

# MAGIC SEEN Lite

Issue 6



## 4MG - THE BOYBAND OF MAGIC

LETTERS | REVIEWS | MASTERCLASS | MAGIC OF AUSTRIA | TECH IN MAGIC

# ROGER NICOT'S SOZA

THE SWORD OF ZA'ATAR



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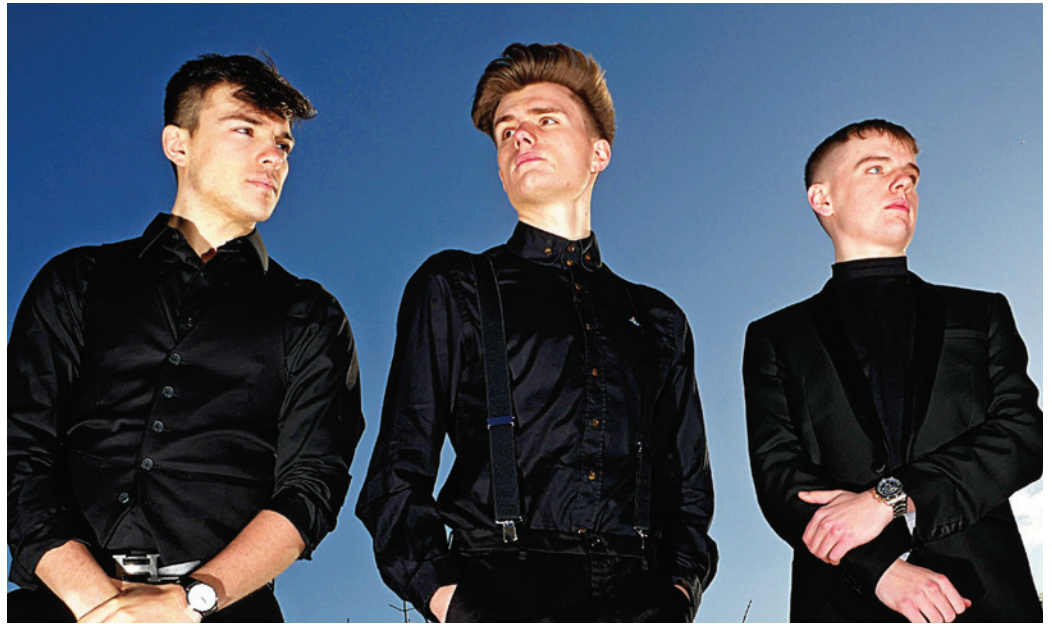
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**T**he world may be in turmoil at the moment, but here at Magicseen we are trying to create some semblance of stability and to that end we offer you our latest Magicseen Lite. This is edition 6 and marks the end of our first year of publication and we have received some very positive feedback concerning these free taster issues. Thank you for your upbeat comments!

So what have we selected from the main March 2020 Magicseen to entertain and inform you? Well, for starters we have the big feature article on cover stars 4MG. We learn the background to how the three young magicians came together, their experiences on BGT, and a synopsis of their progress so far as well as their plans for the future. It's great to see young talent really making a go of things in the entertainment business.

Magic and technology have always gone hand in hand, and we take a look at what some of the top people are doing these days as they harness the power of computers to create some unbelievable visual effects. In the early days of Magicseen we did a number of articles based on the magic from a number of different countries, one of which was Austria. Now, 14 years later (!), Martin Haderer returns with an update on the lively magic scene in his country, and we also include in this issue of Lite a Masterclass routine from one of the magicians from that country.

Finally we round up this issue with the letters page and a selection of the product reviews. We hope you enjoy reading this taster, and if you like it and want to receive the full versions, we are currently offering special 6 month (3 issues) download or printed subs which are an ideal way to give the main Magicseen a try. Go to [www.magicseen.com](http://www.magicseen.com) for more information.

**Mark Leveridge**

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A young man with short dark hair and a wide smile is the central focus. He is wearing a light-colored, short-sleeved button-down shirt. He is holding several playing cards in his right hand, with his left hand raised in a gesture. The background is a blurred indoor setting. The entire image is overlaid with a semi-transparent blue filter.

# SHAREMAGIC

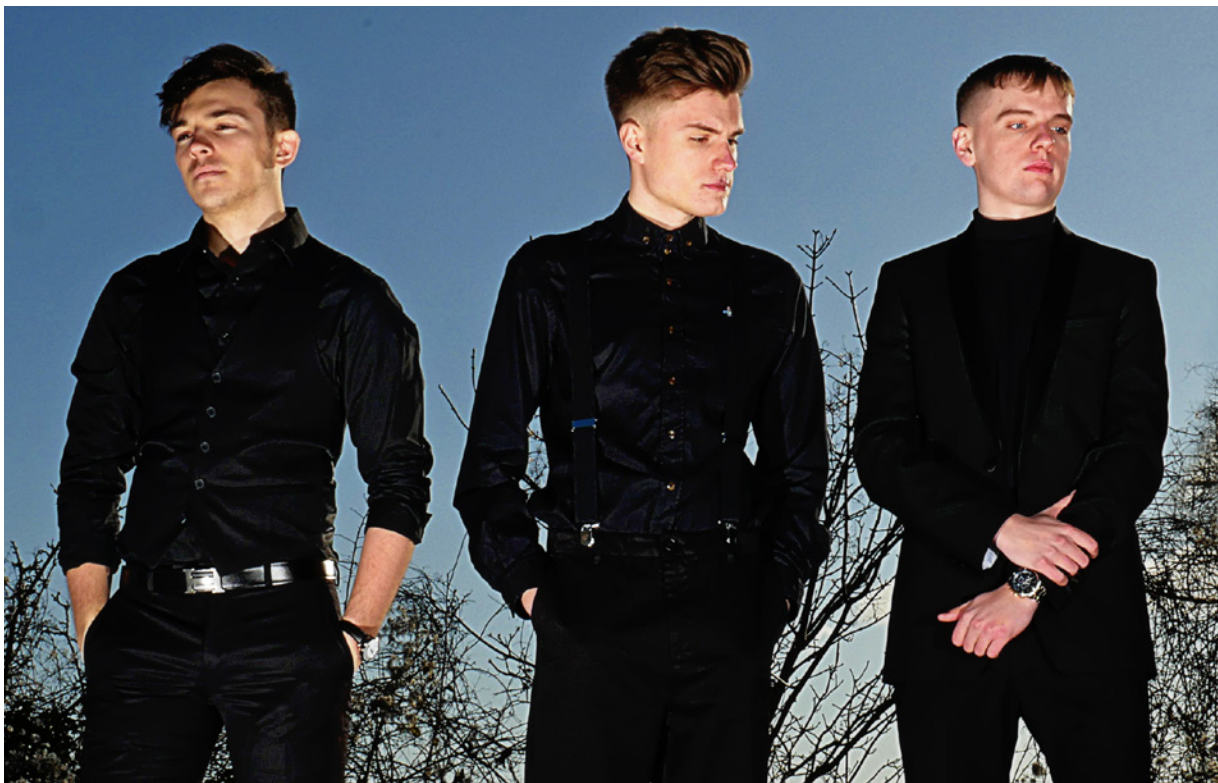
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*Pictured:  
Harry Nardi,  
Theo Mallalieu  
& Dean Leavy*



# 4MG

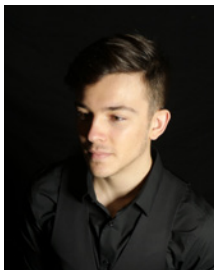
## THE STAGE IS SET

Love it or hate it, Britain's Got Talent has become the premier TV show for magicians to gain the exposure they need to get to the next level. Squeezed between the dog acts and school dance troupes a few gems have been discovered, one being 4MG – a young, fresh magic act promoted as being the 'boy band of magic'. But who's in the band? And are they just a novelty or the real thing? Magicseen's Graham Hey aims to find out.

# WHO'S WHO IN 4MG?

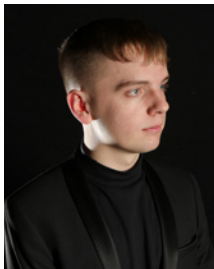
## HARRY

My name is Harry Nardi. I'm 19 years old and have been around magic all my life. As I'm sure some of you are aware, my father is Peter Nardi a living LEGEND! This means I have always been around magic, but it wasn't until I was leaving school at 16 that I really looked at magic as something I would do. I used to work at Alakazam some Saturdays growing up, and since I left school, even though I qualified as a personal trainer, I have been working at Alakazam full-time. I've learned so much, and having the opportunity to meet people like Michael Vincent and Derren Brown has been a catalyst in my love for magic...



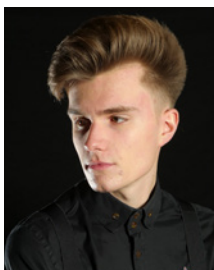
## DEAN

My name is Dean Leavy, I am 20 years old and I've been performing magic since I was 8 years old. My first memories of magic were from my cousin who showed me a few simple card tricks, I was utterly amazed, and I spent hours practising the basic moves and principles so that I could fool my family and friends. Over the next few years I learnt a few simple magic tricks from Marvin's Magic Sets and YouTube, but my real spark for magic was initially lit when I joined the Young Magician's Club (a Youth Initiative of The Magic Circle) aged 13. I attended The Young Magician's Club on a monthly basis where I learnt lots of different styles of magic and it was there where I found my passion for stage magic and manipulation.



## THEO

I'm Theo Mallalieu, I'm 18 years old and the magic bug first struck me when I was around 7! At that young age, my grandfather performed a simple mathematical trick to me, which blew me away, and soon after taught me the secret. Around the same time, my dad (a magic hobbyist) showed me his little collection of magic props which he no longer used. I spent many nights trawling through them and experiencing the euphoria of magic! For whatever reason, I found a particular interest in cards. So, with a tiny set of hands but an eager mind, I spent the next few years exploring the wonderful world of card magic. Somewhere along the way I picked up a huge interest in video-editing and eventually an idea sprung to mind to combine both of my passions... I approached Alakazam to find out if any video editing work was needed, that's where I met Harry, and the rest is history!



"...WE KNEW BGT  
WOULD WANT A  
UNIQUE TWIST AND  
THAT'S WHEN THE IDEA  
OF A BOY BAND OF  
MAGIC WAS BORN..."





## THE AIM WAS TO WALK ON STAGE WITH EVERYONE THINKING WE WERE A BOY-BAND OF SINGERS AND THEN LET SIMON CHOOSE RANDOMLY WHAT TALENT WE WOULD AUDITION WITH ON THE DAY.

“The 5th Member had to drop out very early on as he too had just found himself a job. So, we were at four and that’s how we decided to stay. This made sense as there were 4 judges and that way, each of the boys were able to perform to their own judge and then the finale with all four boys.

“So, the four members who were on BGT were: Me (Harry), Theo Mallalieu, James Samuel and Josh Horus.”

Almost instantly after BGT, Josh had to leave the group to concentrate on his schoolwork as he had exams coming up but as luck would have it Dean was then in a position to join. The boys put together their own full show which they performed to a packed house and soon after the show James decided he wanted to follow his dream as a solo performer and show promoter, so once again they were down to three members. The boys didn’t see that as a problem, as they tell me it seemed to help the show become much tighter and it became easier to introduce new effects into their act. So, going forward they’re sticking with three members and using the audience as the fourth member.

Says Dean, “Harry, Theo and I gel together really well and our show seems to be slick with just the three of us. Adding a fourth member is just not necessary at this moment in time and we’re all happy to move forward as a group now.”

Harry tells me about their BGT experience. “It was a great experience although nerve wracking at times,” he says. “The aim was to walk on stage with everyone thinking we were a boy-band of singers and then let Simon choose randomly what talent we would audition with on the day. This all worked to plan, and Simon chose magic (in fact, the prop we used for this opener is soon to be marketed). Unfortunately it was cut from the televised version of the audition due to time.

**F**irstly, let’s get the line-up sorted – we hear there has been a change from the original line-up on BGT? What happened, and who has replaced who? “Yes, there have been a few changes,” begins Harry, “So let’s start from the beginning. It all started when dad was speaking with Russ Stevens... Russ said, ‘why doesn’t Harry give BGT a go?’ So, the plan originally was for me to audition with a close-up magic and mind reading set. The routine was coming along nicely but we knew BGT would want a unique twist and that’s when the idea of a boy band of magic was born...”

“So, it came to putting the group together. So far, we had me. Next to join was Theo (who was working with me at Alakazam) and the third name on dad’s hit list was Dean. Dad called Dean (as he had got to know him from the Young Magician’s Club) but unfortunately Dean had just started a new job so was not able to commit. After some searching, we finally found the final three members to make five of us! (Yes, three 4MG were originally going to be 5MG – are you following?).





*Pictured:  
Performing for the  
BGT judges at their  
first audition.*

"So, on the day of the audition we got a standing ovation from all four judges and the entire audience at the Palladium which was such a buzz!"

The original routine 4MG performed in the semi-final had to be cut down due to time, but the idea for the routine and producing Stavros Flatley was completely theirs and it worked! They won the semi- final heat with the public vote, which sent them in to the live final.

Harry continues, "The final to be honest is not what we planned. We designed the routine to reflect the TV Show Stranger Things. The idea was that one of us (it was going to be James) at the very beginning would de-materialise (using the Eclipse Illusion) and his spirit was the thing that would make 'strange things' happen at the judge's desk. However, two days before the final we found out that the illusion would not arrive in time, so we had to cut it from the act (which was a shame as it made the entire routine make sense). Secondly two of the effects we performed at the judges table were changed at the last minute, which is why we ended up doing effects from our close-up case rather than what we had planned. So, to be honest the final was just the bare bones of what we had created. But we were pleased to be there, nevertheless."

I ask the boys what has happened in the months since their appearance in the final of BGT? "We've been so busy with different things since BGT. The most important thing has been creating an act for 4MG", says Harry. "As you can imagine we all have our solo bits but creating a full 4MG show was the aim. A show we can take on the road and work."

The boys now have a full 90-minute show which they can take on the road and the show length is customisable. "It's

still very early days for us," continues Harry, "but we now understand how we all work as individuals and together which makes putting routines together a lot easier. We get together once a week to film social media content -which is very important - and to rehearse new material.

"We've also had some nice gigs. Including headlining at Slimefest, and The Family Variety show at the Churchill Theatre Bromley. Performing for UCAS at the ExCel Arena London, performing on the stage at the Magic Circle headquarters for JDay and creating and performing our own full evening show at the Carnegie in Thetford to a sell-out crowd.

"Being on BGT up against professional acts was great because it pushed us not only to put an act together magically, but it showed us we needed to work on our stage craft."

After BGT Harry and Theo took an Improv course which they both say has helped them a great deal and combined with Dean's background and knowledge of being on stage the boys continue to improve all the time!

Dean joined 4MG just after the group reached the final of BGT. He says, "I remember speaking with Peter Nardi and the boys and the primary goal was to put together a solid stage show which we could take to some of the venues mentioned above.

"At first this was a real challenge as we were all trying to work out how to have four sets of lines, four different 'magic moves' and four sets of stage cues, but after a little work we realised we didn't need to involve everyone in every single trick. It has taken lots of time and energy to get the formula right.



"Although we're happy with our show, we're constantly working on the next project and we are performing as often as we can so that we can gain the all-important flight time as a group. Performing together at the ExCel Arena was my personal highlight from our recent shows this year, but I can't wait to carry on aiming for bigger and better venues, larger audiences and more challenging shows next year..."

Theo adds, "The past six months have been wonderfully busy and we've enjoyed each and every performance that has come during it. My favourite experience would have to be our full 4MG show in Thetford, which was sold out and the audience was incredible. I have some very fond memories of that night, and I also learnt a lot in the process!"

What would you say are your own specific skills that you bring to the group and do you have your own 'roles' within

**THE PAST SIX MONTHS HAVE BEEN WONDERFULLY BUSY AND WE'VE ENJOYED EACH AND EVERY PERFORMANCE THAT HAS COME DURING IT.**

it? "Since BGT we have been going out and performing at different shows for all age groups at different venues, but we felt something didn't feel right," says Harry. "We watch all of our shows back to see how it could be improved as well as looking for any 'accidental' keepers! (things you do in the moment that really, REALLY work!). Whilst watching back one of our performances we noticed something was off and it turns out it was our outfits."

"Our outfits were casual which is what we wanted on BGT. We wanted to look like a group of lads just giving it a go which worked well on the show but didn't show us as a real act, a professional act, an act you can book. Our outfits were almost too casual which didn't give us the 'authority' on stage. We sat down with dad and our friend Gary (better known as Loki) and after discussing various style options we finally rebranded to how we are now, which we absolutely love. Not only have our costumes changed but we have now given ourselves titles which explain what we do to the audience."

Harry tells me they are all invested in the group ethos. He says they would all do anything needed to make the best show possible. Even if it means one of them sacrificing a killer effect so another members' part is stronger - they would all do it in a heartbeat!

Harry gives us a run-down of their individual strengths. "Theo is super polished. His vocabulary range is awesome, and he really knows how to draw in the audience. Even down to his pauses and posture... you can tell these are things he's rehearsed."

"Dean is a god send. Not to be crazy, but since Dean has come on board, I have noticed we have moved forward

# IF ONE OF US GETS INTO ANY DIFFICULTY ON STAGE YOU NEED TO KNOW YOU CAN RELY ON YOUR TEAM TO STEP IN.

in leaps and bounds in all of our showmanship. From presentation to general stagecraft and terminology. He is a master on stage and his experience for a 20-year-old is the best I've seen. Of course, needless to say he is a superb magician. We are all confident in giving Dean anything to perform/do in the act and know he will smash it out the park! He also has an incredible act in our 4MG show which is a great contrast to our acts making the show different throughout!

"I try to class myself as the 'relatable one'. My vocab isn't as polished, and I'm not as well spoken (I have some of my dad's cockney twang) but I feel it works as a good contrast. People can relate to me and hopefully throughout the duration of the show, would really class me as a friend. I am the mentalist of the group and love getting people up and involved!"

Dean says, "Our show is unique in the sense that each member has a different style of magic that we enjoy performing, yet we bring our skill sets together to work collectively in our show.

"We don't try and outdo one another, we simply present our magic with a different style. One of my favourite parts of our show is at the beginning where we perform a trick in which the audience gets to choose their favourite member of 4MG... Ultimately, it doesn't matter who they choose, but along the way they find out a bit about our character and it's for the audience to see our differences and it's a nice introduction to the show".

Theo agrees that they each bring a different style and feel to the show, which combined creates a very unique and fun performance. "Our different skill sets all come into play during our show, and along the ride the audience become very quickly accustomed to our varying sides. Some parts are performed together, where you will see our personalities complementing one another, and others are performed entirely solo, which creates a fantastic atmosphere where you will learn more about us as individuals."

Harry tells me about the dynamics of the group. He says that they all get on great together which makes travelling fun and enjoyable. "Dean is the most experienced and so when we get to a venue, he's the first one to ask the questions and get stuff sorted. I'm more of the 'joker' I'd say. Not that I'm the funniest, but I'm always trying my best to keep spirits high and try to keep a smile on everyone's face. Theo is a legend, probably quietest in the group but since the three have gone more places, we have

definitely all bonded so much more - and since BGT he is a completely different person (he has definitely come out of his shell). He also makes us all laugh and comes up with fantastic ideas for the group!"

Dean agrees with Harry and adds, "Being the same age and sharing the same interests (magic) means we all get on really well as a group. Theo (The Cardist) is an incredibly polished performer and fronts my favourite part in our show (a beautiful multiple card find routine that plays big on stage), with his elegance, charm and skill he creates breathtaking magic. Harry (The Influencer) is a lovable character who is always happy and up for a laugh. Harry is also very persuasive and with his silver tongue he is perfect to be the lovable 'cheeky chappie' in our show!"

"Being in a group comes with massive benefits! One being the fact that you get to spend time doing what you love most, with your closest friends!" says Theo. "Dean is an absolutely incredible performer with some serious experience. You can tell instantly from his stage presence that he was a VERY-worthy winner of the Young Magician Of The Year award!

"Harry is one of the happiest people you will ever meet, he doesn't go a minute without cracking a smile and this really comes across onstage with his fun and cheeky demeanour. Don't let the jokes and laughs fool you though, Harry slays minds with his incredible magic and mind reading. It's an honour to work alongside them both!"

Anyone who's performed in a duo or group will know that the position brings responsibilities. "Trust is a big thing... You must trust each other both on and off stage," says Harry seriously. "If one of us gets into any difficulty on stage you need to know you can rely on your team to step in.

"EGO... Don't have one! Ego does not work in a group. It's not about who's the best or who has the most lines. It's



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BENEFITS OF PERFORMING  
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MAGIC AND MISDIRECTION  
BECOMES STRONGER!**



about making the act the best. Each of us is more than happy to take a step back for the good of the routine. i.e. if there was an effect that one of us liked doing but it suited a different member more, we would gladly pass it over and support them to make the effect the best it can be. We look out for each other.

"In fact, Theo's part of the show in our opinion is the strongest part of the 4MG show now. We all helped create it for Theo and we still work on it and we are happy with our creation. At the end of the show we take the applause as 4MG not as Harry, Theo and Dean and we are proud of that!"

Theo adds, "As Harry said, there really are only benefits of performing as a group. You get to have a laugh, you never feel lonely, travelling becomes fun and the magic and misdirection becomes stronger!"

Dean agrees with Harry and Theo. "It's a true pleasure to share a stage with other magicians when we all get along so well... The only downside was at the beginning when we were working on our show. We were trying to work out how to involve everyone in every trick and we soon realised that it's not always possible to do so. I think we have overcome that issue as we understand each other's personalities and abilities and it's easier to give people their role. We also realise that at times, we may have to do something we don't necessarily want to do, but we know that it's for the greater good of the show."

With the obvious connection of Peter Nardi, we guess you're not short of having expert guidance and advice for the act? Harry laughs, "Dad is a massive part of the team when it comes to creating routines, scripts and with the staging and we're lucky that we all know a lot of very creative people who are more than generous with their time and advice. Obviously working at Alakazam means we can also brainstorm the effects with Andy Smith and Dave Loosley, who also have some awesome ideas."

Dean nods. "Peter is our main 'specialist'/consultant' and he has an awful amount of experience and expertise. By running Alakazam for many years, Peter has a fantastic knowledge of tricks and props which we use in our show; every time we're looking for a prop to achieve an effect in our show, he immediately knows what we need. He also has a tremendous amount of close-up and stage magic skills which we put in our show. I think it's safe to say that we all learn something from him in every rehearsal, phone call and meeting - he really is invaluable to us!"

How do you select which effects to perform? And how do you go about scripting each effect when there are three of you - that must make things more difficult? The boys acknowledge the difficulties. Harry says, "It's weird, because performing close-up magic you can perform almost anything (within reason) but creating effects or choosing effects for the 4MG act takes a lot more thought from us.

"First we look for effects we like and then we see if we can script it and stage it, so we are all involved in some way. Once we have scripted it, we will rehearse it until we are ready to show it to some people. Even after all the work

we have put in, if the routine doesn't get the reaction we expect, it doesn't go in the show. We'll try to make it work and if we can't we leave it and move on.

"Each time we perform our show, no matter how good we think it has gone we watch it back and make notes. We are always adding little lines here, little touches there and I don't think we will ever stop!"

"For me," adds Dean, "I think it's important we choose effects that we know can fit our style. Recently, we found a new mind reading effect which we thought looked 'cool', so we learnt the trick and we began working on it and for some reason after hours of rehearsal, it just didn't work! The trick itself was designed to be used as a compere piece and when we tried to have several people performing the effect, the audience just didn't get what we were trying to achieve. Even after simplifying the routine the reactions were just not what we wanted.

"Now, we tend to brainstorm what we want to achieve in our show and then we work out what tricks could work for us."

We get a lot of questions about social media here at Magicseen. How important is social media to 4MG? "Social media is super important as most of our 'supporters' are 16-26 years old," reveals Harry. "It's also a great way to cement into their heads our different personalities and keep us in their mind. This helps for future shows and any events. It just keeps 4MG in their minds really."

Dean continues, "Harry, Theo and I have been brought up with social media and nowadays social media is extremely important for most businesses and it's no different for 4MG. As Harry said, most of our followers are millennials who use social media on a regular basis and one thing we try to do is produce content that we know will keep our presence active across all platforms. Recently, we've just joined TikTok (which we're all relatively new to) and we want to grow an audience there so that we can attract a whole new fanbase which will hopefully follow us in the future."

It's been fun chatting to 4MG. The guys are friendly, likeable and definitely have their feet firmly on the ground. We're really hoping they go on to bigger and better things as they have talent, looks and personality on their side. And this, combined with Peter Nardi's expertise means they certainly have lots going for them. The public just need to get behind them, and their potential is absolutely massive.

## LIVE DATES:

**Friday 10 April 2020**

The Lowry, Manchester

**Friday 31 July 2020**

The Malthouse Theatre, Canterbury



# QUICKIES

## WHAT PLANS FOR 2020?

Harry: We've got some big plans to move 4MG forward in 2020. We are looking to do more stage shows, a school tour, Cruises, Corporate events and maybe even some TV but nothing is confirmed so let's see where it takes us and enjoy the ride ahead!

## WHICH ARE YOUR FAVOURITE BGT ACTS?

Harry: Obviously Stavros Flatley! When dad created the act (which he created for our audition but we later kept it in case we made it to the semi-final) we were all adamant it would only work and have the desired impact if it was Stavros Flatley. They were also the nicest guys to work with.

Over the year, we worked with and met some great people. Obviously, dad and I knew that 'X' (the mystery performer) was Marc Spelmann from day one, as Dad and Marc discuss everything. Marc was great as always. Ben Hart was awesome. John Archer, Mat Sterling, Elisabeth, Graham Matthews and Johnathon Goodwin were also great to be around, and the nice thing was it never felt (for us anyway) that we were in competition. We were there enjoying the moment, and everyone helped everyone.

We only really got to spend time with acts that were on the same night as ourselves, but because we knew the other magicians, we would hang out together when we could.

As for non-magicians we got on very well with Siobhan Phillips, the kids from Flakefleet wouldn't leave us alone, they were so cute and funny, Colin Thackery was the kindest and nicest man you will ever meet, but to be honest we loved everyone we met!





# MAGIC & TECHNOLOGY

THE FUTURE IS ALREADY HERE  
AND IT'S INCREDIBLE.

**By Cooper McRae**

Long ago, magicians were busy messing around with silk handkerchiefs and doves... and in some dusty corners of the UK and beyond, maybe they still are. However, most of those routines have been put in to cold storage, as tech is increasingly being used by some of the world's hottest magicians. And the results are mindblowing.

**A**ward-winning Las Vegas performer Keelan Leyser says: I currently use 18 iPads in my stage show so Apple is obviously my first go to device, but I code for Windows and Android too, so also use the Windows Surface, Samsung Galaxy Slate, Panasonic Tough Pad, Acer Tablets and many others. I do a lot of work for tech companies like Microsoft where it would obviously be frowned upon to use an Apple product at a Microsoft event, so it was important for me to learn to create apps across all platforms.

But is Keelan a tech guy himself, or does he leave the nitty-gritty up to others? "I am a tech guy myself up to a point, and you can always learn more as it's constantly evolving. I create Apple, Windows and Android apps so I am lucky I can create new routines fairly quickly. I don't have a strong background in electronics though, so for that kind of engineering I pass onto one of my closest friends who is an electronics genius!

"There is a lot more to our tech show than just apps, there are a lot of electronic items involved to make our show work and even most of my props are 3D Printed!"

### **SECRETTECH**

Keelan has also released a lot of 'secret' tech products to the magic community over the years namely the 'Leyser 2020' back in 2003/4 which was the first electronic device which enabled a coin to be detected in someone's hand. "We later replaced this with what everyone in the magic industry knows today as 'Sixth Sense' in a joint venture with Hugo Shelley and then we also co-created the Mind Pad series with Hugo which is an electronic impression-pad."

Tony Chapek a winner of 'The World's Most Original Magic Act' by Fox Network TV, says, "I think technology will be used more and more in magic in the future. But technology is not magic. It should be used to support the magic but should never be bigger than the magic. People know that just about anything can happen with technology, so they are not too impressed by it any more.

"The magic needs to happen with real life objects that are outside of the technology. Example: when I pour a glass of soda through the monitor screen into a glass held inside the video, the fact that the liquid is seen pouring down the screen and the cup in the video gets filled, is somewhat amazing. But what the audience always talks about is the fact that the real live cup is emptied! Where did the liquid go? The real magic must happen outside of the technology.

**TONY CHAPEK SAYS THAT DIGITAL VIDEO EDITING IS THE BEST EXAMPLE OF HOW TECHNOLOGY HAS HELPED HIS ACT.**



### **FROM MECH-TO-TECH**

"In 1984 I did the first live presentation of my act with a 19" tube television and a VHS tape player. Every few years technology changes and I have been updating my act regularly ever since. I now use a 55" HD monitor and the HD video image is played by a computer. Most of the effects are done by mechanical means, but I also use a programme which uses servos to set off the mechanical reactions. In the past I would have to pull strings at precisely the right time to make effects happen, but now I can let the technology help me so I can focus on the audience and my presentation."



A picture from 1984 of Tony Chapek performing the very first version of his act in his living room. (You can see the phone cord coming out of the TV which is an effect that he does to this day!).



A picture from Tony's current act showing how much things have changed.



We spoke to Ebuyer, one of the UK's leading online tech retailers. Commercial Director Lee Weymouth says, "As new technology comes in to the market, we are seeing it used for all sorts of incredible things. The magic industry is an area where unbelievable creativity is showing what tech can really do.

"We have provided tech for performers and businesses in creative industries – and we have to keep on top of all the latest industry developments because they are being updated and developed all the time."

## IPHONES

But tech isn't just for performing tricks. Most performers these days make their own promotional videos either for agents, online or even for intro-videos before they come on stage on cruise ships. Top comedy-mentalists Mike McClean, who uses Apple products, uses 'Final Cut Pro' for editing but also recommends 'iMovie' which is very easy to use. "I often film material on my iPhone, and an area where magicians and other types of performers often go wrong is by not using a good microphone. You can buy mics that fit your phone and are good quality. That's my top tip for performers who are making their own promos."

Robbie Boyd, Ebuyer's content producer uses the Adobe Premiere video editing app. He says there are lots of good products on the market for performers wishing to edit their clips. "The HP EliteBook 735 Laptop with Ryzen 5 processor is a great value laptop ideal for editing, and the HP EliteBook 745 G5 laptop with Ryzen 7 is a quality high-end piece of equipment. Both are compact, portable and have decent processors."

Even though tech is certainly the future, top magic advisor and performer Rafael who has worked with David Copperfield says that he himself tries to avoid tech.

"I prefer to use mechanical systems – and I'm not the only one. Apart from his famous Alien animatronic, David [Copperfield] prefers mechanical over computers."

## DOWNSIDE OF TECH

Keelan Leyser says that tech magic keeps your act fresh and relevant and that it's fun playing and experimenting with the latest tech. He adds that most spectators still haven't seen it when compared to traditional magic. However, there is a downside when it comes to using tech in performance.

"Unfortunately, when it goes wrong, it goes wrong in a monumental way. And also, you are always fighting against the next update whether it be Apple, Android or Windows software updates.

"Tech Magic can also look dated very quickly unless you keep innovating and updating. And another important point is that to create something unique it can be very expensive and time consuming."

Tony Chapek says that digital video editing is the best example of how technology has helped his act. "In the early days I would shoot the video and that was basically it. There was very little that could be done, so the effects I was able to create were pretty amazing considering the lack of technology.

"With today's editing capabilities I can do just about anything on the screen, which has opened up a lot of creativity for me. My current act has an effect where I tear up an owner's manual. As I tear up the manual, the image on the screen gets torn up in unison. When Toni in the monitor says; 'previous chapter' and pushes the remote button, the torn-up screen and manual are instantly restored! What happens on the screen is pretty incredible and could only have been accomplished with state-of-the-art editing tools and an experienced editor, but the real magic that makes the audience gasp is when the real life, physical owner's manual is instantly restored. Back to my comment that the real magic must happen outside of the technology.

"The advancements in technology have allowed me to keep taking my act to the next level. I often wonder where I will go next. We are not far from having technology that will allow 3D images to be viewed without glasses. So I can see myself interacting with a 3D image in the not too distant future!

"Augmented reality and virtual reality are also fascinating subjects that I have been studying. Before long everyone will have a pair of glasses that will allow them to see augmented reality images. Will I find myself interacting with a virtual reality image on the stage? The way technology is advancing, I would say anything is possible. So stay tuned!!"

**Check out Tony Chapek's incredible act here: [tonychapek.com](http://tonychapek.com).**

**Visit: <https://keelanleyser.co.uk/>**

**For all the latest tech visit: [ebuyer.com](http://ebuyer.com)**





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## READERS' LETTERS

# HAVE YOUR SAY

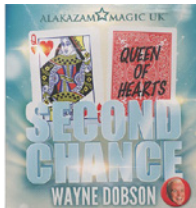
If you have anything you would like to tell us, whether it's about the magazine or anything magic related, please email: [grahamhey@magicseen.co.uk](mailto:grahamhey@magicseen.co.uk)

### WHAT'S THE TRICK?

Dear Magicseen, I was at an event a few weeks ago and the magician showed me a killer trick, but admitted that it wasn't his own creation. The party I was in got distracted and I never had a chance to find out who created it. I know it's a long shot, but this is what happens: The spectator thinks of any card and then removes it from a deck and puts it in his pocket without the magician seeing. Then the magician brings out another deck and says he's going to try and remove the same card. He removes a card but the prediction is wrong, but then there's a kicker finish. He turns over his card, and written on the back is the name of the card the spectator has in his own pocket. A fantastic trick. Do you have any idea what it is?

Yours hopefully, **Liam Wentworth**

**Hi Liam, within two minutes of asking around we nailed it. This has to be SECOND CHANCE by the brilliant Wayne Dobson. It's a self-working miracle and you can get it from Wayne or other magic dealers.**



### GOOD INTRO

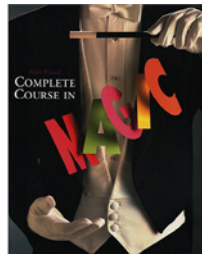
Dear Magicseen. Like many magicians, I'm looking for a really good intro for my act. Any recommendations appreciated.

**Keith Henshall** via email

**Hi Keith, yes, this is a popular question! As we don't know anything about your performing style, here are a few suggestions off the top of our heads: Juan Pablo's 'Roped', Norm Neilson's Ketchup Bottle, David Stone's Splash Bottle. Another great opener is the tossed-out deck, and there are some great versions around. Wayne Dobson, John Archer and Devin Knight are just a few you can get hold of.**

### BOOK TEST

Dear Magicseen, I've been a fan of book tests for quite a few years now and I hardly dare think about the amount of money I've spent on them. There are some devious examples and some of them are very expensive. However, I recently bought Mark Wilson's Complete Course in Magic book



from a local charity shop for less than two pounds, and it contains a classic book test that I hadn't seen before. It's a brilliant, easy version which you can do over and over again, with a completely free choice of page every time. It's a real fooler. If you haven't got Mark Wilson's book, then get it now.

**Graham** via email



### BLACKPOOL

Is it true that the Blackpool magic convention this year starts on February 14th because organisers know that magicians don't need to spend time with partners as magicians don't usually have girlfriends or boyfriends?

**Cheeky**, via email

**Ed - Yes.**

### STAR LETTER

Dear Magicseen, I've just started performing close-up magic at weddings and have done two in the last few weeks. They have both gone pretty well I think, but the same problems have occurred both times. The first is that I have been performing around the table when food is being served and, on several occasions already, my routines have been interrupted as waiters and waitresses bring out food. I know the food has to be served when it's ready, but what is the best way to handle this situation? The second thing is that in the bar area, I was interrupted by a guest who was obviously drunk and who kept trying to grab the cards out of my hand, and whenever I placed anything on a table, he had to pick it up. I am not very experienced, but

any advice you could give me would be appreciated. Thank you.

**John Matthews**, via email

**Ed writes: Thanks for your email John. Both of your issues are common problems, and I'm sure all our readers will have experiences exactly like yours. Magic is not just about tricks, but audience management and how to handle situations is just as important - or you can't get to do your job! When food is being served, you need to be aware of doors opening etc, to see when food is coming out. It's not a bad idea to perform at a table the furthest away from the kitchen as then at least you can see food coming, and see which tables are being served first. You can always ask staff which table will be served first. Another good idea is to make sure you are doing relatively quick effects/routines,**

**so you know you can wind up quickly when required. An important point to remember when performing at tables where people are eating is this: never perform at a table until EVERYONE has finished the course they are on. It's very rude to perform with anyone still eating.**

**On the subject of someone who is drunk. There's always one, isn't there? Try and get the rest of the table on your side (they generally will be anyway), as otherwise they don't get to see what you can do! Why not do a routine where the 'drunk' person has to hold something (not even related to the trick) and that will keep them occupied! You can always politely say you'll be back in a few minutes as you need to get some stress therapy! As long as you do it in good spirit, everyone will be on your side!**

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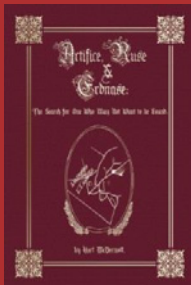


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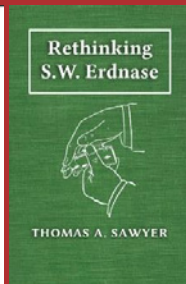
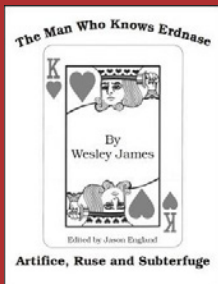
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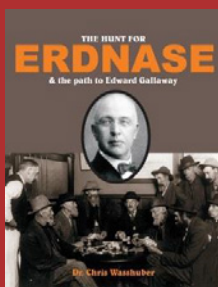
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Some 14 years ago I had the pleasure of writing about the magic scene in Austria. It was in an early issue of the 'young' Magicseen Magazine (Vol.2 No.4 Sept 2006). Now the Magazine is in its best years and has grown continuously. The same is true for the Austrian magic scene.

# THE MAGIC OF AUSTRIA 2.0

**Martin Haderer**

**A**ustria is a small country which lies – from north to south – between Germany and Italy, with a population of 8.8 million people. Austria is known for its beautiful landscapes with very nice clear lakes and big mountains. No surprise, perhaps, that the world's most successful ski racer – Marcel Hirscher – is from Austria. The capital of Austria is Vienna – a historic city, with famous landmarks such as the more than 800-year-old St. Stephan's Cathedral and the Giant Wheel (64m high and built 1896/97).

The magic scene in Austria is like the country itself - "small but beautiful"- with many hobbyists and a few full-time professional magicians (I have the good fortune to be one of them). The local magic clubs are very active and are organising public shows and dinner magic evenings on a regular basis.

In Vienna clubs like "Magic Cercle Vienna", "VMKW – Vereinigung für magische Kunst Wien" (which means "Society of Magic Arts Vienna), "IBM Ring Vienna" and the "Magic Club Vienna" are historic organisations and their public magic evenings and close up shows are sold out regularly.

The umbrella group of the Austrian magicians and clubs is the MRA – "Magic Ring Austria" ([www.mra.at](http://www.mra.at)) with the current president being Hanno Rhomberg. He and his team do a great job organising youth magic workshops, magic gatherings, competitions and with marketing / public relations. And the MRA also publishes the high quality Austrian magic magazine "Aladin", which is released 6 times a year. Due to their work, more and more young people are becoming interested in magic or joining a magic club.

The next MRA magic convention, which incorporates an international FISM competition, takes place 11th - 13th September 2020 in a cute little city called "Bad Aussee" in Styria, which is surrounded by beautiful mountains and lakes. The artist line up is international with Simon Black (USA), Gaetan Bloom (France), Levent (USA), Thomas Fraps (Germany), Roberto Giobbi (Switzerland), Roy Davenport, Scott Penrose (GB) and more... so if you are thinking of visiting Austria, this could be a good opportunity.

Magic Christian also has some young magicians in his "Magic Club Vienna" and he supports and trains them using his knowledge and expertise. Meanwhile, some of



the former “youngsters” are now professional performing magicians.

Speaking of professionals: Austria has some very good and (thank god) busy full-time professional magicians and the market is big enough for all of them. Some are working mainly on Gala Shows (for example Anca and Lucca, Wolfgang Moser, Harry Lucas, Ben Hyven, Alex Ray, Martin von Barabü,...), some specialise in Business Events (for example Magic Christian, Christopher Käs, Dino Dorado, Jürgen Peter, Tonio Vessari, Gerry...) and/or in Restaurant Magic (Philip Kainz, Robert Ganahl and myself). Others do cruise ship entertainment (Christian Christian, Peter Deville, Michael Schuller,...), and a few have created a unique market for themselves (for example Sirius “the whistler”, who combines whistling artistry with magic and who will compete at the world championship of whistling in 2020). Then there are some who are touring across Austria with their own public theatre shows (Tricky Niki, The Clairvoyants, Christoph Kulmer, Paul Sommersguter,...), and this is just to name a few!

Due to the variety and high quality of the public Magic Shows, Dinner Magic Events, Restaurant Magic and Close-Up-Magic Evenings in Austria, magic is more and more recognised as professional entertainment in the minds of the spectators and the reputation for magic as a serious entertainment art is growing.

In the last few years, several magicians from Austria have also become well known in the magic world, mainly due to their successes at international FISM competitions. I think you will know their names, performers such as: Thommy Ten and Amelie van Tass (The Clairvoyants), Bill Cheung (yes, he lives in Austria), Anca and Lucca, Wolfgang Moser, Tricky Niki and of course Magic Christian. I have asked them a few questions about their careers and their goals for the future, some of which you can read below, and the rest will appear in the next issue.

And I have also interviewed one of the very few magic ladies in Austria, Catherine Hering. She is a young magician on her determined step-by-step way to being a full time professional.

## CATHERINE HERING

**Because of her young age, Catherine is one of the “young generation” of magicians in Austria, and she is one of the very rare female magic artists in our country. Although she is young, Catherine has gained a lot of experience in performing magic because of her friendship with Christoph Borer and Wolfgang Moser, who support her talent and her performances.**

### How did you start in magic?

When I was 15 years old, I saw a magician on television. I was totally fascinated by his art and his way of entertaining the audience. After that my brother took me to the theatre and we watched this magician performing on stage. Then I searched the internet and found out that there is a magic academy and magic shop in Munich in Germany called „Zauberzentrale“. I visited this shop and bought my first magic tricks and props there. Back at home, I practised and practised every day. One month



later, I already had my first gig at a city festival. That was so much fun that I decided to go on and become a magician.

### What are the highlights of your magic career in the last 2-3 years?

It's quite difficult to pick out some highlights, because every magical project was a good and useful experience for me. But I really like to reminisce about our female magic show in Biel/Switzerland. We were a group of four female magician friends who created a magic show which we performed together. I think it was something special for the audience to see a show where only female magicians are part of it.

Even today there are many more male magicians than female magicians. I suppose, it's still extraordinary to do magic as a woman. Together with other female magicians we arranged a similar show in Vienna in April 2019, and we want to continue with more female magic shows in 2020. But of course, I always enjoy being on stage with male colleagues, too!

Another great experience was to be part of the organisation team for the Austrian Magic Convention which took place in Bad Aussee/Austria in September 2019.

### What plans and goals do you have for 2020?

I'm sure that 2020 is going to be a very magical and exciting year! I'm looking forward to being involved in a lot of interesting projects and performances. Together with two other magicians from Austria we will be organising a magic workshop for young talents. This workshop takes place regularly, but I will be organising it for the first time.

I'm also going to participate in the Austrian Championship of Magic in September 2020. At the moment I am rehearsing for it nearly every day and I am collecting suggestions for improvements in order to create a unique magical routine. I will try to do as many performances with this routine as possible in order to improve it.

As a member of the executive board association of 'Magic Circle Austria', I will also be helping with the planning of the Austrian Magic Convention 2020, which will incorporate the Austrian Championship of Magic. We are keen to follow up on the great success of the convention in 2019.

**Tell us three things that other magicians may not know about you?**

I grew up in Germany and before I moved to Austria, I lived in Switzerland for about 15 months. A friend of mine had a close-up-theatre for magic shows and I often helped in the theatre or I performed there with other magicians. It was a great time and a lot of fun, and I got to know many nice people!

At the age of 19 I moved from Switzerland to Austria, where I found my home for now and for the future. For the moment my principle occupation is as an insurance clerk and I work full time in the office. So, magic is only my part time job, but it's my big passion. I'm going to reduce the working hours in the office job from July 2020, so I will have much more time to do magic. I hope one day I can quit the office job completely and do magic as my main profession. I know, it isn't always an easy job, but it's my dream.

Website: [www.catherinehering.com](http://www.catherinehering.com) (German language)

## ANCA AND LUCCA

**The married couple, Anca and Lucca, are second to none. After studying magicians and self-proclaimed mediums, they started to develop their own methods for their demonstrations of mind-reading, clairvoyance and premonition. They are Austrian Champions, FISM Europe Champions and FISM Vice-World Champions in Mental Magic.**

**What were the highlights of your magic career in the last 2-3 years?**

Our biggest achievement certainly was the creation

of our full evening mental magic theatre show "The Mind-Reading Revolution" in which we tell our personal love story through our self-developed illusions. The reenacted funny first dates of our common history let the guests experience how our magic developed, on and off stage. The whole show is genuine, pure and "real". Our \$1,000,000 promise guarantees that also in our full evening theatre show we use no electronics, no secret assistants and no pre-show. [www.mindreading.show](http://www.mindreading.show)

Another long-term project is Lucca's monthly parlour magic show in the Bel Etage of Park Hyatt Vienna with 48 show dates in 2020. In September we will introduce a second edition which will run in parallel in both English and German language. [www.Lucca.live](http://www.Lucca.live)

Our latest creation is the world's first fusion of mental magic and dance. We performed "The Oracle of Transylvania" in France last April where we also won the Nostradamus d'Or for our mindreading act.

The most difficult challenge was definitely performing our competition act "The Mind-Reading Revolution" for the first time in French in the closing gala of the French Championships 2019.

Finally we cannot leave out our first performance on "Penn & Teller: Fool Us" <https://www.youtube.com/watch?v=ZPpt0AFMWGs>  
It was a wonderful experience, but we were shocked when TV decided to cut out our final effect. We re-filmed it at the end of our theatre show in November 2019 and put it online ourselves: <https://www.youtube.com/watch?v=8SCwQWMj1DE>

**What plans and goals do you have for 2020?**

We want to keep travelling and performing our act and theatre show all around the globe. Three more illusions are in development and we will build our own home theatre and rehearsal stage in our new house. Then we can finally rehearse and develop every free minute. As funny as it sounds, our career is just beginning.

**Tell us three things that other magicians may not know about you?**

Lucca has a musical background (voice and guitar). Anca was a multiple-awarded professional ballroom dancer for 20 years and in order to become a magician she gave up a strong and promising corporate career. The real magic is juggling our magic career beside raising two wonderful boys, 2 and 5 years old.

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## ABOUT THE AUTHOR

**Martin Haderer** is a full-time professional magician. His interest in magic started over 35 years ago as a young boy and has grown over the years. Nowadays he works mainly as a close up and stand up magician at business events for Austrian and international companies and in top hotels and restaurants. He lives in Carinthia, a province in the south of Austria next to Italy, with beautiful lakes, mountains and plenty of tourism.



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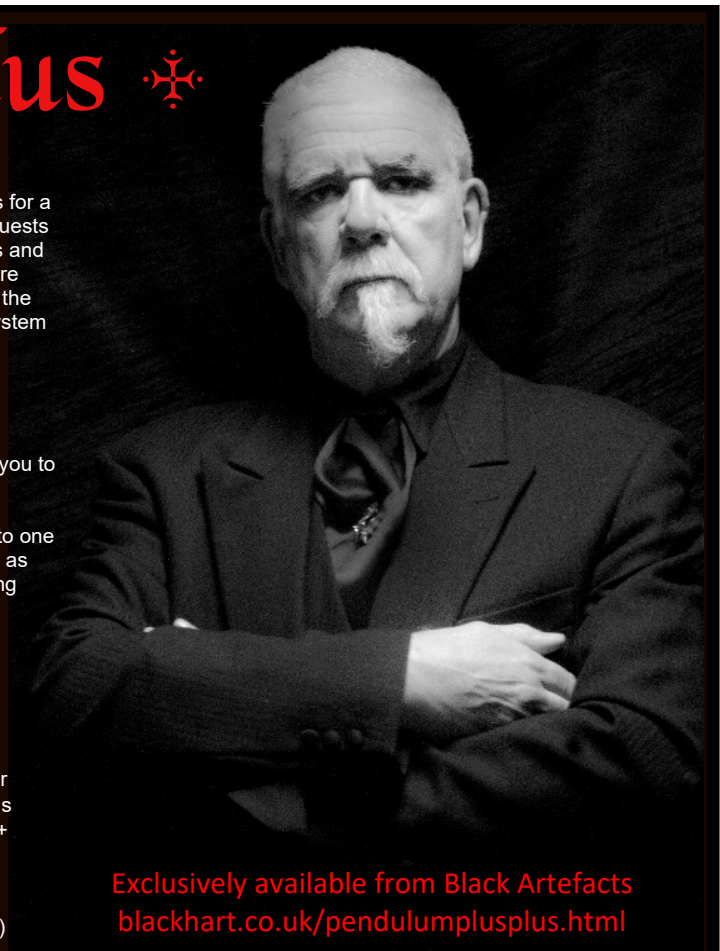
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# UNFOLD

TRICKY  
NIKI

**I'm not famous for my big magic inventions but known for my individual style and presentations. My goal was to let any named or chosen card appear wherever I wanted. So, I created UNFOLD. It's more a technique than a magic effect. Once you learn it, I'm sure you will use it in your show.**

UNFOLD is based on Guy Hollingworth's "Reformation". In my opinion it is still the best torn and restored card. He uses a similar technique to switch the card. With UNFOLD you have endless possibilities, no matter whether you are on stage or working close up.

**EFFECT:**

A random card is taken out of the deck, folded into eighths and then wedged in your right ear. (I'm right-handed and I normally use a Joker.) This looks hilarious and the card will be in full sight for the whole audience.

Now a spectator names any card. You spread through the deck and show your audience that their card is not there. The cards are put away, and when the card in your ear is removed and unfolded, it turns out to be the freely named card. If you want, the card can be signed card.

**WORKING:**

1. The Joker is folded and pushed into your ear. (Just a suggestion. You could put it anywhere that is in full view.)
2. A card is named. Let's imagine that your spectator chooses the KH. While you spread through the cards, face up, you secretly cull the KH with the Hofzinsler Spread Control to the bottom of the face up deck.
3. Your audience realises and sees that their chosen card is apparently not in the deck. You smile and point to your ear, and your audience will conclude that the card in your ear will be the KH. That's enough misdirection to make a Mercury Fold.
4. So, you will have the chosen card folded into quarters secretly in your left hand. Put the deck away and take the prediction card with your right hand out of your ear. Pass the card to your left hand and show your right hand empty. Fig. 1.
5. Now take the prediction card back into the right hand and open the last fold out as you slide it into the palmed folded KH. Fig.2.
6. Without a pause, push up with your right thumb so that the KH is partially unfolded. Fig.3. At this point the KH will be only folded in half and the prediction card will be still folded in quarters behind it.
7. To your audience it looks like you just unfolded the previously folded prediction card. This switch is absolutely natural and invisible. Now you can show your left hand empty as well and then slowly unfold the KH. Fig.4.
8. You can now give the KH to your spectator as a little present. The Joker stays palmed in your left hand and you can get rid of it in your preferred way.





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# THE REVIEWS

WE TAKE A LOOK AT **WHAT'S HOT** AND **WHAT'S NOT**



## #4 ENVELOPE

**Blake Vogt**

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

**Price: £28.00**

This is a special envelope measuring 75mm x 100mm which offers you a 4 way 'out'. It is made of thin dark grey Tyvek which is stronger than paper and Blake Vogt says that this will mean it will last a long time. At the price asked, it needs to!

The design of the envelope is clever and must have taken Blake a long time to work out. Having designed gimmicked envelopes myself a bit over the years, I know how much trial and error goes into it, and on the 40 minute online instructional video he is

therefore justifiably excited about its construction.

Essentially the envelope opens on all four of its rectangular sides, and a flap can be pulled out from each of the openings to make it appear as if that is the normal correct side to gain access to the envelope's interior. This means that you can have four different items in each of the pockets (cards, billets, predictions, bank notes, even coins are suggested) and by orientating the envelope to the correct side and pulling out the flap, you can gain access to the required one of the four objects.

In theory this is great, but I have a number of reservations. Blake insists that you can give the envelope to a spectator to hold and that after you have opened the envelope flap you can hand the envelope back so that the spectator can remove the item from inside. He says that they will not feel the need to examine the envelope, nor will they be suspicious of it.

Well, he may be right, but I would

suggest that there is more than a little hope and wishful thinking in his assertion than solid tested fact. The envelope feels a bit stiff when you still have three cards left in the 'empty' envelope. The other secret openings tend to bow open when the envelope is handled, and the whole thing just looks a bit odd and suspicious because it is made of grey Tyvek!

I also found it difficult to smoothly drag out the flaps without feeling I was in danger of creasing or damaging them. The Tyvek is quite robust but unless the envelope gets a lot looser with repeated use, the need to almost scrunch up the flap in order to pull it out, would indicate to me that the flaps are quite quickly going to look crumpled.

Blake offers four effects as suggestions for ways that you can use the envelope. All four are rather weak 'so what?' tricks. Four Aces are shown, one is named and disappears and is found in the envelope. Four different cards are shown, one is thought of and vanishes only to appear in the envelope (isn't this the same

trick essentially?). Four items are said to be potentially inside the envelope. A spectator selects any one and it is shown to be inside the envelope. You get the idea. One in four is never much of a gamble at the best of times, so these effects are less than impressive.

I think if this envelope was used as part of a multi phase routine rather than as a trick in its own right, and if the spectator was not allowed to handle the envelope, then the prop might have its uses. However, it is overpriced really, and if you have a routine that needs a four way out, there are already other less fiddly ways to achieve it. **ML**

**WHAT'S HOT:** might solve a problem in an existing routine  
**WHAT'S NOT:** it doesn't look like an envelope, it's awkward to get the flaps open, the spectators cannot be reliably allowed to handle and open it, the Tyvek will wear quicker than claimed I would suggest, and it's a high price to pay for a one-out-of-four choice

**RATING: 35%**



## ARROW

**Sansminds Workers Series**

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

**Price: £32.00**

Arrow is a little novelty that adds some fun to your average 'take a card and I'll find it' routine. A spectator shuffles a signed card into a small packet of cards and splits the packet into two, holding

some cards in each hand face down.

You draw a bold arrow on the back of a card and pass the arrow card over each group of cards with the arrow pointing up. Suddenly the arrow visibly changes direction and points down to one of the cards which when removed is of course the chosen signed card.

Okay I lied about the fun! Seriously, the arrow on the card changing direction does look very magical and you can add a little sequence where you move the chosen card from side to side and up and down as the arrow changes direction to follow

it. There I said it was fun! The spectator gets the arrow card at the end to play with by a simple non-technical switch.

You receive a well made gimmicked card which works fine but which will need looking after to maintain its reliability. It also needs to be held flat on to the spectator's view as an angled view towards the light could reveal its gimmicked nature. Distance as well as dim light will help.

Technically the handling requires a raffle force and good eyes to spot a marked card. The DVD explains everything well and it could have a variety of uses, limited as always by your

imagination. It could be used over a ribbon spread pack or several spectators holding individual cards, for example, to play big. The magic is more about how the arrow moves than finding the chosen card. A novel if not pricey gimmicked card that could be fun to play with although it's yet more Sansminds 'filler' product than anything else. **PP**

**WHAT'S HOT:** cleverly gimmicked card that is easy to use. A novel way to find a chosen card  
**WHAT'S NOT:** the gimmicked card will need careful handling not to get damaged and might be spotted if held at the wrong angle or too close

**RATING: 35%**



## THE ALICE IN WONDERLAND BOOK TEST

**Luke Jonas**

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

**Price: £70.70**

Luke Jonas has produced a specially prepared version of the classic tale Alice in Wonderland packed with potential for a mind reader. The 121 page paperback book looks completely unprepared. It can be read from cover to cover and even on close examination there is nothing to

find. Yet you are immediately set up to reveal words, pictures or a phrase chosen by a spectator. You don't have to use a force, though you can, and as the publicity accurately states there is no "fishing, stooges, sleights or dual reality".

A spectator can open the book at any page and with the page number you can reveal the first word. If they turn to a page with an illustration you can reproduce the picture and an associated colour. If the spectator lands on any page between one to ten you can use a subtle 'Number Word Principle' to reveal a word chosen from a paragraph. On page eighty the same principle allows the revelation of a word from any paragraph.

Should you wish to use a force the book is set up for the 1089 Force. Occasionally this force can end up with a second outcome

leading to the number 198. No need to worry as this option has also been covered.

Finally, as a bonus, if you force one of three pages, or the spectator gets there by chance, there is a phrase set up which can easily be visualised by the spectator before being revealed by you.

To perform the effect some memory work is required. To make this easier all the key information is either linked to the alphabet or a simple numbering scheme, though mental practice and rehearsal will be required to make retrieval effortless.

For a small prop the book is packed with possibilities. It could be used effectively in a wide range of settings and requires nothing other than the book and anything you may need to make your revelations.

What you get is one copy of the paperback and an instructional booklet with clear explanations covering every aspect, lists of the information to be memorised and tips on how best to do this. The production run is limited to 250 copies so there won't be many people world wide performing this effect. If I had a quibble it is that the production values of the book could be better. It does not look as good as, say, a typical paperback novel. **SB**

**WHAT'S HOT:** direct methods to reveal words and pictures selected by a spectator with a range of different options cleverly built into an examinable text

**WHAT'S NOT:** Not much. Would have liked the book to look a little more like a commercial paperback

**RATING: 85%**



## ANY CARD

**Richard Sanders**

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

**Price: £38.00**

After ten years in the creation Richard Sanders' Any Card takes the Invisible/Brainwave deck to a new level of impossibility. Like both of those two decks a reversed card in the deck acts as a prediction of a named card which with Any Card is revealed on the backs of four reversed Aces removed from the deck, one word per card.

The presentation might look as follows: The magician asks a spectator to think of any card in the deck. The magician says he has already predicted the card in advance by reversing the card.

Well, in fact to be really sure, he has reversed all the Aces because there is a very high chance that people will think of one of them.

The spectator says he wasn't thinking of an Ace and the magician asks which card they were thinking of. They say 4H, at which point the magician spreads though the deck revealing the reversed Aces which when turned over reveal the words THE FOUR OF HEARTS written on the backs. This is just one style of presentation. There is no force of any kind, no equivocal and any card named is predicted on the back of the Aces with one word on each Ace.

The pack is an ingenious prediction system. You receive a special custom blue Bicycle deck, although the Aces will have red backs, an oddity that seems to go unnoticed. There is a one-time preparation to write on the back of the cards with a black marker. Take your time with this as mistakes will be costly.

Becoming familiar with the working of the deck doesn't take

long after which the performance is relatively easy as you become accustomed to using it. You have to ask them to name the card before you can remove the Aces but this is covered by the presentation.

You will be delighted to know that it is repeatable for mix and mingle work but there is a reset. This can be done openly taking 10 - 20 seconds as you chat but could also be reset at the start of the trick rather than at the end of the previous one if needed. It wouldn't be my choice as I would be sure to forget!

A fiddly part of using an Invisible Deck is the splitting of 'roughed' pairs, something which is made easy with the Any Card deck allowing them to be pushed out with ease because of the more modern treatment on the cards, which lasts longer and handles more easily.

Other languages are dealt with in the comprehensive online video along with the preparation, set-up and presentations. The publicity is a little naughty in implying it

works with a 'thought of' card and that it's self-working. It's not really what I would call a self-working trick although the method is all taken care of within the deck, but like an Invisible Deck you still have to make it work. As for a 'thought of card', sorry that's a dream as the card will eventually have to be named even if it's initially thought of.

It could also play to a parlour sized audience as a feature effect such is the strength of the prediction. For spectators there seems to be no explanation possible, exactly the result you want in a prediction routine. **PP**

**WHAT'S HOT:** impossible prediction with any card named without restriction. Practical method and easy to perform. The reset can be done openly and quickly. Can be used for formal or walk around performance.

**What's Not:** a special deck that can't be examined although this isn't an issue in performance.

**RATING: 93%**





## SCOTT ROBINSON'S PURE IMAGINATION

Andi Gladwin and John Campbell

303 colour photo illustrated pages, hard backed, size 10" x 10"

Available from any Murphy's retailer or dealers contact

www.murphysmagic.com

Price: £60.00

Vanishing Inc have established themselves as one of the world's leading publishers of hard backed books covering a diverse range of topics from a wide spectrum of authors. Here we are treated to 46 routines and moves from the creative mind of Scott Robinson, a man whose pedigree stretches well back to the 1980s.

One of the advantages of having been devising magic for so long is that Scott has had time to refine and rework older ideas and as a consequence has produced updated versions of some of

his earlier work, variations which appear in this book, often alongside the originals.

His magic is almost exclusively confined to cards and/or coins. In terms of props you will require a few half dollars or smaller coins, some matching copper/silver and Chinese coins, a coin purse and occasionally some paper money. His card magic basically only requires regular decks, with a couple of simple card gimmicks which you can make in seconds. For the card magic Scott visits many common plot themes. Sandwich effects, transpositions, cards to pocket, three card monte, card reversals etc. His handlings vary from straightforward to intermediate with one or two requiring a little more. Although not a 'move monkey', he does create effects which require special counts, palming, culling, double lifts and other moves, but anyone already interested in card magic will not find anything too much to scare them.

The coin routines require more technical ability and therefore practice. Spellbound, coin and purses routines, vanishes, transpositions, matrix effects are

all here. Some of the effects are move heavy and quite intricate, and Scott has a preference for routines that have multiple stages. Often a single effect will be repeated three times in increasingly challenging ways, thus requiring a broad range of different moves within the one effect.

My favourite routines from the book were the more direct ones. I thought the structure of Sucker Monte was really well thought out and in the right hands would be surprising and entertaining. The fact that it just uses three ungimmicked cards was a plus. Severance Pay, which is the visible penetration of a folded playing card through a borrowed bank note, creates a magically strong visual effect that is practical for walkabout. And the Tooth Fairy is a useful presentation idea for a sort of Miser's Dream routine aimed at children.

A lot of the routines, I suspect, are unashamedly aimed at magicians. Long and complicated plots with clever yet somewhat illogical handlings abound, creating material that magicians love to see and enthuse over but which I suspect might challenge the

concentration of the average lay audience.

However, a big plus is that the routines come with Scott's outline patter, and this shows that he has a knack for intriguing and funny/interesting patter which often sets an almost believable context for the magic that is to follow. In this regard he reminds me a lot of David Regal who has a similar happy knack.

If you are a devoted card and coin guy I think you will love this book. It is superbly colour photo illustrated, the method descriptions are very well written to make everything clear, and the heavy duty silky paper stock it is printed on is a pleasure to handle and read. Another winner from Vanishing Inc. **ML**

**WHAT'S HOT:** terrific production values, interesting card and coin magic which is well constructed and expertly explained

**WHAT'S NOT:** not ideal material for those who are work shy, but would make a good book for those wanting to learn and improve. Many long routines that need audience attention and concentration

**RATING: 85%**



## THE FADEAWAY DECK

Chris Philpott

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

Price: £22.34

The Fadeaway Deck is Chris Philpott's update of Ralph Hull's original Mental Photography or Nudist Deck. I'm sure most magicians are familiar with the original which allows you to fan the deck to show both sides

completely blank. When the deck is cut, a single printed card appears before the deck is riffled to show that all the cards are printed normally, before reversing the process to end again with a blank deck. With Chris Philpott's version the printing on the cards gradually fades until you are left once again with a blank deck.

In addition to the special deck you get four card effects to perform. There is a simplified handling to show how cards appear which is elegant and quite visual and provides a way to apparently show the whole pack printed before everything fades away.

In a selected card effect everything fades away except the chosen card and Hear There and Fade Away borrows from an Ambitious Card plot. My

favourite utilises an additional Error 404 card. In an effort to find a chosen card you only locate the error report which accounts for the whole pack 'crashing'. Light hearted but quite amusing.

None of the card effects are very difficult and you do get very clear instructions in the online video. As each move is explained there is a detailed close up, often from the performer's perspective, which makes everything very easy to follow.

If you like moves there is a whole section of additional sleights contributed by a number of other well known magicians. You also get advice on how to maintain the roughing of the deck and exactly the correct order required should the pack ever get disrupted. Like the Nudist Deck this cannot

be examined or handled by spectators. With a deck switch it would however make an interesting finale to a longer card set showing a deck that has apparently been in play for some time simply fading away. **SB**

**WHAT'S HOT:** novel version of a well established trick deck developed by the addition of several suggested effects, special cards and moves contributed by other magicians

**WHAT'S NOT:** another addition to the 'one trick deck' genre

**RATING: 75%**

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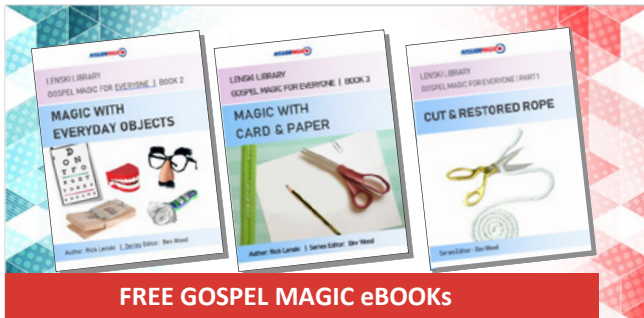
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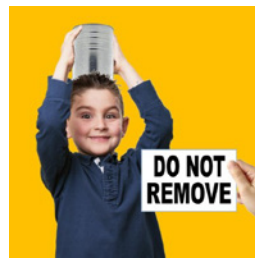
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