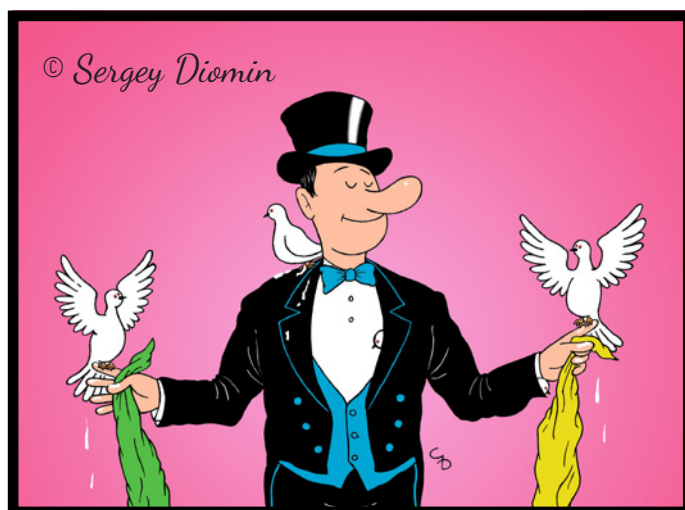
of paper and again draw a large circle on it. Now place the cap on the pen in the position that cues the correct drawing.

4 Hand the paper and pen to the participant and instruct him to take them through to where your partner is. She will be able to duplicate it perfectly. And this is one time where the effect is definitely worth repeating!

5 There are a couple more things to mention. You should only use a ballpoint pen for this. If you use a Sharpie, you run the risk of the

participant moving the cap from the barrel end to the point end in order to be 'helpful' and stop the pen marking anyone's clothes by accident. You don't want that.

6 Also, on the very rare occasion when someone thinks of a drawing not covered by your list (it can happen, very occasionally) simply send the pen to your partner with no cap on it. She knows it's not one of the eight targets so she can feign lack of communication from you and you can repeat it with a different participant.





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Before we close our shop for the year to celebrate Christmas and New Year with family and friends, we would like to inform you of our Re-release of Tommy Wonder's Tamed Cards. Now with cards produced in top quality, Tommy's effect just got better! His Tamed Cards is without a doubt the best Wild Card routine of all time. Now you have the chance to dive into the genius of Tommy Wonder using our cards in Standard as well as Large Index. www.card-shark.de/ad/?Tamed

From all of us at Card-Shark, we hope you and your loved ones have a Happy and Safe Holiday Season. See you again in 2020..... Cheers.....



CARL DE ROME.

Soon be Christmas for everyone, and I hope the magicians are still having fun with my HEAT effect. This message is mainly to inform you that apart from HEAT being available as always direct from me at www.cdmagic.com/heat still at only 28 pounds a bottle inc first class postage worldwide, for the last 8 years it has and still is available in the UK from The MERCHANT OF MAGIC. Now I am pleased to also let you all know that I am welcoming on board SATURN MAGIC too. Remember, one bottle of HEAT lasts hundreds of performances. It comes in a drip bottle and has a full 14 day money back guarantee, which is valid even if you find it is not for you, so really you can't lose. HEAT was used by X on the semi finals of BGT, by DYNAMO in two of his TV specials, and is used by top magicians, hypnotists and mentalists all over the world. Get yours today, and HAVE A GREAT CHRISTMAS and SEE YOU IN BLACKPOOL in February.

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Early next year, Read My Mind Ltd will be releasing our hotly anticipated 'Peek Envelope' - These caused quite the stir after I used them in my most recent Penguin LIVE Act. However we need YOUR help. We are currently looking for a name for them! There have been some fantastic suggestions over at our Facebook page, so if you would like to suggest a name then head over to: https://m.facebook.com/Readmymindltd/?locale2=en_GB. If your name is chosen, you will win a free set!

PROPDOG.

Hello everyone!

May we start by wishing you all a very Happy New Year from everyone on the PropDog team. We sincerely hope that you have a fantastic festive season.

Over the last twelve months, we're extremely happy to say that the business has gone from strength to strength and that is absolutely down to the support we receive from the magic community, so a big THANK YOU to you all for that.

We've had some changes here, too. Dean left us to join the boy band of magic, 4MG and Jason, Kash and Alex have all joined the shop and workshop teams, respectively. Thank you for making all of our new arrivals feel so welcome and a big congratulations and good luck to Dean from us all, in his new venture.

It's January, Blackpool is just over the horizon and we will of course be there, bringing you the latest and greatest that PropDog has to offer. Please ensure that you visit our stand at your earliest convenience, so that you don't miss out!

Here's to another prosperous, healthy and magical New Year for us all. We'll see you all soon!

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RODDY McGhie

Glasgow Punk to
Penguin Magic

Popular Scottish magician Roddy McGhie is more in demand for his quirky creations than ever before, and he's also much sought-after as a magic advisor for other top performers. Performing his original effects with humour and buckets of charm, he's the man of the moment. Magicseen caught up with him in a Glasgow café. We provide the drinks, he provides the entertainment. Graham Hey asks the questions.

Roddy tells me that he got in to magic aged seven. "Yeah, I bought a second-hand magic set from a jumble sale. And then a magic shop opened next to my school and further ignited my interest. Time that should have been spent on homework was spent crafting my own effects and gimmicks to amaze my friends and family."

Can you remember the first trick you ever learned? Says Roddy, "I can't remember specifically but it was undoubtedly from a Paul Daniels magic set. The proprietor of the little magic shop, David Haggerty, would show me tricks with fancy boxes and weird tubes with dragons on them and I would hurry home and make my own versions with cardboard and my sister's make up mirrors!"

"My first 'proper' trick was a brainwave deck I bought from Tam Shepard's trick shop after being astonished with it by Roy Walton. I still remember the card I picked was the Ace of Spades. I was such a layperson back then!"

The café is extremely busy, and while we chat, Roddy nods towards a couple of customers. I ask him what sort of stuff he does in his close-up act? "I like to perform as much of my own material as possible," says Roddy taking a sip of his tea. "My magic tends to be visual and hopefully a little quirky which suits my personality and the venues where I usually perform. I like quick, punchy effects but I do



love to spin a yarn, so I like to mix it up depending on the circumstances.

"I do perform other magicians' effects, but I think it's important to inject my performance with as much of my own personality as possible. I like my material to be strong and magical but more importantly I want my audience to remember me."

With years of experience behind him, I ask what's the most important lesson he's learned as a close-up performer? Roddy thinks for a few moments. "Not everyone wants to see magic! We've all been in the situation where someone will say 'No thanks. I don't like magic' and you feel it's your absolute duty to change their mind. They obviously haven't seen your magic, right? Sometimes you just have to be respectful and move on."

"Generally though, I try to circumvent that by doing something magical and amazing before I've made it obvious that I'm 'the magician'. If you're interesting

and engaging from the get-go then more often than not your audience will be more than willing to go along with the ride."

I mention to Roddy about seeing a young performer recently who seemed intent on impressing people with his sleight-of-hand skills, whatever the cost. Roddy nods. "Yes, the biggest mistake I see some magicians make is focusing on the moves rather than entertaining their audience. That's what you're there for. To entertain!"

"You have to connect with your audience on a personal level so it's important to relax and be yourself. The best performers can captivate an audience with the simplest effect. It's not an easy skill for everyone to learn so it's important to find as many opportunities to perform as you can to hone your skill."

"I've seen inexperienced magicians being completely thrown when an audience member interrupts their

I LIKE MY MATERIAL
TO BE STRONG AND
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OUTSIDE OF MAGIC, MY FAMILY HAVE BEEN A GREAT INFLUENCE ON ME. MY WIFE IS ENDLESSLY ENCOURAGING WHICH IS NO EASY TASK CONSIDERING THE FICKLE NATURE OF A CAREER IN MAGIC.

practised patter. You have to be in the moment and be ready to adapt.”

We talk about Glasgow, and magicians who have influenced him. Roddy tells me about how being brought up near the city gave him the opportunity to visit Tam Shepard’s trick shop. “That was where the wonderful Roy Walton bamboozled me regularly. It was also a great place to meet other magicians although more often than not we would be more captivated by Roy’s incredible stories which were just as magical in themselves.

“It was here that I spent every penny I could on books and videos that helped shape the material I perform now. In particular Tommy Wonder, David Regal, Jay Sankey and Bill Malone. Tommy Wonder for his incredible, inventive genius and charming, effortless delivery. David Regal and Jay Sankey for their humour and quirky, out of the box effects. And Bill Malone for sheer entertainment value.

“Outside of magic, my family have been a great influence on me. My wife is endlessly encouraging which is no easy task considering the fickle nature of a career in magic. Also, my kids are still of the age where it’s cool to have a dad who is a magician.

“My parents were always very encouraging of my strange hobby and immensely proud of my achievements. My grandpa used to perform little tricks for me and we would always enjoy watching Tommy Cooper and Paul Daniels on TV together so that’s where it all started really.”

So, what are Glasgow audiences like? Do you think they’re different to anywhere else? “Glasgow audiences are a famously tough crowd,” continues Roddy, “but once they are inside they are the best audience in the world, warm and appreciative. So many legendary performers have famously bombed on stage in Glasgow. The story goes that Frank

Sinatra was pelted with fruit by an unimpressed Glasgow audience. If you can perform in Glasgow, you can perform anywhere!"

My daughter's thinking about going to University in Glasgow, so I ask for an insight on the city itself, as I only arrived for my first ever visit an hour ago. "Glasgow is an amazing city with loads to see and do," continues Roddy, obviously proud of the area. "There is a friendly rivalry with Edinburgh but really Glasgow is far superior in terms of friendliness, culture, nights out and shopping (not that I am biased!) Your daughter would love it here!" The locals are certainly friendly, and Roddy's in his element.

We talk about social media and promoting yourself as a magician. Roddy says that in terms of performing, most of his gigs come from word of mouth or from people seeing him perform at other events. He says, "I frequently make resolutions to upgrade my website and post more on social media, but I never seem to get around to it because I am so busy most of the time!"

"I have really benefitted from being part of the Penguin Magic creative team over the last few

years. They have helped raise my profile and get my products out to a wider audience so that has been really exciting for me - definitely a dream come true working with such a fantastic, creative group of people!"

Many magicians will know of Roddy because of his many creations. He says that if he had to pick one as a favourite it would be the effect he performs most often: Little Door. Says Roddy, "It's definitely my go to effect as it always guarantees great reactions!"

You've just launched Franken Doh - tell us about that... "Yes," laughs Roddy, "FrankenDoh is another favourite of mine and one that I've been performing for many years. It's my take on Bob Farmers 'Little Hand' trick. I loved the premise, but it always felt like more of a gag than a trick. Also, I found that people usually found it to be more creepy than charming or magical.

"I also loved the premise of Paul Harris' 'little man' where playdoh seems to come to life, so it made sense to somehow combine those ideas. I'm delighted that it has been so well received and I hope others will have as much fun performing it as I always do..."

Roddy tells me that 2019 has been an excellent year for magic releases. "Level One by Christian Grace, Silhouette by Toni's Dostal, and Flat Pack by Jason Knowles have been stand-outs for me but selfishly my favourite has been FrankenDoh. It is the one I perform the most, after all!"

I ask him if Brexit has impacted on his business in the last twelve months? "Well, for the last few years I have focused more on creating and consulting for other magicians than performing. My role with Penguin Magic has really given the freedom to explore my creative side. As much as I love performing I find my real passion is creating. Performing, of course, allows me the opportunity to road test my ideas, which is absolutely invaluable.

"I've had a few releases with Penguin this year with another on the way very soon. Next year we plan to release many more which I'm very excited about."

It's time for Roddy to go, so I join my daughter for a look around the city. It's beautiful - full of historical buildings with a modern feel. She tells me, "This is where I want to be!"

QUICKIES WITH RODDY!

What are you working on at the moment?

At the moment I'm working on six new effects for Penguin Magic as well as creating magic for other performers.

Hopes for 2020?

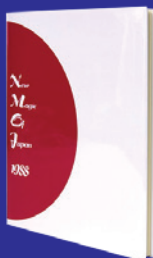
In 2020 I hope to bring some awesome new magic to the community and plan to lecture more. Outside of magic, health and happiness is what it's all about.

Last effect you bought?

I don't buy a lot of magic but occasionally something will catch my eye and I just have to know how it works. I think the last thing I bought was the very clever Flat Pack by Jason Knowles.

Best magic book or DVD you possess?

That's a tough one! Right now I'm rereading "Japan Ingenious" and "New Magic of Japan" by Richard Kaufman and "The Art of Astonishment" series by Paul Harris. I love quirky effects and often find inspiration in the off-beat thinking in these books.



I also love Derren Brown's books as they always inspire me to be a better performer. I can't remember the last time I watched a magic DVD but David Regal's "tricks" series and Tommy Wonder's "Visions of Wonder" series were a big influence on how I viewed close up magic.

Fav Xmas movie?

It has to be "Die Hard" (controversial) and "Elf" but I'm definitely partial to a bit of "It's A Wonderful Life". I tried to get my kids to watch it last year and they were appalled by how 'ancient' it was :)



Perfect Xmas dinner?

Dinner with my family and enough turkey, ham and pigs in blankets to induce the meat sweats. Maybe just a tiny bowl of trifle too...

Fav Xmas tipple?

I'm not much of a drinker but I do enjoy a nice whisky. At Christmas I tend to drink too much wine. It just goes down too easily :)

3 things about you that most people won't know....

1. My first foray into the entertainment world was as the singer and guitarist in a punk band. My magic career has still not reached the heady



heights of the time we got 4 Ks in a Kerrang magazine review of our first single. We beat iron maiden that week :)

2. I have two kids - Rebecca (age 13) and Shaun (age 5). They think my job is very cool! We'll see how long that lasts!
3. I trained as a nurse and spent most of my career in Mental Health and working with the homeless and youth offenders. The key to my work was engaging with people so I like to think this has helped me develop the skills to be an interesting performer.



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LET'S TALK SHOW FEES

By Mark Leveridge



We all grapple with the same question at some point in our professional or semi professional lives. Just how much should I charge for my show? This is particularly true when you are first starting out performing for money, because getting information about what would be a sensible fee to request seems almost impossible.

The temptation is either to ask around your fellow magicians what they charge (and some of them may not tell you even then!) or you just pluck a figure out of the air and hope that it's about right!

But there's no manual to tell you exactly what to charge, no idiots-guide-to-fee-quoting to point you in a sensible direction, so you just feel like you don't know what you are doing and probably you fail to understand why there seems to be such a cloak of secrecy drawn over the whole subject.

If you feel like this, fear not, because Magicseen wants to try and help you a little, and to that end in this article we will be looking at what the difficulties are with fee structures and suggesting some ways that you can try to bring some sort of order and strategy to what you quote.

IT'S ONLY MONEY

On one level I would suggest that the first thing to do is to stop worrying about it all! If you quote a sum of money for your skills and you subsequently realise that you may have under quoted, never mind! Nobody died, you just possibly made a little less cash than perhaps you could/should have done, so stop beating yourself up about it.

Unlike with commodities which are relatively easy to set a price for because you can work out the costs of the item to you and add the necessary overheads and profit to arrive at a price point, show fees come under the umbrella of 'services'.

The price you set for your time and skills relies on a more subjective assessment of what you feel you are worth, and whether you get any bookings will indicate whether potential bookers

also value your services at the same level. If you get no bookings at all, then probably you have overvalued yourself, if you get a reasonable number, it is likely that you have hit it about right.

DECIDING FACTORS FOR SHOW FEES

But the truth is, because fees for a service are so subjective, there are a number of factors which can determine whether your charges seem fair and affordable to outsiders, so let's look now at what these elements might be.

1 Profile. Fame, or at least awareness of your magic skills by the general public in your area, can have a very positive influence on how much you can charge. The better known you are the more likely it is that bookers will accept a high price for your services. That's why magicians who appear on TV can charge many

times what the rest of us do - the public see them as being better and more worthy of a high ticket price because they have heard of them, and so they expect to pay more if they make an enquiry. If you are totally unknown, people may not accept a high fee because they have nothing to value you by.

2 Experience. If you are a beginner or a novice at paid commercial work, you may find it difficult to deliver a performance that justifies a high fee. The more expensive you are, the higher the booker's expectation will be of you, which you can probably handle if you have many years experience behind you, but which might catch you out if you are not totally sure of what you are doing. If your show does not justify the fee, word may soon get about.

3 Area. The geographical area that you work in can also have a bearing on what is deemed to be a justifiable fee. If you live in or around London or some of the other bigger cities, the chances are your fees will be higher than those that can be commanded by performers working remoter or poorer areas of the country. If people don't have the cash they won't be able to pay for you if you price yourself too high.

4 The Going Rate. If you want to be competitive with entertainers in your area who are offering similar shows to you, it's no good you quoting fees that are several times higher than everyone else. Bookers will usually get several quotes for their event, and if you only differentiate yourself through what you charge (as opposed to what you offer by way of a show), it may mean that potential clients discard you because your price is out of line with everyone else. So you need to pitch your fee at a sensible level, ideally taking 1-3 above into consideration.

ASSESSING YOUR WORTH

Of course, it's all very well saying that you need to charge a sensible rate for your services, but exactly how can you assess your value? Well, in my view you can make a judgement based on two main criteria. The first is how much you feel comfortable working for, and the second is how much you need to work for.

You see you may be approaching the subject of fees from a position of strength or of weakness.

A Strength would be that you have a regular job that provides income for your everyday expenses, and so as a semi professional magician, any money that you earn is basically a bonus, either to afford some general extra treats or to plough back into your magic hobby. If you don't get many shows it is not the end of the world.

B Weakness would mean that your magic income is essential to your livelihood and without it you will struggle to make ends meet. The pressure to secure bookings is therefore much higher because if you don't perform you don't eat, and so this increases hugely the need to convert enquiries into bookings.

If you are in the A camp, you can afford to be more circumspect about the price you quote for your time. You have the luxury of saying, "I never leave the house for less than £500" if that is what you feel working in your free time is worth to you. There is no need to compromise this view of your value, because even if you only get 6 shows a year, the lack of performance income is presumably not an issue.

IF YOU GET NO BOOKINGS AT ALL, THEN PROBABLY YOU HAVE OVERVALUED YOURSELF, IF YOU GET A REASONABLE NUMBER, IT IS LIKELY THAT YOU HAVE HIT IT ABOUT RIGHT.

But if you are in the B camp, you are more likely to say, "I'll go out and perform for almost whatever people will pay me", since the need to create income is paramount and being precious about your 'worth' comes a distant second to the more pressing requirement to just perform somewhere, anywhere!

HOW TO ARRIVE AT A SHOW FEE

As already stated, show fees are very subjective, but if this is too vague for you, then there is another more systematic way to arrive at a starting price. This may take a little bit of initial effort but it can be a solid and realistic approach. You start by making a list of all the expenses that your show fee has to cover in a complete year. This may vary depending on whether you have any additional income outside of magic, so only put down the costs that the magic money alone needs to pay for. This will include fuel to get to

bookings, any regular replacement apparatus expenses, show advertising costs and any of your day to day expenditure that you wish to allocate to the magic.

Next, try and make a realistic assessment of how many shows you want/hope to do in a year. If you have been working an area for a number of years, you'll know hopefully how many shows you've done in the past, but if not, simply decide on what you think you could cope with. You might decide that two shows a month is an attainable number initially, for example.

Now divide the expenses total by the number of projected shows and you will end up with a figure. This is a benchmark total that tells you that if you perform 24 shows in a year, on average each show needs to be charged out at the rate just computed IN ORDER TO BREAK EVEN. You then need to add a further amount of money to your show fee in order to make a profit, because presumably you don't just want to perform to cover your costs.

So, you now have a show fee - does it seem ridiculously high for the type of show you do? Well, it may do, but that's the reality of what you need financially, and to ignore the sum is to run the risk of working at a loss.

You can adjust the fee in two ways. Either see if you can trim away or remove completely some of the costs allocated to be covered by the magic income, and/or get more bookings so that the unit cost of the fee subsequently comes down. Your decision on this may depend on whether you are in group A or B as defined above.

It might just be that the fee calculated above is lower than you feel you can charge. Happy days! It means if you put the money up and increase the number of bookings, you will be making a lot more profit. It also gives you more margin for error, as if the number of shows turns out to be less than you anticipated, you have more profit in the pot to cover the shortfall.

SOME GENERAL FEE TIPS

Judging the correct show fee is not an exact science. The amount you quote for your show will seem extortionate to one enquirer, and amazingly good value to another! It's almost impossible to second guess because bookers often have little or no idea of what a magician will cost and so their mental budget may make you seem expensive or great value, and you won't know which.

You will never convert every enquiry into a booking, so unless you are getting absolutely no takers, persevere with your fee structure in order to give it a fair trial. There are many reasons why you may not get a booking, and price is not by

any means the only one, so don't automatically assume it is because you are quoting too high.

Don't keep your show fees the same for years. Really you should edge them up every year or at least every two years. Your expenses are unlikely to remain the same so your show fee may need to rise to ensure you do not inadvertently find yourself working at a loss. It's better, in my opinion, to make regular smaller price rises than to leave it for years and then suddenly have to make a massive leap.

Try to be consistent with what you quote. Working out what your minimum charge needs to be is helpful as it should stop you from simply reducing your fees for no real reason or just because someone asked if that was your 'best price'. Although there always needs to be an

element of flexibility in what you quote in order to cover extra mileage or length of show, or difficulty of the booking, having a consistent starting point will give you confidence when you quote rather than feeling every time that you need to come up with a unique fee off the top of your head.

Don't chase the number of shows you do only. If your fee means you are inundated with work so that you are constantly chasing your tail, don't assume that you are being really successful. How many shows you do a year may be a nice statistic to boast about to other magicians, but in the cold light of day, surely it is the amount of profit the work generates that counts, not how many shows it takes to do it. If you are stupidly busy, personally I would put my fees up, work less and make the same or more money for less stress and effort!

Finally, I would suggest that you try not to get too hung up over what others charge. Every performer is unique in one way or another, and as I mentioned above, if you only compare yourself with others in terms of price, even ever assuming you can get genuine fees out of your fellow magicians in order to make the comparisons, you are losing sight of the fact that it is the level and quality of what you provide for the money you charge that will decide whether you succeed or not.

I hope you have found this a useful guide. If you have any comments you wish to share with our readers on the subject, please email your thoughts and opinion to markleveridge@magicseen.co.uk.

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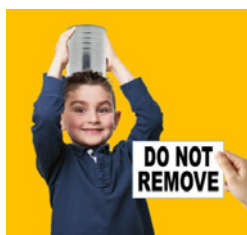
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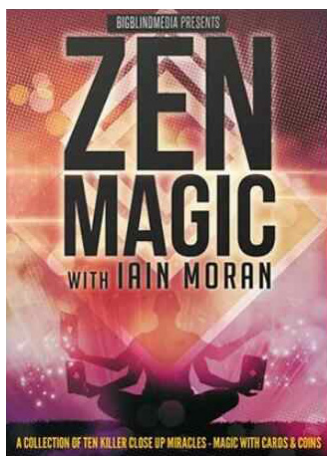
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WE TAKE A LOOK AT

WHAT'S HOT

and what's not!



ZEN MAGIC

Iain Moran

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Price: £21.99

Card fans especially will be aware of Iain Moran's skills as a card magician. He's technically skilled of course, very knowledgeable and with an unassuming style and gentle charm that catches you off guard.

Zen Magic is a blockbuster collection of mostly card material with two of his signature coin routines as well. There are eight powerful card routines suited to the intermediate level magician and beyond, which are also practical for real world performing.

One to one performances of all the card material are shown with various spectators including Liam Montier who also sits in on the explanations. The coin routines

are performed straight to camera. There is no padding and every item is something you immediately want to try out. Having said that, I'm sure everyone will have their favourites so here are the standout items for me.

Iain's card to pocket is a variation on Little Carlisle by Lance Peirce, itself a nod to Francis Carlisle's classic Homing Card, but there is no palming and it's impossible to reconstruct. A signed card vanishes from between the four Kings again and again before ending with the Williamson 51 cards to pocket killer finish. All the best bits of the card to pocket without too much strain or stress.

Prime Importance is based on Aldo Colombini's Paramount, a visual shocker where a blank card prints into a selection first on the back, then front and finally the spectator's signature, a nice build to the stunning finish!

Fifty Some is a double whammy that you can build into any card box. A chosen card vanishes from the deck and appears inside the box, and then a prediction suddenly appears on the case which wasn't there before - and it's examinable! A perfect workable workhorse routine for the strolling professional.

Picking Pockets is Iain's practical version of the Interchange plot. Four Jacks, isolated in four different pockets, slowly and cleanly change places with four signed Aces, which are then removed from the same pockets the Jacks were in! Iain has made

this routine easily within the grasp of an intermediate card magician removing the knuckle busting manoeuvres often associated with this type of effect! There's a gaffed and non-gaffed version as well, and the highlight of the DVD for me.

The remaining four card effects are all top drawer and include two sandwich style effects, one of which has a brain melting ending, a Do As I Do plot and a coincidence style trick where the promised explanation leaves the spectator more baffled than before. The two coin routines are both relentlessly eyepopping and use a gaffed coin in the working. The first is the production and vanish of three coins jumping back to the pocket. The second is similar with more of a Three Fly type of plot. Both will leave spectators reeling and jaws dropping but will probably take a lot of work to learn.

Finally, Iain gives detailed instruction on some of the sleights which crop up in most of the routines including Marlo's

Convincing Control, JK Hartman's RS Bluff Control, the Underspread Force, the Gary Kurtz Slip Cut force variation and Ackerman Varies Kelly, all very approachable sleights and great additions to your arsenal if they aren't there already. Liam Montier hosts the explanations which are all clear and easy to understand although they can be a bit swift at times. It's rare to like everything on a DVD and I hesitate to say this but every one's a winner. If you like your card magic strong, magical and stunning for real world audiences, this is the perfect collection for you. **PP**

WHAT'S HOT: Just about everything! The card tricks are all very approachable and worth learning. Great plots, practical methods and teaching. Excellent sleights section. No padding. Good price. Even the intro music on the DVD is soothing!

WHAT'S NOT: Nothing. Unless you are a coin worker the coin routines will take a bit more work

RATING: 85%

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ANARCHY

Ryan Goh

Gimmicks plus online instruction film, 33 mins.
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Price: £28.00

If you are a Triumph devotee, you'll be attracted to this, which adds an incredible kicker to the classic Vernon effect. With the normal routine a chosen card is shuffled into the deck, half of the deck is then turned face up and shuffled into a face down half. The resulting mix-up is demonstrated, then the cards right themselves except for the selection. In this version you spread the deck face up and the cards are in new deck order, with the selection occupying its rightful place in the sequence of cards. It uses a faked deck – which will lead you to assume any knuckle busting is eradicated. I mean, that's the whole point of using a faked deck for Triumph, right? With Cheek-To-Cheek type decks you are trading off the need for technical dexterity for simplicity of handling, right?

In this case – not at all. Goh combines the ease of gimmickry with the requirement for a perfect Faro Shuffle. It's an odd concept. A deck that is gimmicked to the hilt yet which still demands technique beyond the reach of many.

A freely selected card is signed and returned to the deck, which is thereupon shuffled into a complete mess, face up into face down. The display of this is very clean and convincing, on both sides of the deck. Immediately and cleanly you spread the deck to reveal every single card face down except

for their selection face up in the spread.

Then comes the kicker which justifies this entire project. Immediately you spread the deck to show it is now in new deck order, with their selection occupying its correct spot in the new deck sequence (so their 10D lies betwixt the 9D and JD in the spread).

Ryan Goh turns out to be ridiculously young - he is still trailing his umbilical cord for goodness sake. So where does this foetus acquire the chops to bring this stunning-looking routine to fruition? It fair puts you to shame. In the instructional film he does a workmanlike job of taking you through every step of this routine. He even offers you a pared-down version that eschews the power of the new-deck-order finish to eliminate that demanding Faro. The deck requires a simple arts-and-crafts task and you're done, prep-wise.

This is one of those routines that can capture your heart and your imagination, whereupon you swear on all that's holy you will put in the flight time to perfect that perfect Faro because, surely, this effect is worth it. The non-sleight version is rather pointless; there are several superior faked decks on the market that will mirror Vernon's classic effect with no requirement for sleight mastery on your part. It's a beautiful concept, and could be worth the pain in the magic gym it requires for you to perfect that Faro shuffle. **BG**

WHAT'S HOT: provides a powerful kicker finish to the classic Triumph concept. The fakery takes some of the heavy lifting off your shoulders. It's beautifully thought through.

WHAT'S NOT: in most cases you have the choice: fake deck or sleight of hand. This combines the two, leaving me to wonder whether it is not better to just learn the Zarrow Shuffle of the original if you are prepared to go to that trouble. The deck is gaffed to the hilt and then some. Forget the idea of a reset.

RATING: 65%



OH SO JUICY

Chris Turchi and Brandon Bader

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Price: £27.50

This is a pleasing visual moment of magic, where a pack of gum instantly loses its wrapper, leaving the loose individual pieces, most of which can be handed out. Unusually for a piece of eye candy it is (with one proviso) well constructed and practical to perform.

You are provided with a cleverly designed, three dimensional, copy (actually a pastiche) of a packet of Wrigley's Juicy Fruit chewing gum which when released automatically folds into a single, apparently wrapped, flat stick. The transformation can take place either in one or two stages.

One of the touches that makes this practical is that part of the packaging locks the assembly together and allows it to be carried set in the pocket. At any time it can be taken out and shown fairly freely front and back, and then once part of the packet is stolen away the rest still looks innocent but is ready for the instant transformation – meaning that the actual change leaves the hands clean.

The instructions are thorough, although an overview of the method and transformation itself would have been useful before describing the individual

routines. Surprisingly for such a simple trick there are three ways of performing it, either a partial or complete transformation in one or two stages. There is an entertaining option where you offer a piece of gum, sneeze and the wrapper appears to jump from around the package into the opposite hand.

A couple of provisos. Firstly, although Juicy Fruit gum is available fairly readily in the UK, it is not as widely recognised in the US. Although it would be theoretically possible to transform the supplied gimmicked Juicy Fruit prop into a more recognisable brand it would be time consuming.

A second proviso, it appears that some of the shipped sets arrive with broken elastic threads, a fact acknowledged on the video. A spare piece of elastic is supplied and instructions provided for repairing the prop, but this is highly unsatisfactory. Although the gimmicks are well made, they are likely to fatigue and wear fairly quickly. **CP**

WHAT'S HOT: a surprising, visual moment of magic. Ingenious and practical.

WHAT'S NOT: some shipped sets need rethreading before use. Likely to fatigue and wear fairly quickly. Needs pointing otherwise they will blink and miss it!

RATING: 60%



THE ZOMBIE BOOK

Luis Zavaleta, Professor Otto and George Iglesias

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Price: £50.00

The Magic Painting Book has been a staple effect for many children's entertainers for decades. It is so simple to do, is colourful and has a clear magic plot. Now Twister Magic have released a version of the said flick book principle that is very different in its visual look and theme, because instead of drawings of cute bunnies, the book contains excellently drawn colourful pictures of zombies!

The props and routine supplied with this however, take the whole effect a lot further than the original idea. You flick through a book to show a number of colourful pictures of family members - mum, dad, kids, babies, uncles, aunts, pets etc. However, moments later when you flick through the book again, all the characters have changed into gruesome zombies.

The children notice the change but the magician doesn't. Suddenly a zombie hand appears at various places from behind the book, but not when the magician happens to

be looking. After a few minutes of by play with this the book is flicked through again and all the pictures have completely disappeared leaving empty picture frames on the pages.

Where have the zombies gone?

No one seems to know until the magician happens to turn round to reveal a couple of the zombies attached to his back!

I can see this being a whole lot of fun to perform. As you can see the creators have managed to shoehorn into the routine most of the classic look-don't-see bits of business, and the graphics are big, bold and different.

You receive the special flick book, which works perfectly - just flick through the pages in time honoured fashion to show the set of pictures you need - and the extra props for the hand behind the book and the zombies on your back are sturdy and thoughtfully constructed to make them as easy as possible to attach and operate.

The instructions come as a 7 minute online video in which you see the routine performed and the handling explained, plus the way to prepare the extra props is also covered.

I think this is excellent and am sure that children's entertainers can get a lot of mileage out of it. It's also interesting since the world of kid show magic is not exactly filled with zombie tricks (!), and so if you use this you will have something that comes up a bit different, yet still incorporates the bits of fun that kid show workers rely on. **ML**

WHAT'S HOT: well made props, easy to use, different theme from the norm yet using well established bits of business
WHAT'S NOT: having stuff attached to your back is slightly awkward even though they have worked out how you can do it pretty well
RATING: 90%



FIRE WHEN READY

John Bannon

Available from any Murphy's retailer or dealers contact

www.murphysmagic.com

Price: £21.99

I liked this DVD a lot. If John Bannon simplifies his routines any more there will be nothing left but pure magic. Sleights are kept to a minimum, each routine has

an engaging presentational hook with clever subtleties and psychology combining to maximum effect.

There are just eleven routines on the DVD, each performed in the studio to a lay spectator,

followed by an explanation and discussion with either James Went or Liam Montier.

The DVD kicks off with "Proxy Shock" a strong thought of card revelation, followed by "Rock the Vogue" an efficient two step equivoque to a single card revelation. John includes a couple of useful tips on the wording of Equivoque.

"Stealth Aces" is the simplest four

ace assembly imaginable, "Big Fat Bluff Aces" starts out as an Ace assembly but at the point of denouement the four Aces reset to their original position.

"Cut and Run" is likely to become your default "spectator shuffles the deck and I cut to the four Aces" routine. "Mundo" is a wonderfully clean packet version of "Out Of This World".

"Blues Alley Jokers" uses the highly efficient Neal Elias shift to bring a selected card between two jokers. The same move is deployed in "Question Zero" where a spectator shuffles a deck, removes any five cards and thinks of one, before mixing the cards back into the pack and the performer then nails the selection.

"Clean out of sight" is interesting for two reasons. Firstly, it shows how John's ideas develop - the free choice from 24 cards is based on an original idea with just 8 cards increased via 16 cards in "Destination Zero". Secondly

the procedure requiring two bits of key information from the spectator is cleverly cloaked in the presentational premise of testing the spectator's intuition.

"Line of sight" closes the DVD, an extremely simple and direct revelation with an intriguing premise.

Explanations are slow and clear, although unscripted and helped by clarification at some points by the co-presenter. **CP**

WHAT'S HOT: direct card magic with simple plots and intriguing presentations. Minimum sleights and maximum subtlety. Excellent value. Clear filming and explanation.
WHAT'S NOT: presentation and explanations are a little slow and unscripted. Printed credits would have been useful.
RATING: 70%



BIRTHDAY CARDIOGRAPHIC LITE

Martin Lewis

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

Price: £65.00

One of the effects that Martin Lewis is famous for is his Cardiographic routine. This is a trick in which a paper pad is opened to reveal a picture of an open card box and as the spectators watch, the drawing of a previously selected card is seen to rise out of the box. The killer finish comes when the sheet is then immediately torn out of the pad and handed over as a souvenir, with no

clue as to how the card rose in the drawing being revealed.

The original routine was obviously designed for an adult audience, but now Martin has released a version aimed at children's entertainers. Instead of the drawing of a card box being featured on the pad, there is a colourful graphic showing a top hat. Using the same simple mechanics, you can make a cute looking rabbit rise up into view.

What's nice about this is that you can also make the rabbit drop down out of sight again so that the children can see the rabbit, but every time you look he's not there. This classic kid show play can be repeated a few times until eventually you do see the rabbit. At this point, the rabbit rises up further to reveal the words Happy Birthday printed underneath.

At this point you tear off the sheet and can sign the giveaway picture and Martin also suggests that if you use this effect as your show closer, you could also allow the other children at the party to put their names on the paper thus giving you an opportunity to pack away and leave.

The special pad, which measures 28cm x 22cm, is well made and is quick to reset. You receive 10 of the sheets built into the pad ready to be ripped out and given away in performance, plus you get a separate stash of a further 20 sheets which you can use to replenish the stocks in the pad when required. Further replacement packs of sheets are also available on their own.

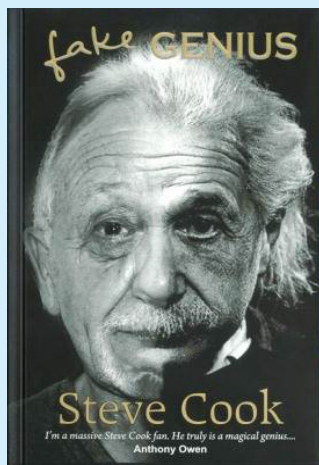
The artwork used is very colourful and attractive and the idea of making the bunny appear and disappear is a fun concept. It will take a little handling practice to manipulate the gimmick smoothly, and the pad itself may need a bit of 'loosening up' to enable the up and down motion of the rabbit to work properly.

You receive a two page written instruction sheet which explains the handling and routine ideas, and there is also a link to an 11 minute online video demonstration in which Martin

himself goes through everything you need to know in order to handle the prop and to restock the sheets etc.

I think this is one of those effects which works well on two levels. On the one hand the business with the rabbit head will appeal to even quite young children, but the puzzle of how the same picture can be ripped out and given away will fly over their heads. However, the strong magic element at the end of the routine will impress watching adults or older children, and so this makes the routine ideal for a family audience. **ML**

WHAT'S HOT: strong magic using a well constructed pad gimmick and featuring attractive, colourful artwork. The reset is quick, which busy kid show workers will appreciate
WHAT'S NOT: the magnet system takes a bit of getting used to and the gimmick itself may need a little working in in order for it to operate smoothly
RATING: 83%



FAKE GENIUS

Steve Cook

Available from Steve directly.
Email: steve.cook243@ntlworld.com
Price: £95.00

Limited to just 500 hardbacked copies, Fake Genius is a collection of works by Steve Cook bound within a beautifully produced 176 page book.

Whether or not you are familiar with any of Steve's marketed effects (Volition, Symbol, Stealth Case, Die-Abolical, to name but a few) you are in for a real treat here. It's rare to say when reviewing a product but I don't think there's one weak effect within Fake Genius. Don't just take my word for it though - testaments from some of the best magicians around today also confirm this.

There are way too many excellent effects to list them all but here are a selection of my favourites:

Die-Abolical! V5 - A randomly coloured dice is chosen, yet the performer's prediction matches, every time!

Evolved over 30 years the original version of this effect was used by Wayne Dobson on TV. It's simple to follow but extremely baffling to the spectator.

Holiday - An imaginary destination, hotel and room number are all found to be printed on a hotel key card. I love the premise of travel within a magic effect and this does not disappoint.

Influence - Inspired by Deddy Corbuzier's Free Will this uses just 3 cards all of which end up in the correct locations (envelope, ID case or pocket). A brilliant effect which suggests the power of subconscious influence.

Movie Mental - The performer is able to tell which movie four spectators are merely thinking of. A simple mathematical principle is at work here based upon a card effect by

Frank Garcia called Poker Mental. Movies are another premise I like as spectators can easily relate to them.

Quite a few effects taught in Fake Genius will require you to purchase or make up specific props. Don't let this put you off though as the small cost/amount of time needed is well worth the effort. Also, littered throughout are tips and essays which will, without doubt, make you a better performer.

I haven't heard one negative comment about this book which is testament to Steve's work. There's nothing fake about Steve's genius, he is the real deal. Buy a copy now while there are still a few left! **PS**

WHAT'S HOT: collection of strong magic, essays and tips
WHAT'S NOT: nothing to report.
RATING: 95%



CONNECTED

Vinny Sagoo

Available from any Murphy's retailer or dealers contact

www.murphysmagic.com

Price: £20.00

What you get with this effect is a small plastic card printed on one side with images of fifteen different objects and on the other four circles with letters of the alphabet printed in each circle.

The spectator is invited to think of any object and then to say in which of the circles the first letter of

the object appears. After a suitable moment's thought the performer reveals the chosen object.

In addition to the card you get a folder with written instructions and access to a short instructional video, though you won't need much instruction as the method is so easy you will get it in one.

The principle is an old one and from a geeky magician's perspective quite interesting, the effect however is completely underwhelming. I don't think that it will impress many lay people.

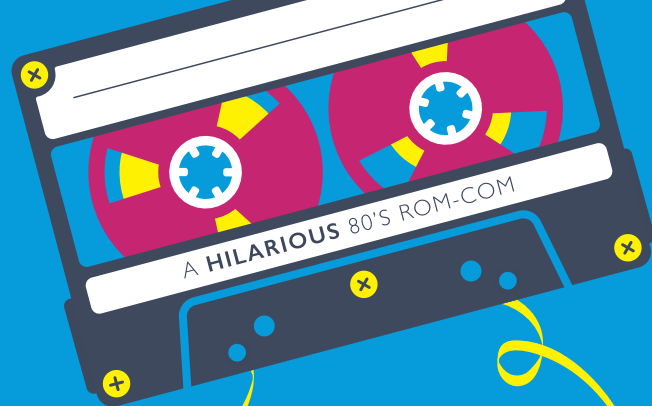
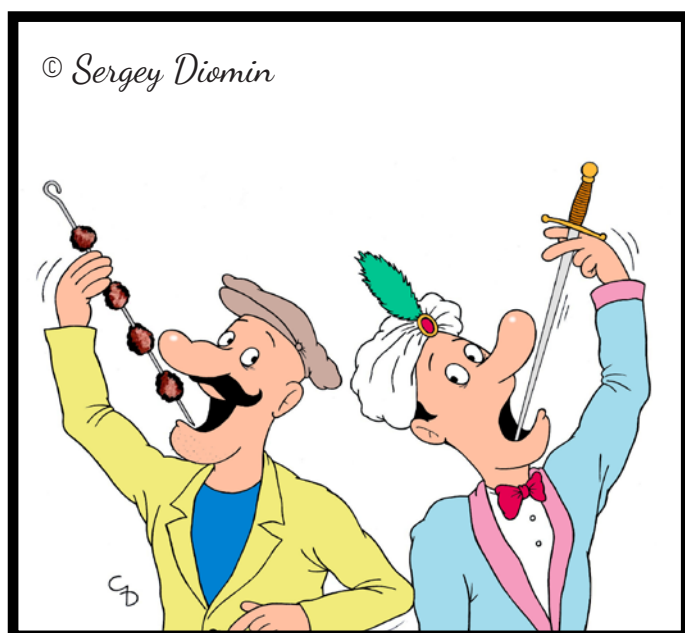
Non-magicians may not know the precise method but the link between thinking of an object and then identifying the first letter in a series of circles is so direct it is obvious the two must be linked.

SB

WHAT'S HOT: the packaging looks nice

WHAT'S NOT: not remotely fooling. It is the sort of novelty you might get in an expensive Christmas cracker.

RATING: 20%



Let's Hear it for the Boy!

'The perfect summer tonic!

Hilarious!'

Uri Geller

★★★★★

GRAHAM HEY

When twenty-something James Valentine pays an unscheduled visit to a fortune teller in Whitby, he is told that he's going to meet three women that will influence his life in ways that he could never imagine!

It's the fabulously funny story of a struggling magician trying to find true love somewhere amongst the gay bars, working men's clubs and cake shops of a West Yorkshire town.

A fruit cake, an International drugs dealer and the Heimlich Manoeuvre play pivotal roles in this tale of romantic failure set in the un-glamorous locale of Huddersfield.

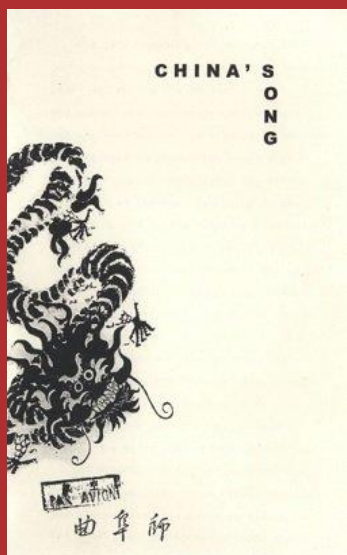
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THE LEADER IN MAGIC DOWNLOAD

Brick Tilley

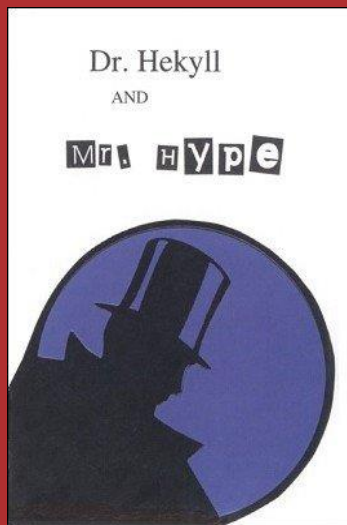
Somebody you should know. Brick Tilley has silently released more than 50 unusual items. Here are two:



China's Song

<https://www.lybrary.com/892731.html>

This is China's version of the Three Shell Game or the Three Card Monte Game. It is played with three sticks held between the fingers of one hand. One stick has a little string tied to it. The task for the spectator is to identify the stick with the string. As you can imagine this is a crooked game and the performer decides when he lets you win.



Dr. Hekyll and Mr. Hype

<https://www.lybrary.com/921886.html>

This is a beautiful chip or coin change move. It was taught by Pressley Guitar to Brick Tilley in the 1970s. It is not easy to do. It will require a good amount of practice. But once mastered it is super clean and magical.

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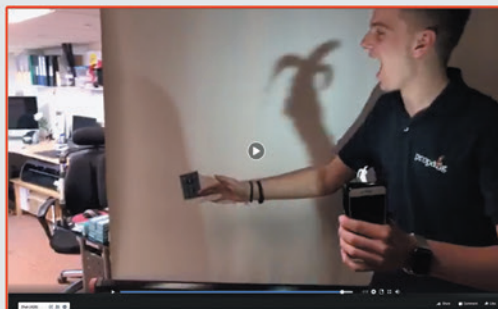
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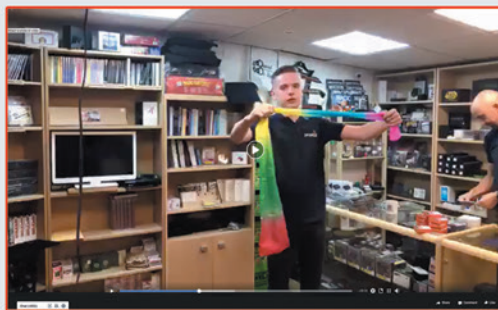
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