

August/September 2012

VANISH

International Magic Magazine

RICHARD WEBSTER INTERVIEW

FROM KIDS MAGICIAN TO AUTHOR WITH OVER 10 MILLION BOOKS SOLD

STREET THEATRE BY KYLE RAVIN

MEGA ISSUE!!!

CHIPPER LOWELL SHARES A COMEDY ROUTINE

BANACHEK'S Q&A ROUTINE

edition

03

this edition

Richard Webster

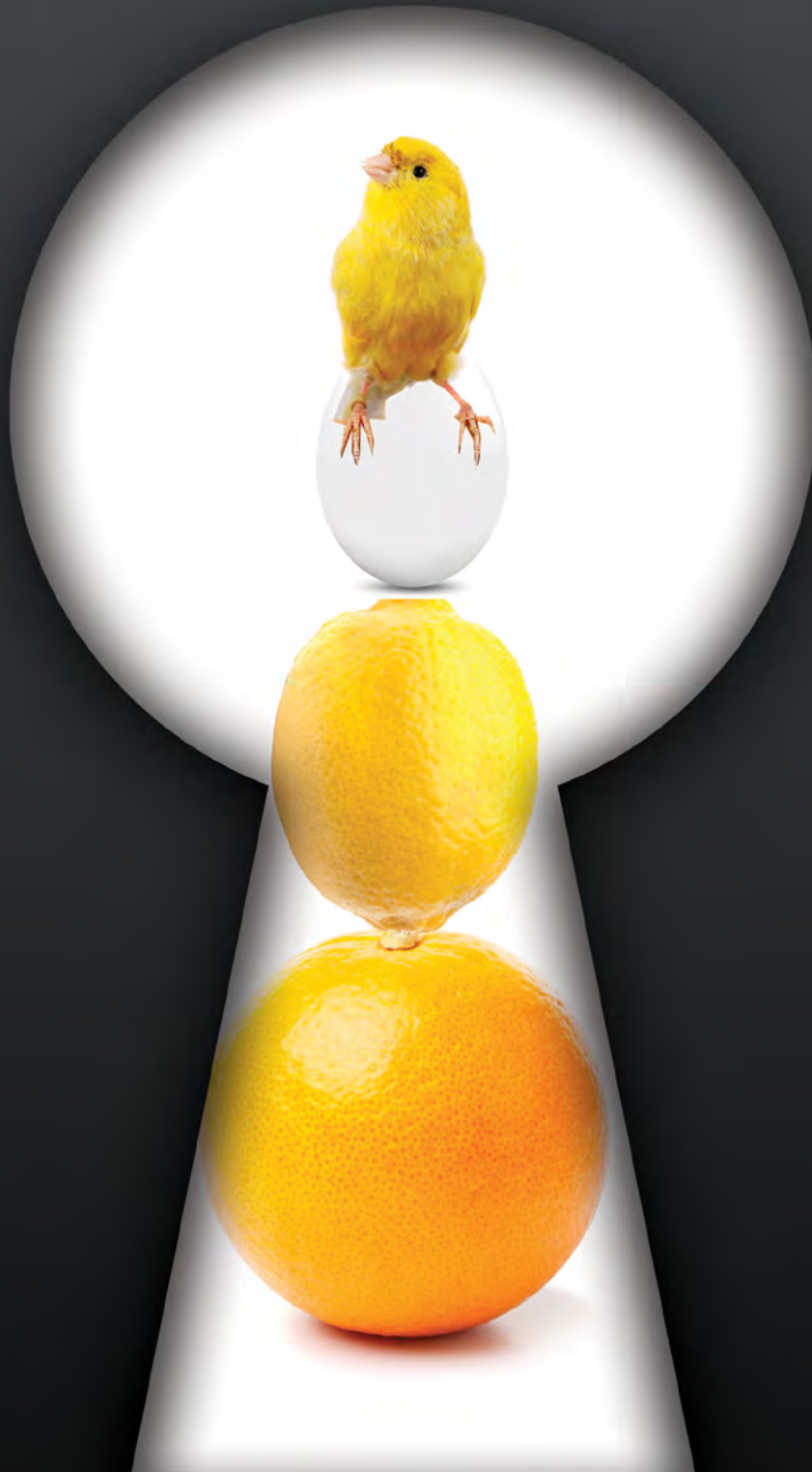
1 IT'S CHILDS PLAY
TONY CHRIS SHARES THE SECRET TO THEMED BIRTHDAY PARTY MAGIC FOR KIDS

2 MAGIC TRICKS
LEARN MAGIC FROM MENTALISM TO CLOSE-UP TO STAND UP ROUTINES

3 PRODUCT REVIEWS
THE LATEST MAGIC TRICKS AND APPS ARE REVIEWED

ORANGE, LEMON, EGG, CANARY

Unlocking the secret to this classic routine ...



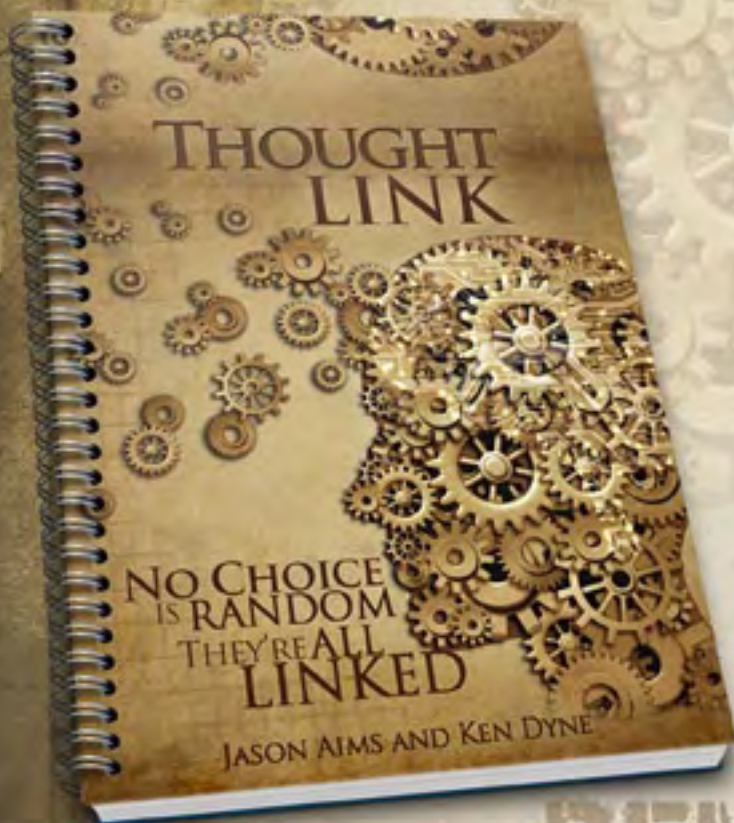
Wholesale murphysmagic.com
Available from magic shops world wide

PRO SERIES 9 BY PAUL ROMHANY

NO CHOICE IS RANDOM THEY'RE ALL LINKED THOUGHT LINK

A hard-hitting mentalism routine that you can do with your mobile phone, without the need for a special app.

Sitting with some friends in the bar and someone mentions your uncanny predictive skills. You're asked to demonstrate your abilities right there and



Your mobile phone is on the table, you open up an email and show that it contains a single link. For example it might be a Youtube link.

On the table are around 10 different objects, a lighter, some headphones, you take your watch off and add that to the pile - many different objects that you've removed from your person or borrowed from others.

You ask someone to carefully consider which of the objects they are drawn to, they are to pick it up and after having been offered ample opportunity to change their mind you click the link in the email which goes straight to a Youtube clip that predicts that exact object!

REMEMBER:

- There is only ONE link.
- The link stays on the screen the whole time and it is that link you click.
- No special app is needed at all.
- Their choice of object is 100% fair, there is no procedure required.
- It works on all phones that have email and internet capabilities including iPhone, Blackberry, Android and all others.
- There are NO Hidden links in the white space of the email that you're secretly clicking - you click the link they see.
- You can do this with anything, not just objects, any star sign, a playing card and in this ebook you'll instantly learn how.

WWW.MENTALUNDERGROUND.COM

August/September 2012

VANISH

International Magic Magazine

EDITOR

Paul Romhany

PRODUCT REVIEWER

Paul Romhany & Friends

COVER PHOTO

Photo by Dave Granger

COMMUNICATION MANAGER

Douglas Smith

ADVERTISING COORDINATOR,

Paul Romhany

SENIOR MARKETING SPECIALIST,

Harry Monk

EDITORIAL DIRECTOR

Paul Romhany / Harry Monk

ART DIRECTOR

Paul Romhany

PROJECTS MANAGER

Josh Miles

PROJECTS COORDINATOR

Hannah Gertrude

CONTRIBUTORS

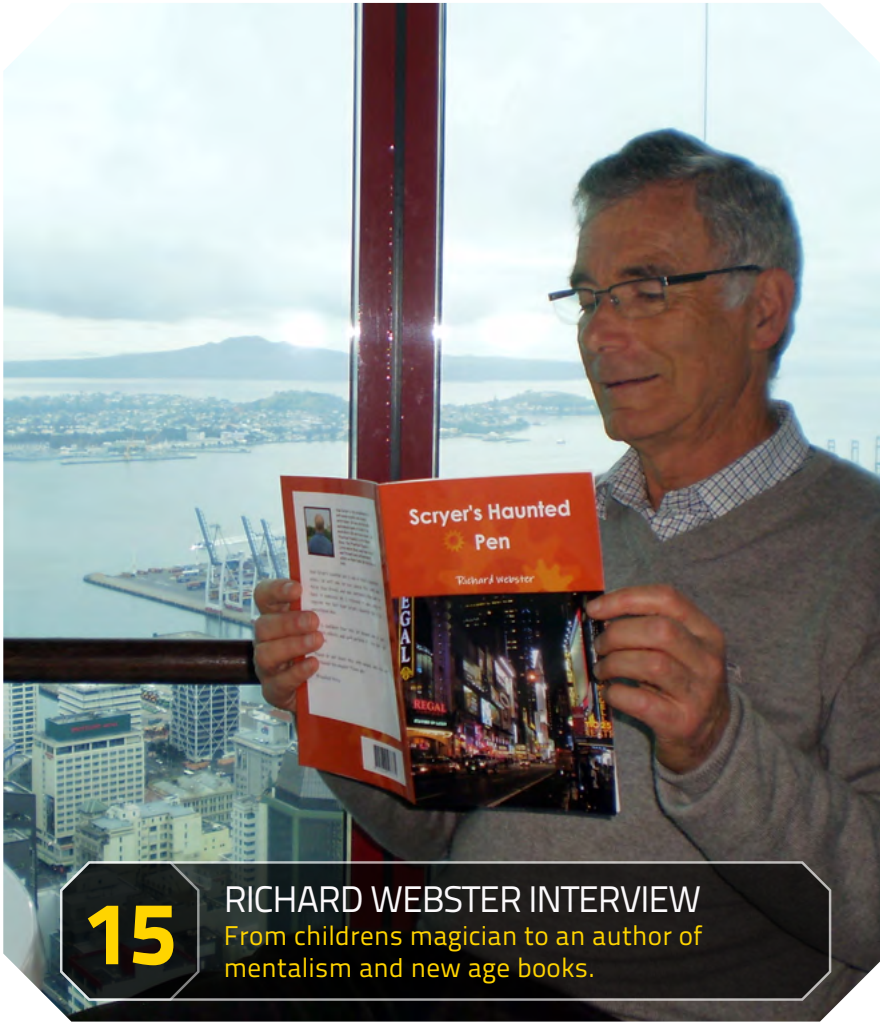
JC Sum, Chipper Lowell, Magic Babe Ning, Diamond Jim Tyler, Luca Volpe, Mark Parker, Tony Chris, Paul Romhany, Nick Lewin, Wayne Rogers, Cris Johnson, Randy Charach, Keith Fields, Ken Dyne, Lee Alex, Richard Webster, Kyle Ravin, Bizzaro, TC Tahoe, Danny Archer, Kyle Peron, Matthew Fallon, Banachek, Tony Binarelli, Neal Scryer, Jan Kusters, Charles Bach, Floyd Collins, Michael Grandinetti, Mark Stevens, Pablo Amira, Lawnres Godon, Greg Arce

TO ADVERTISE IN MAGAZINE

Contact Paul Romhany for more information at:
info@paulromhany.com

CONTENTS

FROM THE EDITOR	6
MAKING NEWS	8
MAGICIAN'S CROSSWORD PUZZLE	12
RICHARD WEBSTER	15
SCRYER'S SVENGALI	28
THE BIRTHDAY CARD TRICK	30
EXTREME INVERSION	34
CREATING A MEGA STUNT	39
BAMBOOZLERS	42
HOW TO CHOOSE MUSIC FOR YOUR ACTS	44
IT'S CHILDS PLAY	48
LIFE AS AN INTERNATIONAL ENTERTAINER	54
MARKED DECK FOR IDIOTS	60
ILLUSION DESIGN	64
A HARD DAYS NIGHT?	67
THE PROVERBIAL STANDING OVATION	69
CLEARLY Q & A	74
MAGIC REVIEWS	78
NICK LEWIN PRESENTS ...	88
QUICK FLIP BOOK TEST	90
THE SUCCESS SERIES	94
IN THE TRENCHES	96
FROM PACKAGE TO PLATFORM	102



15

RICHARD WEBSTER INTERVIEW
From childrens magician to an author of mentalism and new age books.



34

THE DOUBLE ESCAPE
Behind the scene interview about Nings latest Mega Illusion



153

COMEDY OPENING
A funny stand-up routine by Greg Arce

IS YOUR LOGO REALLY WORKING FOR YOU?	106
MAGIC FOR THE MASSES	108
INCOME MARKETING SYSTEM FOR MAGICIANS	114
FROM THE DESK OF KEITH FIELDS	126
A BETTER PERFORMANCE CHECKLIST	128
STREET THEATRE	132
CARDS ACROSS	138
SILK CONTACT	142
7 DAYS A WEEK	146
THE HORUS EYE	148
COMEDY OPENER	151
INSTANT STOOGES	152



69

STANDING OVATION
Matthew Fallon looks at the proverbial standing ovation



54

LIFE AS AN ENTERTAINER
Charles Bach shares insights in to traveling the world

FROM THE EDITOR

Vanish magazine breaks all records with over 60,000 downloads!!!

WHAT AN INCREDIBLE NUMBER OF DOWNLOADS. To celebrate this achievement we have put together a BUMPER issue. 160 pages filled with everything you would want to read from contributors all around the world. This is without a doubt the most International Magic Magazine out there today. When we started this magazine we knew there was a huge gap in the market for a magazine that is truly international, and it seems we are filling the void. My goal is to reach over 100,000 magicians by the end of the year, and the way things are going this will happen sooner than later, especially with the way technology is quickly changing.

The e-mails that come in on a daily basis are all saying the same thing, *"I'm loving this magazine!!!!!! One of the BEST that I'm reading. Very up to date and cutting edge!!!!"* - Greg Wick.

FISM has come and gone. I have put the results in the NEWS section, but chose not to do a review of the convention because it has been so wildly covered on the Internet that it is now

old news. This shows you how the Internet is changing the publishing business. This is part of the reason so many newspapers and printed magazines are having to close down. Readership for paper magazines world wide is on the down slide as e-magazines become the norm. By the time they print a news story people have read all about it online. With so many downloads for *Vanish* it certainly appears there is a huge movement towards magicians wanting to read their magazines on iPads or computers. The thirst for getting information instantly is changing the publishing and magic industry.

My team and I have been busy looking in to taking the next step with the magazine so we can incorporate video links, audio links and enable everything to work for iPads and Androids. We have been testing various software that will enable us to take this magazine to another level, and the tools that will enable us to do it are here now. In the past few months new code has been developed that is changing the magazine and book industry making it affordable to do what we want. No



Paul Romhany
info@paulromhany.com
www.vanishmagazine.com

more having to pay excessive fees for somebody to design an iPad Application for a magazine.

This is a very special issue for me because it gave me the chance to interview Richard Webster. Spending time with him was such a pleasure, and a great learning experience. For anybody who is looking at increasing their income be sure to read his story on horoscope parties. Also, a special mention to Richard and Neal Scryer for allowing me to print my favorite routine from their new book "Neal Scryer and Friends." I started performing this myself, and it has become my favorite card routine. It is probably the best effect with a Svengali Deck I have ever come across.

Finally, a special mention and thank you to our advertisers. Because of them we can keep this magazine FREE, so please click the links and support them. Their continued support will enable us to take the next big step and get this user friendly for all mobile devices. If you would like to advertise drop me an e-mail, or if you would your e-book or trick reviewed let me know.

Paul Romhany



Z.A.P. WALLET

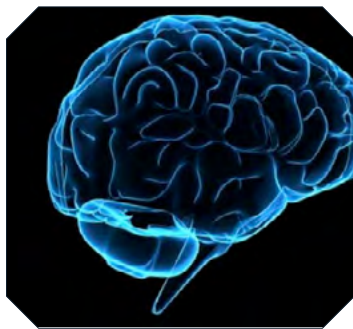


There are other peek wallets on the market with lights, flaps or magnets that are expensive and work some of the time. However, the Z.A.P. Wallet works 100% of the time, looks ordinary, and it is something practical that you will actually use.

Buy it in brown or black leather for only \$14.95 from djtyler.com or your favorite magic dealer.

MAKING NEWS

If you have a story or a news related item please e-mail the editor at info@paulromhany.com
We try to keep the news as current as possible and generally this is the last piece we work on prior to the magazine going live.



New from Danny Archer:-

I want to give you a brief update and overview of the 2012 MINDvention mentalism convention taking place in Las Vegas from November 11-13th. We are working hard to make this year's MINDvention a fascinating three days of learning, sharing and exploring the Art of Mentalism. Mentalism is really the purest form of magic that there is, and at MINDvention, we peel back the curtain on this fascinating art form.

We have just added three great presenters to our line-up. Tony Chris, Ross Johnson and Christopher Taylor.

Congratulations to Magic Babe Ning who successfully became the first woman in the world to perform an inverted DOUBLE Straight Jacket Escape from a burning rope high up in the air! See her article for full details and behind the scenes interview.

FISM 2012 WINNERS

GRAND PRIX AWARDS

Grand Prix stage – Yu Ho Jin -- Korea
Grand Prix close up – Yann Frisch -- France

GENERAL MAGIC

1st Place – General magic – Marko Karvo – Finland
2nd Place – General Magic - les chapeaux blancs and angun
3rd Place – General Magic - Tana mang – Portugal

COMEDY MAGIC

1st Place – comedy magic – Doble Mandoble – Belgium
2nd Place – comedy magic - Mikael szaniel – France
3rd Place – comedy magic - Jean-philippe Loupi – France

MANIPULATION

1st place – Manipulation – Yu Ho Jin – Korea
2nd place – Manipulation - Lukas – Korea
3rd place – Manipulation - Kim hyun joon – Korea

PARLOR MAGIC

1st place – parlor – Yann Frisch – France
2nd place – parlor - Matthew Wright – England
3rd place – parlor – Johan



Stahl – Sweden

CARD MAGIC

1st place cards – Jan Logemann – Germany
2nd place cards – Patrick Lehnen – Germany
3rd place cards – Zeki Yoo – Korea

MICRO MAGIC

1st place micro magic – Andost – USA
2nd place micro magic – Vittorio Belloni – Italy
3rd place micro magic – Red Tsai – Taiwan

ILLUSIONS

1st place illusions – Marcel Prince of illusions – Netherlands
2nd place illusions - Cubic act – France
3rd place illusions - Guy Baret

MENTALISM

1st place Mentalism - Kristoph Kuch – Germany
2nd place mentalism – Christian Bichof – Switzerland

OTHER

Invention Award – Tango – Argentina

Most Original in Close-up – Simon Coronel – Australia
Creativity and artistic vision – Teller
History, research and scholarship – Mike Caveney
Theory – Eugene Burger

Christopher Bontjes, who has been performing magic since he was 4-years-old, will serve as President of the Society of American Magicians. The 43-year-old music teacher and Morton native will be inaugurated as president of the society on Thursday. His father, Gary, has also been president of the society.

Creative Business Cards Makes Magic Cards for Magicians and Illusionists
Creative Business Cards unique design has captured the attention of magicians and illusionists. The origami style fold on the card amazes people and it is gaining popularity with magicians and illusionists. The business card looks like a normal card but when folded it has four panels that make a never ending loop.
www.creativebusiness-cards.me

COPPERFIELD



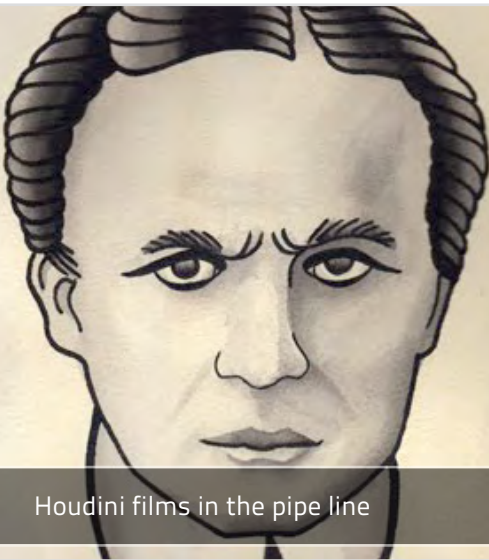
The Society of American Magicians (S.A.M.) awarded illusionist David Copperfield their highest honor, "Magician of the Century", and named him the 'King of Magic,' an award which has never before been given by the association. S.A.M., the oldest and most prestigious magic organization in the world founded in 1902 and lead by past president Harry Houdini, is recognizing Copperfield for his efforts to preserve, promote and enhance the art of magic throughout his legendary career. Its esteemed national president, Vinny Grosso, says that Copperfield has, "accomplished more than anyone else in the field of magic today."

“Copperfield crowned ‘King of Magic’”

Among his many achievements, S.A.M. highlighted Copperfield's dedication to excellence which has earned him the Living Legend Award from The Library of Congress, the first Star on the Hollywood Walk of Fame awarded to a living magician, a knighthood by the French government, 11 Guinness World Records and 21 Emmy awards. He has sold more tickets than any other solo artist in history and recently crossed \$3 billion in ticket sales worldwide. In 1982, Copperfield created Project Magic, which teaches sleight-of-hand magic to those with disabilities as a method of physical and occupational therapy.



SAM's New President .. Christopher Bontjes



Houdini films in the pipe line

Chuck Co-Creator Writing One Of Three Houdini Pics

The zombie trend is dying. Vampires are on their way out. So what's coming next? Magicians! Specifically Harry Houdini. The legendary illusionist and escape artist seems to be Hollywood's latest preoccupation, as three different films are now in the works, hoping to explore Houdini's unique mystique.

First up, Sony's been developing a mystery that focuses on Houdini's passion for debunking self-declared physics and mediums. Summit Entertainment and Hunger Games director Gary Ross are working on an adaptation of the biography *The Secret Life of Houdini*, *The Making of America's First Superhero*, which posited that beyond his public face as an incredible showman, the heralded Houdini was also a secret agent. It's fitting then that Chuck co-creator Chris Fedak has been tapped to pen an adventure movie about a fictional descendant of Handcuff Harry.



Innovative ? Deceptions
Magic Products *Designed For The
Discerning Performer*

See anything you like?

* Utilities

* Real Workers

* Close-Up

* Quality Construction

* Hand Made

* Closers

* Devastatingly Strong

* Easy to Perform

* Mentalism

* Stage

* Incredible Apps

* Limitless Presentations

* New twists on old classics

* Original Concepts

* Openers

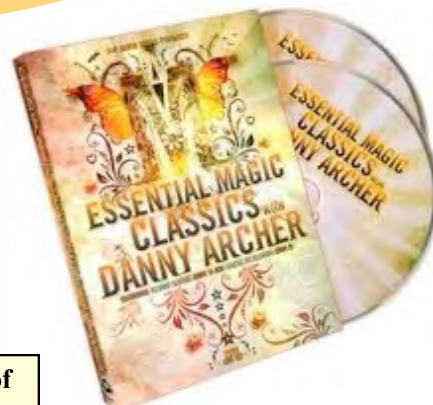
www.InnovativeDeceptions.com

866-386-6106

Danny Archer's Essential Magic Classics

Retail ~~\$35~~
Special for Vanish readers \$25

Order Now and we will also send you a
free trick via email!



I am so pleased with the material presented and the overall quality of this 2 DVD set and I think you will be as well. If you are interested in taking advantage of this special offer, you can send payment through PayPal (danny@dannyarcher.com) or [click here](#) or call 303-321-6267 for credit card orders.

Thanks for looking and I'll see you down the road...

Peace,
Danny Archer

DISC 1

Eye Exam
Pick a Coin... Any Coin...
Animental
Eight the Hard Way
There it is Again

DISC 2

Illegitimate Sponge Bunnies
Anniversary Waltz My Way
PurseFly
Ballz
Dye and Dye Again
MemDeck Trifecta
(inc. The Archer Shuffle)

Disc 1 Running Time 1hr 5min
Disc 2 Running Time 1hr 40min

BEGINNERS - this covers LOADS of classic magic - sponge bunnies, 3 fly, color changing balls, memorized deck, etc, and teaches all the moves/psychology.

WORKERS - this are Danny's working routines. On top of the effects, he also details his working patter, methodology and techniques for managing both audiences and props.

HOBBYISTS - Danny has worked hard to make these routines as streamlined as possible. For hobbyists the handling's will be workable and very attainable.

From coins to sponge bunnies to dye tubes to cards - this DVD set will give you an entire crowd pleasing act. And it's not just an incredible amount of magic you're learning. You also get the benefit of Danny's decades of experience and detailed teaching approach. Leaving no stone unturned, Danny Archer takes you through everything you need to know to perform eleven incredible magic routines.

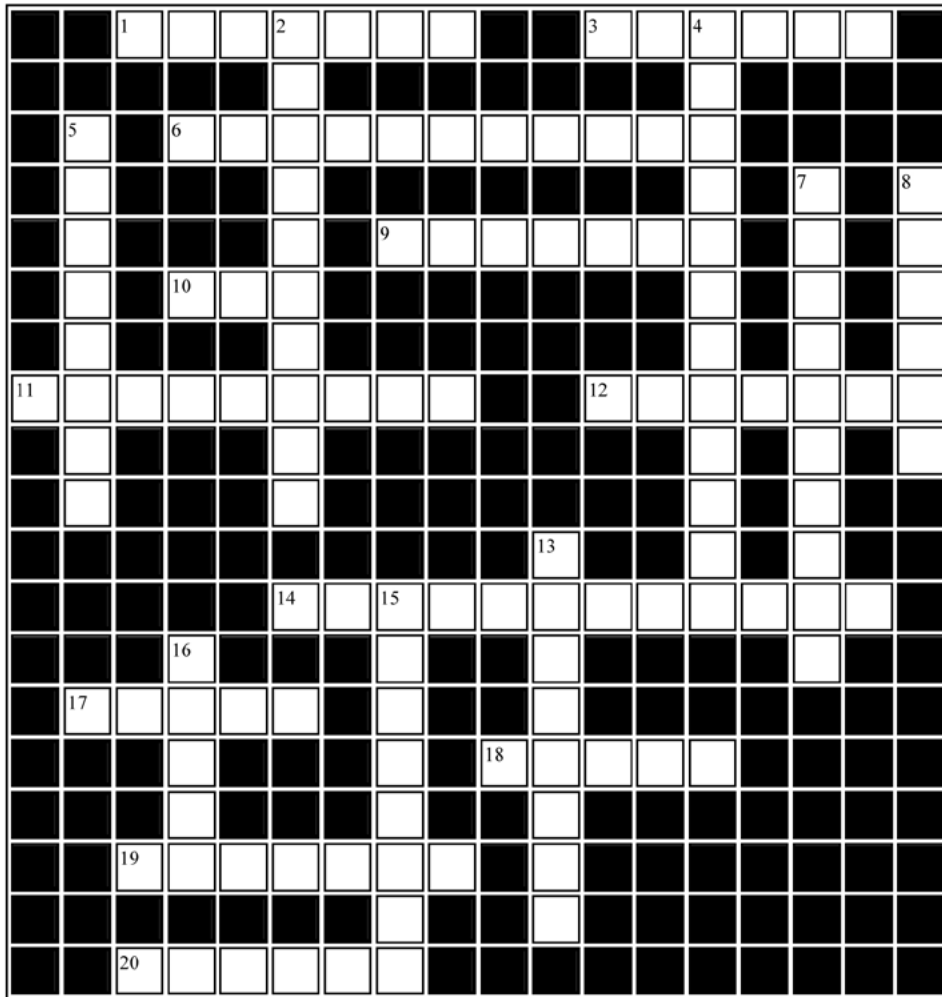


Danny Archer Magic

www.DannyArcher.com

MAGICIAN'S CROSSWORD PUZZLE

BY BALASUBRAMANIAN CHANDRAN



Across

1. An object that appears natural but has been altered to create a magical effect
3. Magical word
6. A classic coin production routine in which coins are plucked from thin air and dropped into a bucket
9. _____ course in magic - a book name
10. The Playing card with single pip
11. A famous online magic forum in India
12. A famous brand of playing cards
14. Making an audience look elsewhere while you perform a secret move
17. A prearranged deck or part of the deck of cards
18. Magician famous for sleeving
19. Magician famous for his daring escapes
20. An effect with a floating ball

Down

2. A coin sleight which causes a coin to fly upwards out of your hand
4. It is a false count with a packet of four cards designed to hide one card
5. A gaffed forcing deck
7. A false transfer is when the magician pretends to place a coin in his hand. In actuality the coin is really in the opposite hand
8. Your running commentary as you perform magic
13. Large pocket in the tails of a long tuxedo coat used to vanish items
15. A shelf hidden behind the magician's table used to discard items or vanish them
16. Pick any two, eliminate one force



RICHARD
WEBSTER

AUTHOR - MENTALIST
OVER 10 MILLION BOOKS SOLD
Dunninger Memorial Award Winner

www.decectionary.com



CHICKEN QABALAH
ALTAH TROBE
Trobe
MAGIC FROM BRAZIL
WICCAN MAGICK
PROGRESSIVE WITCHCRAFT
MAGIC white & black
PRACTICAL SOLITARI
ITALIAN WITCHCRAFT
MAGIC FROM BRAZIL
WICCAN MAGICK
PROGRESSIVE WITCHCRAFT
MAGIC white & black
PRACTICAL SOLITARI
ITALIAN WITCHCRAFT

THE WITCH'S SHIE
MAGIC FROM BRAZIL
WICCAN MAGICK
PROGRESSIVE WITCHCRAFT
MAGIC white & black
PRACTICAL SOLITARI
ITALIAN WITCHCRAFT
MAGIC FROM BRAZIL
WICCAN MAGICK
PROGRESSIVE WITCHCRAFT
MAGIC white & black
PRACTICAL SOLITARI
ITALIAN WITCHCRAFT

THE MAGUS
GRIMOIRE OF MAGICKAL CORPSES
Appre

RICHARD WEBSTER BY PAUL ROMHANY

Photo by Jason Fell

Any psychic entertainer or mentalist who hasn't heard of New Zealand's Richard Webster has likely been living in a cave. For more than twenty-five years, this preeminent cold reader has penned many of the classic books in the field. From palmistry to pendulums, from aura reading to astral travel, Richard has explained both the topics and the business, and probably fueled more psychic entertainment careers than any other authors combined. He is the worlds leading New Age and Mentalism author with over 10 million books sold.



RICHARD WEBSTER

Richard and I met for a green tea, his choice of beverage, at his favorite cafe in Auckland, New Zealand. He had just returned from another very successful book signing tour in America, where he was awarded the Convention of Visionary Resources (COVR) Award for the best divination book of 2011 at the International New Age Trade Show (INATS) in Denver, Colorado. He travels at least twice a year to Europe and the USA to promote his latest books.

This is one interview I've been wanting to do since I had a vision of doing Vanish Magazine several years ago. It is not very often that I get the chance to sit down, one on one, with an author who has sold over 10 million books world wide. I can't think of any other mentalist or magician who has sold that many books, or is as a prolific writer as Richard Webster. As an author myself, having the chance to talk 'shop' with Richard was an invaluable experience.

Those that know him know he is one of the most giving, and inspirational people you will ever meet, and the interview was filled with wonderful surprises.

His writing is divided in to two main areas, one for the lay public on New Age subjects, and the other for magicians and mentalists. In both fields he is a household name, and his marketed effects such as his Great for Two Book Test are being performed by such well known people as Paul Daniels and Kreskin. Kreskin performed his Triskadekaphobia on national TV in the United States.

It doesn't matter what country you are in, if you visit a book store the chances are very high that his books will be in your local book shop. I remember many years back attending the Los Angeles Book Fair, and there was a book signing event with at least half a dozen well known authors including Steven King. As I walked in to the room I noticed one line that went out the door and around the corner, it was by far the longest line of any of the authors. As I got closer I realized that it was Richard Webster's line, and he was giving very quick one minute palm readings to everybody who wanted their book signed. He was the

most popular person there that day, and that's when I realized just how famous my friend was.

Spending time with Richard you come away feeling uplifted and motivated. His character is such that he is incredibly positive and very encouraging. This was one reason why in 2010 he was appointed Patron of the Shore City Magicians Club. It's the only magic club he belongs to and is a junior magic club. In all my travels at magic conventions and lecturing around the world, the one New Zealander everybody asks about is Richard Webster. He is so well respected by the entire mentalism community. Over the years he has received a number of awards. These include: Dunninger Memorial Award for Distinguished Professionalism in the Performance of Mentalism (Psychic Entertainers Association, USA) and the Dan Blackwood Memorial Award for Outstanding Contributions to the Art of Mentalism (Psychic Entertainers Association).

I asked a few friends who know him to write a few words about him.

"Richard Webster is the finest human being I have ever met. I am proud to be his long time friend, and think of him as a brother. If it was not for Richard, 'Scrier' would never have been born. If not for him I, and people who love and

cherish this work, would not have been possible. I owe it all to Richard and am so grateful for all he has done for me. One last thing I need to say, there are seven wonders of the world but they have just become eight, and that eighth one is Richard Webster. Richard you're the best and I love you with all my heart."

Neal Scryer

"I have to say that I have known and appreciated the superb expertise and wisdom that Richard has imparted to the community. Not only has he been extremely forth giving in said knowledge, but also incredibly honest and approachable about what we do as mystery entertainers. What truly makes him incredible is his loud, boisterous, drunken whiskey-swilling demeanor. The man has to calm down!!

Okay - seriously - my very magic-savvy wife and soul-mate knows a LOT about mystery entertainers (she's got a whole lot of magic credentials herself - not just a 'magician's wife'). Being my partner, she has been privy to the best of the best in the small realm that I am happy to be a part of.. Bizarre magic / mentalism / psychic stuff. NO ONE has freaked her out more than the talents of Richard Webster. Because of him, she is virtually a "believer"! He's one of the only times where I've seen her say "what the F@%#\$#???"

"Richard and I have been friends for almost forty years. I've enjoyed watching him set goals and then go out and

achieve them. Richard made a success of his career as a magician and mentalist, and then decided he'd rather be a best-selling author. He gave himself five years to make as much money from writing as he did from performing - and he managed to do it. I'm thrilled that he's continuing to write books for mentalists and magicians, even though it makes better economic sense to write more books for the general public. Richard is living his dream, and I'm sure we'll be reading many more books by him in the future."

Alan Watson

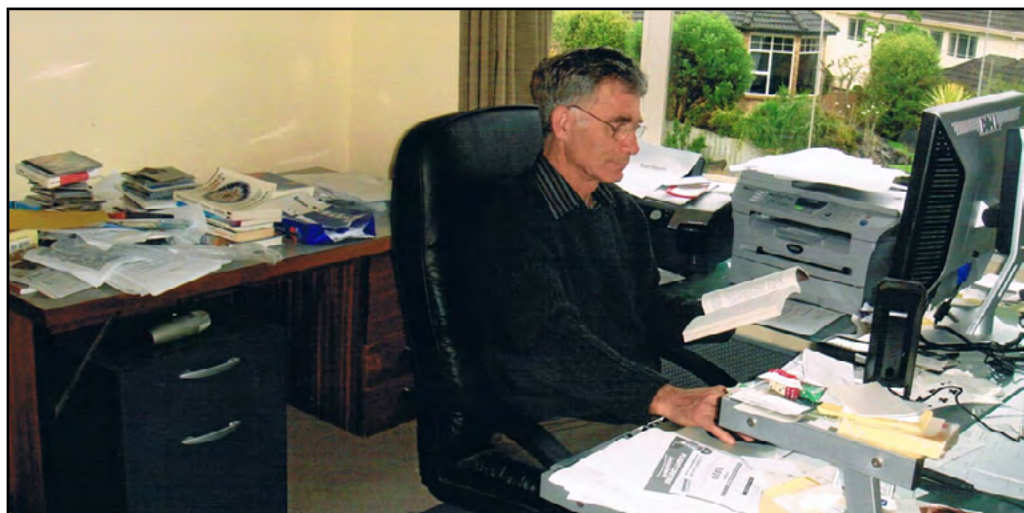
"It is rare that we get to meet our idols. Even rarer still when they not only live up to but, exceed our expectations.

I was a fan of Richard Webster long be-



Richard in 2012 with his latest Award

**AT HIS DESK AT
HOME EDITING
HIS LATEST
BOOK AND
WORKING ON
ANOTHER.**



As Ricardo The Magician performing in Shopping Malls. Richard was an extremely popular kids entertainer in his early career.



fore we met in Los Angeles. Although the meeting was brief, we became friends. I would imagine anyone that has met Richard would use words like caring, sincere and creative to describe him. Those are the same words I would use too. Richard truly is all of those things, and if you are lucky enough to spend time with him you will also discover he has a wonderful sense of humor and a great appreciation for wine.

I guess if I had to sum Richard Webster up in one word, that word would be, friend. Thank you for your friendship Richard, and for being a continual source of inspiration."

TC Tahoe

"It was because of Richard and his writings that I first became interested in mentalism. His depth of knowledge and willingness to give advice has been a key factor in my own journey. Richard is without a doubt our country's most successful mentalist and author of books on magic. His deserved success has been a long time coming and has been achieved after a lifetime of dedication and perseverance. I would imagine that there would not be one mentalist in the world who at some time in their career would not have come into contact with at least a part of Richard's work. For the past 25 years I have counted myself privileged to call Richard a friend and role model, and I continue to learn from this great and remarkable man."

Ken Ring

Paul - Let's start at the beginning. Were you always fascinated in mentalism, or did you start with magic?

Richard - I became interested in magic at about the age of eight. My mother read tea leaves and used her wedding ring attached to a thread to determine the sex of unborn babies, so I guess I was always interested in that sort of thing as well. However, I didn't



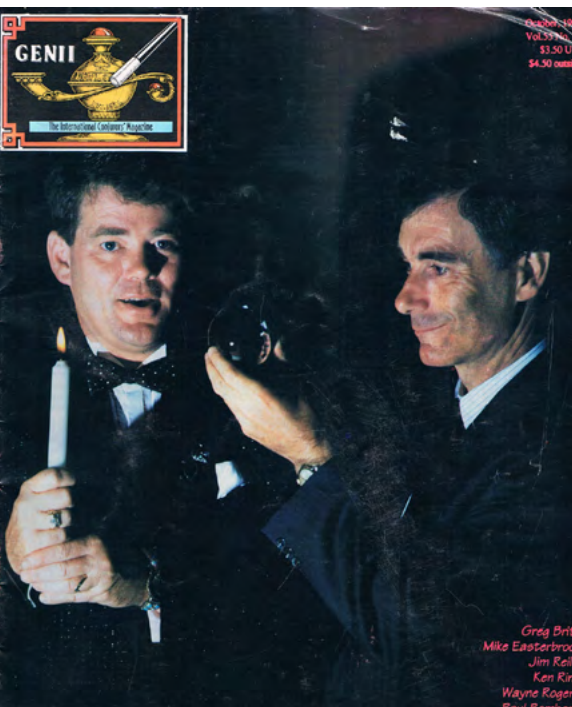
connect the two until Kreskin appeared on TV, and I realized I could combine both.

P - Have you ever met Kreskin?

R - I got to meet him in New Zealand, and he was very charming and encouraging. I do remember he had the most incredible hand shake. He doesn't shake your hand he goes ... Richard takes my hand and almost jumps up and down ... he apparently did it to make himself memorable. Maybe in the past it was a gimmick but he certainly doesn't need it today. Kreskin was, and still is, my hero.

P - Was there much support in your early days in magic?

R - I was too young to join any magic club. You had to be 14 to join the New Zealand Society of Magicians so I just read books and developed



Alan Watson and Richard on cover of Genii Magazine 1992



Lecturing for magicians

my own tricks and style. I did send away for *Abracadabra Magazine* throughout my teenage years. I lost interest in magic as a teenager and got more in to hypnotism. I saw Franquin a lot because he was a friend of my father, and we got free tickets.

P- Franquin was of course a well known hypnotist who traveled New Zealand in the 1950s and 60s.

R - "The Great Franquin" as he was called. His real name was Francis Pat Quinn, a New Zealand born showman and hypnotist who was possibly the first hypnotist to popularize stage hypnosis in Australia in the 1950's. His hypnosis shows filled large theaters all over Australia, New Zealand, South Africa and Hawaii. He made a lot of money, retired from show biz and hypnosis in the 1960's and is reported to have "spent his final decades enjoying the fruits of his property investments".

P-Did you also have an interest in writing at a young age?

R - Ever since I was nine years old. My parents invited Ronald Syme, a well-known children's author, for dinner. Ronald Syme was gently discouraging on the prospects of a writing career, but by the end of

the evening I was determined to become a writer. He told us how he used to travel on tramp steamers and write his books. He'd think, "Ooh the weather in Italy is good this time of the year", and he'd arrange a tramp steamer to get there and write a book on the way. By the end of the evening I thought there could be nothing better than being a writer. I was a voracious reader at that stage and doing a lot of writing. Then I set up a little newspaper which I used to sell to the neighbors, which gave me my pocket money. My mother made me stop it after two years because I was putting too much effort in to that and not in to my school work.

Richard Webster presents -

ESPecially for you

a totally unique entertainment



CAN THIS MAN READ YOUR MIND?
An early brochure

P - That sounds like me with VANISH! (Laughs)

P - How old were you when your first book was published.

R - That was in 1972, so I was 25. It was called *Freedom to Read*, a book about censorship, so it was completely different from what I ended up writing about now.

P - You mentioned the magic bug left you in your teenage years, it obvi-

TARANAKI HERALD, THURSDAY, OCTOBER 23, 1986 3



Auckland palmist visiting

Auckland palm reader Richard Webster can predict when someone is going to die, but he never tells them.

"It's not fair for anybody to live with the death prediction," he says.

"That's why I won't tell them."

Mr Webster is spending the week in New Plymouth promoting his latest book on astrology and also reading palms.

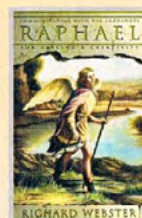
"People can determine their fate to a certain extent. That's why the lines on the hand change," he

WHAT ARE ANGELS?

Join noted lecturer, Richard Webster, author of the bestselling *Spirit Guides & Angel Guardians* (Llewellyn), for a book discussion and signing celebrating his new four-book series on the archangels.

What are angels? Do they appear in religious histories outside of Christianity? What has been their role in esoteric thought and philosophy, and how have they impacted alchemists, magicians, pagans, and non-Christians? Richard Webster, New Zealand's leading author on metaphysical subjects, discusses their history and mythology to decode their overall symbology and how this knowledge can benefit your own spiritual path.

Visit www.llewellyn.com
for more information.



JOIN RICHARD WEBSTER AT ONE OF THESE FINE UK BOOKSTORES:

The White Witch Bookshop
1 Church St, Waltham Abbey
Friday, 3 March 2006 at 6:00 PM

The Atlantis Bookshop
49a Museum St, London
Saturday, 4 March 2006 at 7:00 PM

Waterstone's
20-21 St Margaret's St, Canterbury
Tuesday, 7 March 2006 at 6:30 PM

Treadwell's Books, London
34 Tavistock St, Covent Garden
Wednesday, 8 March 2006 at 7:30 PM

The Speaking Tree, Ltd
5 High St, Glastonbury
Friday, 10 March 2006 at 7:30 PM

Seccession Books
2 Trim Bridge, Bath
Saturday, 11 March, 2006 at 7:00 PM

VISIT OUR WEBSITE FOR
MORE UK EVENTS

Also Meet Richard Webster at the
London Book Fair
Excel Centre, Docklands
Sun, 5 March & Mon, 6 March, 2006

LLEWELLYN
New Worlds of Mind and Spirit

An example of Richard's book signing schedule in the UK.

ously came back. What got you back in to it?

R - When I left school I was working for William Collins, who at that stage were the largest privately owned publishing company in the world. I was in my early 20s and ended up working in the UK for them, and found myself in Vienna. I walked past a magic shop and went in, bought several things and the bug came back again.

P- What brought you back to New Zealand?

R - I left Collins after I had an argument with my boss and I told him where to go.

P- That doesn't sound like you Richard. (Laughs)

R - Well no, but he was very rude to me and hung up the phone in my ear. He wouldn't let me explain so I just handed my notice there and then. I ended up buying Brookings book shop down in Auckland City, and I had that for a year. I got married that year as well. The book shop was quite lucrative but it just wasn't for me because the walls were pressing in on me, so I sold that and had a little importing business that didn't do too well. So there I was with a big mortgage, two kids and so it was financial desperation which got me doing magic again. It basically saved our lives making extra money doing children's

shows. So that's what started me off on that path.

P- Actually magic's caused my financial desperation – both laugh

R - Well a lot of people could say that – *laughs*

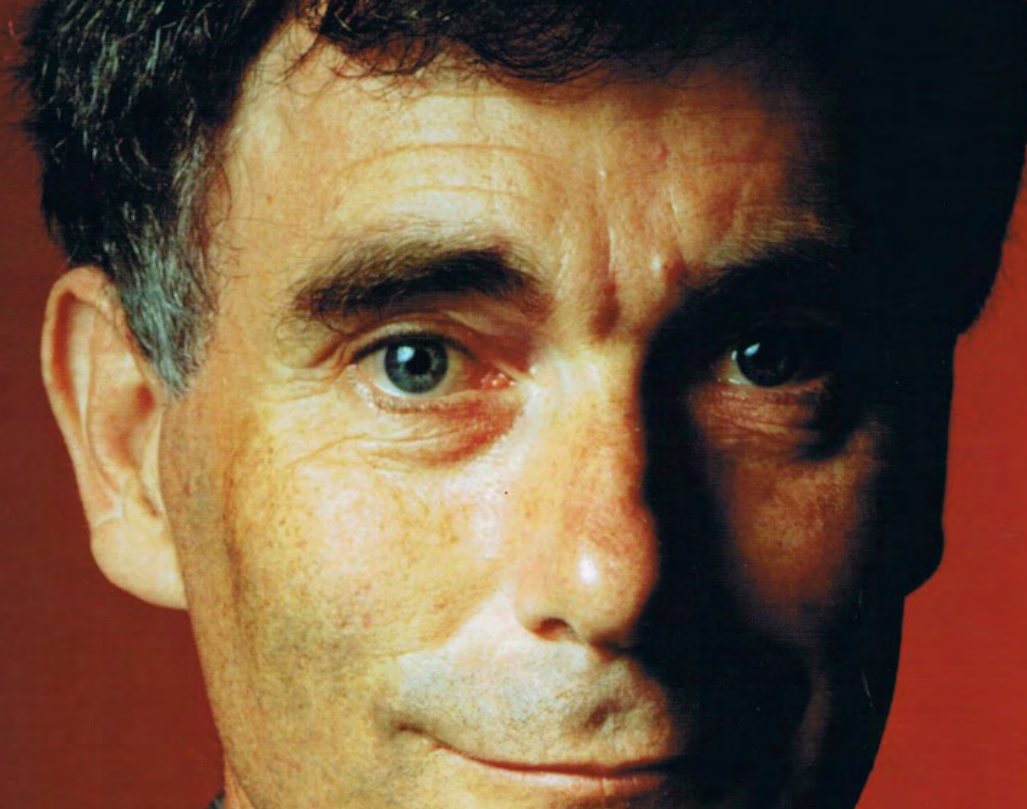
P – That's when you came up with Riccardo the magician and ventriloquist?

R- Yes, ventriloquism was a childhood thing as well – I had a little Pelham puppet. For years I used a rabbit puppet, which I still have today and bring out for my grandchildren's parties.

P - When did the mentalism really take off?

R - A few years after that, about 1976 I got a book called **The Success Book** by Frances Marhsall. It mentioned doing Horoscope Parties, and a light bulb went off inside. I got my first booking and they just took off. I was booked up for three months ahead for seven years every single night.

P – Wow, I imagine there wouldn't have been anybody in the country doing that back then?



Being tested for ESP at A.R.E. Centre in Virginia Beach - 1986



Attracting a large crowd at a shopping mall

R – No, nobody at all. I used to say I was in opposition to Tupperware. They were hugely popular.

P – I would imagine horoscope parties would be just as popular today?

R – They would be, I know of people who are doing them today and making an incredible living. Actually they would be much more acceptable today.

P – Did you ever have issues with other magicians trying to stop that type of performance?

R – Yes, I've had it all along. It's more mutterings than anything.

P – And letting down of tires I believe.

R- Oh I've had worse than that. But that's Okay.

P- So I assume the kids parties slowly took a back seat and you concentrated on psychic form of entertainment.

R – That's what meant I could really make a living out of it. For a while I was doing two shows a day, one in the afternoon and one at night.

P – How did you market those parties?

R – I didn't have to. It was just word of mouth. Every person who had a party got a free book on Astrology. I used to write Horoscope books for each sign of the Zodiac, and sell that to them as well.

P- So it was Back or Room Sales as well.

R – Yes, I was good at BOR sales. I used to sell crystal balls, Tarot cards and all sorts of books. I used to make quite a bit of money with that.

P – Why did you stop doing those?

R – I quit mainly because I was just never ever home. However, the horoscope parties paid off the mortgage,

SEANCE

- You walk through a window, a door, a tap at the window, or just your imagination?
 - You take a seat. A voice. Yes, your host welcoming you as his guest. What mysteries await you?
 - You are led into a room for your own private character reading.

Now it's time.
 One by one, you will be led into the Seance Room. Mind your step. Yes, isn't it dark.
 Everyone is comfortably seated, and . . .
 now it's time.

If you have ever wondered what went on at a seance . . .

it was just absolutely amazing. I couldn't tell any of the local magicians what I was doing because there was jealousy even way back then.

P – Haven't you written a book on how to make a living from doing these type of parties?

R - Yes, it's called *Home Psychic Parties for Fun and Profit*. It is one of my best selling books for mentalists and magicians. All of my books for magicians are still available from www.deceptionary.com

P - Palm reading was also something you did in shopping malls?

R - In the early 1980s I started reading palms in shopping malls. It was illegal to charge for palm readings in New Zealand at that time so to get around this problem, I wrote a 32-page booklet to sell. Everyone who

bought one received a free reading. However, about a month later, the customers returned, wanting another booklet.

The shopping malls were HUGE success. I used to do one week a month in shopping malls for many years. I also did the Easter Show, which is a State Fair, for eighteen years. I still get phone calls today from people asking why I'm not at the Easter show.

P – Did you pay for the booth?

R – Oh yes, I got my rent back in the first day so everything was profit. In those days I charged about \$5.00 a reading, and today they are charging up to \$25 for a quick reading.

P – I guess you got a lot of referrals?

R – I got a huge amount doing those. I was also writing the books to sell at

malls and fairs.

P - Did you perform larger stage shows as well?

R – I started doing bigger shows in small towns. Some went really well, and some didn't. In those days New Zealand only had one television channel, so it all depended what was on TV that night as to how many people came to see the show.

P – Did you work with a promoter?

R – Yes, Michael Stone who was also a magician in those days.

P – And the show was mentalism?

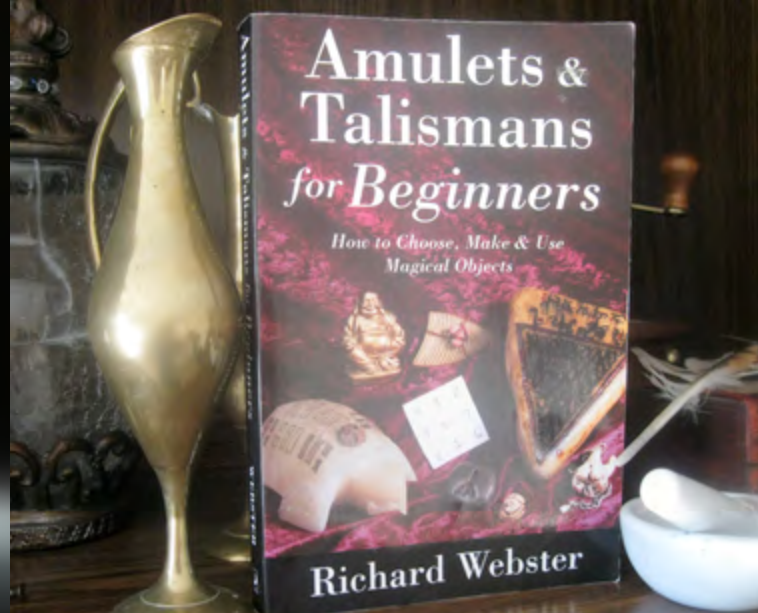
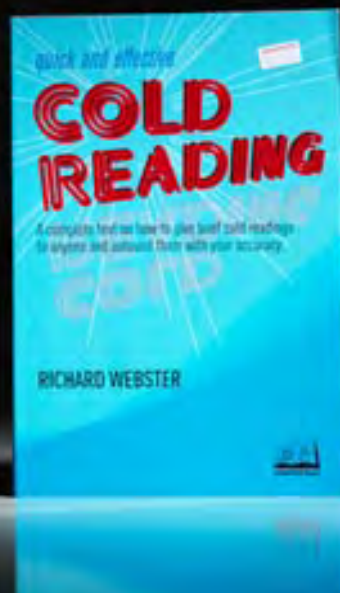
R – Yes, back then it was a lecture/ demonstration so it was a bit serious. My career took off once I lightened it, and became a bit funnier. I think a mistake a lot of mentalists make when they start out is to be too serious.

P - Did you ever take the show overseas?

R - I took the hypnotism show overseas. Way back in 1985, I was offered a week's work in Norfolk Island performing my hypnotism show. I was excited, as it was my first overseas booking. The shows went reasonably well, though they weren't as well attended as I, or the hotel, would have

From L to R
 Alan Watson, Debbie
 McgGee, Michele
 Watson, Paul
 Romhany, Richard,
 TC Tahoe, Steve
 Valentine and
 Paul Daniels





liked. I discovered that most visitors to Norfolk Island are either elderly, or couples on honeymoon. Both groups go to bed early, and had little interest in attending a show that started at 9.00pm.

During the week, the manager of the hotel asked me if I'd do an additional show, solely for the people who lived on the island. Fortunately, as it turned out, this was on the last evening of my stay. The show sold out, and I was looking forward to an enjoyable evening.

When I asked for volunteers to join me on stage, no one moved. This is normally a sign that the show isn't going to be an easy one. I started doing some waking hypnosis experiments with the audience, and gradually coaxed about ten people on stage. I started the hypnotic induction, and found that not one of my "volunteers" was willing to relax enough to allow the hypnosis to happen. Everything went downhill after that. I tried the "falling backwards" test without success. When the first person failed to fall backwards, none of the others would either. I can't remember what else I tried, but after about half an hour, I was forced to apologize to everyone and admit defeat.

The following morning, I had to see the manager to say goodbye and get paid. I was worried, as I'd forgotten about the successful shows, and was thinking only about the show that had failed. Fortunately, the manager thought it was a huge joke, and told me he'd half expected it to happen. Only 1,500 people lived on the island, and as they all knew each other, no one wanted to make a fool of themselves in front of their friends and neighbors. Much to my relief, he paid me for the additional show.

The lesson I learned from this experience was to always have extra material with me. If I'd had a few props, even a deck of cards, with me, I could have carried on and given

the audience a show of some sort. It's probably the worst experience of my performing career. As it happens, I've only needed the additional material once.

About ten years later, I was performing at a dinner theatre. The show was going well until I took the hypnotic subjects on a plane trip. One of them began screaming, which brought the other subjects out of trance, and stopped the show. The lady who screamed had a fear of flying. After she calmed down, I told her I'd remove this fear after the show, and tried to start again. The subjects resisted this, and eventually I sent them back to the audience. I carried on with my mentalism act, and was able to fill in my allotted time with ease.

Having additional material with me also gives me additional confidence, as I know that no matter what happens, I can perform a professional act for my audiences.

P – You were doing mentalism long before it became the as popular as it is today. It seems everybody is a mentalist these days. Many mentalists I have seen use Banachek's line about having five senses which creates a sixth sense, as well as the pseudo explanation of psychology and NLP. Was your approach like that when you were performing?

R – No, I used no disclaimers. Although I did a bit with the horoscope parties because, for some strange reason, a lot of lawyers had horoscope parties and there were judges there. If I knew that then I'd make a long disclaimer before I started. It wasn't necessary but as I said, it was illegal to read palms or anything like that back in those days.

P – Wasn't it also illegal to own a rabbit in those days?

R – Yes it was a very funny country back then.

P – So you were doing the hypnotism, mentalism and psy-

chic readings. Did you do any hypnotherapy back then?

R – Only a little after the shows if people wanted to quit smoking. I still do a few of those today.

P – Didn't you also do haunted houses and séances here in New Zealand. I imagine back then you would have had opposition because it wasn't as accepted as it is today?

R – *laughing* - I used to get a huge number of anonymous people phoning me and just hanging up, because of the séance. The way we worked it was that we rented a house, and nobody would know where it was. There would be about 12 people at a time, and we would meet for dinner, and they didn't know I was going to be the medium. This was the way I could get information from them during dinner of course. They would all be chattering and wondering what's going to happen. Then we took them in a minivan to the house, and they all had a choice of a Tarot Card reading or a palm reading. Then we would all go in to a room for the séance. They were great fun, but the only problem was that with only 12 people it was very hard to make huge amounts of money out of it. If I did it again I'd have that inner circle but allow more people to come and watch. We stopped because we were getting tired of the phone calls days and night. We were probably a little ahead of our time because today it would be much more accepted. My experiences of that were written up in Seance Magazine, which was finally issued as a book which I believe is still available, and that explains how we did it and got the press.

P – So by now you were performing and writing full time?

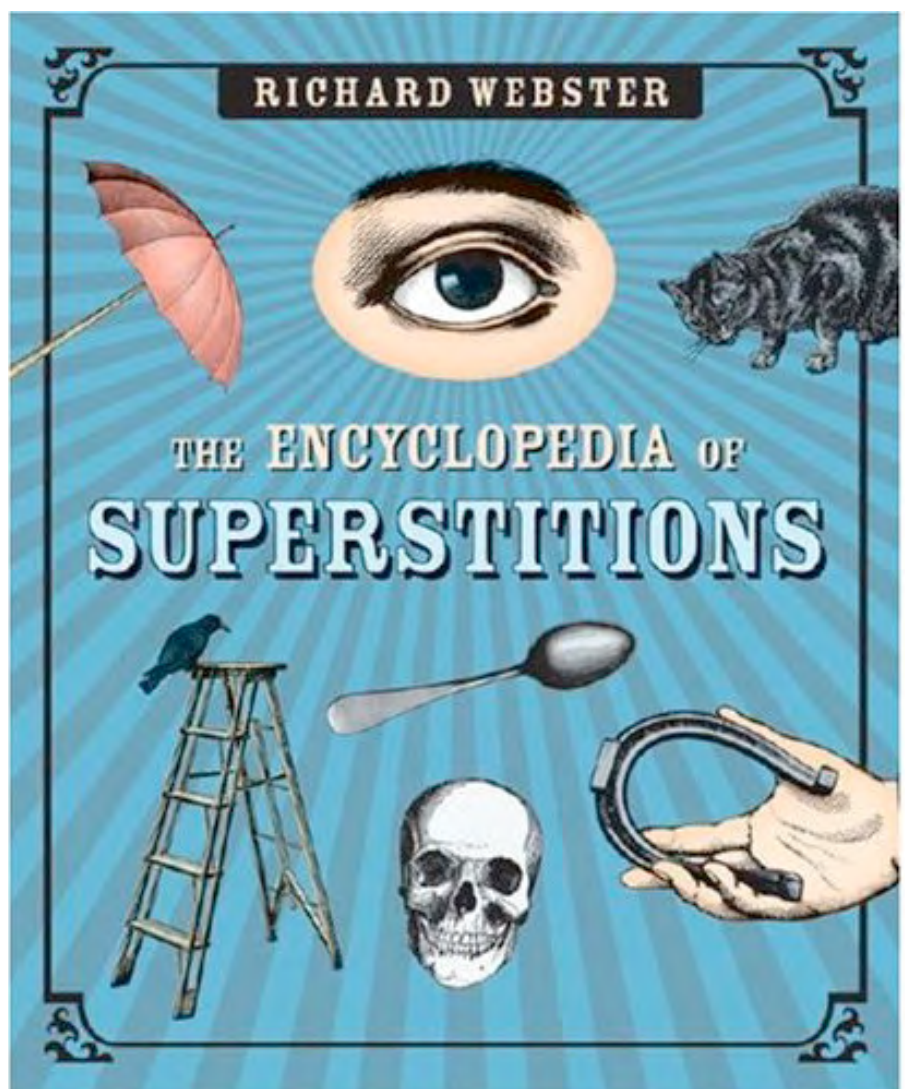
R – Yes, I had started Ghost Writing books. Over the years, I've ghosted twenty-one books for other people. When one of these books sold more than 80,000 copies, I realized it was time to start writing more books under my own name. I did make a conscious decision to concentrate on writing. I remember waking up one Sunday morning in 1992 thinking what if I reached the age of 70 and hadn't fulfilled my dream of becoming a successful writer. I gave myself five years to make more money from writing than from performing. We went through a difficult stage when my performing income was dropping, but my writing income wasn't increasing fast enough. Fortunately, I stuck with it, and it took exactly five years.

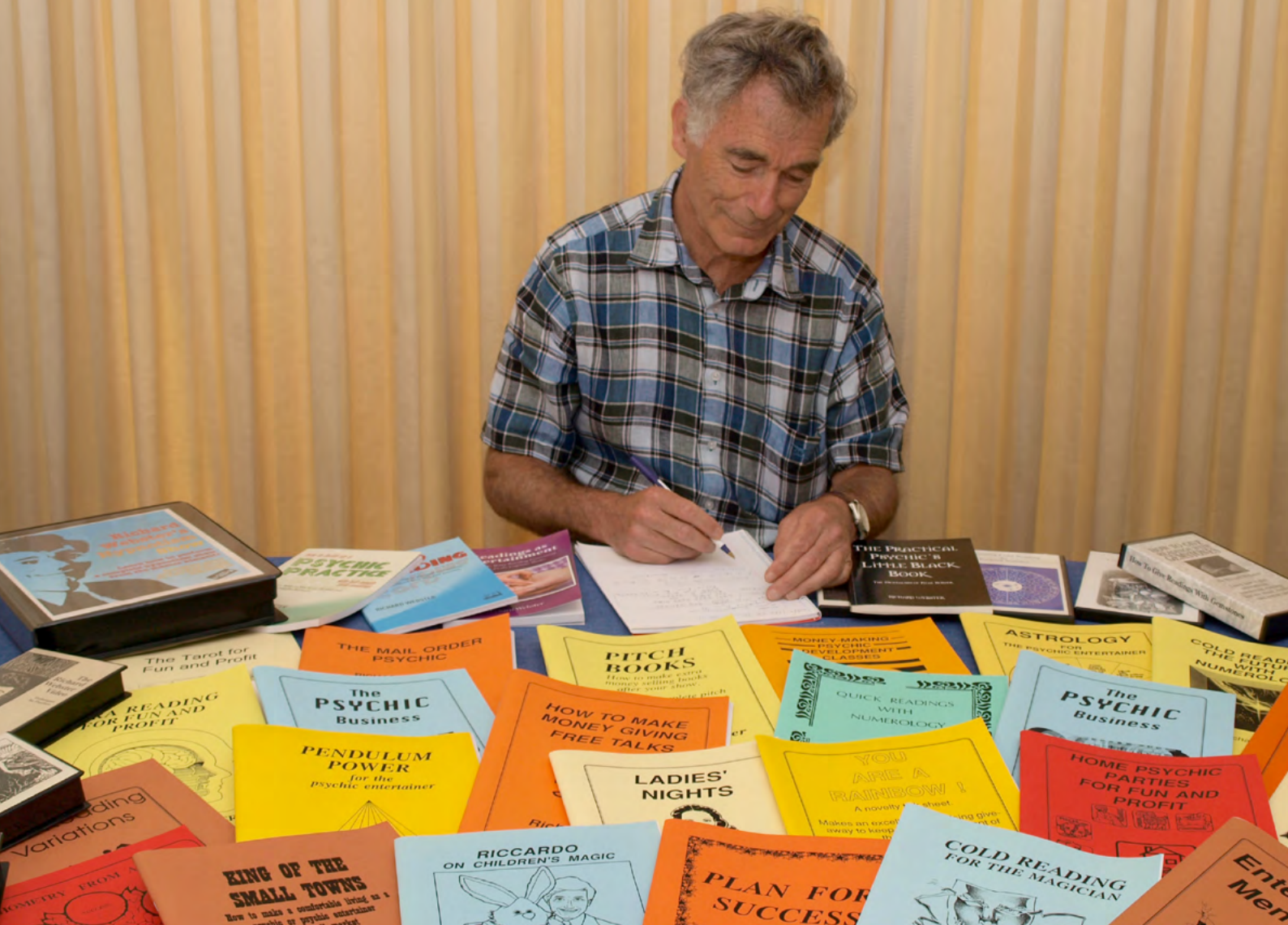
P - As an author, how do you separate your books for magicians from those for lay people?

If I had my time over again, I'd publish the books aimed at magicians and mentalists under a pseudonym. However, it's far too late to do that now, and in practice it hasn't made any difference. I receive regular e-mail from readers of my books for the general public who have discovered my mentalism books, and vice versa. They all seem happy that I'm writing for two different markets.

P – When did you start writing for Llewellyn? For readers who aren't aware, Llewellyn are the largest and oldest New Age publisher in the world.

R – That was in 1994. I went to them because Martin Breese had published a few books of mine in the UK including a magic book, *Ghost Writing* and *How to Develop Your Psychic Powers*, and they had done Okay. His covers were very bland and I thought I needed a publisher who does really good covers. I had read an article in *Publishers Weekly* about Llewellyn and they had sold a million copies of a book. I thought that's the publishers I want, and they also had the best covers so I wrote a book for





them.

P – How many copies of your books have you sold now?

R – It's well over 10 million now.

P – That's absolutely amazing!! How many books have you published with Llewellyn?

R – Forty Six in twenty nine languages.

P – When Natalie and I travel around the world we enjoy going to book shops and going to the New Age section and finding your books. It's such a thrill. Do you hunt out your books in different countries?

R – I found my books in a book shop in St. Petersburg in Russia. I was so proud of myself because I can't read Russian, but I've received so many of copies of my books from the publishers in Russian that I can now recognize my name when it's written in Russian. So I can now pick up my book.

I bought one of my books when I was in France once. The publishers who buy the rights from Llewellyn for foreign books are supposed to send me a copy of the finished book, and they usually do. They usually do but in this

case I was in France and saw one I hadn't seen before and so I bought it.

P – So you've written over a hundred books now. I was at the big party last year when you had Michael Finney there to perform for the celebration.

R – It's now over 110 books.

P – The latest book for magicians and mentalists is "Neal Scryer and Friends." What is the latest layperson book?

R - It's this one. (Richard reaches in to his bag and brings out his latest book). **Living In Your Soul's Light** which comes out early August in the States. I bought that along today because it's dedicated to someone you know.

P – (at this point I opened the book and read the dedication. Richard had dedicated it to my wife and I. I was so taken back by this that I had to stop the interview because I couldn't speak. To have a book dedicated to you is something that is truly very special, and to have it in a Richard Webster book is something even more incredibly special. It took a little while before I found my voice again and we could continue with the interview.)

P - The "Neal Scryer and Friends " book was recently re-

leased and is over 600 pages. It's being described as one of the best books on mentalism since 13 Steps! Are you planning anymore with Neal?

R - That was a huge project that took four months full time to write. Our next book will be slightly smaller. I have to also write full time for Llewellyn, so often I'm working on more than one book at a time.

P- Do you still perform at all today?

R - I still do those but very rarely. Today 99% of my income is from writing. I perform maybe six or seven times a year, all to people who have booked me many times in the past. Funnily enough, once I decided to stop performing and become a full-time writer, everyone wanted to book me. I had to sell all my props and sound equipment to finally stop, as Margaret, my wife, kept accepting bookings. Twenty years ago, 90% of my income would have come from performing, and about 10% from writing. I thought I'd miss performing, but I haven't. This is mainly because I spend about three months a year on the road promoting my books with talks and workshops, and this satisfies the performing side of my personality.

P - where do you see mentalism heading in the future?

R - I think mentalism will continue to grow in popularity, and good entertainers, who are also good business men or women, will do extremely well. I think the ones who'll do best will be capable entertainers who are also knowledgeable about the psychic world. They'll be entertaining and believable. I'd love to see a really good female mentalist. She'd become a superstar.

The market for quick readings as entertainment is also growing. I think the ability to give a quick reading is virtually essential to a mentalist, as people automatically assume that if you can do amazing stuff on stage, you can also read palms and Tarot cards. Giving quick readings to the right people has gained me countless bookings. I call it

my secret weapon.

P - I have to agree. After I read your books, "Cold Reading For Magicians" and "Psychometry from A to Z" my performances and bookings took on a different clientèle and market. The ability to add cold reading to any trick is a very powerful tool.

R - Yes, you can take a ho hum trick and turn it in to a miracle. It's incredibly powerful. The funny thing is that it is just being nice to people and noticing things about them.



P – Is that the secret of a good cold reading?

R – I don't actually believe in cold reading. At least not in the way magicians today think of it. It's a skill, not a trick. Cold Reading just means reading someone cold. So you meet someone you've never met before and you are able to give them a reading about them. Magicians seem to think you need a memorized script. That's called a Stock Reading and is not a cold reading.

P - When you set out to write a book, do you have a plan or schedule you follow?

R - First of all I determine if there's a large enough market for the book. I discuss the idea with booksellers, librarians, and my publisher. I then write an outline. This keeps me on track while I'm writing the book, and also tells me what areas I need to research. Once I start writing, I write 2,000 words a day until the book is finished.

P - Finally, I know you travel the world promoting your books. I've met you in various countries and you're either on national television or in some major book store. Do you have any funny stories you can share about the book signings you do?

R - Probably the most exciting event was when I was flown to LA to feng shui the apartment of a Playboy Playmate of the Month for Hard Copy. I was treated like royalty for almost a week. During the filming, I had an audience of at least a dozen former playmates. It was extremely hard to remain focused on what I was there for.

About six years ago, I was on a British radio station called Kerrang! The other guest that night was a porn star who had the largest breasts in the United Kingdom. During the course of the evening, I had to give her a psychic reading while she sat on my lap and got closer and closer until I could no longer talk. I also had to determine if her breasts displaced more water than the cohost's bald head. Interestingly, everywhere I went for the rest of the book tour, people mentioned this show to me. No one mentioned the show I'd done for the BBC earlier on the same day.

Some years ago, I was interviewed by a tabloid newspaper in Toronto while I was promoting a book on palmistry.

The reporter's first question was, "Can you use palmistry to pick up women?" All his other questions were in the same vein. Sure enough, when the paper was published, there was a lengthy article telling the readers how I travelled the world picking up women with my skills at palmistry. I consoled myself that I knew few people in Toronto. However, the article was syndicated throughout Canada, and everyone I know there read it. The article helped sales enormously, and when I gave a talk a day after the article appeared, almost half the attendees were young men looking for tips!

P - Richard, I can't thank you enough for allowing me to conduct this interview. I just wish you had a photo of the Playboy gig (laughs).

R - Thanks Paul and I'll see what I can find in my collection of photos.



KARIN TAYLOR
MISS JUNE 1996



For Booking info.
(310) 246-4000



SCRYER'S SVENGALI

Neal Scryer

A routine from the new book "Neal Scryer and Friends" by Richard Webster

You introduce a deck of cards and explain you'll be selecting a group of, let's say four, people. You can use more if you wish, but for explanation purposes let's use four.

You cut the deck, and indicate the bottom card. Ask a spectator if he thinks the card you cut to is red or black. Let's assume he says, "black." If he's correct, congratulate him and tell him he'll be one of the participants in the experiment. Hold up the deck so everyone can see the card. It might be, say, the Seven of Clubs. Allow everyone to see it, and name it. "The Seven of Clubs. That's a black card. Very good." If the spectator says the wrong color, you say, "I'm sorry. I can't use you in this experiment." You continue doing this until four people have chosen the correct color. That is the first phase, and you do it to show the audience that all the cards are different. (As you already know from the name of this effect, this is not true, as the deck is a Svengali deck.) Seeing the bottom card each time when you cut it shows that the deck contains different cards.

You then ask someone to participate in the experiment with the four who have been chosen. Let's assume her name is Linda. You ask her to sit down down at the table. You then ask one of the four people you selected to cut the cards, and look at the top face-down card (which will be the force card in the Svengali deck). He shows it to the other three volunteers, but makes sure that Linda doesn't see it. The card is replaced on top of the stack it was taken from, and the deck is reassembled. You give it a couple of cuts and

place it on the table in front of Linda.

"We're now going to attempt a telepathic experiment with Linda," you tell the group. You ask the four volunteers to line up behind Linda. The first person places his hands on her shoulders. The second person also reaches over and places his hands on Linda's shoulders. The other two do so as well. If they can't reach, it doesn't matter as long as their hands make contact with the person in front of them.

You address the four volunteers. "I'm going to ask you to do two things simultaneously. First, I want you to think back to the name of the card you cut do. To complicate matters, I also want you to think of the card that has just been chosen. I'd like you to close your eyes and concentrate."

You then ask Linda to start dealing the cards face down, while the other people concentrate on their two cards. "When you sense a feeling of some sort, please say 'now.' Believe it or not, Linda, the sensation to stop will come from these four volunteers. And volunteers, please keep your eyes closed and concentrate until Linda says 'now.' Thanks."

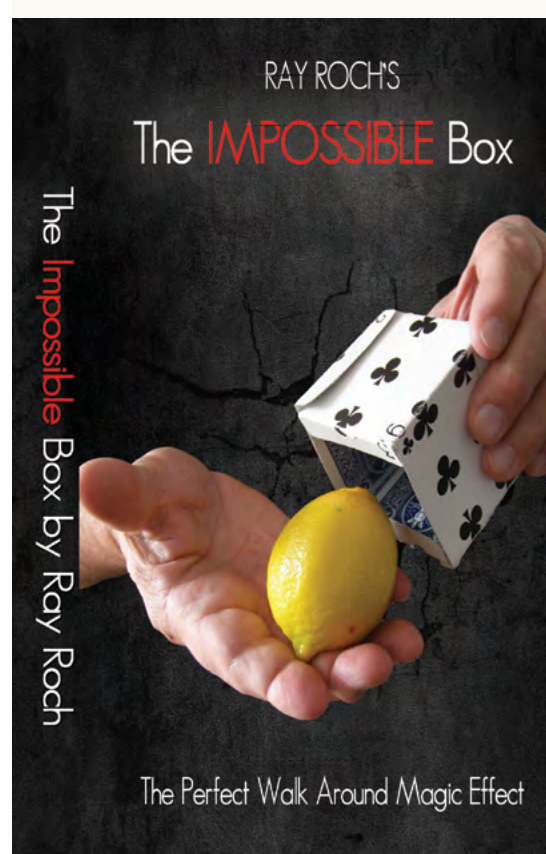
Sooner or later, Linda will say, "now." The four volunteers open their eyes, and you tell them they can let go of Linda's shoulders. You place the card Linda stopped at to one side, and then show that if Linda had said "now" one card earlier, she'd have selected a different card. Ask the four volunteers if this was the card. They'll all say no. "Of course, if you'd dealt one more card you would have ended up on this one. Was

this the card?"You show it to the four volunteers who again say no. You place all the cards except for the one that was put aside into your card box, and place it in your pocket. You ask the volunteers, "What was the card?"They say, for instance, "The Seven of Diamonds."

You ask Linda to turn over the card she stopped on. Miraculously, it happens to be the Seven of Diamonds (or whatever the force card is in your Svengali deck). You will need to keep track of the count. If the card she stops on is odd, it will be the force card. However, if it is even, she looks at the top card in the stack she's holding.

This piece gets everyone involved and they all get credit for the success of the experiment.

A few final words. It's a good idea to have a regular deck in the same pocket you put the Svengali deck in. Once the effect is over, you can casually bring it out and place the force card into it. Since you earlier removed the card that matches your Svengali force card, this creates a complete deck that you can use for other mysteries.





THE BIRTHDAY CARD TRICK

RICHARD WEBSTER

Richard Webster has written over thirty five books for psychic entertainers and magicians, and dozens more for the general public that have been translated into twenty nine languages.
<http://www.psychic.co.nz>

Alex Elmsley's "Birthday Card" trick is one of my favourite effects. Someone selects a playing card, and then finds the name of the card she chose written beside her birthday in a diary or birthday book. I wanted to provide a logical reason why this particular card happened to be her "birthday card." Otherwise it's simply a puzzle. I also wanted to be able to perform it without a deck of cards.

The mentalist places a date book or diary on the table. *"Tina, everyone has an important, special day every year. When is your birthday?"*

Tina might reply, *"August 28th."*

"That's interesting. Numerologically, that tells me you're an independent person. You're able to stand on your own two feet. You're ambitious, progressive, and frequently come up with original ideas. By the way, did you know that every birthday has a playing card assigned to it?"

"No."

The mentalist looks disappointed. He indicates the diary. *"I guess that means you don't know which card in a deck of playing cards responds to August 28th."*

"No."

The mentalist smiles. *"Your conscious mind may not know the card, but*

I'm sure your subconscious mind does. Here, let me hand you an invisible deck of cards. Take them out of the box and make sure they're all different. Toss the whole deck into the air and call out odds or evens."

"Odds."

"Good. Hold your hands out and catch all the odd cards. Well done. I think you caught them all. Would you please separate them into reds and blacks, and place either one of them on the table. Which one did you put on the table - red or black?"

"Red."

The mentalist casually brushes the invisible red cards off the table.

"Excellent. That means you're holding the black cards. There are two black suits, Spades and Clubs. Hold the Spades in one hand and the Clubs in the other. Hold out both hands. I'm going to cover one of your hands." The mentalist places his hand over Tina's. "Which suit am I covering?" he asks.

"The Clubs."

The mentalist nods his head. "Interesting. Toss them away. That leaves us with the Spades. You already threw away the even ones, so you should have just seven cards left - the ace, three, five, seven, nine, jack and king. Is that right?"

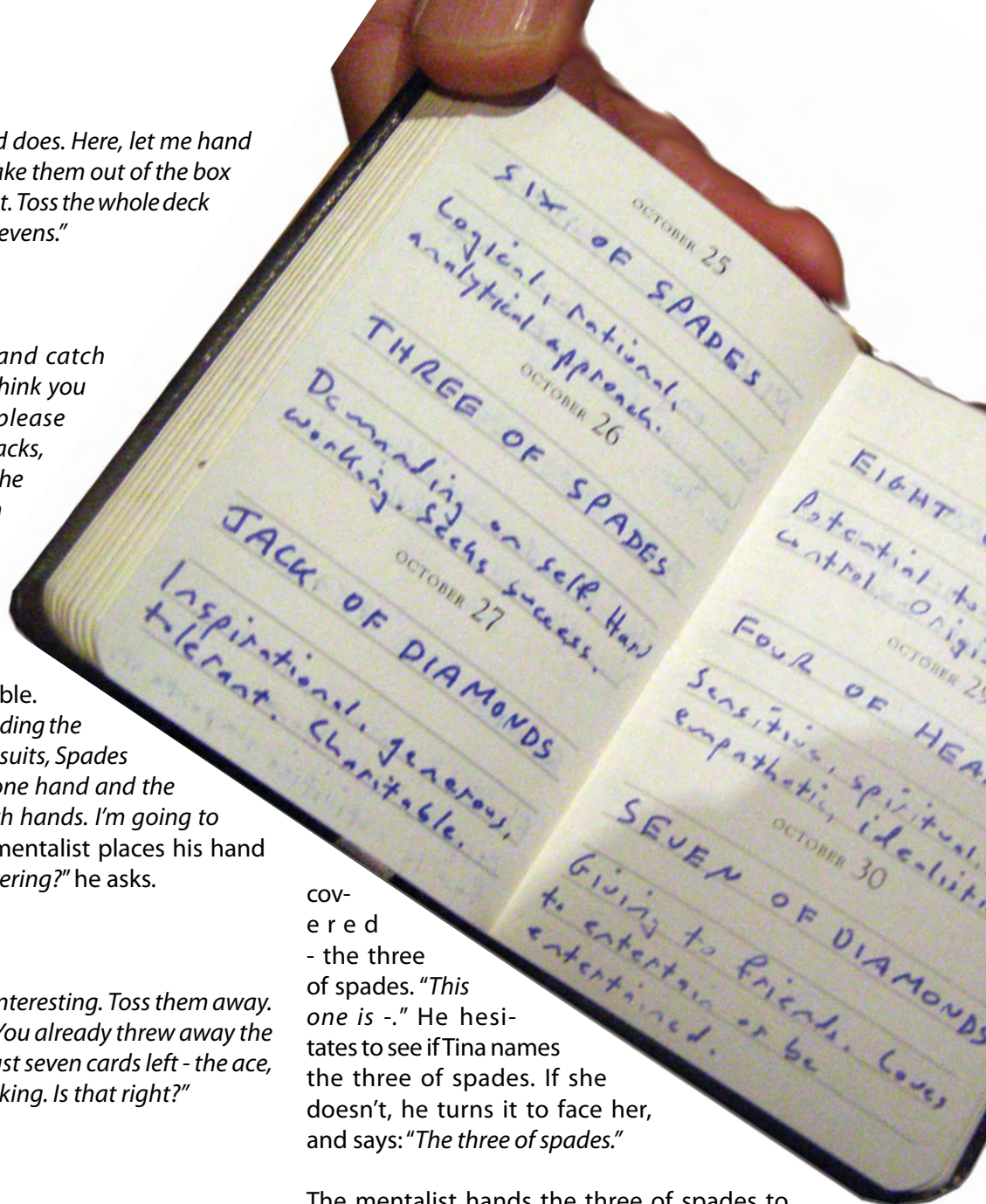
"Yes, it is."

"Good. Let's make two piles of cards. Put the low ones, say, the ace, three and five, over here. And put the higher cards - the seven, nine, jack and king over there. Good. You did that very well. Now please move those two piles around, so I have no idea which pile is which. Good. Let me put my hands on top of each pile. I'm going to raise one of my hands. Which cards have I uncovered - the high ones or the low ones?"

"The high ones."

The mentalist sweeps them away, and lifts his other hand to "reveal" the three remaining cards. He places them in a line on the table. "This one's the ace, here's the three, and this one's the five. Please place your intuitive hand - that's the left one - on any one of those three cards."

Let's assume she placed her hand on the five of spades. "Very good. Now place your right hand on one of the two remaining cards." Again, let's assume she placed it on the ace of spades. The mentalist picks up the one card remaining un-



covered - the three of spades. "This one is -." He hesitates to see if Tina names the three of spades. If she doesn't, he turns it to face her, and says: "The three of spades."

The mentalist hands the three of spades to Tina. "Isn't it interesting that your subconscious mind led you to this particular card? If I'd asked you to name any card in a deck of playing cards, would you have named that particular card?" "No." "I didn't think so. However, it's interesting that you made all the choices and all the decisions, and went straight to the three of spades." The mentalist picks up the diary and hands it to her. "Have a look at a few dates at random," he says. "And then turn to your birthday. What was it again?"

"August 28th." Tina looks at a few pages in the diary, and then turns to her birthday.

"What card is listed for your birthday?"

"The three of spades!"

"That's amazing. And what does it say for your birthday?"

"Original approach. Good mind. Ambitious."

"That's fascinating. Your subconscious mind knows much more than you could possibly imagine. It even knew the card for your birthday."

METHOD

You'll need to know any memorised deck. I use "**Quicker-Stack**" by Doug Dymont (available from www.deceptionary.com). This enables you to instantly know what card relates to each date. August 28th, for instance, is the 36th card in the stack ($8 + 28 = 36$).

I use basic numerology for the brief character assessment at the start of the effect. Tina was born on the 28th of the month. I reduce this down to a single digit. $2 + 8 = 10$, and $1 + 0 = 1$. The basic meanings of the nine possible numbers are:

ONE Independence, attainment, confidence, good mind, better at starting than finishing.

TWO Cooperative, friendly, diplomatic, affectionate, sociable, intuitive.

THREE Good with words, creative, optimistic, imaginative, enthusiastic, many interests.

FOUR Conscientious, reliable, hard-working, patient, honest, sincere, practical.

FIVE Versatile, adventurous, imaginative, enjoys change and variety, restless, quick mind.

SIX Responsible, caring, sympathetic, generous, emotional, loves home and family life.

SEVEN Introspective, intuitive, logical, enjoys time on own, slightly different approach.

EIGHT Ambitious, confident, managerial capabilities, goal-oriented, seeks success.

NINE Broadminded, tolerant, compassionate, philanthropic, sensitive to others.

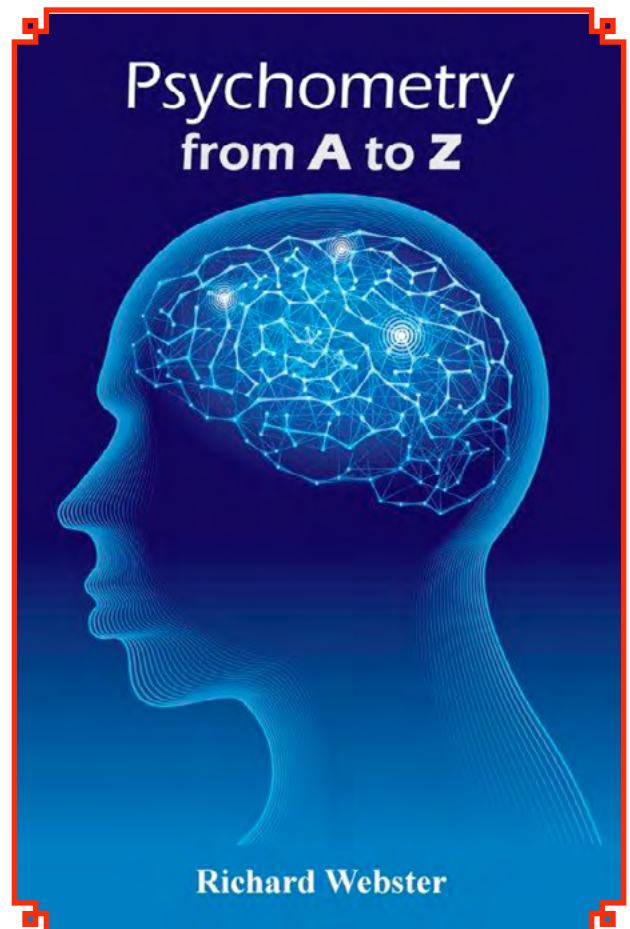
Number 1 appears four times a month (1st, 10th, 19th and 28th). Because of this, I've written the basic information for number 1 (and all the other numbers) in a variety of ways, so the identical words do not appear over and over again. I find numerology keywords work well for me. If you do playing card readings you might prefer to use the standard interpretation of each card.

The final part is to help the volunteer discover his or her birthday card. As you already know what the card is, all you do is direct the process by keeping or eliminating cards at each stage. When there are only three or four cards left, I finish the routine in a variety of ways, depending on what the spectator does. In the example above, Tina covered the ace and the five, leaving the target card (three of spades) uncovered. I picked it up, and announced it was the chosen card. If she had placed her left, psychic hand on the three

of spades, I would have swept the other two cards aside, and asked her to name the card she'd selected. Again, it's the three of spades.

However, if she'd placed her left hand on either the ace or the five, and then placed her right hand on the three, the method has to change slightly. I'd casually flick the uncovered card to one side, and then ask her to raise one hand. If she raised the hand resting on the three of spades, I'd pick it up, and announce its name. The remaining card would be forgotten. If Tina so much as glanced at it, I'd flick it aside, too. If she raised her other hand, I'd flick the exposed card to one side and ask her to name the one card that was still covered.

This elimination process needs to be done briskly, as it's important the volunteer has no idea that you're leading her to a specific card. It needs to appear casual, as if you don't really care what decisions she makes.





LEE ALEX
presents

THE ULTIMATE **QUICK CHANGE** DVD
**TIME FOR A
CHANGE**

**REFRESHING
QUICK CHANGE
TECHNIQUES FOR
THE WORKING MAGICIAN**

www.magic2wear.com
info@magic2wear.com

**FROM THE CREATOR OF THE BEST-SELLING
COLOR CHANGE VEST**



EXTREME INVERSION

MAGIC BABE NING



On 27 June 2012, Asia's hottest magic export, 'Magic Babe' Ning, became the first woman in the world to successfully perform a double strait jacket escape while suspended upside down from a burning rope 35ft high above the ground. The stunt took place outdoors in casino resort, Resorts World Genting, high up in the mountains of Malaysia.

Entitled "Extreme Inversion", the mega stunt was staged in conjunction with the launch of the Genting International Magic Festival that features an international magic production show, "Superstars of Magic 2". Ning, along with partner, J C Sum, are featured "superstars" along with other well known magic names such as Charlie Frye, Chipper Lowell, Dean Gunnerson and Sos & Victoria. The show will run for 3 weeks from 18 Aug to 9 Sept 2012.

In the stunt, Ning was strapped into two examined strait jackets by presiding VIPs of the event. She was then suspended upside down by her ankles and hoisted 35ft up in the air after the rope holding her up was first set on fire. She made her escape and way to safety in just over 3 minutes in front of a crowd of almost 1000 people, comprising of media, hotel guests and resort visitors.

The stunt garnered tremendous publicity in the country and made most of the national media (print, online and TV) for both pre and post event publicity.

'Magic Babe' Ning is an international illusionist and one of the most celebrated female magicians in Asia. She was called "The sexiest woman in magic" by Magicseen magazine and is a FHM Singapore cover girl.

Elegantly defying all traditional stereotypes in the male-dominated art, Ning has elevated the status of females in magic through her breakthrough mega escapes & illusions. Her eye-catching and mesmerizing performances have yet to be equaled by any other female magician in Asia.

www.magicbabening.com

Interview

Why this particular stunt and how did you come up with it?

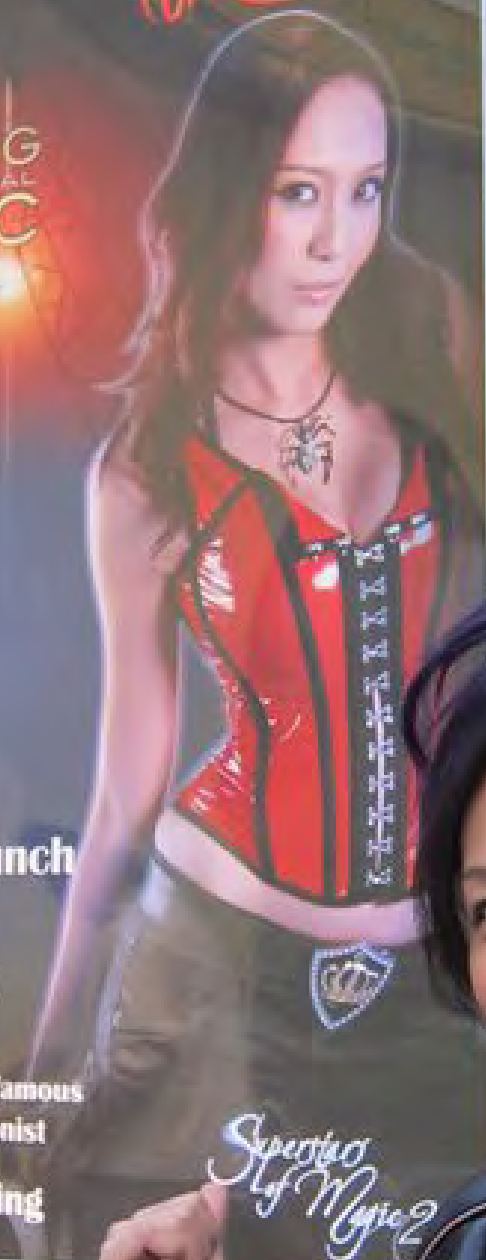
I've been performing a strait jacket escape in my stage shows for years, done the 'Magic Babe' way as a cheeky sexy striptease. But earlier this year, I wanted to evolve the routine and make it even more interesting so I started doing a double strait jacket escape, which is rather uncommon. I debuted this in Saint Vincent, Italy during the "Masters of Magic" convention and it got great responses. Since then, it's been a featured highlight in my show all around the world.

In 2009, I did an upside down single straight jacket escape above a bed of spikes but without a burning rope. So, it was only natural to want to try an upside down double strait jacket escape since no female magician has performed it before. When the opportunity arose to present a spectacular stunt in Genting, this was the first idea that we proposed and the show producer and management at Resorts World Genting loved it. The rest is history.

Resorts World GENTING

www.genting.com
Genting Malaysia Berhad

GENTING INTERNATIONAL MAGIC FESTIVAL 2012



The Grand Launch

27/06/2012
3.00pm

Maxims Genting
Open Car Park

The hottest and most famous
female Asian Illusionist

'Magic Babe' Ning

Spectacular Sly Magic 2



Were you nervous trying something like this?

Honestly, no, even though I only got to rehearse the escape once 35ft up in the air, without the rope on fire, on the morning of the escape. We were actually scheduled to rehearse the evening before but the coupling and cable from the crane provided was not in good condition and had to be replaced. However, the engineering company could only get the parts the next day so J C would not risk suspending me more than 1ft off the ground.

But, as you know, I'm an adrenaline junkie and I had faith in our equipment, my team and my ability to execute the escape so come the actual LIVE stunt, I was all zen and confident at performance execution time!

Can you share any technical aspects of the escape?

The strait jackets used are completely ungimmicked. The sleeves and straps are completely sewn down and spectators can thoroughly examine them. The jackets are custom made to fit me so I'm not swimming in them (small-boned Asian girl here) and the inner jacket actually does not have any arm straps. It's a unique combination of jackets as most double straight jackets used a regular jacket with an outer sleeveless "transport" jacket. While the traditional set is a more legitimate and effective restraint, the escape as a performance is not as dramatic or visual for the audience, if you think about it. That's the reason I opted with my combination set.

J C is the brains behind the upside down rigging system since he's the genius designer behind all our mega stunts. His upside down escape rigging system is very safe (as safe as such an escape can be) and is very stable. It has multiple connection points to ensure weight is evenly distributed and in the unlikely event that one connection breaks, there are multiple back-ups. In reality, any one point is actually enough to sustain my weight and the weight of the rigging. All components are marine-grade equipment and tested to hold certain weights. We have a safety factor of 5 for each component. Another feature of J C's rigging is that after I'm lowered down, it allows me to unhook and dismount myself gracefully on stage after the escape. The last point is an important aspect of the rigging design that many do not take into account.

So you can probably guess, one thing I'm not crazy about is the ending finish of a lot of upside down straight jacket escapes. Due to the rigging systems, after the dramatic escape, the performer has to be lowered to the ground, often flat on their back and the crew has to untie his/her legs before he/she can stand up and receive applause. This can take some time and is very anticlimactic when it comes to presenting the escape as a smooth,

dramatic performance. The best dismount I've seen is by Kristen Johnson who performs a single jacket escape but also unhooks herself gracefully up in the air and literally absails down with a self contained belay system. It is ingenious and beautiful! Kudos to her :) Luis de Matos also has a great rigging system that allows for a graceful ending. Of course, David Copperfield had a dramatic last-minute escape in his "Fires of Passion" special. Robert Gallup has a "kicker" ending that is unexpected and thrilling.

What is coming up next?

J C & I are currently headlining on a Royal Caribbean Cruise Liner for 5 weeks. Then we fly to Genting, Malaysia for "Superstars of Magic 2" for 3 weeks. After which, we'll be embarking on the European leg of our "3 Sides of Magic" world lecture tour for 5 weeks before ending up in France for a TV taping. We continue into the new year, headlining on a Celebrity Cruises' ship.

Magic aside, my book "Adventures of 2 Girls" co-written with



my best friend will be published by Marshall Cavendish International (Asia) this September. It chronicles our 9 month long round-the-world adventures, where we both took time off our busy careers to tick off our bucket lists. Traveling the world, we encountered a sand storm in the Sahara, bathing in waterfalls deep in wild Madagascar, and more!

Any words of wisdom for aspiring escape artists?

Safety before ego, and er, don't die.

Seriously, when attempting any kind of escape, please make sure you have trained and experienced professionals supporting your stunt. I've heard, in horror, stories where eager but tragically uninformed performers do an upside down escape by simply wrapping chain around their ankles. Not only is this incredibly dangerous (and stupid) as a rigging system, the chain can cut off blood circulation to your feet and cause severe injury.

So please do proper research and talk to real professionals for advice before risking life and limb (literally)!!





JC SUM

JC Sum is one of the top professional illusionists in Asia and is a world-class designer of original illusions and mega illusions. The Straits Times acknowledges him as “Singapore’s Most Famous Magician” and he was recognized as “one of the most celebrated magicians in Asia” by AsiaOne.

J C is also one of the most prolific modern illusion designers in the world having authored five original books on illusion designs and presentations as well as produced the best-selling “Behind the Illusions” DVD.

www.illusionbooks.com

CREATING A MEGA STUNT

JC SUM

This is a series of articles written for the commercial magician - that is magicians who charge a professional fee for their shows and services.

The vanishing of a national monument, escaping from a locked box in a river, predicting newspaper headlines and being buried alive are all mega stunts that several successful magicians around the world have staged and benefited from. These mega stunts managed to capture the imagination and interest of the public, media and industry, resulting in media buzz and publicity.

I use the term mega stunt to describe any large scale magic effect or escape stunt. It can also be used to describe some kind of physical endurance stunt since the likes of David Blaine and Criss Angel have established such feats as part of the modern day magician's repertoire.

In the past half a decade, my partner, Ning, & myself have staged ten mega stunts in Asia. Each of our stunts have garnered quantifiable media coverage and I suspect (hope may be a better word) many readers know our names because of some of our mega stunts. Our stunts have ranged from original mega-scale illusions, innovative mentalism acts and escapes.

In this article, I hope to share some of our experience in creating successful mega stunts.

There are a couple of things you need to be aware of before embarking on staging a mega stunt.

First, you must understand the objectives of staging the stunt. In most cases, the purpose of a mega stunt is to create publicity and garner media coverage, that in turn leads to brand building. If you are lucky, you can even get paid for your efforts.

Next, you need to have the technical expertise and experience to stage a mega stunt well and most importantly, safely. The mega stunt as a project is quite a big undertaking and besides the technical aspects of the stunt you are doing, you need to understand and be able to manage the event logistics which encompasses the staging, audio, visual, lighting, security, licensing, permits, crowd control, media management and other event related components that have nothing got to do with magic. It is impossible for you to do this alone and you will need a team to work with you. The average size of the production team for our stunts is around 20 - 25 people each time. If you think you are ready to stage a mega stunt, the next most important step is to actually create the stunt. Here are three hallmarks of a successful mega stunt:





1 WOW FACTOR

This may seem obvious but the stunt must have a wow factor that appeals to the general public and media, not just to magicians. For example, being able to back palm two decks of cards may seem like a big “wow” to magicians but is unlikely to evoke the same response from laymen.

The wow factor can be created by doing something so impossible that it baffles the mind, using an iconic location or person or item, be incredibly dangerous or just massive in scale.

David Copperfield’s “Walking through the Great Wall of China” and “Vanishing the Statue of Liberty” had the wow factor due to the size and significance of the iconic objects used. While not a visual illusion, predicting the national lottery has a wow factor because it appeals to the greed of humans and due to the implications of having the ability to predict the lottery.

We managed to create a wow factor with our “The Mind Heist” stunt, which saw us set a world magic record of reading 100 minds in 60 minutes, due to the large number of people participating in the stunt. It was also staged as a world record attempt with officials adjudicating the stunt which made it even more intriguing.

Any stunt that is suspended high above the ground is generally quite a spectacle as it scales the effect upwards over a great height.

2 NEVER BEEN DONE BEFORE

This is the biggest selling point for a large number of stunts. The value to sponsors, clients, media and your own branding is to attempt something that has never been done before.

As all artistes know, nothing is 100% original and everything new is the old reinvented. So “never been done before” is a term that has to be contextualized to have value.

It could be a “never been done before” stunt in your country or city. Or you could be the youngest or oldest person to attempt the stunt. For example, performing the Houdini Water Torture Cell is not something that has not been done before, but if it is with a tankful of piranhas or it is performed at the top of the tallest skyscraper in the world, it would be “new”.

The key is to find a stunt and a context to make your mega stunt unique in the world. David Blaine drew inspiration for his buried alive stunt from Houdini but what made his

version new was the fact that he was underground for a week in a see-through coffin and people could stop by and visit him.

All our mega stunts have some element of “newness”. In “The Impossible Teleportation”, it was the world’s first real time teleportation of a person from the street to a 50-storey skyscraper rooftop, performed completely surrounded in front of over 9000 people.

In our national lottery prediction, the “new” element was the fact that we claimed we had an actual bought lottery ticket sealed in with our printed prediction. While the lottery prediction is by no means original with us, no one had a genuine lottery ticket sealed in with the prediction before.

3 NEWSWORTHINESS

As most stunts are staged for publicity and media coverage, the nature of the stunt must be newsworthy. While a stunt that has “never been done before” can be a newsworthy point, it may not necessarily be enough for media to be interested. For example, you may be the first person in the world to escape from 500 ft of chain and 100 padlocks, but the media might not find this newsworthy enough to cover. Again, the key is to contextualize the stunt to make it newsworthy.

The classic sawing in half illusion is almost cliched and one would never think it could be a mega stunt that would be of interest to the media. But what if, the person you were sawing in half is the President of your country and you were performing it on your national or independence day at city

hall? I guarantee that if you were able to do this, you would make every news outlet in your country. It is the person, event and venue that gives the stunt context and makes it newsworthy.

Read PR books on how to develop angles that media likes and look out for. There are some tricks and tips to ensure your stunt is contextualized in the right direction and is designed to interest the media.

In the case of Ning’s latest “Extreme Inversion” stunt (which you can read on page), no female (to our knowledge and research) had ever performed an inverted escape from TWO straight jackets high above the ground from a burning rope. So, there were a combination of three factors that made it newsworthy. One, Ning being a female. Two, her escaping from two jackets, which is uncommon. And three, it is a dangerous escape high above the ground. The media loves the angle of the “underdog”, “unlikely hero” or in this case, the non-traditional women-empowering babe putting her life at risk attempting a typically male-oriented dangerous stunt.

Plan your mega stunt with these three elements in mind and you might just make news headlines that is worth tens of thousands of dollars in PR value! Best of luck and most importantly, be safe!





BAMBOOZLERS

DIAMOND JIM TYLER

TELEKINETIC STRAW

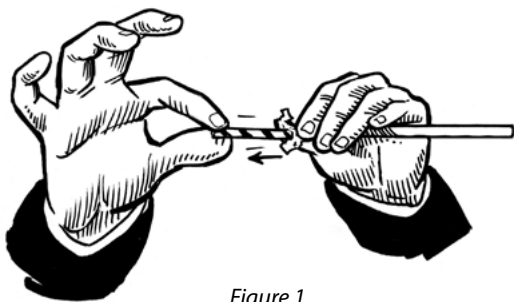


Figure 1

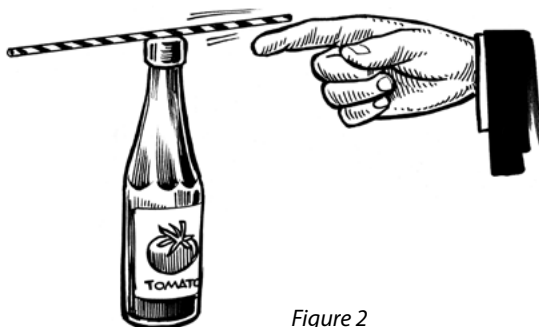


Figure 2

TRICK: The magician removes a straw from its wrapper and balances it on top of a ketchup bottle. The magician points his finger at the straw and it begins to move. Whichever way the magician beckons the straw to move it does so. The audience can examine the straw and try it themselves and not discover the method.

SECRET: You are using the power of static electricity. Remove one end of the wrapper from a drinking straw. Pinch the open end of the wrapper and straw between your left hand's index finger and thumb. Pull the straw free from the wrapper with your right hand while keeping the same pinched grip with the left hand (Fig. 1). This pinched grip is what puts a static charge in the straw.

Do not let go of the straw with your right hand until you balance the center of the straw on top of the closed ketchup bottle. If you re-grip the straw or release the pinched grip it may cause the straw to lose its static charge. Once the straw is balanced on the bottle you can put your outstretched index finger close to one of the ends of the straw and the static charge will cause it to attract toward your finger (Fig. 2). Typically I'll cause it to go one way and then put my finger on the other side of the straw make it stop and go the opposite direction.

The above action looks very magical. I'll do this just a few times and then grab the straw and hand it to someone and say, "Check it out!" When grabbing the straw you'll break the static charge thus making it examinable. If your audience tries to mimic your actions they will fail. Another way to put a static charge into the drinking straw is to run it vigorously through your hair. However, I prefer the "pinched wrapper method."

www.djtyler.com

WOLFS MAGIC presents

B'WAVE'S BIG BROTHER!!

B'WAVE'S BIG BROTHER!!

A MONSTER SIZE VERSION OF PHIL GOLDSTEIN'S CLASSIC B'WAVE EFFECT!

- Four cards create three Tsunami Waves of MAGIC!
- Custom cards are a whopping 17" Tall x 12" Wide!!
- High quality assures YEARS of performance



ANOTHER
HOCUS POCUS
EXCLUSIVE!
\$195.00
+ SHIPPING

**NO SLEIGHTS, NO ROUGH & SMOOTH, NO EXTRA CARDS,
JUST PURE POWERFUL MAGIC!**

CASH@MAGIC


If you're not using it, we might just want it!

Send your list in an email to sales@hocus-pocus.com or call Paul at (800) 407-4040 or (559) 266-5150. Be sure to include your name and phone number along with the condition and completeness of the items.

HOCUS POCUS
www.hocus-pocus.com

ORDER NOW 559-266-5150
TOLL FREE: 1-800-407-4040
EMAIL: SALES@HOCUS-POCUS.COM
WWW.HOCUS-POCUS.COM
1492 N. CLARK, SUITE 104, FRESNO, CA 93703





HOW TO CHOOSE MUSIC FOR ACTS

Jan Kusters

You can find a lot of information on staging, make-up and routining. But solid information about music and its use is scarce. There are a few who lecture about it, but they can't give crystal clear principles. *"Each artist is unique, so there are no rules."* Then what is the secret of those who use music very well in their acts?

I have been performing magic with music since I was sixteen. I have collected music for years and have spent many hours studying how great performers use music in their acts. I have learnt a lot from that, and want to share three rules of thumb that can make your choice for the right music easier.

Many artists put time, effort and money in to their acts. They script it and tweak it until it's good, great or perfect. Music should get the same attention. Once you have a great piece, you can use it for years to come.

Music can support your act and enhance it. But it should never

distract. If you see a movie, you hardly notice the music. Many people cannot even remember the music afterwards. The music is not there for itself, it is made to enhance the movie. It should do the same with your act.

From my experience and observations I have deducted three rules of thumb that I use myself and want to share with you. When you use music, it must be:

- 1) stronger than possible patter
- 2) instantly emotionally recognizable
- 3) appeal to everyone in your audience

1 Music or patter

A routine is mostly accompanied by music or patter. A great patter asks for good speech and good script writing. Patter clearly enhances an act. It explains something illogical, it calls for emotions or it fills time. If your act is stronger with music, skip the patter. But if your patter makes the act stronger than with music, it should of course become a speaking act. This differs between artists. Test and you will know what will work best with your audiences.

Another option is using music while you talk. This can give more atmosphere to the whole act, especially if it's not a humorous act. A memory can become stronger with the right music in the background. It can evoke feelings from your audience.

2 Instantly emotionally recognizable

An act creates an atmosphere. You want to 'hit' the audience. It should strike them as remarkable or different. Required for this is emotion: laughter (comedy), amazement (feel like children again) or fear (danger tricks). Music can deliver the emotional background for acts in huge varieties.

I do workshops in high schools and play songs I use for my acts. Every song I use has been carefully chosen.

Teenagers immediately say what I had in mind. They can tell instantly if a piece is fun, exciting, dangerous or used for a finale! This is only possible if your music is unambiguous and universally recognizable. If people say different things about the same song, or they don't know what to say at all, it's not suitable.

3 Appealing to everyone in your audience

Choose music that is suitable for everyone. There is no music that everybody will like. They don't have to, as long as they don't get irritated by it. In a movie the music is in the background, hardly noticed, but it enhances the movie. Not all music can do this.

A lot of music like opera or House can be used only sparingly. The music must fit your character and story line! Be critical and don't think too much about it. Some day you may find out you can do card manipulations on Vivaldi, like Lance Burton does.

I see young performers using house, trance, hard-core, etc. These music styles are based on rhythm and not on emotion. It's great to dance and

get in trance, but it's goal is different than yours. You do not want the whole audience to dance, you want their attention on the stage, on you.

Not everybody likes certain music styles, in part because of the culture associated with it. If people cannot identify with that culture then they will not be open to the music either. If I have music that irritates my audience, I replace it. It's all about my act, not about my music.



Popular music

Using pop songs is possible, but can be tricky. Some people will love a certain song, while others will dislike it. I use songs when they meet my two requirements:

- 1) The lyrics fit very well with what I do or say
- 2) The song has the emotional hook my story requires

Examples can be Peter Gabriel songs when used by David Copperfield. Or the great 'everything fits together' act

Music can enhance and support your act. It should never distract. If you see a movie you hardly notice the music.



by Greg Frewin who does an Origami in cardboard with the song "I'm living in a cardboard box". Here the music enhances the act so much that people love the whole act, including the music. Another example is "Let's twist again" by Chubby Checker. It is most often used for the Twister-effect. Sadly I'm still convinced lay people don't get the pun at all, but it is a fun-illusion and so is the music. However, the pun for magicians is so clear that everybody uses it...

Music without lyrics
Instrumental music can be great, but must be universally recognizable for it's mood or emotion. It should not be too recognizable either, or it will distract. People will start to clap or sing along. Others have a very specific memory with that one tune.

I mostly use sound tracks and classical CD's. Sound tracks are made to represent different emotions in one film. You have a CD with different emotions, but all in the same style. Never use music from different movies, artists or orchestra's within a short routine. That sounds horrible. Of course there are exceptions, but these are mostly experienced performers with a good ear.

When you have a thirty minute act with four different routines in it, things become different. Then I like to find the best music for every routine. The whole act will have more styles, but it will only offer your audience more variety. Think of your act as a movie: one scene has one piece of music. A whole movie consists of different scenes, each with their own piece of music.



Cut and paste
Quite often music has to be edited to fit your act. Often all is required is some cut and paste work to shorten the music or lengthen it. Or to create a nice transition. You can do this yourself with a piece of editing software (for example Magix music cleaning lab) for 50 – 100 euro and a bit of practice. Or find a friend who can edit your music. Bad cuts are killing.

Dare to edit after a few performances. Routines tend to get faster after initial performances. Cut your music or check the other pieces you've selected earlier. Perhaps a faster or slower piece will work better now.

If you want examples of music that has been edited, check out www.goochelaarjan.nl and go to 'Over Jan', then 'Artikelen'. Here you will find a complete list of all the acts David Copperfield has done, including the pieces of music

that were used. Check out his specials and notice how these pieces have been cut and pasted together.

Select and delete
Collect a lot of music for your acts that you like. The more you have, the more critical you can be. Good addresses are amazon.com, amazon.de and digitmovies.com. Varese Sarabande is also a great resource. Search for sound track, score or film score. Watch it: movies can have a sound track (the songs) and a score (the instrumental part).

Select more pieces of music and ask a friend to name the first emotion / word that pops in their mind when you let them hear it. Only use music they feel the same about as you do.

Once you have pieces of music that are suitable, tape your routine. Perform it on all the pieces you selected. Afterwards you can see which music fits best. If the timing is correct. If the rhythm with which you move is correct. And if the ending is good. Must you fade-out the music? Does that fit the song? Or does the routine end when the music ends? Is it a good ending?



Conclusion
Everybody chooses music that fits him or her. But you can test in advance the quality of your music and see if it makes your act better by using the three rules of thumb. Well chosen music will enhance your act without getting really noticed. Poorly chosen music will be noticed immediately!

Do you have another method for selecting music? Tell me by mail. For questions or help to get started, send me a mail on info@goochelaarjan.nl

www.goochelaarjan.nl
www.exclusievemagie.nl



Who says you need another book on being a better entertainer?

From the Foreword by Bob Fitch:

"This book is part story, part courtroom drama, and part workshop; it's about acting the part, it's about communication techniques. This is a refreshing book. My first impulse was right, I couldn't put it down."

Michael Weber:

"Really a great read. Everyone is so happy with their \$200 books, imagine how happy you will be with a good one at this price!"

Ken Weber, Author of *Maximum Entertainment*:

"Joe has taken his deep experience as a trial lawyer and shows how lawyers and entertainers often must walk the same path if they are to be successful. The verdict is in, and it is Buy this Book."

Bob Cassidy:

"Excellent book. Parts of it made me wish I was trying cases again. I highly recommend this."

Neal Stryer:

"This book is great. Joseph's thoughts and analysis will benefit every performer in our craft. I will find a special place for it in my private library."

Anthony Blake (Spain): "One book born of experience and two loves. The experience and love for his two professions; a successful lawyer and a successful mentalist. As a result, Joseph has found a wonderful way to take your act from the real to the fantastic."

From The Introduction by Marc Salem:

"Herein are closely guarded secrets, not the secrets that can be bought with gold, but only through the blood and sweat of actually

Banachek:

"Joe has taken his years of experience as a Criminal Trial Lawyer and compared it to his experience as a performer. If you like the Fitzkee Trilogy or Tommy Wonder's Books of Wonder, you are going to love this book."



**Performance on Trial:
The Case for Better Entertainment**
by Joseph A. Curcillo

Contributions by:
Bruce Bernstein, Marc DeSouza & Doc Dixon

*Thought Emporium, 2011,
Hardcover, dust jacket, 154 pp.*



AVAILABLE FROM DEALERS - Check Online at www.PerformanceOnTrial.com for our Dealer List!



Tony Chris Child's Play

THEMED BIRTHDAY PARTIES

Welcome to another installment of "It's Child's Play". This issue, I would like to talk about birthday party magic shows, specifically a birthday "theme" magic show.

When I started doing birthday parties over 20 years ago, I performed as only one character, Zany Zack. He is my children's magic alter ego, a mix of the Mad Hatter, Willie Wonka, a circus ring master, a magician, a clown, and an eccentric cartoon-type character all rolled into one. For me it was the only character I could see myself presenting for a children's magic show. Zany Zack worked for me, and still does to this day. I was getting many bookings and I made a very good living doing mainly birthday party shows. I had a formula that worked, and I saw no reason to change.

I know many of you out there are comfortable performing as your own character, whether that character carries your actual name or a fictional child-friendly name. So the question arises, like it did for me over 17 years ago, what does one do when a parent calls asking if the magician would do a themed birthday party for their preschooler who was head over heels for Barney the purple dinosaur? This mother informed me that the entire birthday was Barney-themed. She asked if I had a Barney magic show, with everything revolving around that character. She even asked if I

could perform the show as Barney, i.e. wearing a Barney costume, and if the magic would all be Barney-related tricks.

There was a pause on my end. For the first time in a very long time, a parent actually stumped me with a question regarding my magic show. After all, I was so successful performing as Zany Zack that the idea of performing as someone, or in this case, something else, had never crossed my mind. Although it was approximately three seconds of dead silence on my end, I opened my mouth and blurted out words I thought I would never say: "Of course I offer a Barney magic show..." In my head, the following came through. "What in this great big globular world did I just say to this woman?" It didn't really matter, because her response was, "Fantastic. Can you tell me about that show?" I did not have my own kids at the time, so the only exposure I had to the Barney TV show was the theme song running through my head, "I love you, you love me, blah, blah, blah..." All I knew about Barney was that he was an oversized, bipedal, purple dinosaur who loved all things and people. I also thought he had a perpetual glazed look, like he got his happiness from the dealer on the corner. Oh, and had no one else ever noted that the big-and-friendly Barney closely resembled the evil and carnivorous Tyrannosaurus Rex? Some would call me crazy for offering a show I didn't have. But I wasn't lying, exactly. I didn't say I ever performed a Barney-themed magic show. I said I offered one. As of that very phone call, I did offer it.

I had to think fast, so I asked her some questions. Though she did not know my motive, I was trying to get Barney intelligence from her. I told her that it was a special themed show customized to each individual child's favorite aspect of Barney. And without breaking character, I asked, "What are your son's favorite parts of the Barney show?" Then I just let her do all the talking.

She told me everything about the show that her child liked, including specifics like the theme song, and she asked if these could be incorporated in the show. Well, now that I was actually armed with all the Barney data I needed from her, I was able to tell her what I did for that show. Surprisingly, it was not much different from my standard sales pitch for my Zany Zack program. I informed her I would perform a 30 minute Barney-themed magic show, plus 15 minutes of balloon twisting in which all the balloons would be Barney characters. The magic show itself would feature aspects from the program. Since I was already a seasoned musician and singer, I said I would sing the theme song during the birthday party. All this sounded really, really good on the phone, and I was inspired. I had to

tell her that the one thing I could not do was perform in the Barney costume. It would be impossible for me to do the magic tricks because of the costume gloves, plus the costume itself would be very bulky, uncomfortable, and I would likely overheat. She said she understood that part and she was still thrilled. Turns out I was not her first phone call that day, but I was the only magician she spoke with who could give her the Barney-themed show she needed.

Now the rest of the conversation was fairly typical as I closed the deal for my standard fee, though I now know I could have asked for more. I will talk more about this a little later when I discuss higher fees for theme shows.

I had two weeks to research Barney, because that was my window between the phone call and the party. I spent time watching the program, taking notes, and visualizing how I would incorporate certain aspects of the program into my act.

It was easier than I thought. I used my standard effects, but I substituted the color purple wherever I could, and certain aspects of Barney's demeanor I incorporated into mine. I also created from scratch a few specific Barney magic tricks. The show went beautifully. The mother was very happy, the son was thrilled, and I ended up getting a repeat birthday the following year. I performed many Barney-themed birthday shows after that. Since I had the show ready, I promoted it.

The most important lesson I learned from that phone call, and please remember this is my opinion only, is never tell the client No. We are in show business. It does not matter if you are on a Las Vegas stage or doing little Billy's party. It is all show business. The show must go on. Entertain them by giving them what they want.

Another important lesson I learned is that I was versatile, and I can adapt and improvise. My character is not one



ZANY ZAK
THE PERFECT NAME TO MATCH HIS CHARACTER

dimension, but a vessel through which the fun flows freely. I could offer many different magic shows, and ever since that first themed birthday I have developed many themed magic shows to fit nearly any subject matter a parent requests. Please understand that not all themes are licensed-character oriented. I have done magic shows in the themes of butterflies, fairy princess, wizard shows, dinosaurs of the non-Barney variety, racing cars, hockey, baseball...the list goes on and on.

Over the years I have also created and marketed various themed "tribute shows" to parents for birthday parties, shows dedicated to a licensed character or movie franchise. When Harry Potter was popular with the kids, I immediately purchased and read the books. Inspired, I created a Harry Potter tribute show. I had a very successful run performing these shows at birthday parties while the whole Harry Potter experience was the in thing. After the 5th book, the franchise became darker and I had few requests from parents, so I gave up the ghost as a full-on marketed show. But I was the first entertainer in my area to offer a Harry Potter tribute show, though in a few months at least four other performers offered their version. This just proves that you need to be flexible to keep up with, or stay ahead of, your competition. Currently, I offer tribute shows featuring Caribbean pirates, Superheroes, and a few others. I am always open to requests from parents these days. With the recession being what it is, I never say no.

Once a performer starts thinking in themes, there is no limit. Why stop at birthday parties? I also offer themed shows to children's festivals, music festivals, family events, and so forth. If there's a theme to the event, I can do it.

The one piece of advice I would give to anyone contemplat-

ing creating or adding a new character or themed show, is to sit down and do their homework first. Slapping something together and expecting to make money is a guaranteed bomb. Kids are smart, and when they like something, they immerse themselves in it. They will live and breathe it. They will know everything about that theme, and they will know if your facts are wrong. Go in all the way. They will love when they see their favorite characters in magic. So remember, do your homework.

The next step is to take aspects of the theme or genre and pick and choose what you think will work with your existing props, or if you can modify props you already own. This will save you a lot of money than if you started from scratch, but I have done that as well. It takes longer to start from ground zero, but it is sometimes necessary for certain themed shows and it can pay off for you very quickly.

Now I would like to address the fees that I charge for some of the themed shows. Let's get one thing out of the way. I am predominantly Zany Zack for 80% of my children's shows. He is my #1 character and he's the one I've been known for the most over the 20 years I have been in my area. I have performed thousands of children's shows as Zany Zack. Now when a parent or organization asks for a particular themed show, I up sell it. I will let them know what my standard fee is for my Zany Zack character, which I am perfectly happy performing in and prefer to do most of the time, but then I also offer my special novelty-themed character. I emphasize this so they know it is a specialty themed character, and I quote them 25 to 30 % higher. If they ask why it's more money I tell them very simply that there were a lot of expenses in creating the show from scratch in terms of all the time spent in research and development, having a custom costume made, having custom made magic tricks

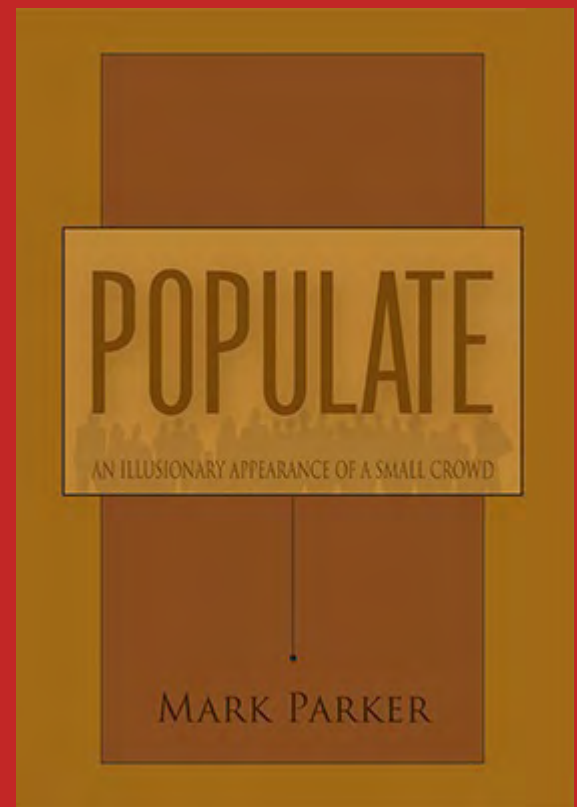


(they don't have to know the actual cost, that's a secret between me and my sock puppet monkey, Jimbo), and the fact that developing the show, rehearsing it, and perfecting it takes a long time. They are generally quite happy with that explanation and will spend the extra money if that is what they want. In the end, though it will be an investment of your time and money for you to produce a new themed show or character, you have to decide if you can give the time and money for the future benefits.

With the economy being what it is, I truly believe that as a children's birthday party entertainer, you are at a great advantage over your competition if you can offer three of four different themed magic shows in different characters. The reason I believe this is because I know it works for me and has ever since day one. Nowadays, when I receive a call from a prospective parent, special event, festival, etc, I will proceed as usual to quote all my packages as performed by Zany Zack. Once I have done this, I immediately let them know I have themed magic show packages, and I then ask if they would like to hear about what I can offer above and beyond what I already quoted. If they are interested and say yes, it takes me approximately three more minutes in my sales pitch to introduce my other themed shows. Of course, due to the higher price not everyone will be interested. They will be quite content to consider my Zany Zack packages and will feel they are getting a better deal. In the end, it only costs me a few more minutes to explain the other themed shows. I have lost nothing, but have potentially gained a booking at a higher fee. At the very least, I am viewed as versatile and creative. Currently I still offer four different themed shows for birthday parties and family events, and I find those are enough for now. However, if and when a parent ever asks me if I can customize a show for her child's special theme, no matter what it is, I will do so. I have always liked the saying, "Just be yourself." For me it is perfect because I never know who I will be asked to be, and I learn every time that I am capable of more than I thought. I love that challenge.

Some of you may never want or need to add characters or themes to your show. Some of you out there reading this article are content with what you currently offer. That's great if it works for you. After all it worked for me for years before that fateful Barney phone call. Only you can decide if you feel the need to change what may already be a well-oiled machine that has served you well. In other words, if it's not broke, don't fix it.

However, the same old routine can get stale, and that can show up in your performance. Adding characters, costumes, and themes keeps the routine as fresh for you as it is to your audience. For me, it adds to the fun factor of being a full time children's entertainer. It is the spark that ignites the fire, that love of the art of magic, and keeps me performing for the children.



Populate - An illusionary appearance of a small crowd.
Introduction by Eric Olsen of EDF Magic

This is the first in a series of single illusion publications by renowned Illusion designer Mark Parker, author of illusion books 'Vivify' & 4E Illusion Design. Populate is Parkers take on the Guy Jarrett 21 person cabinet.

In this version an elevated framework structure, screened with fabric is shown completely empty & revolved 360 degrees. In an instant the fabric is stripped away revealing the surprise appearance of 26 people. The illusion is self contained, performed away from any backdrops and requires no black art. A stunning and surprising appearance of a small crowd of people.

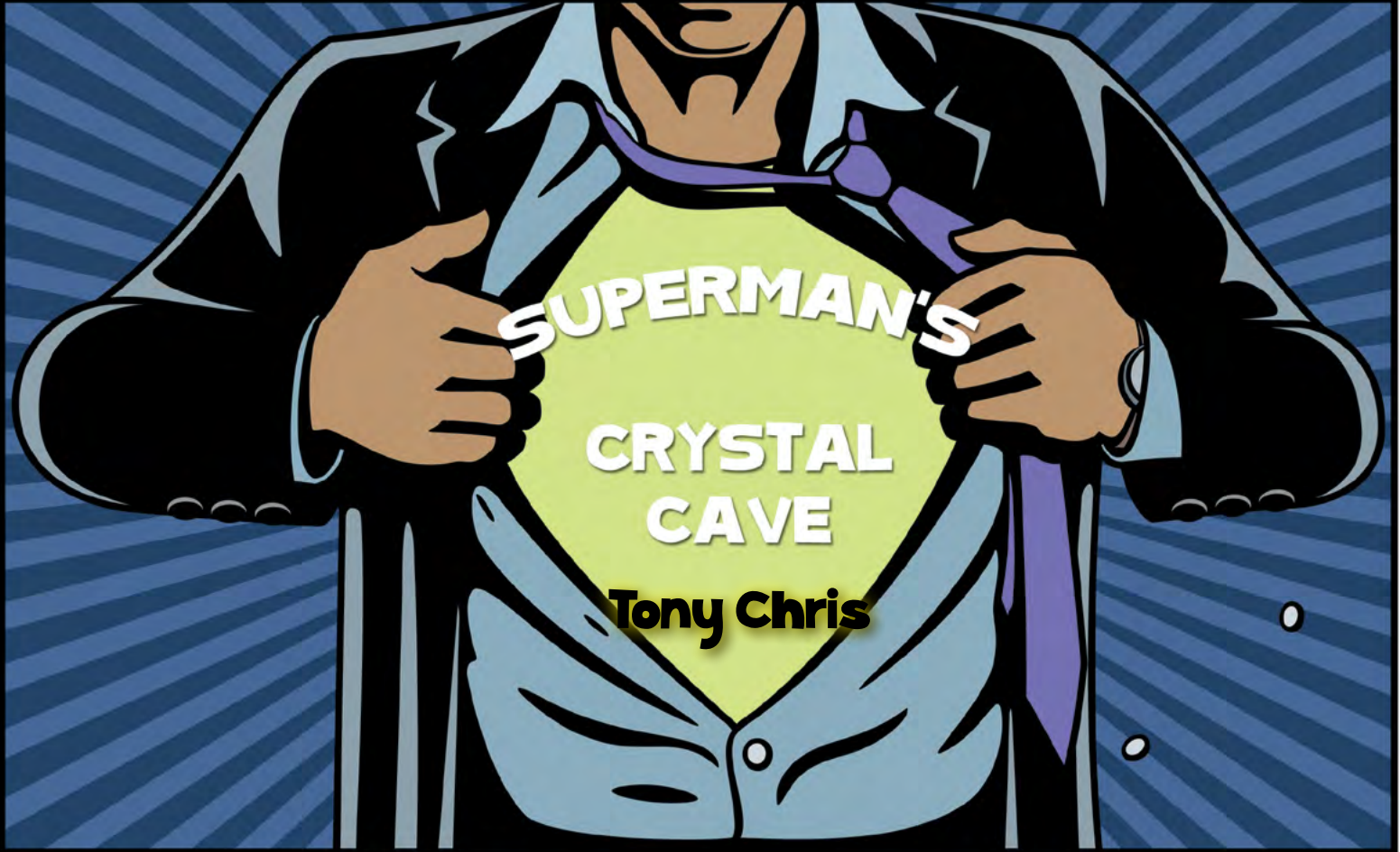
The illusion is described in detail complete with dimensions and construction notes. The apparatus required is designed to break down into individual sections for easy transport. Printed in glorious full color throughout, complete with detailed 3 dimensional illustrations.

"Mark has a devilishly creative mind that scares me!"
-Lu Chen

"Populate is a wonderful & surprising illusion. Mark's elegant design solution to this plot is a must read."
- Charles Bach - Las Vegas

"Mark Parker is an explosive creative genius of illusion design! Fascinating excellence!"
- Brett Daniels - USA

Available from all major magic dealers.



Effect and Routine: Superman's crystal cave will vanish kryptonite and make superman appear in a very visual and magical way. Utilizes a clever use of a standard prop with a superhero theme from my Superheroes themed magic birthday party show.

Ingredients:

- Crystal Silk Cylinder as Superman's Crystal Cave
- White glitter paint
- A handful of small polished quartz crystals, usually found in rock and gem stores or new age shops. (This is optional, but a great visual.)
- Glue gun (for the crystals)
- One green silk, 18"
- One Superman action figure that will fit inside the Crystal Silk Cylinder.

Preparation:

Paint the base and outside metal tube of the Crystal Silk Cylinder glittery white. I applied three coats. Set them aside to dry overnight. Once everything has dried, randomly glue the quartz crystals onto the base and metal tube. When this is finished it will look like a glittery, arctic white crystal structure. This is now Superman's Crystal Cave.

Place the Superman action figure into the transparent removable tube of the Crystal Silk Cylinder. Assemble the Crystal Silk Cylinder to performance-ready. You may place the green silk in your pocket or performing case, or you may produce it magically. I keep mine as a rolled production silk and on a silk clip towards the back of my coat on the inside so I can thumb clip it easily and make a fancy

magical production.

You are now ready to perform Superman's Crystal Cave.

Performance:

I generally perform this effect when I am presenting my superheroes birthday party magic show. I open the trick with, "Hey kids! I know we all like superheroes, but do you guys want to know who my favorite is? Well I'll tell you right now, he is not a bird, he is not a plane, he can leap over tall buildings, he can save the world, and looks quite handsome in red boots, blue tights, and a fancy schmancy cape. Can you guess who I'm talking about? Most if not all the answers at this point will be Superman."

I continue with, "That's right, it's Superman. He has been my favorite ever since I was a little kid. Now how many of you out there know where Superman lives?"

I allow the kids to answer again, and many of them know it's in his Crystal Cave. I continue with, "That's right, he lives in his Crystal Cave, which is a secret place high up in the arctic. When Superman is not busy saving the world or being a mild-mannered reporter for the Daily Planet or trying to get a date with Lois Lane as Clark Kent, he'll spend minutes at a time relaxing in his Crystal Cave home."

At this point I introduce the Crystal Cave (Crystal Silk Cylinder) from my performance case and show it to the audience. Usually this will get a response of "Oh, cool!" from the kids. It really is an impressive looking prop. I have a small magic side table on my right when I perform, which I utilize for this effect. After I have shown the Crystal Cave to the audience, I

remove the metal outer tube together with the removable, gimmicked transparent tube holding the Superman figure. I place both as one onto my side table. Please note I do not show the inside of the metal tube at this time because it would reveal the gimmick. I am left holding the remaining portion of the Crystal Silk Cylinder, which is the base and the attached transparent tube housing in my left hand. As I turn my body from left to right showing the tube is empty, my right hand casually drops to my side and I secretly steal the rolled silk in the thumb clip position. I relax my hand, concealing it. It is now ready for the production.

The kids can see there is absolutely nothing inside the cylinder. I continue with, *"Well, it just so happens that one of Superman's arch villains, Lex Luthor, has discovered the Crystal Cave's secret location. Now Superman didn't realize that Lex Luthor also had a piece of kryptonite with him. As you all know, kryptonite is Superman's only weakness in the entire universe and it can destroy him. Does anyone here know the color of kryptonite?"* All the kids will shout out *"Green!"* because they are just that smart. As they do, I casually raise my right hand, point to them and say, *"That is 100% correct."* As I say these words, I produce the green silk, letting it magically unfold and roll down. The kids will be suitably impressed. I continue with, *"Now Lex Luthor found his way to the Crystal Cave when Superman wasn't there, and he placed this kryptonite in a well-hidden spot."* I now place the green silk into the Crystal Silk Cylinder and take the metal tube/transparent gimmick (with Superman figure) and place it over the inner tube of the Crystal Silk Cylinder, covering everything and simultaneously compressing the green silk onto the base.

I tell the kids, *"He was hoping that when Superman returned he could entrap him and make him weak, and then Lex Luthor could finally defeat Superman. But kids, you are all too smart to think Superman could be outwitted by Lex Luthor. When Superman returned to the Crystal Cave he sensed where the kryptonite was because Lex Luthor forgot to hide it in a lead box, which is the only thing Superman's X-ray vision cannot see through. Well, Superman found the kryptonite and was able to carefully dispose of it, buried forever, and at the same time found Lex Luthor hiding in his cave as well. He made short work of putting Lex Luthor back in jail where he belonged, and you know what kids? That's why Superman will always be my favorite superhero."* As I say those last few words, I lift off the metal outer tube of the Crystal Cave, revealing the Superman action figure inside.

Now I cleanly show the inside of the metal tube, and I place it back onto the table. The kids will all gasp in surprise, amazed at the production of the Superman action figure, and that the green silk (kryptonite) is nowhere to be seen. I carefully remove the action figure, being very cautious not to allow the gimmicked tube to move and reveal the compressed silk. I will hold Superman in my hand, motion-

ing left and right as he flies through the air, and I conclude with, *It's all in a day's work for Superman.*

Additional notes: Sometimes as an option I will give the action figure to the birthday child, depending on my arrangement with the parent, or if I have charged enough to compensate for a \$10 action figure.

If you do not wish to make the green silk a magical appearance, you can simply remove it from a pocket or your performance case. If you do not have a Crystal Silk Cylinder, you could also use or make a deceptive square/circle apparatus for the cave, but you will have to be very familiar with the workings to adapt the gimmick.

Final notes; this effect has been one of my very favorites to perform in my superhero themed magic birthday party show. I sometimes perform it in my children's festival show with the Superman theme song playing through the sound system during the production of the Superman action figure. It's an impressive ending to my superhero show, and it always gets a great reaction. The kids just don't expect the kryptonite to vanish and the superhero to appear.

So as you can see, adding a theme to your repertoire can be very fulfilling, fun, and it will definitely put you one step ahead of your competition, especially if you keep the theme current with what's hot in the children's market. Be versatile, be creative, and be artistic. But most of all have lots of fun putting together a themed magic show.

If you have any thoughts or ideas for future articles, or if you have a trick you would love to share with the readers of Vanish magazine, email me at zanyzack@shaw.ca. You can also visit my website at www.tonychris.com. I look forward to hearing from you!





**LIFE AS AN INTERNATIONAL
ENTERTAINER**

CHARLES BACH



Let me introduce myself, my name is Charles Bach, and I'm an International Illusionist. Many magicians have not heard of me or seen my work probably because I have been performing my shows around the world for real audiences for the past 12 years. I am so grateful to Paul Romhany and Vanish Magazine to have the opportunity to share some thoughts and experiences with my colleagues in the world of magic.

I built my illusion show over the four years I spent performing at Caesars Palace in a show called Caesars Magical Empire. Many of the finest magicians in our field came through to perform and many honed their skills in the venue. Jeff McBride, The Pendragons, Joseph Gabriel, Kalin and Jinger, Hobson, and many others came through to perform with the added bonus of Copperfield in the main showroom. The main room was right near the employee dining room and we could watch from the waiters entrance. The resident magic guys you might recognize included Lee Asher, Armando Lucero, Apollo, Chappy Brazil, Darren Romeo, myself, and many others. Fortunately, being surrounded by some of the best magicians on the planet for those four years allowed me to learn a lot about performing for real audiences from all parts of the world. Aside from being able to jam and share with these fantastic other performers, we were all given new audiences to work out material 6 nights per week. Audiences that sometimes didn't speak English, were drunk, or had just lost their life savings in the casino. The range of audiences was enormous. But, being thrown to these wolves

every day, we learned what worked and what didn't and could quickly get the best out of our routines, jokes, and performances.

I now perform world-wide on cruise lines and at resorts & casinos with an illusion show. Touring internationally means a constant of new people to work with. New dancers, new stage techs, new cultures, new audiences. All of whom may or may not speak the same language. If you've seen the movie "Lost in Translation", you will understand the feeling. It sometimes feels as if you've landed on another planet when you get to the gig.

I'm going to share some thoughts, observations, and suggestions based on my experiences. I hope they will help you in your shows and give you some assistance in preparing your international debut in another part of the world. Language, pacing, the culture, comedy, applause cues, getting supplies, and working with others can create new and rewarding challenges.

English is spoken and understood all over the world and we are lucky to be able to speak our mother-tongue in most places. There are certain words, phrases, reference, and slang that are not understood in other places. I've had to re-script my show to be clear and simple in delivery without any references or slang.

I worked in Branson for Shoji Tabuchi and was always surprised to see a great response from a really lame joke that

would die horribly if told by an American performer for an American audience. When it was told from someone whose English sounded less than perfect, it killed. Unbelievable. Now, fortunately, I am in the same position to get great laughs by speaking someone else's language horribly. Learning a sentence or two in the local language, using the wrong word for something, using a bit of their slang, or even mangling someone's name gets howls of laughter from nearly every audience I've encountered. They are laughing at you and with you and it certainly relaxes and connects you with the audience.

Sometimes in other countries, you will find yourself using a translator with you on-stage. If this happens, speak in short, clear sentences and pause or look directly at the translator to let them know when to speak. But, you can have some fun with them and get some laughs, too. One gag that always works is to have a very long, drawn out explanation for some simple activity like choosing a card from the deck. When you finish speaking, look at them and have them say a very short response like, "pick a card". Look at them as if to say, "That's it?". It works great. Have fun with this new character on your stage. It will make you, the translator,

and the audience comfortable with this strange situation. The pace of your show may need to adapt to the audience. Although your speaking should be slow and clear without slang, your magic should have a faster pace to keep interest. Material that is very visual, with lots of movement, surprises, and energy will work well with most every audience you encounter.

Remember that you are performing for people whose culture may be far different from your own. Take every step you can to prepare your act not to offend. A simple mistake may cost you a job or jobs in the future. Magic with alcohol, beer, wine, etc. will not work in front of a Muslim or Mormon audience. Those multiplying bottles will have to be Coke or Milk if you want to use them.

Your comedy will work best if it's visual, situation based, or relies on universal themes. Slapstick works very well in Asia. They love to see Chaplin or Three Stooges type gags and they play very well since they are visual and easy to understand. If the performer puts the microphone in the stand and it suddenly falls to a height around their waist, most any audience will laugh at this situation. A second laugh comes when you get on your knees and continue





break something. Through experience I've ended up on many scavenger hunts to find replacements for things I ran out of or broke during a contract. It's always stressful, but the first thing I locate in a new place is a hardware store. Which, for me, has now become known as a magic shop. Since our power is different in America, I carry converters for 220 volts to 110 volts for all my illusions that require power and carry extra light bulbs as they are darned impossible to get outside the USA. Recently in Asia, I discovered that paper sandwich bags are simply not common

instead of raising the microphone.

In your choice of material, try not to be overdramatic or esoteric. Your beautiful story about seeing snow for the first time will probably fall flat without strong visuals to enhance the dialogue. Some audiences have not ever seen snow and will have no emotional connection. But, having said that, lots of confetti plays well for most any audience...just not for the techs who have to clean it all up.

Your applause cues may need to be more obvious. American audiences are truly some of the best you will ever perform for. If they like you, they give back more than any other audience I've encountered. Others, will need to know when to do their part by applauding. First, you need to give them a reason to applaud by doing something worthwhile, then you give them the eye contact, pause, and appropriate pose that says, "OK, now you clap." Do this early in your show and they will be trained for the rest of the performance.

You will also be working with others (techs, dancers, audience volunteers) that will need to understand you. Your mime skills need to improve. Always show everything and explain at the same time. Try to communicate with your body, hands, and eyes. Imagine that they are deaf and you have to get your point across to someone who cannot read lips or hear and understand what you are saying. Remember, the person is not a child or mentally retarded...they are simply unable to speak your language. Raising your voice will not help them understand better, but speaking slowly will help someone with a small vocabulary of words. It also helps to learn a few words in their language. STOP, GO, UP, DOWN, FINISHED, GOOD, YES, NO, THANK YOU are all extremely helpful.

The biggest challenge in traveling the world is getting supplies. It's best to travel with everything you might need and bring enough just in case you are extended or may

or available anywhere other than specialty stores. If you do a vanishing bottle or any bit that involves a paper bag, bring plenty. I did not know how hard it was to find these bags and was frantically trying to find them. McDonald's luckily saved the day. They had no problem giving me a few paper bags knowing that their name and logo would appear in front of a couple thousand people onstage as free advertising.

The joy of performing is immeasurably enhanced when you realize that what you do is appreciated by an audience made up of a completely different culture, language, and life experience from you. To see the smiles, hear the applause, and feel the energy makes you realize that magic is truly like another language and connects us to people from anywhere. Even if they don't understand a word we're saying.



www.charlesbach.com



1 SEARCHING FOR THE CARD



2 WRONG WAY TO SPREAD THE CARDS



3 EXPOSING ELECTRIC DECK GAG



4 POINTING OUT SELECTED CARD

MARKED DECK FOR IDIOTS BY CHIPPER LOWELL

A comedy effect by Chipper Lowell that uses a standard prop, but in a novel manner. It's easy to perform and really packs a punch with the audience.



5 SHOWING THE MARKED CARDS

6 MARKING THE CARDS



7 PREPARING THE ELECTRIC DECK



8 LAYING OUT THE ELECTRIC DECK



MARKED DECK FOR IDIOTS

Chipper Lowell

The following routine is a perfect example of taking something old and rather hack, and giving it a new lease on life. Read on, and enjoy!

EFFECT

Magician spreads a deck of cards face-up between his hands, showing that they're all different and mixed. He asks a spectator to say stop at any time as he riffles down the corner of the deck. They do. The performer cuts the deck at the chosen spot and hands the volunteer their card, which is still face down. He has her show the card to the rest of the audience as he turns his back. When done, the magician turns back around and has the volunteer place their card facedown on top of the deck. The magician cuts the deck a few times to 'lose' the card completely.

"I'm going to study your face to see if there are any tell-tale signs as to what card you chose." As he does, he turns the cards so he is shuffling them face-up so the audience can see as well. "Yep, I can read you like a book!" He looks through the cards and brings one out. "There you go!" But the spectator explains it's the wrong card. The magician, frustrated, throws the card on the ground.

He picks out another card. "How about this one?" – The volunteer replies no. He tries 2-3 more times but to no avail, as more cards are thrown onto the floor. The magician takes

a pause and finally states, "Okay, I'm going for broke! Tell you what I'm going to do... I'll attempt to toss the rest of the cards high up into the air and then with an amazing display of dazzling dexterity, I will catch your chosen card between my fingertips!... Here we go!"

The magician makes a big deal of this 'great feat', as he checks the wind conditions and asks people to stand back. He takes a deep breath and tosses the remaining cards up into the air. Most of them fall to the floor, except for two-dozen cards, which are now hanging in a row from his fingertips – All connected together!

"There! See! One of them HAS to be your card!" After the laughs have died down, the magician asks the volunteer to name her card out loud. She replies, "Two of Clubs."

"Two of Clubs? – Oh... Wait! Take a closer look and you will find that your card is there among the ones I'm holding up!... In my fingertips!" (Pointing to the Two of Clubs among the connected spread of cards being held between his hands.) "Believe it or not, I knew your card all along. Really! See, this is what's known as a "Marked Deck". All I have to do is read the secret markings on the back of the cards to know which card you might have selected.... No, Really!"

And with that, the Magician flips the entire spread of cards

over to reveal the backs of the spread, which boldly reads: TWO OF CLUBS across the entire spread!

METHOD

By now you've probably already glanced at the photos - but, yes, this is the old, hacky "Electric Deck". But with a new twist, because the initial gag is now being utilized as more of a set-up than a punch-line, and it provides for a strong and surprising finish for what is basically a simple card reveal.

Pick yourself up an Electric Deck, making sure it is the standard type that is sewn together using thread, and not simply stapled cards in "accordion-fashion". The standard Electric Deck will allow you to spread the cards facedown on a table-top. Using masking tape (which won't leave a mark), stretch the deck slightly and tape the ends of the deck down onto the table. Now carefully tape the top and bottom edges of the ribbon of cards down to the table as well — You don't want the cards to move at all.

Decide upon a card somewhere near the middle third of the Electric Deck and make that your 'Force Card'. With a thick, permanent black marker, boldly print the name of the selected card across the backs. (Make sure to measure the distance of each letter correctly so the letters don't 'bunch up' at the end of the deck.) Carefully fill in any little 'gaps' between the cards where the individual letters may look disjointed.

Here's a great tip: When getting ready to spread the deck out onto the table, hold the deck outstretched first, so you can clearly see where the slight 'bend' is in the ribbon of cards. This will help you in lining up the cards slightly curved, and the block letter will be printed more accurately when you're holding them up during the performance. Allow a good amount of time for the marker ink to dry. (You don't want the marker to stain the faces of the cards when the deck is closed.)

PERFORMANCE

Use your favorite method to force the chosen card using an ordinary deck that has the same color back as the Electric Deck. (Let's use Two of Clubs.) In the example, we're using a riffle force, but feel free to use your favorite force. Once the card is chosen, hand it to the volunteer and turn your back away as they look at their card and show it around to everyone.

This is the perfect time to simply switch your normal deck with the Electric Deck, plus 16-20 or so additional cards. (This packet can be preset in one of your jacket pockets, or front pocket, ready for the switch.) Turn back around and 'Cut' the deck, separating the bottom half, which is the Electric Deck, and the top half made up of the indifferent

cards. Have the volunteer replace their card on top of the Electric Deck and add the other cards on top. With practice, you should be able to give the appearance of tossing the cards over each other, without showing that half the cards are connected. Cut them a few times with the faces towards the audience. When you have a few separate cards on both the top and bottom of the stack, proceed.

You now pretend to look through the cards. You will find that if you spread the Electric Deck in the opposite direction, it doesn't open as wide, and yet all the exposed backs will have nothing on them. This further shows the deck to be normal and un-gimmicked to the audience. (Refer to the photo which shows the WRONG WAY to spread the cards, exposing the letters – Don't do this. You will look stupid.) You hunt through the cards and pick out an individual card, and show it to the volunteer, proudly proclaiming it to be the chosen card. Of course, it isn't. You turn it back over and take out another card, which is also wrong. After collecting a few cards which are wrong, secretly add the actual TWO OF CLUBS to them and throw them away, either onto the floor or pocket, or facedown onto the table. (Make sure the chosen card isn't seen by the audience.)

You've successfully deleted the chosen card. Now you try again, spreading the cards out in front of you so the audience still sees 'blank' backs. Pull out a card here and there, asking the volunteer if each one in succession is the chosen card. Of course, they're all wrong. And again, you toss them away. The more you build up the mistakes, the better the routine. It's the old "Magician-In-Trouble" scenario, and play it up as if this isn't going well.

Finally, you decide to 'go for broke', proclaiming that you'll attempt to "catch" their card right between your fingertips. Position the Electric Deck between your thumb and first three fingers, faces out. The loose cards, if any are left, should now be in front of the Electric Deck. As you toss the stack up, let the loose cards fly away but retain the Electric Deck. Allow the deck to open up, revealing a vertical spread of the connected cards; all held by the last card between your fingers.

This will get a good laugh of course, as it's the standard gag. But now, pretending to be somewhat defeated, you humbly ask what their card was. They answer TWO OF CLUBS and you quickly search the row of cards and, relieved, you show that it IS actually one of the cards within the spread, as you hold the Electric Deck horizontally between your hands. (The printed "Two of Clubs" written on the back should be upside-down, facing you.)

Again, this gets a nice laugh, but you continue, explaining that you were actually using a marked deck all along, and you already knew which card they had selected. They, of course, won't believe you. "No Really! - You can tell each

card by the secret markings on the back of the cards... Here - But you have to look REALLY CLOSELY!"

And with that, you FLIP the spread OVER to reveal "TWO OF CLUBS" boldly printed across the backs of the cards. This is a nice surprise and a unique reveal, especially coming after what most people thought was simply a visual gag at best. Additional thoughts: If you can, choose a "force card" that is part of the Electric Deck that doesn't contain too many letters so you can clearly print it across the cards so it can be easily seen from the back of the audience. If you need to, make a few small pencil marks on the upper-left of the cards so you know exactly which way to spread the cards without revealing the letters when you pretend to search for their card.

Again, this is a great example of taking an age-old effect or gag, and figuring out something new to do with it. I sincerely hope that you will look at props or tricks you may have thrown aside and try to create something original and different to do with them. It's all about creativity, and making each routine 'your own'. Email me if you have something fun that you'd like to share here in the pages of VANISH - Thanks so much!

Email: chipper@chipper.tv

ABOUT CHIPPER LOWELL

Chipper Lowell is an Award-winning visual and variety comedy comedian who has appeared on The Tonight Show with Jay Leno, The Disney Channel, General Hospital, Empty Nest, Show Me The Funny, America's Funniest People, Shades of L.A., The Art of Mime, and the Jerry Lewis MDA Telethon. His film credits include "Larger Than Life", "Time Changer", "My Life", and "SIX". Chipper co-wrote the script for "SIX". Commercials include Disneyland, Nissan, AT&T, Aerosoles and Bud Light.

He's a "regular" in the casino towns of Las Vegas, Atlantic City, Lake Tahoe and Reno. In addition to performing live, he is also a writer, producer and consultant for theater, television and film projects.

Chipper was twice honored with the "Merlin" award for "Comedy Magician of the Year!" by the International Magicians Society.



FREE

**Membership to
Magic New Zealand
e-zine**

For information e-mail
Alan Watson: Editor@MagicNewZealand.com
To subscribe: www.magicnewzealand.com

To Advertise in

VANISH

CONTACT
us via email at
info@paulromhany.com

FOR PRODUCT Reviews:

VANISH

Product Review
PO Box 101473
NORTH SHORE Mail CENTRE
AUCKLAND 0745
New Zealand

A Marked Man



A DVD CRAMMED FULL WITH SHARPIE MARKER MAGIC!

Threok

Finally, A practical card stab!



NON-TOXIC

IT'S SAFE,
IT'S FUN,
IT'S STRANGE...



White Glue that you can vanish, transform, or even eat. 100% Safe!

FOILED AGAIN



A jumbo coin is shown to be chocolate inside... or is it?

HELTER SHELTER

A collected resource on the classic Razor Blade Illusion



COLOR CHANGING SPONGEBALL

A new idea in sponge ball magic!

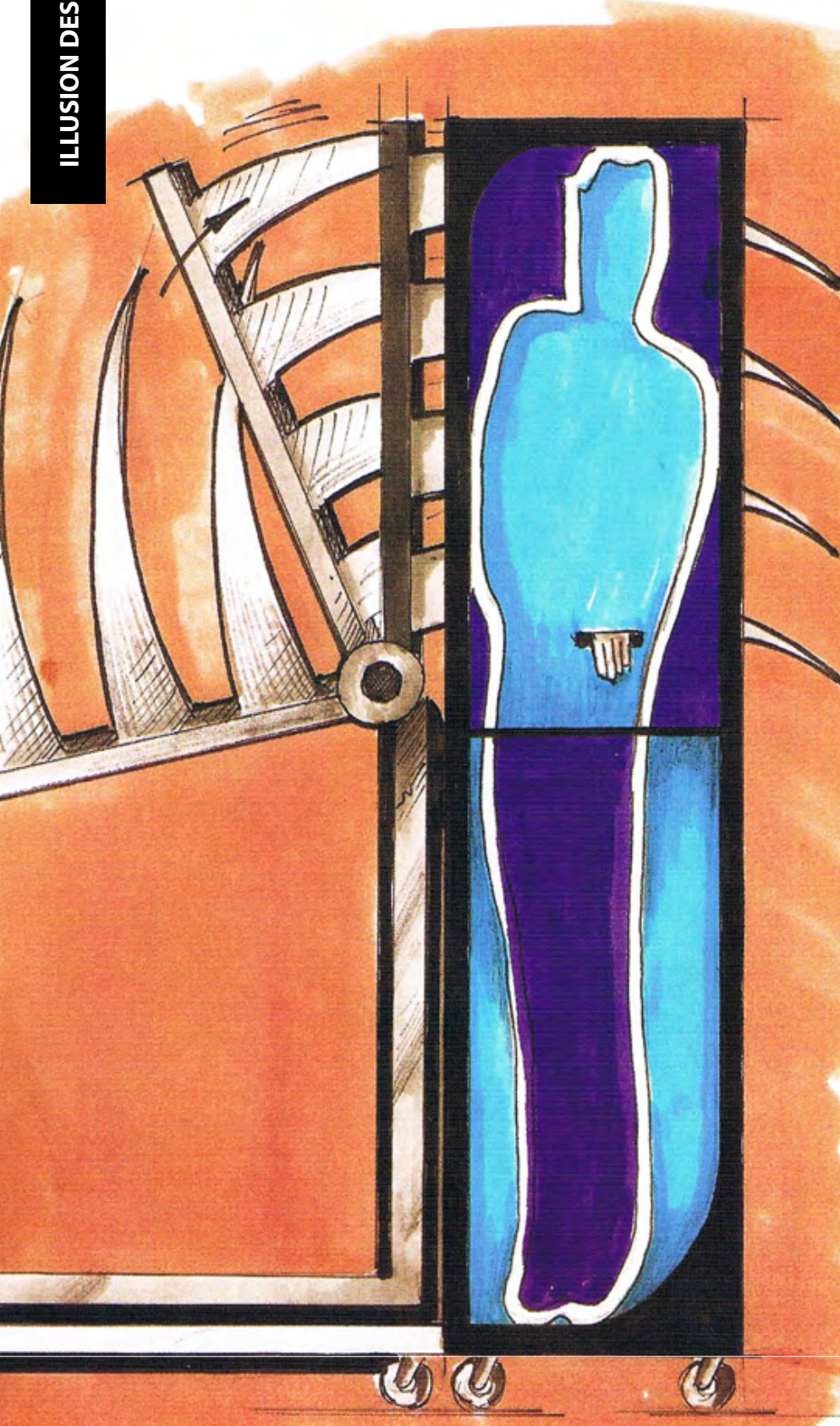


THINGS TO DO -

1. GO TO WWW.BIZZAROMATIC.COM
2. BUY ALL OF THESE!

MARK PARKER

ILLUSION DESIGN



Recently while in Singapore, Paul Romhany was able to take time out to sit down and talk to Mark Parker about designing illusions. There seems to be a trend today of young magicians, who have only been in to magic a few short years to call themselves consultants or Illusion designers. Mark has worked hard all of his life and has VERY strong feelings towards this part of our craft.

P- As somebody, who has spent most of their life designing original illusions, as well as consulting magicians, events & concert artists is there any advice to the younger readers who would like to get in to this side of the business?

M - Designing a stage illusion for physical construction is a detailed and involved process. I have noticed interesting ideas being put out there that look pretty good on paper, but alas (sigh) no real method in place or consideration for it's final construction.

Bringing an idea from page to stage is a lot more difficult than one would imagine. I would first advise anyone thinking of venturing in to designing illusions to firstly get an understanding of the building materials and how they gel together to end up as a working illusion prop. There is nothing more frustrating for a builder to get passed a pretty drawing then told to "work it out."

What appears to be an amazingly deceptive illusion on a drawing can

change dramatically in reality because that tiny 1 inch base really isn't 1 inch.

Illusions are best designed on paper to a point that the builder has a very clear picture of the finished illusion shown in perfect scale with accurate dimensions. During the stages before construction begins, an experienced builder will usually offer some excellent additional suggestions, at this point a design 'tweak' is then put into place before work commences.

Personally I now use a 3D program to work up an illusion design in real size. Not only is this a very accurate way to provide detailed measurements to a builder (unless you make a huge schoolboy error along the way), it also gives you a true understanding of all the possible sight-lines and how to design is affected by these once it gets to stage.

I would advise anyone using a designer to look past any claims/images of grandeur and truly understand if the end result will actually meet your expectations. A contract is a good idea as it protects both parties and gives a clear path to walk along.

P - What type of training goes in to becoming an illusion designer?

M - Interesting question. There is no real training as such. It's all about bringing your vision to fruition and finding the most elegant process to make that happen. I'm lucky I guess, being able to draw by hand, and went through a design diploma after high school which greatly helps my personal process. However, there are plenty of drawing programs available these days to those that find sketching a daunting task.

To me, the training is in truly caring about the end result, and not compromising just to rush out an idea. My advice is don't wear rose tinted glasses and fall in love with your own work. Talk it through with some valued colleagues, and if you are truly creating a chocolate teapot, then dust yourself down and re-think everything. Anyone who says they have not had a real stinker of an idea at some point must be an alien life form.

I always talk to friends about ideas and designs, and look forward to honest feedback. I think negative criticism is great as long as it comes with justification.

P-What are common mistakes you see in some illusion designs today?

M - All of the above - (laughing). We all make mistakes, but learning from them is the key. There is also, very sadly I must say, enough bad illusion props out there to learn

how not to do it. .

I do have one little pet gripe, and that is the 'everything on a base' approach. For example, something on top and wham bam! Bases are of course an invaluable asset to illusions, and can be a thing of beauty. It would just be nice to move away from this rigid thinking for a while, and see what churns out the other side.

I feel illusions should progress to a more organic format in the near future, with apparatus/props not being so visibly apparent or prominent in an illusion show performance.

P- What is your process for designing a new illusion?

M - Sketching with pen and paper, making scribble notes then roughing something out on the computer to get a feel for the illusion, then it grows from there. I have many ideas and rough concepts, some good and some embarrassingly bad (laughs) lying around. I guess someday they will see the light of day when I feel right about them. I take inspiration from the craziest non-magic related objects, and situations. My partner Kaira throws some interesting "is this possible?" concepts at me, which inspires a new train of thought as does my son Fenn. It's refreshing to absorb these dream scenarios without restriction, and let your mind free think. We tend to restrict our train of thought by knowledge of methods available to us as magicians so I see no harm in thinking past that and see what comes out the other side.

P- Have you ever had to come in and re-design a persons illusion?

M - Sensitive subject, but yes I have had to do this on occasion. Usually when pretty pictures have not been thought through as working pieces of illusion apparatus, and the client hits a costly wall when a builder can't build what is shown to them. As mentioned earlier, if a client's expectations are not defined from the outset and agreed by both parties before work commences, then problems can arise down the line.

For instance, if the designer is just providing a basic idea/concept with no plans or method, and the client is acceptable to this then fine, but usually it's not the case, and the client is frustrated and disappointed and also no closer to getting the prop built.

P- Any tips on what performers should be looking for in an illusion designer?

M - It should be a collaborative process is the first and most important point for me. Many times I get a dream effect described or scribbled in some child like drawing (laughs) showing the "elephant out of the matchbox" as my good friend Eric Olsen calls it. This is fine as it pushes

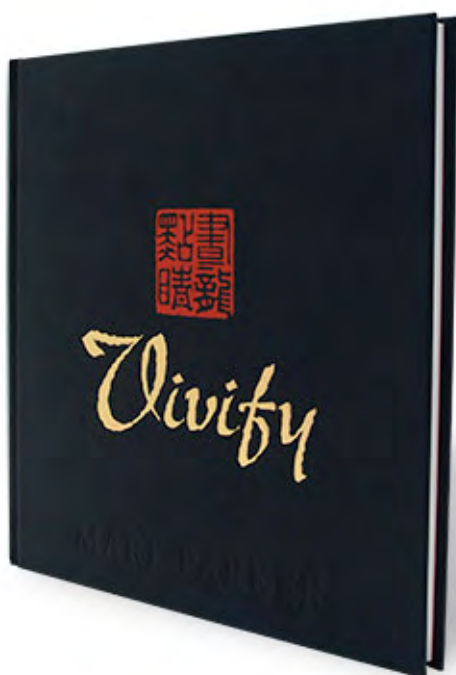
creativity to find the most elegant solution to a problem, however I don't feel a performer should say 'Get on with it Mr. Designer, that's what your job is' To me that's just lazy BS. I much prefer the client to have input and ideas and have a brainstorm (overused word) pushing ideas around and springboard from there, occasionally ending up with something completely different from the initial brief. Ideas are born from talking about ideas.

Recently Lu Chen asked me to design a tour-able stage version of his mannequin shadow illusion appearance, we discussed many methods and decided on what we both thought was the best solution. It is now his opening illusion in his live touring show 'Dazzle' where he appears on stage. Behind the scenes so much happens yet the illusion itself is pure simplicity and Lu Chen has to work very hard to make the effect look as pure as possible in performance. Without going into the details, and this may sound like an exaggeration but he has to endure some discomfort for over 45 minutes before show time before the illusion begins. I admire that dedication just to achieve the desired effect which lasts for only a few minutes in the eyes of the audience. This illusion concept was suggested by Mirko (cool guy and wonderful performer) and a version was put together for TV which generated a lot of talk on the 'cafe' but it wasn't practical for a live touring show. So taking a great concept and making it practical yet keeping the purity of the illusion makes for many long discussions & design suggestions to reach the end goal. It is a very rewarding process when you see the end result on stage getting great reactions.

The performer should also be open to suggestions which may adjust their initial concept. We are all guilty of liking our own ideas too much as I mentioned earlier so constructive criticism and suggestions should be welcomed by everyone (this is where the 'please leave egos outside room' sign gets hung on the door)

Respect the designers time and fees. Drawings, concepts and ideas etc don't come off the shelf they take time and effort. The end result of this are effectively pieces of paper! Drawings and written text which in themselves are not a tangible item, however the information on them is and a lot of time goes into to these floppy items scattered around a meeting table. Magicians I feel are put off by the price of illusion/prop design because they equate the cost into "I could buy a prop for that" which I do understand, but to move forward in what you do you have to invest time effort and of course money into developing new ideas and not that shiny dealer product you have your eye on because it will fill an extra few minutes on stage.

Lastly be reasonable and practical. If you are lucky enough to have a show in a permanent venue then illusion can be designed around this environment which is great, but if you are touring and don't have this luxury then maybe the design/method will change accordingly. It may not be your true pure vision or dream method but if the audience loves it and feel they have witnessed something magical then everyone has done their job correctly. So its important to be open to change when practical reasons are presented to you. Lastly after work make sure some ice cold vodka is available if you end up working with me (laughs).



Vivify by Mark Parker contains ten original stage illusions fully described and illustrated in glorious full colour. Also included are two thought provoking essays. Foreword by Brett Daniels.

Limited to 500 copies individually signed & numbered.

Pages: 142 - 9 3/4" x 9 3/4" - Hardbound cover with foil stamping & embossing.

AVAILABLE FROM ALL MAJOR MAGIC RETAILERS

Bizzaro has performed from coast to coast and appeared on FOX, NBC, America's Got Talent, and Travel Channel's Extreme Conventions. He has even been seen multiple times at the Magic Castle. He creates much of his own magic that is sold around the world to performers. To Bizzaro, normal is just a setting on the dryer.



A HARD DAYS NIGHT? **BIZZARO**

Have you ever had a significant other who worked a “normal” job? Did they try to convince you to get a “real job” until things picked up when it was slow? Did they not understand when you said no? Did they resent you because you make in an hour what they make in a week or two? If not consider yourself lucky.

The entertainment business is a fickle bitch. When the money is good, it's good. When it's not... well you might doubt yourself and your chosen path. I have always said the ones who truly fail are the ones who give up. A lot of people don't understand what we do because they have never tried to do what we do. Making a living at magic is hard. It's totally possible obviously but it takes a lot of work in many directions.

The biggest thing people don't “get” is that magic is not 9 to 5.

We don't punch a time clock. We don't have to answer to anyone (except our clients). We sure as hell don't have to deal with office politics or the daily grind of hating our jobs and hoping for something better. It takes a special damaged person to want to entertain people for the rest of their life. (Of course the same could be said of accountants who wanna deal with numbers all day but I digress.)

If you love what you do and truly care about the art of magic then you NEVER stop thinking about magic. It's always on your mind. Maybe not in the forefront but it's there somewhere, hiding in the shadows. Always waiting,

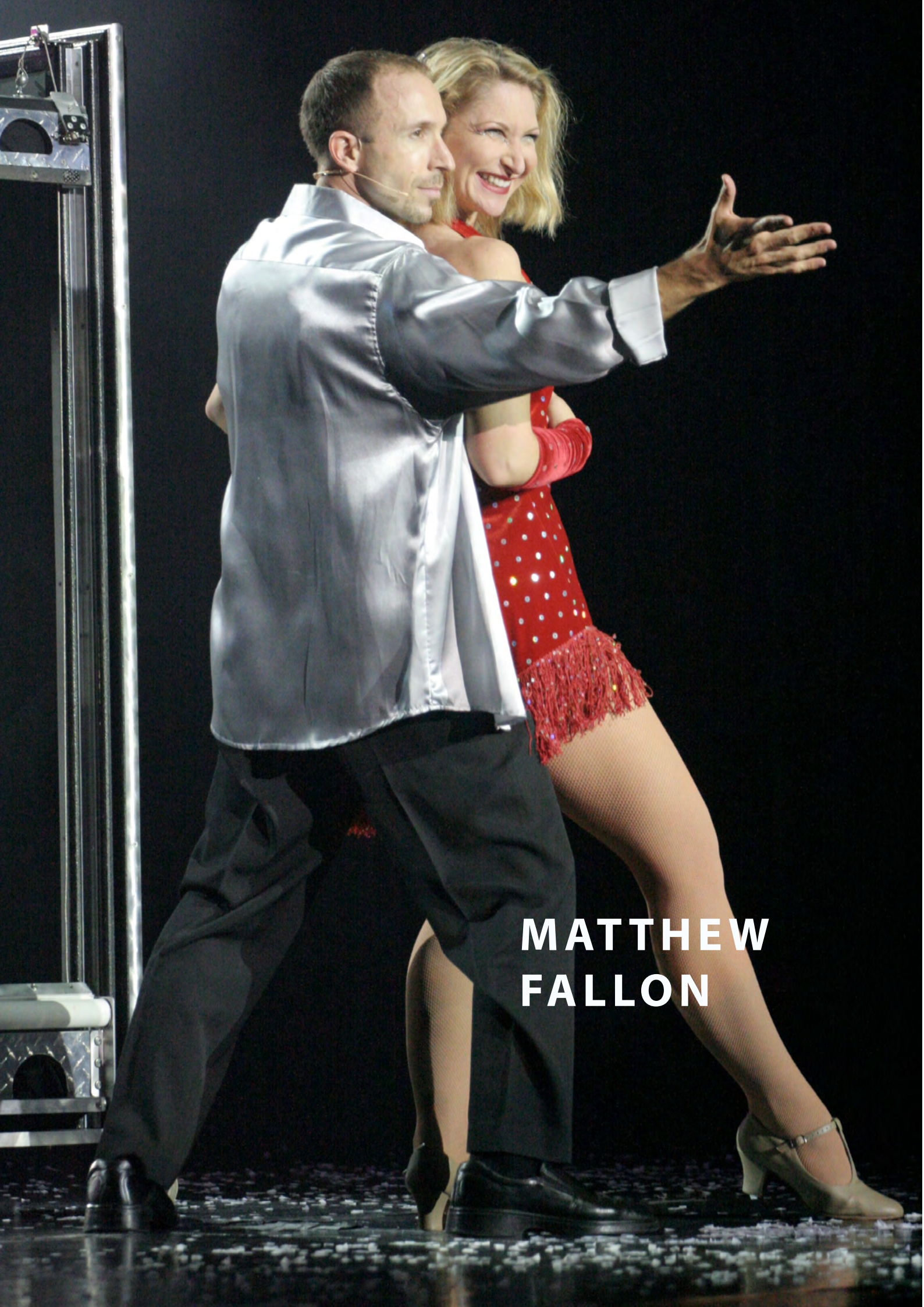
always watching. Poking at your brain with a stick trying to entice you to perform or create. You think about it in the shower, while driving and even when you are asleep. There is no way to turn it off. It's a 24 hour job.

It's a job that a lot of people could NEVER do because it's not for everyone but since they have never tried it they don't appreciate what we put ourselves through. It's not their fault. It's just such a foreign concept to live and breathe something that knows no bounds and no time. Most people are far too attached to their possessions and creature comforts to actually give it all up to follow some strange dream.

I have known a few people who just needed a little nudge to get their career going. You know what that nudge was? Losing their day job. On that day they became a full-time pro. They never looked back and have been pretty happy ever since. Nothing motivates you like losing that comfort zone. They never tried because they had that net. Without that net they sure learned to fly... er... levitate quick like.

I can say from experience that I have had some ups and downs because of the career path I have chosen but the ability to make my own schedule and get paid to do something I love is worth any of the sacrifices and hardships I have had to endure. If you are strong enough and willing you too can find your own path and never have to deal with the day to day BS of a “real” job ever again. Just remember: It's ok to step out of your comfort zone and test the waters. You can always come back.





**MATTHEW
FALLON**

THE PROVERBIAL STANDING OVATION

MATTHEW FALLON IS A FULL-TIME ENTERTAINER, PRESENTER, ENTERTAINMENT CONSULTANT AND CERTIFIED HYPNOTHERAPIST LIVING IN COLORADO WITH HIS AMAZING WIFE, MISTIA, AND HIS TWO GREATEST MAGIC PRODUCTIONS TO DATE, THEIR CHILDREN: MAYA AND SAMUEL. SEE MATTHEW'S CURRENT PROJECTS AT WWW.HYPNO-TAINMENT.COM AND WWW.FALLONMAGIC.COM.

MATTHEW FALLON

The Standing Ovation. Oh, you can imagine it: walking forward for your final bow, the music escalates, the lights ablaze and sharpen, you open your arms wide, standing proud, almost deity-like, and the audience, one by one, two by two, start to stand. Dozens, dozens more. Hundreds, maybe thousands, of people loving, and standing, for YOU!

The proverbial standing ovation. It is the Holy Grail to entertainers of all types, the signifying moment, the biggest gift an audience can give an entertainer, that whispers in your ear, "...they love ME...!" What is your perspective of a standing ovation? From the audience's perspective, a standing ovation is one or more of the following (depending upon its context): form of respect, honor, appreciation, conditioning, peer pressure, routine, sympathy or even obligation.

Certainly, a standing ovation does not rate the quality of a performance as top-notch.

Yet, following a performance where the audience pops up from their seat like politicians at a State of the Union Address, audience members and performers, alike, will both claim the show was a hit because it "got a standing ovation." However, as in politics, the magnitude of the ovation is not necessarily proportionate to the quality of the performance.



Matthew Fallon





A standing ovation for the Fallons

DRIVE TO
GO BEYOND
BEING SIMPLY
A PERFORMER.
MOVE YOUR
AUDIENCE.

Why does an audience rise to their feet following a performance? We entertainers like to believe it's because the audience loved our show and this is how they are showing us their appreciation. Partially, this can be true. For the most part, many factors, subtle and not so subtle, affect an audience to stand. Allow me to share with you some that I have personally witnessed:

1 - Often, when a small percentage of the audience stands up, the entire audience becomes compelled to stand as well. One certainly does not want to be the one still seated when all others around you are standing. Peer pressure affects an audience greater than beer on high school kids at a house party.

2 - Music (musicians, singers, musicals) will eject an audience out of their seats the best and, by far, with the most ease. Yet, again, this regardless of the overall quality of the performance or performer(s). Count on even one hand the number of live concerts you have attended

and remained seated at the end or throughout. Precisely. An audience simply is the metal to the magnet of music - pulling, yanking at us to stand, dance, move. Yes, conditioning has a lot of power in persuading an audience to stand after a show.

3 - Prompting by, shall I say a bold, performer absolutely lifts an audience out of their chairs. "The last crowd I did this number for gave me a standing ovation. I sure hope you enjoy it as much!" Bold or desperate? You decide. Yet, an audience takes this bait easier than a trout does salmon eggs.

4 - The flapping of a bird's wings has inspired many a performer to mimic the very movement during their curtain call to motion, invisibly force-by-movement, an audience to stand.

5 - Patriotic references certainly fall into this category. Asking for a few moments of gratitude to thank our

troops to an all-out rendition of Proud to Be An American with our Country's flag painting the backdrop will certainly get an audience of any age and physical capabilities to their feet.

6 - The Sympathy Card: preying on the sympathy of the audience through the telling of a fictitious story of personal tragedy.

The need for this Holy Grail by many entertainers is so profound, their desire for it can appear as a hungry used-car salesman at the end of his month. Why do you want a standing ovation? Will it validate you? Affirm you? Satisfy the higher-ups who hired you? Stroke your ego? Your reason for wanting one will certainly influence and drive your method to attain one. Do you influence it, almost force it, using one of the ploys previously mentioned? From personal experience, I can certainly tell you there is no better feeling of joy and satisfaction following a performance when the audience stands to their feet, organically, on their own, without prompting.

How do you achieve a standing ovation? Many an article and performance-advice book or audio has answered this question. I have read and listened to many of them. Sadly, the general advice given directs the performer to contrive a standing ovation utilizing some manipulative verbal or visual cue to the audience. I

have come across not one piece of advice in this subject that has stated simply: Be great at what you do; engage and entertain your audience; present a show with dramatic lifts, releases and comic relief; lead your audience on a memorable journey and, in return, they will pay you kindly. Most entertainers will confirm their proficiency in these areas then utter their frustration of how hard they work and sweat on stage and the audience just sits there.

One stagnant (yet thoroughly satisfied) audience after another can lead an entertainer to mull over the issue and become almost obsessive about it. Hence, the devised ploys and manipulations to get the audience on their feet. Creatively and artistically speaking, there is a difference between giving your audience applause cues and cueing them to give you a standing ovation. The question, then, is why are you presenting your show, and who are you doing it for?

Yourself? Your peers? The audience? Remember your audience first. Without them, you would still be in front of a mirror, pretending. The audience gave you the fuel that has driven you to continue doing what you first began doing in the first place: you were ten or eleven years old and your audience, probably family or friends, were amazed, cheered and loved what you showed them. You were hooked. Today is no different.

Drive to go beyond being simply a performer. Be an entertainer. Move your audience.





It is a disappointing experience to witness a brilliant entertainer with a fantastic show using a ploy to urge his audience to stand at the show's conclusion, only to have it end with a spattering of standees, no more, as he makes his exit. Strong chances are had he omitted his scheme and concentrated on his audience and his show, the entire audience would have naturally stood anyway.

Remember, an audience can smell fear and desperation the same as they can detect genuineness, commitment and natural like-ability. Should you choose to utilize a subterfuge of some kind to trigger a standing ovation for your show, use it at your own risk. How you present that ploy can, literally, destroy all rapport you may have built with your audience up to that point. In addition, such a ploy relays to the audience your lack of confidence in yourself and your show; nobody wants to be coerced into a game of sorts. Give the audience the chance to show their honest appreciation keeping in mind that, generally, today's society may lack formal theater etiquette as we are of a t.v., remote control and internet-surfing age. Therefore, some audiences just may not stand, no matter what you do, promise or buy for them! A study of demographics may do you some good, yet, so many variables come into play that make up an audience and how they will respond - such as financial status, place of residence (suburbia, metropolis or rural), age, culture and more - that attempting to fully understand audiences is an everchanging chore. From some audiences, a golf-clap is their equivalent to a standing

ovation. From others, loud, raucous shout-outs and jeering is their honest show of appreciation. Instead of trying to put our audiences into a little box labeled by us, get to know your audiences and authentically entertain them, giving them the same freedom to react how they will to you and your show. Still need that standing ovation? Ask yourself, why and for whom. Find a peace and a confidence in yourself and your product and make every effort to understand and acknowledge the realities of today's audiences. Every entertainer's motivation will be different. Know yours.

Lastly, often times entertainers will finish their show, bow and run off the stage. Give the audience the opportunity to respond. For as many audiences that jump to their feet, there are those audiences whose response grows and swells from a rain-like pitter patter then rising to their feet for an all-out, take-shelter-now, thunderstorm. Don't sabotage your ovation! Confidently, take your moment and do not leave the stage until you've received fully what your audience intends to give you.

So many times, we get caught up in the need for a standing ovation, for whatever reason, that we lose touch with plainly being great at what we do. Genuinely entertain your audience and, in return, they will pay you kindly. Be confident. Know your show. Get to know your audience.



CHICANE ENTERPRISES LTD * AUCKLAND * NEW ZEALAND
ORIGINAL MAGIC BY WAYNE ROGERS
SINCE 1996

WWW.NZMAGIC.COM

Chicane Enterprises Presents . . .
THE

**AUTOMATIC
 2-WAY
 PREDICTION
 ENVELOPE**
 designed by
Wayne Rogers

**WAYNE ROGERS
 PRESENTS**

**IN
 YOUR
 FACE**
 DESIGN DUPLICATION WITH ATTITUDE


LONG CARD ON A POLE
 A new twist on a comedy card classic
 Routed by Wayne Rogers
 and George Schindler

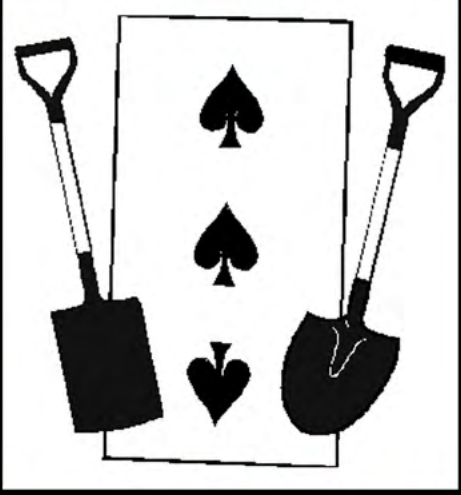
 From an original idea by Steve Dela

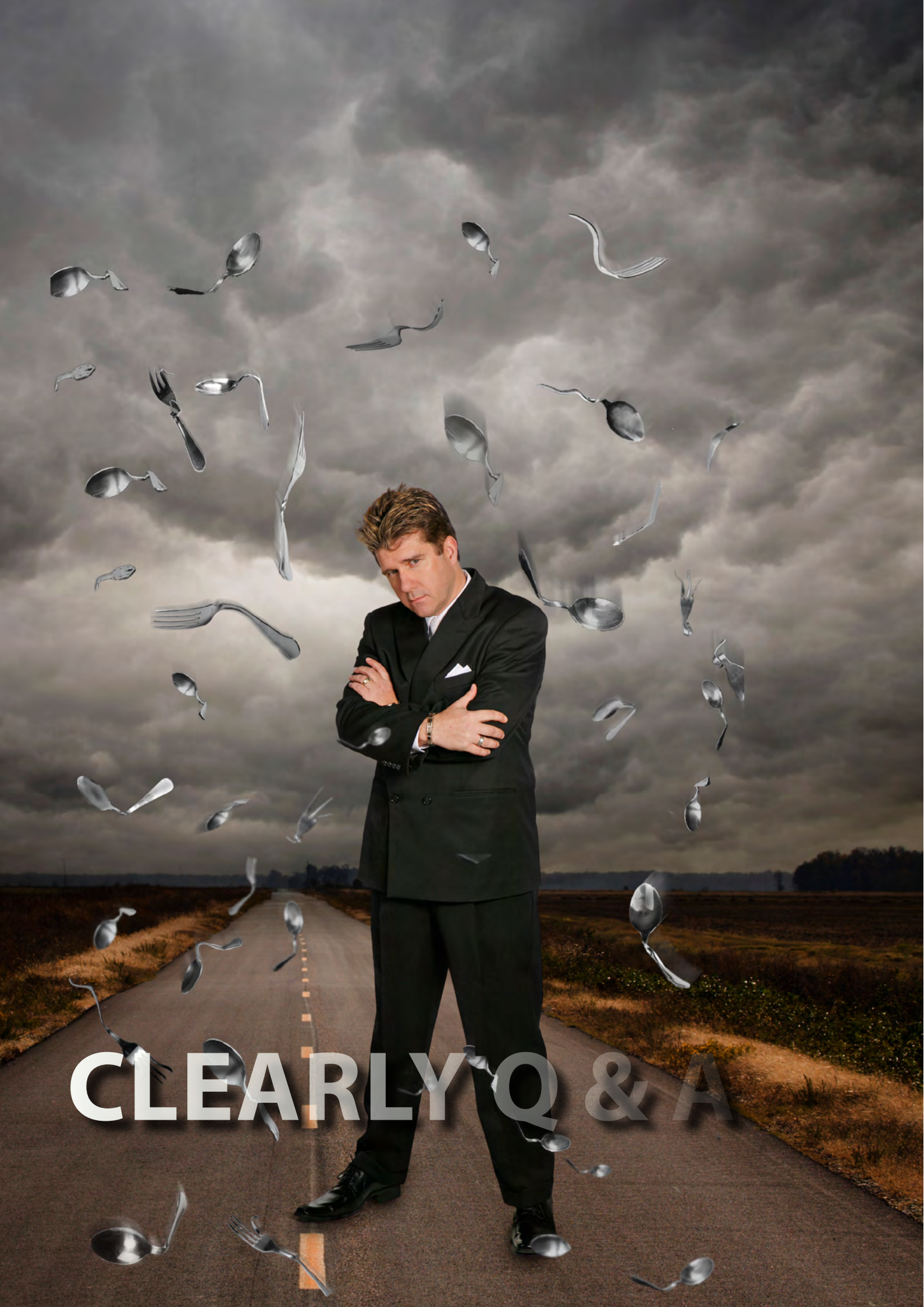
**PINOCCHIO'S
 NOSE**


Wayne Rogers'
**APPEARING POLE
 FROM
 NEWSPAPER**

 WE
 SUPPLY
 THE
 GIMMICK
 YOU
 SUPPLY
 YOUR
 OWN
 POLE

WAYNE ROGERS'
**APPEARING
 LADDER**

**FROM
 ANYWHERE***
 * SUPPLY YOUR OWN CASE OR SUITABLE CONTAINER



CLEARLY Q & A



BANACHEK

MENTALISM

A good friend told me he was sending me a clear force bag. My first thoughts were, “what am I going to do with this, it is another gimmick that all magicians know about. I will never use it.” Then it arrived.

This force bag is unlike any I have seen before, it has a nice red stripe across the top that hides two (you heard it right) two inner flaps. Even with the clear non striped side facing the audience, no flaps are visible. This gives you not the usual two compartments, but three. As a result my mind started to work. Here is what I came up with.

Instant Q&A:

Ten or twenty people are handed slips of paper and asked to write out any thought at all, then fold it in quarters. You collect the slips and mix them up, and a spectator selects any slip. He comes up on stage with you.

He faces the audience as you stand with your back to him. You ask him to slowly open the slip and not show it to anyone especially you. Still with your back to the spectator you then reveal the thought.

You reach into the bag and mix the cards up further and hand him a card. This time he faces the back of the stage and you face the audience. You start to reveal the thought but

have a hard time with it. So you ask the audience not to tell you what they wrote but “who wrote something about a house? Please stand!” That person stands and you have them concentrate and you reveal the entire thought including a phone number.

Now you stand next to the spectator and have the spectator remove any billet and go to the far section of the stage. You concentrate and again reveal the thought in great detail. Such as “flowers, walk, sunset, beach, make love.” Sure enough it says I would like to take a walk along the beach, stop and smell the flowers along the way and watch the sunset as I make love to my husband.”

Next you have the spectator remove any billet and take it to any lady in the audience. This lady is asked to come up on stage. Now you ask her “This is something you can picture, right?” She will say yes. And you continue with “look at the paper, if it is a house, make a mental image of it. See the windows, see the door, what type of house it is, the shape of the house. Fill in all the details with your mind. Remember those details and close the slip and place it back into the ziplock baggy.” She does so and you ask: “Did you make a good mental picture in your mind?” She will say yes.

You hand her a pad. Do all the standard lines, and then pick up another

pad and start to draw as she does. In the end your pictures match. This is the finale’.

Now for the how. It is quite easy really! In your left pocket you will need one set of identical billets with a detailed thought upon them, these can be tied together with a thin piece of thread that breaks easily. In your right pants pocket you will need a set of identical billets that all have the same detailed picture drawn upon them.

Also in the left pocket you will need a memorized billet that has any thought upon it.

Now you use double speak as you are in the audience. You collect the billets and palm out the loose billet in your pocket. Now walk up close to a spectator as you ask him to mix them up “Put your hand inside the bag and mix them up well!” Keep the spectator seated. Now you reach in with the palmed billet as you say “I want you to take one and stand.” You actually reach in and just remove the palmed billet and hand it to the spectator. Now the spectator comes up on stage with you and you turn your back to the audience and have the spectator open his billet. As he does this, you make sure you have plenty of byplay and you remove a billet in the bag and memorize it.

What about the phone number? Did I forget to mention that on all the slips you ask for their seven digit phone number. You will also have plenty of time as you memorize this billet to add the billet’s in your left pocket to the center or the force bag and break the thread. If you still have time you can add the contents of your right pocket (picture billets) to the remaining outside pocket, or you can add them later. You have lots of time and cover for this.

Now you have done all the dirty work so far with your back to the audience and back against the spectators back as he concentrated on the slip you

‘handed him’.

Now turn around and again pretend to reach in the bag and remove another slip. Only this time you have refolded the slip you memorized, palmed it and pretend to remove it from the bag. Pretend to have a hard time with it, get an important word, ask that person to stand. Now you can get his full thought and the phone number.

Of course the phone number could be changed for a birth date or whatever suits your fancy. By having the spectator stand, you convince the audience or any skeptics you are indeed getting the thoughts these spectators wrote down. Your excuse is logical as it is the only slip you really have a hard time with.

Now you force the detailed slip on the spectator and reveal it, since it’s slightly embarrassing you do not reveal the person, only don’t say that because then you ask for people to go around after your show and say “was that your thought?” Even if they do, you are covered because who would want to reveal an embarrassing thought?

Next you move on to the picture. This is where you need to be careful and use the double speak provided. The audience will think that there is a sentence or a word on the paper. Where in actual reality your double speak provides cover for the fact that there

is an actual picture on the paper. You of course present it to the spectator in such a way that she will think you are reading her mind already, yet to the audience nothing has happened yet. Don’t forget to emphasize that she not let anyone else see what is written on the slip.

The audience will credit you with reading her mind and duplicating the picture she made up, and she will think you read her mind and simply revealed the picture she saw earlier. Add an unusual detail that stands out and you have a real winner when you point it out. Such as three people or a telephone pole in the background with a man in it or a flock of birds in the background.

So there you have it. A simple instant Q&A with an improved prop.

If you need a few more billets read, this force bag is perfect for the PEA idea of opening billets and leaving them in the back of the bag against the other closed billets so you can remove a billet and pretend to reveal it’s contents, actually reading the one in the bag. Next you remove one of the opened billets, folding in the action of removing it and read the next. For these you can have each spectator stand, just do not have the last two spectators stand, (the force billets with the detailed embarrassing information and the picture) since you couldn’t anyway.



CLEAR PLASTIC FORCE BAG AS A ZIP-LOCK BAG

ROMHANY MAGIC

MAGIC FOR THE WORKING MAGICIAN

THE REAL DEAL

Survival Guide For Magicians



Paul
Romhany



www.paulromhanymagic.com



MAGIC REVIEWS

PAUL ROMHANY & FRIENDS

Based upon top selling products from magic retailers and wholesalers, as well as consulting with over a dozen professional magicians, Paul Romhany reviews tricks, DVDs, books and Apps.

If you would like to have your product reviewed in Vanish, then post it to the Magic Review team.

With an audience of over 30,000 readers your product will reach a wider audience than any other trade magazine.

To have your product reviewed post the item to:

Vanish Magazine- Trick Review
PO Box 101473
North Shore Mail Centre
Auckland 0745
NEW ZEALAND

TO ADVERTISE IN VANISH

To place an advert contact the editor for a list of price options. Look at the various advertising sizes in this issue and choose the one that best suits your needs.

For more information e-mail at:
info@paulromhany.com

1 Inflated Odds by Darryl Rose



THE AD COPY:

Effect:

Inflated Odds is a hilarious comedy routine in which a prediction envelope is shown.

A colored balloon is freely chosen and placed into a special balloon zapper.

The spectator spins the zapper chamber and the balloon is put to the magicians ear....It does not burst.

This continues until the magician predicts that it will go off and then pointing away from the ear the magician or spectator fires the zapper and it explodes.

The envelope is opened and inside not only does a Prediction predict the COLOR of the balloon, but also WHEN the balloon bursts.

Routines for Adults, Teen & Kids, Comes complete with Balloon Zapper, Envelope & Balloons.

WHAT YOU RECEIVE:

- Written instructions
 - Special zapper gun plus base
 - Balloons including 260 and round sizes
- Gimmick prediction envelope

MY THOUGHTS:

Here is a much safer version of a Russian roulette style effect using balloons. It is not very often you can find something like this that would play well for a variety of age groups, however I'm not sure I would be performing this for very young kids. The idea of a gun and popping balloons might scare them a little.

It is certainly a very novel idea, and if you build up a story about the famous Russian Roulette then this is going to

work well. The kicker of course is the fact you have predicted the color of balloon chosen by the spectator and when it will go off.

To be fair, Darryl does not refer to this as a gun, but rather a zapper. If you feel uncomfortable using the word gun around children, then perhaps zapper might work.

The gun supplied is designed for the job and works perfectly every time, bursting the balloon with ease right on cue and the gimmicked envelope makes getting the right prediction a breeze leaving you free to work on the presentation.

I think this has A LOT of potential comedy, and it comes with a very basic routine. As with everything you should develop your own routine to suit your style.

QUALITY OF INSTRUCTION:

The typed instructions cover everything you will need to operate this. You will need to sit down with the props in hand to fully understand how it works and how to set it up..

DIFFICULTY:

Very easy to do - well within the capability of any performer.

FINAL THOUGHTS:

A very novel idea that has a lot of potential to be very entertaining. The props are made to work so you don't worry about getting anything wrong. The gimmick envelope will last many performances. I prefer to use the longer balloons rather than the round ones. If you are looking for a Russian Roulette style routine this is a great choice.

COST: \$65.00

Wholesale: Murphy's Magic - www.murphymagic.com

Available from magic stores world wide.

☆☆☆☆☆



2 Pirate Monte

By Jim Sonefeld



THE AD COPY:

The classic gambler's story has been updated into a unique pirate routine.

Show three cards with treasure map backs. Two of the cards are shown to have jolly roger flags on the front and the third has a treasure chest. As the performer shuffles through the cards slowly, making it obvious where the treasure is, He tells the story of an encounter with a pirate who gave him a chance to win the treasure. No matter how fair and slowly the cards were moved the treasure was never where it should be! "Arrrrh . . . you kidding me? Where does the treasure hide," is all they can say. But the reason the treasure can't be found is because it's being protected by the scurvy pirate Loose Tooth Louie! Louie's picture is revealed and the game is brought to a surprising conclusion!

Pirate Monte is fun for all ages but it's more than the classic gambler's game. Four other performance ideas and other bonuses have been added making this a real treasury of tricks.

Comes with specially printed cards, card wallet and DVD

WHAT YOU RECEIVE:

- Specially Printed Cards
- Card Case

- DVD
- Bonus items

MY THOUGHTS:

Here's a great variation on Emerson Three Card Monte that is perfect for close-up kids magic. There isn't much in the market in the way of themed close-up card tricks for kids, so this one is perfect. The pirate theme routine makes for some great story type routine. It's much easier for kids to follow a pirate chest than playing cards. There is a bonus section on the DVD that shows a follow up trick, plus three variations on the 3 Card Monte Routine. A lot of thought has gone in to this including marking the cards so the images are always right side up. A small detail but in performance makes everything run a lot smoother. There are also bonus files on the DVD that enable you to print of few items should you want to do a follow up trick as a mind reading routine.

The cards are of a high quality so will last a very long time.

QUALITY OF INSTRUCTION:

The DVD explains everything you need to know about how to perform this with extra ideas and tips. The quality of teaching is excellent which makes it fun to learn.

DIFFICULTY:

This is well within the reach of all magicians. There are very few basic moves but nothing that should stop you performing this great routine. Very highly recommended.

COST: \$20.00

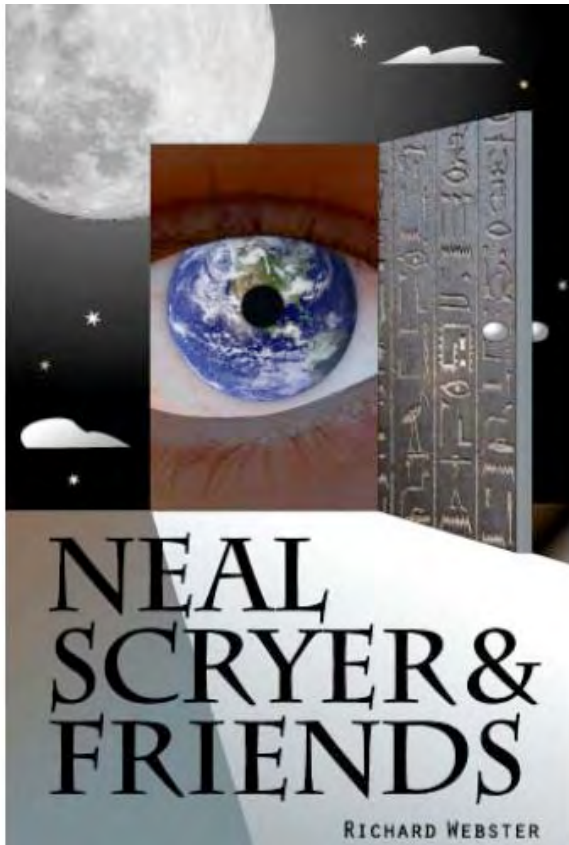
Available from all magic supply stores

AVAILABLE WHOLESALE FROM www.murphysmagic.com

★★★★★



3 Neal Scryer & Friends By Richard Webster



THE AD COPY:

"Neal Scryer and Friends" is going to be a big book (671 pages, 6" x 9", hardback) containing 35 new effects from Neal Scryer, plus the favorite effects from 85 of his friends.

"Neal Scryer's books are fascinating, intriguing and revealing, with priceless information and know how for any Mentalist. Having created my international live TV series "The Next Uri Geller" and meeting hundreds of amazingly skilled and talented performers in the field of mentalism, I can see how books of this nature could inspire young artists who want to enter the world of mind manipulation." Uri Geller"

I politely don't give endorsements for books, but I want to make an exception here. The information contained in this book is as rare and amazing as the only word Annemann used to call forth the spirits, "Gabatha!" Docc Hilford

The sum total provides the enthusiast with a plethora of powerful and ground breaking techniques and effects.

MY THOUGHTS:

The first thing you notice about this book is the weight! Not just how heavy it is, and it is, but the weight of the material contained in these pages - pure GOLD! Neal Scryer is considered to be the Annemann of today, and this book is proof that he is. Neal Scryer is actually the pseudonym of a well known psychic entertainer who has achieved considerable fame and success from the material contained in this book. Richard Webster collaborated with Neal on this incredible project.

The book is divided in to FIVE sections. The first are effects used by Neal in his professional career. It ranges from contact mind reading to ideas with business cards, and even an Out Of This World over the telephone! His Svengali routine is pure genius. I've been using this myself since I read it, and it is the strongest card routine I have ever performed. If this book was just part one then you would have more than enough material to make a career from.

Part two includes over 85 friends who have sent in contributions of previously unpublished material. Everything from Psychometry to Q&A's to book tests. There is SO much material here that it has taken me over two months reading every night to digest. Every great mind in mentalism has contributed to this section, and again easily a book by itself!

Part three is where this book really takes another leap forward. It is Tips and Ideas for Psychic Readers. Anybody who performs any type of mentalism will tell you the power of being able to give readings. Part three is filled with routines and essays on this very subject and one of the most valuable parts of this huge book.

Part Four is called 'The Real Thing' and part Five is entitled Suggestions For Psychic Entertainers. Both of these chapters are filled with solid advice and routines for those who make a profession from this side of the business.

While this book is filled with so much incredible material, it's real worth is to empower and enlighten, as Neal pours out the lessons learned from a life's work. It is not often someone can open a door that reveals so much. Rarer yet is the opportunity to gain insight into a life's work. I would have to say that this would be the most important mentalism book written since '13 Steps To Mentalism'. I would consider this the Bible of Mentalism!!

COST: \$259.00

Available from Stevens Magic Emporium, Tannen's Magic, and www.deceptionary.com

★★★★★

APP REVIEWS



Show Cues by Carl Andrews Update!

In the last issue I did a review of this amazing App. Back then my only criticism was that there was no volume control. Carl Andrews has addressed this issue, and included many more NEW features since then, which takes this, from my FOUR STAR rating to a FIVE STAR rating!

This is the great thing about Apps, they are constantly being updated, and you don't have to pay anymore money to upgrade. Unlike magic tricks where there are often 'add ons', this is a great way to keep customers.

Show Cues 1.1

Update

Added volume slider

Added no pause option

Added auto fade all option

Added play/fade option

Added larger playback-state indicators

Added volume up and down with remote

Added table view for cue sheets (50)

Added edit and reorder tracks

Added next track title display

Adjusted sound between tracks

New instructions and video

New play buttons

New timer and alarm keypads

New settings screen

REVIEWS

"It's a well designed piece of kit for the working pro. For me and hundreds of others out in the 'trenches' gigging for a living, it's fantastic! I handed my iPad to the sound engineer to run my cues - which he did, superbly. He LOVED this app - quote 'I'm having that!' A well thought out and easy to use app." — **Gary Dunn, Scotland's Premier Family Entertainer**

"Never deal with a ship's sound tech again! Double the price Carl! Seriously, having spent \$1800 on another sound device, it astounds me what a great job you have done thinking out this App. Congratulations." — **Nick Lewin — Cruise Ship Entertainer**

"I'll be using it at the Magic Castle the rest of the week. It's fantastic!" — **Dave Cox — Professional Magician**

"Great app! Love it! wow this should be a app for every professional entertainer. If I ever get to meet you in person a most definite hug is in order a kiss on the cheek if you're French." — **Oscar Munoz — award winning illusionist and humorist**

"Fantastic Carl! Finally, won't have to carry the extra gear. Thanks for the reasonable price too!" — **Chris Blackmore — Professional Magician**

COST: \$94.95 for iPad

COST: \$79.95 for iPhone

AVAILABLE FROM THE iTunes STORE

<http://mojosoftwareonline.com/showcues.htm>

★★★★★

COMPETITION

A message from Carl :

How about a contest for your readers with Show Cues. Anyone who has either the iPhone or iPad version can win a copy of the other version they don't have. They can use it for themselves on another device or gift it to a friend. The contest would be to post a Youtube video showing Show Cues, either a demo or using it in a performance, anything that helps show off the App. We need at least 20 people to submit a video and send me the link. The best video wins! (This is App only, remote not included).

E-mail Carl at: carlrandrews@me.com with your Youtube link and be in to win.



CARD STATS
(MAX'S ANY CARD AT ANY NUMBER)
 By Max Krause

Effect

The performer explains that there is a website that can calculate in real time the odds of any given card being at any given number as well as the frequency of specific cards and numbers chosen. The website is opened and the spectator is asked to participate. The spectator is asked to enter in any card they like as well as any number from 1 to 52. The spectator presses submit and the website gives out a result based on the information it is receiving.

The performer then removes a pack of cards and takes them out of the box showing them to be normal and hands them to the spectator. The spectator is then asked to count the cards face up on the table to his chosen number and the card found at that number proves to be the same card the spectator chose only moments ago. A truly amazing coincidence

This ain't your father's ACAAN. Max Krause has taken a classic plot in magic and combined modern technology with devious method to create the most unique offering to date.

Here are a just a few of the highlights...

- * No memory work
- * Minimal to no sleight of hand (Does require basic knowledge of sleight of hand)
- * A built in presentation
- * A custom built website password protected so only you can access the secret.
- * Special training via Skype or iChat if requested.

Max has created a version that will be well with in the reach of any performer from the novice to the professional. If you are looking for the most direct and easy to do version of the acaan plot, look no further.

My Thoughts

One of my hobbies is to collect as many ACAAN type routines as I can. I must have every version on the market, most claiming to be the ultimate, and pretty much all falling short of something that is commercial, and easy to perform. Max has created an App that makes performing an ACAAN routine so easy. The genius of this routine lies in the App doing all the work for you and the actual iPod/Pad/Touch not being the actual trick. It's simply a tool to help perform the routine - this is what makes this such an amazing App.

There are only TWO things to really remember, "from the top, or bottom", and the App even does it for you, so it's incredibly easy to perform. Another bonus of this version is that the deck can be examined afterwards. You don't have to worry about learning a memorised stack because the App does this for you. It already has all the major stacks in it's memory, however you can add your own stack easily or even a shuffled deck!!

Max offers the most incredible service. He stand behind EVERYTHING he produces, and is happy to chat via SKYPE if you need help.

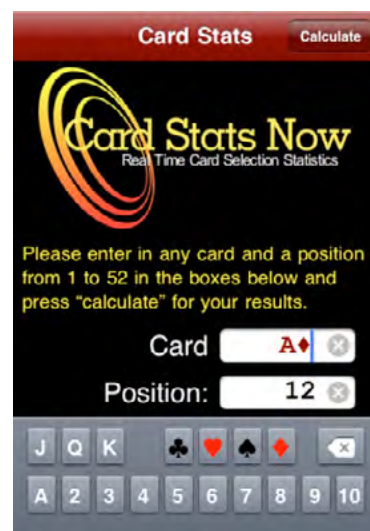
The good news is that this is also available for Androids, so now everybody can get this. If you have always wanted to perform an ACAAN, but been worried about having to memorise stacks then this is the one you MUST GET! I have yet to come across ANY version that can top this. I have been performing this for a few months and it has become a closer in my close-up and walkabout shows. This comes with my HIGHEST recommendation for every body who wants to perform the ULTIMATE ACAAN!

You can download it from Max's website or go to iTunes to download it. To download the Android versions visit the website.

<http://innovativedeceptions.com>

Price on iTunes - \$59.99 - also versions starting from \$20

★★★★★





STACKED DECK

By Kelvin Sherlock

Description:

Stacked Deck is a utility app for magicians. Learn and practice your stacked deck or memorized deck on your iPhone, iPod Touch, or iPad. Card to number, number to card, next card, previous card, and more. A stacked deck or memorized deck is a fantastic tool for card magic and mental magic. This app can help you master them.

Features include:

Play Forward / Play Backward

Plays the currently selected deck forward (or backward). You can swipe left or right to move around. The slider at the bottom of the screen controls the speed (1—10 seconds).

Card To Number

Test your memory by converting a card to its corresponding position (1—52) within the deck.

Number To Card

Test your memory by converting a position to its corresponding card.

Next Card/Previous Card

Test your memory of what card comes after (or before) the current one.

Decks

Manage, add, edit, and select your deck order. When edit-

ing the deck, you can swipe left or right to move around.

Preferences

Enable or disable audio feedback when typing.

Help

Display help information.

My Thoughts

I can't believe nobody has told me about this App before. I've never been the best at memorizing a stacked deck, mostly because of the time it can take to do it. Like most, I've thought it would be too much work. Now I have discovered this App I must say it has made learning a stacked deck easy and a joy! On a trip to Hong Kong recently I had the Osterlind stack worked out and was able to start using it as soon as I landed!

If you have ever wanted to learn a memorized stack, but found it too difficult, or couldn't find somebody to practice the stack with, this App is for you! You can input ANY stack in to this, and it will make learning so much easier, without having to practice with somebody else.

This is also fantastic if you already have a stack, but need refreshing from time to time. This App is so easy to use. You simply input your stack then give it a name. You could even make your own stack from a shuffled deck and memorise that if you were really keen! Once the stack is in the APP you can then quiz yourself on what card is at what position, or what number is what card. I can also choose a card at random, and test your memory on what card will be before or next. This is an invaluable tool for any magician who performs with cards. I know many people are scared of stacks, but trust me, this will make it all that much easier.

This App is available for both iPod/Touch/Pad and available from the iTunes store.

Price: \$4.99 US

★★★★★



FREE APPS



Vanish Magazine App.

An App that will keep you up to date of when each issue comes out, and where to download it from. This way you can download it direct on to your iPod/Touch/Pad/Phone or Android.

To get your FREE APP follow this link and press DOWNLOAD APP.

<http://appcat.com/vanish/>



Shadow Puppets

Here is a very novel animated App that shows you how to create various hand shadows. You can learn how to make a butterfly, camel, dog, donkey, duck, elephant, goat, goose, kangaroo, Ox, panther, rabbit, snail, turkey, teddybear, and a wolf.

It is compatible with all iProducts.

Download for FREE at iTunes store by searching for Shadow Puppets.



E-BOOK REVIEW

Cryptical Envelopment

Magic download (e-book) by John Hostler (\$10.00)



John Hostler is a talented magician, thinker, and writer, and we are pleased to present his second e-book exclusively, and for just 10 dollars.

On the heels of his well-received Rauschenberg Effect, the reclusive Mr. Hostler has unleashed five powerful pieces of close-up magic in *Cryptical Envelopment*. Hostler's material rarely sees print and his attention to detail in each effect he creates makes these tricks worthy of careful study.

This 50-page e-book features:

New Speedway Boogie – A slash-and-burn approach to the classic four card assembly, with a virtually moveless backfire. Magicians will scratch their heads.

Bertha – The first name (yes, the first name) of a mentally selected card is successfully predicted in mind-bending fashion. A distant cousin of Fred, Oscar, and Phil.

Alligator – A stunning, rapid-fire demonstration of precognition, telepathy, and clairvoyance with a standard pack of playing cards.

Estimated Prophet – Aronson's Shuffle-Bored masterpiece stripped to its core... with a borrowed deck.

Cryptical Envelopment – The book's centerpiece, featuring the Slipknot Deck. In short, a spectator is convinced that you have altered their memory.

My Thoughts:

This was my first introduction to John's work, and I am very impressed. Each routine is very well constructed, with every move shown in detail. His writing is very easy to follow making learning a breeze.

The great thing about this book is that it is mentalism using cards. It's a great e-book for mentalists and card magicians.

Every routine in here is incredibly strong, and if you were asked to do a full 'set' of mentalism with cards, the material in here is all you would need.

My favorite routine in here has to be Bertha. I've always been a huge fan of the 'Fred, Oscar and Phil' routines. However John takes it to another level, with incredibly clever handling and thought, with a routine that leaves the deck in the spectator's hands! As soon as I read this I knew it was going in to my professional close-up act.

The final routine *Cryptical Envelopment* requires some set-up, however once it's done that's it. It's a VERY powerful routine that will leave the spectator's blown away.

This is INCREDIBLE value for money!! You really can't go wrong with this purchase. This is a 50 page book filled with real hard hitting commercial mind reading.

Price: \$10.00 US

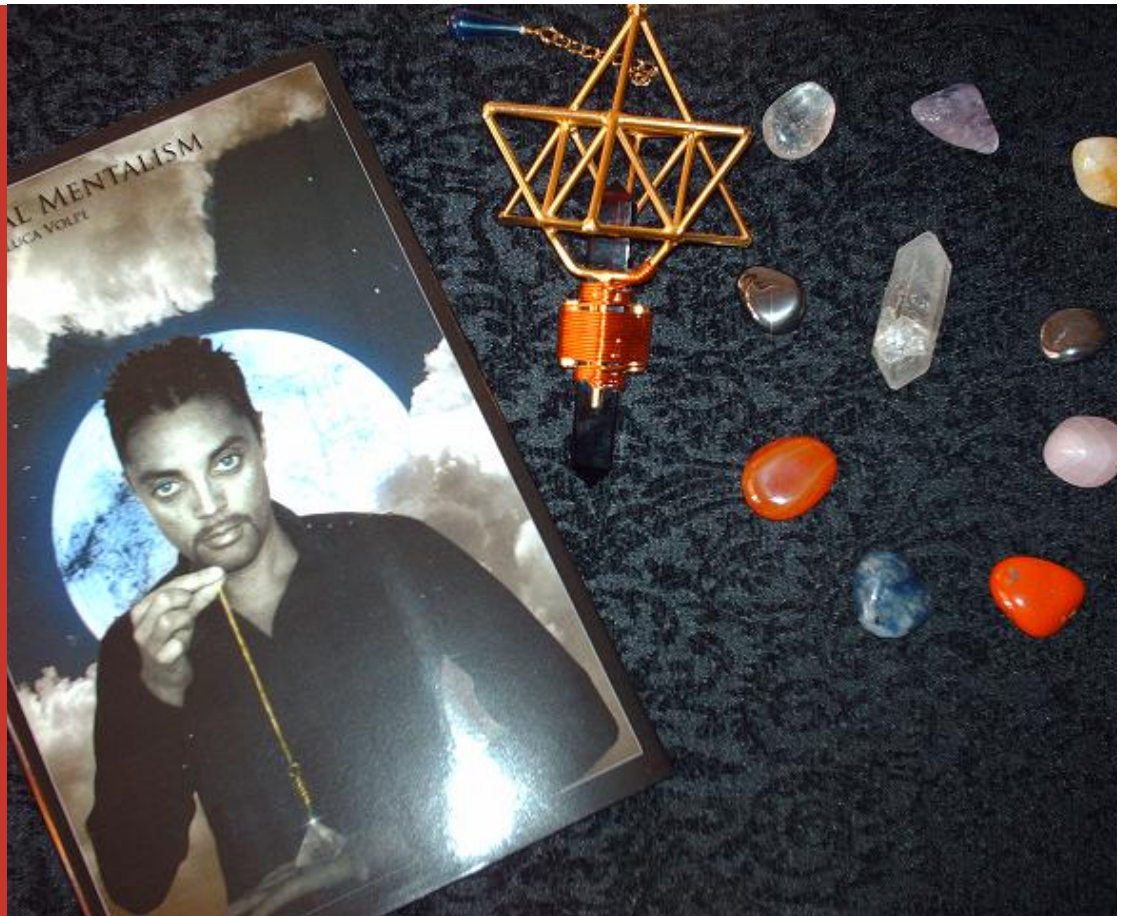
Available as e-book from www.vanishingincmagic.com

★★★★★

EMOTIONAL MENTALISM

I am a big fan of Luca's work, his creations are brilliant. He is one of mentalism's innovative thinkers. Luca has stepped out of his boundaries on his latest release in a dimension that you would not believe. He has created presentations here beyond anyone's imagination. Lets just say he has created a masterpiece, the Rembrandt of mentalism.

Neal Scryer



New book from Luca Volpe

“EMOTIONAL MENTALISM” contains the full Psychic Parties show, as performed by Luca Volpe over the past five years! A mixture of mentalism, energy work, crystal therapy and much more!

This book is available as limited release in hard back with dustjacket, of only 100 copies worldwide, with signed and numbered bookplate and the first 50 orders will receive a free chakra set!

Here is what Richard Webster says about the book:

I read “Emotional Mentalism” in one sitting, and was so excited I immediately read it again.

Luca has written a wonderful book full of fascinating rituals and experiments using color and crystals. Luca explains everything extremely well, and in great detail. It's obvious that he's performed everything in the book many times. As well as complete instructions, he provides a complete script for every effect. His presentations are convincing, and technically easy to do. My favorite effects are Crystal Psychometry and The Energy Portal, but over the next few months I'm going to experiment with virtually everything in this book. This book is essential reading for every mystery performer, and everyone who wants to create what Luca calls “unforgettable moments of wonder.” Highly recommended.

PRICE: \$113 includes FEDEX shipping worldwide

The book is also available in pdf format for only \$55

To purchase, please send payment via paypal to: info@lucavolpe.com

NICK LEWIN PRESENTS ...

Ken Brooke and the Three Card Trick

I would like to share an early memory of a lesson I learned from Ken Brooke when I was a student of his during the 1960s. Most of the learning was done in his studio at 145 Wardour Street, but not all of it.

Soho is a lively, seedy, fascinating little urban island in the center of London. Every street is awash in pubs, clubs, coffee houses and striptease joints. In the late 60's you would often see undesirable looking characters 'tossing the lady' on top of upturned orange crates. Tossing the lady is one of the many names for this street gamble. Whatever the name; the game is the same and using just three cards a fool and his money are parted. This particular hustle was probably first played the day after the first deck of cards was invented. The original version was the three-shell game.

Last year on the streets of Stockholm, I watched it played with three matchboxes. No matter which variation is used the results are the same; the money passes into the hands of the operators, and stays there.

When I took the fifteen-minute walk from Piccadilly Circus to 'Ken Brooke's Magic Place', for my next



Ken Brooke relaxing at home



magic lesson, I always enjoyed the intoxicating sights, smells and sounds of this exotic area. While cutting through the Berwick Street market, I would often stop and watch the three card tricksters ply their trade, I was never tempted to gamble because any money I did have was earmarked for that special magic prop that was going to throw my act into overdrive. Forty years later, I am still looking for that prop!

One day while I was visiting Ken, we made a trip to the street market to buy the assorted fruit that would later that night find their way under the cups in the 'cups and balls' routine he would be performing. Noticing my fascination with a three-card trickster at work, Ken took the time to teach me the real secrets of the hustle. We bought two cardboard cups filled with hot sweet tea and he said; "The first way to spot what's going on is to not be so close to it that you can't see anything." What wisdom lies in that concept!

We walked to the back of the crowd and Ken pointed out the two look-outs that were standing at a discrete distance from the action. They were watching for any policemen or other unwelcome additions to the scene. Then he enlightened me about the rest of the 'crew'. There were the

phony punters who seemed to be winning wads of money at the game and the friendly passerby who encouraged the mark to make his bet. He often pointed out helpful hints such as, "Look, the corner of the card is bent!" At first glance it looked as though he mark was gambling against just one man however that was about six people short of the truth. This was a whole group of people all working together to separate just one rube from his cash. It was like the Anneman theory of the acceptability of using an entire room full of stooges to astound one genuine spectator.

We stayed there a while and watched the Swiss watch precision of the set-up; you wouldn't think it would work but it did, time after time. Never underestimate people's greed and their desire to beat the odds. While walking back to Ken's magic studio I asked him about what magic I was going to learn that day. "You should already have learned it son." Said Ken. "The reason those blokes make money and most magicians don't is because they're well rehearsed, and they know exactly what to do to get the job done." I pretended to understand but didn't really. It didn't really sink in until a few years later when I was, as Ken would say, starting to make a little brass.

It was fun hanging out in the magic studio with Ken where you could enjoy the company of a steady stream of visiting magicians. One of the true joys was in watching the way Ken would sell his product to his clientele. When it came to relieving strangers of their cash he could give the three card trick merchants a run for their money.

Ken would build up a crowd in the studio and then pitch magic just like the street vendors who sold 'genuine' brand name perfume from a suitcase on Oxford Street. The suitcase helped keep these hustlers one-step ahead of the law. While pitching their perfumes these street merchants would imply that the goods had 'dropped of the back of a truck'. This was much better for business than letting the punter realize that they were nicely packaged counterfeits that smelt like exactly what they were: water mixed with alcohol and a little coloring.

Ken Brooke never had to worry about the quality of what he sold: the magic he sold was always of the finest quality. This didn't stop him from pitching his goods as if he was ready to pack up his cash and props into a suitcase and disappear at the drop of a hat. This made the whole process all the more fun to watch and participate in.

One of the surefire ways that Ken would ensure a large sale was by refusing to sell a particular trick to someone. "I'm not bloody well selling it to you!" He would say to a startled customer. "It's too good a bloody trick to waste on you. You couldn't do it properly you'd only bugger it up. I don't care if you offer me a hundred quid. Buy this one it's so simple

even you can't mess it up." Very often the customer would buy many other items waiting for Ken to relent. Meanwhile every other customer would buy the 'forbidden' effect if for no other reason than they could.

Ken was a wonderful salesman and a true master at the art of sales. I sometimes wonder if he didn't enjoy the act of selling magic more than just performing it. He was at his very best during a magic convention holding court at his dealers stand. It was always easy to find Ken's stand in the dealer's room; just look for the largest crowd. More than one dealer complained bitterly upon discovering that his stand was next to Ken's.

Sometimes after a day in the magic studio the inner group would get to join Ken for a 'pint' at his favorite pub 'The Duke' on Berwick Street. On rare occasions this favored group might even be treated to a glimpse of the inner clown that lived within Ken's everyday persona. Unsuspected by many was the fact that Ken was an avid practical joker. It was his seemingly serious demeanor that made him so hysterical when you watched him pull his various stunts.

The first time I was exposed to this side of Ken Brooke was when I was accompanying him on a short ride on a short tube ride on London's underground train system. "You sit here Nicky and just watch, don't say or do nought," said, Ken who then removed a hand full of loose change from his pocket and walked over to a vending machine that dispensed chocolate bars. He placed a six-penny piece into the machine and pulled open the drawer containing the candy bar. As he opened the drawer there was a clatter of cash that appeared to fly out of the drawer. With a look of surprise and a muttered, "Bloody Hell!" he bent over and picked up all the coins from the ground and put them into his pocket. He then came over and sat down next to me with a slightly guilty look on his face. "Now watch, Nicky." He said. Sure enough several people who had observed the incident came over to the machine and put their coins into the machine and then hopefully pulled out the drawer but were obviously disappointed when all they received was a bar of Cadbury's milk chocolate. We sat on the bench doing our best not to erupt into giggles. Looking back maybe Ken was the real creator of 'Street Magic.'

BE SURE TO VISIT NICKS WEBSITE FOR A FULL LIST OF HIS PROFESSIONAL MAGIC ROUTINES

www.nicklewin.com





QUICK FLIP BOOK TEST

WAYNE ROGERS

WHAT THE AUDIENCE SEES

A spectator is handed a novel to examine and asked if they have ever read it.

The performer takes the book and, with his head turned away, flicks through the pages until the spectator calls stop. Spectator is asked to silently read the top line of the narrative on the stopped at page, select the longest word and remember it.

Performer picks up a drawing pad and gradually, letter by letter writes the thought of word.

THE SECRET

The novel is a regular ungimmicked novel. It is important to choose one that has the pages numbered at the bottom of the center or right hand side of the right hand pages. You could have one with the numbering at the top of the page,

but at the bottom your eyes (when you secretly glance at the page number) do not come anywhere near the top line of narrative.

The spectator will choose the longest word on the top line of the left hand pages, so their choice is restricted although this is not remembered by the audience. Those words are on a secret crib sheet for you to read.

THE CRIB SHEET

You have a one-time setup for each book you use in this test. You will create a crib sheet for every "longest" word on all the left hand pages. The words will be labeled according to the numbers on the opposite right hand pages, but once you have sighted the word, the page number is irrelevant.

THE PAD

I use an A4 or Letter size blank drawing pad with a cover. Open the pad and stick the crib sheet onto the center of the top page so it is the first thing you see when you open the cover.

On the back of that first page boldly write a long word. It can be a word from your crib sheet but any word will do. Close the pad and you are ready to perform.

THE PERFORMANCE

As with all book tests where the spectator must read from the book, choose someone who is wearing glasses, or check they don't need reading glasses. I also choose books with reasonably large type.

Hand them the book and encourage them to look through it. Ask if they have read it. This establishes in the minds of the audience that the book is normal, which it is. Never ever suggest that books could be gimmicked. In the public's mind a book is a book. Nothing more.

Demonstrate how you will get them to choose a random page by holding the book flat and flicking through the pages.

Close the book and hold it vertical with the back cover facing the spectator. Bend back the pages towards you and start slowly flicking through so they see all the left hand pages go by. Ask them to call stop at any time. When they stop you, bend the book back so they can read the top line of the left hand page facing them. Ask them to choose a complicated word. The longest they can see on the first line. Keep your head turned away from the book as you do this.

When they have settled on a word, lower the book and allow the top of the pages to close, but keep your fingers in the gap and move them down to the bottom of the page. Check they have a word and will remember it then toss the book onto a table or preferably into your case. As the book is put away look down and glimpse the right hand page number. That is your key to the chosen word. Glimpse page number Figure 1.

Pick up pad Figure 2.

Pick up the pad and flip open the cover as in Figure 3.

The crib sheet will be facing you so keep the pad close to your chest to prevent anyone seeing it.

Tear out the crib sheet Figure 4.

You will now tear out the first sheet and discard it. As you reach for the corner of the page, quickly locate the number and memorize the word from the crib.

Tear the page out and as it comes free, the back of the page will face the audience and show the word you wrote earlier. Figure 5.

Although there is a visual discrepancy in this action, to the audience it will look like you simply tore out the first page containing a word from some other show, and tossed it aside. I drop it in my case out of play. You now know the word and you have removed the crib from play and can concentrate on reading the spectator's mind. Figure 6.

Wayne Rogers (Chicane) is a full-time professional magician and magic manufacturer based in Auckland, New Zealand. Wayne's original magic props include The Appearing Ladder from Briefcase, Missing Spade, Appearing Shovel, and Pinocchio's Nose.

Over the years Wayne has won most major competitions at New Zealand magic conventions, and in 2004 was honored with the supreme award for excellence for a New Zealand magician . . . The Grand Master of Magic Award.

Contact Wayne at chicane@nzmagic.com or visit his website

<http://www.nzmagic.com>



Wayne Rogers



Figure 1



Figure 2



Figure 3



Figure 4

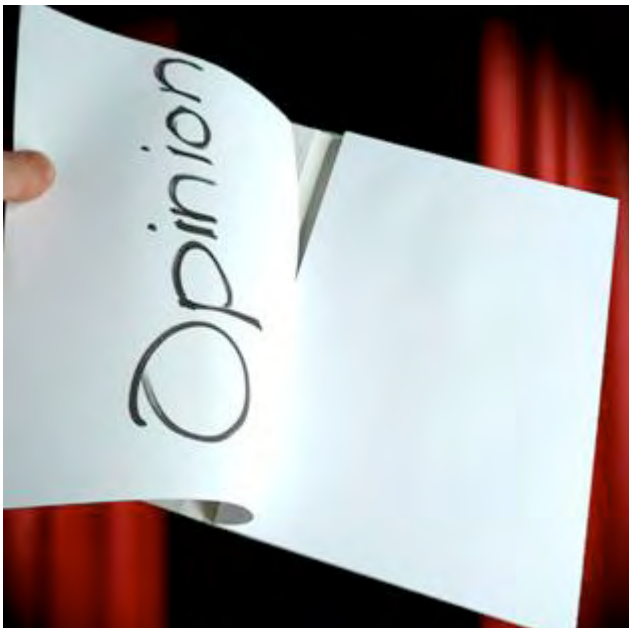


Figure 5



Figure 6

ESSENTIALS IN MAGIC™

CLASSICS OF MAGIC FEATURING ONE-ON-ONE MENTORING BY
AWARD WINNING MAGICIAN DARYL



ONLY
\$9.95 USD (MSRP)
EACH

AVAILABLE WORLDWIDE AT FINER MAGIC RETAILERS.

日本語吹き替え入り・disponible en español

DEALERS CONTACT MURPHY'S MAGIC SUPPLIES, INC.

THE SUCCESS SERIES

CRIS JOHNSON



WHAT TO DO IF IT HITS THE FAN!

“But the kids are facing the wrong way!”

Nonplussed, I calmly said, “We’ll have to turn them around.”
Easy, right?

It was bizarre, to say the least, but I quickly rearranged my tables, PA system, props and within 5 minutes, I was ready to rock and the show went great.

Story #2

I was in Arizona getting ready to perform for three hours for Verizon (the telephone folks). I had done my homework – because I flew to that gig, I arrived the night before and checked out the sound system at the facility.

(Note: Whenever I drive, I insist on using my own PA system, but since I flew, I was at the mercy of the show facility.)

In this case, the facility, a Dave & Buster’s, had an adequate (but not very good) system. Still, everything checked out the night before. I arrived an hour before my presentation was to begin and re-checked the system. It worked perfectly. I set up my show (which in this case took 5 minutes) so I spent the rest of my time BSing with my client (maintaining rapport!)

The CEO did his speech (the sound system worked great for him, too) and then I was introduced.

The lav mic I had tested died.

The facility coordinator frantically handed me a new mic.

Okay, so I avoided saying “shit” in the title of the article, but that’s out the door now.:

A couple of quick stories...

Story #1

I was at an assembly at a school recently and had just performed my first show, which ROCKED. 10 minutes before the second show, power goes out in half the school due to a lightning strike down the road.

Teachers were concerned for me and I just shrugged and said, “I’ll shout. If the kids get a little loud, just help me.” I wasn’t thrilled about it, but it was no one’s fault.

Then I noticed that in the cafeteria I was performing in, the other half of the cafeteria had power! I told the teachers I was going to haul my props to the other side of the cafeteria and do the show from there. (Turns out that the cafeteria’s power was on from a different power supply and it was a weird building. I don’t get it.)

Anyway, teachers were frazzled at my impromptu rearranging of the assembly.

It died too.

I couldn't believe it. I was 60 seconds into a three hour event and the only mic left was a handheld, with NO stand. (NOTE: I always use a headset mic to allow hands-free movement.)

What did I do? The only thing I could do – I used the handheld when I was just speaking and then did my best to project, using my voice and diaphragm, when I needed my hands free for magic or mentalism.

After the event was over, the facility coordinator apologized up and down. My client was standing right there, befuddled. I smiled and said, "That's OK, I got through it. No big deal."

She then went on to explain that she had already ordered two mics.

My client understood that it wasn't my fault and I received praise overall for the program.

There's no big secret to handling a show disaster other than this: Don't lose your cool.

Why?

First, losing your cool clouds your thinking. You get what I call "brain lock" and pretty soon you can't function. You get frazzled and next thing you know, you're making other mistakes.

Secondly, if you lose your cool, rapport with your client vanishes and soon she/he looks at you like you're an unprofessional putz at best and a snotty jerk at worst, especially if you start snapping harshly at facility personnel, custodians, etc.

I know it's hard. Trust me, when I'm not given enough time to set up or something out of my control happens, I get irritated fast. But you can NOT communicate your frustration to your client or anyone, quite frankly.

People operate on their perception or reality, NOT reality itself. It's a hard concept for many people to grasp, but it simply means that people do not look at situations for the reality, but how it affects them.

In shorter terms, even if you are 100% in the right to be pissed, showing how pissed you are will kill your relationship with your client. The client does not care about your hardship – they simply want you to do your job.

So, do what you can to prevent disaster. Double-check

your stuff. Triple check it. Use checklists, whatever.

The second thing you can do is decide what you will do if something goes wrong. We discuss 'outs' in magic all the time, so what not develop 'outs' when things go wrong other than tricks?

I can't give you a blueprint because the shows you do are different than mine, but just let your imagination run wild and figure out all the horrible things that can go wrong and develop a plan on how to handle them if something does go kablooey.

Third, and most importantly, realize that no matter what happens, you won't die! I've been in some rough shows (loud kids, disrespectful adults, tough performing conditions, you name it) but at the end of the day, I still get to leave.

Don't underestimate this! Before I went full-time in magic, I used to work for the biggest ass on the planet. Honestly, this boss was abusive, and I took it, day after day. At the end of the day, I'd escape and go home, but as I went to sleep at night, my last waking thought was "What will tomorrow bring?"

With a bad show, you can choose never to work with a bad client again! Despite what some judgmental people will say, there ARE bad shows and bad clients. Heck, I had one this past week. Here's a quick story, just ONE aspect about this client.

I arrive, do my first show (which ROCKED) and before the second show, I ask the client, "So who do I see afterwards for my check?"

She gets annoyed and says, "I don't know anything about that." Keep in mind, SHE was the one I sent the invoice to. SHE was the one who hired me, so it was logical to assume she could at least point me in the right direction.

That was just the tip of the iceberg with this client and I will make sure I don't go back.

It's liberating – firing a client!

So, in conclusion, always remember that no matter how bad things get, you'll get to leave! This is great for your mindset – when something goes wrong at your show, the first thing you must fix is your MIND.





IN THE TRENCHES

By Floyd Collins

Julian Mather



From challenging adventures, to busking to family entertainer and host of his own video teaching series Julian Mather is quite an inspiration.

High School Failure turned Military Sniper turned Documentary Cameraman and author, turned Magician and Magic mentor and teacher, the man who keeps on giving, I present to you Julian Mather.

Forward: I was recently contracted by a local community theatre group to put together a teen magic camp, to help teach theatre inspired teens the art of magical performance.

In my quest of knowledge for this type of venue, age group and types of tricks to teach, I stumbled upon Julian's web site Birthday Party Magician <http://www.birthday-party-magician.com>. There I found a link to Julian's Magic School. At his site he has put together over 73 videos, reading resources and links for even more resources for the new magician.

I was truly shocked at how much great material this guy has put together to teach young inspiring magicians and all for FREE. At first I thought it was another one of those buy my books and videos sites, with very little help other than here kid this is how you make something disappear,



However the more I read and the more I watched the videos, I knew I had stumbled upon a gold mine for any one new or experienced in magic.

I was pleasantly surprised at how well he went into more than just how to do a trick, but rather how to entertain, putting together a routine and making magic come to life. I knew right then that if I was to do this magic camp this is how I must teach my students magic.



This led me to several correspondences with Julian, after the first e-mail I could tell he was into teaching young magi for all the right reasons. Julian has recently released some of his A list material that complements a free huge PDF E-Book called "The Biggest Magic Secret of all Revealed".

I asked Julian if he would mind me interviewing him to help bring his hard work to the magic community and so others could get to know him and his work, he agreed.



Before we get into our interview here is a little more background on Julian.

Julian followed the traditional career path in to magic: High school failure turned military sniper turned documentary cameraman turned magician.

It only took three decades of rollicking misadventures meeting extraordinary people that entertaining with magic was indeed his true passion



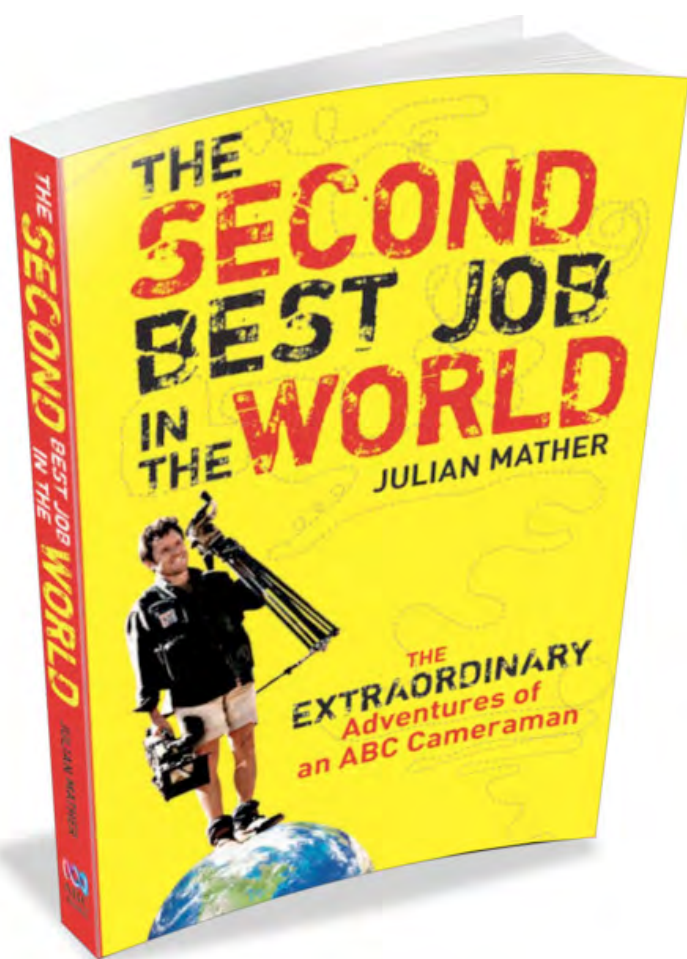
He has visited inmates on Death Row in The USA
He has spent time with the world's happiest man
He's done magic tricks for 'drug mules' in their Indonesian jail
And yes, been invited to a Kazakh circumcision party.
His love of adventure took him and his camera to one of the Southern Hemisphere's deepest caves; to remotest New Zealand to visit the world's rarest parrot; to ancient tunnels under the Pyramid of the Sun in Mexico, and he followed Base Jumpers on their quest to parachute from the highest cliffs in the world.

For as long as he could remember Julian Mather wanted to be a photo-journalist. Then he got side-tracked. And while being a military sniper seemed like a good idea at the time, he found the telescopic sights of his rifle were starting to look more and more like a movie camera, and so he fell in love with film-making. It wasn't quite photojournalism but it was better than killing people. Shooting people with a camera was more, well, fun.



And of course, life as an ABC TV cameraman was less life-threatening - wasn't it?

From filming explosions in Los Alamos, to harrowing car journeys in Kosovo, from performing magic tricks for kids to hanging from helicopters with his camera on his shoulder, Julian goes from one exciting and perilous adventure to another.



Interview:

FC: What type of performer would you say you are? A Children's, Adult, Comedy? How would you categorize what you do?

JM: I am a proud child's and family entertainer. I love the dynamics of a family audience where you can have so much fun playing the children off against the adults. It's a natural rivalry, an 'us' and 'them' situation that is just sitting there waiting to be mined for comedic outcomes.

About 20% of my bookings at most are for adult audiences, usually that is strolling close up at functions. I don't mind it but I truly in my heart of hearts believe that adults don't really like magic that much and I can't seem to get over that mental hurdle when I perform. I'm not an alpha male so corporate jobs leave me cold. There is too much chest puffing and trying to chat up the female co-workers for my liking.

FC: What is your performance schedule like?

JM: Ok, right now I am on a 22 day straight run of shows, most of those days having 2-3 shows a day. This is typical of school holiday times for me. Overall I do around the 400 shows a year mark. I read all this marketing strategy that says I need to be charging more and performing less. I don't want to perform less as I'm relatively new at this career and I love clocking up the stage hours and polishing the routines.

FC: What has been the most exciting challenge you have faced in magic?

Without a doubt starting busking. My skills were good enough and I was comfortable in front of an audience but I was naïve to what it took to be a street performer: total confidence and a rhino hide, both of which had never been my strong points. To stand in a busy thoroughfare and start yelling for people to stop, that you are in fact worthy of their time, that your claims of your abilities will not disappoint them and then ask them to pay for the inconvenience was the hardest and scariest thing I have ever done. I could draw on some of the things I had learnt from BASE jumping friends of mine, of breaking fear down into component parts but I felt very lonely out there. The only thing stopping me was an imaginary line, just one step, but once you take that step the bridge is pulled back and you are committed to success or public humiliation. If you hesitate, even for a moment, you are dead. Audiences smell fear and desert you in droves. Whenever I could I went busking, always feeling sick to the stomach with fear. Why? I think the feeling of achievement, of beating what might keep me down, is what I liked. I had my ups and downs. Overall the crowd's response said it was worth pursuing and I did enjoy not being part of the crowd looking on. It taught me SO MUCH about what an audience does and doesn't like and it opened my eyes to the fact you really don't need to be a 'great' magician to entertain.

FC: Why did you decide to start the magic school online?

JM: Originally it was just to value add to my website. I made up 5 videos, with little or no rehearsal, posted them to my site. About a year later I uploaded them to YouTube as well and they ticked over views slowly. About 6 months later I made up a few more videos and posted those. What happened next took me by complete surprise; comments were



Magician in Residence

program for schools

"Learn skills, grow confident, earn respect"



I understand completely the need for everyone to go through the knowledge gathering phase of learning. If this wave of information had been there when I was younger I would have been surfing it too. That much of it is unauthorised teaching and exposing of other people's income earning methods is irrelevant really. The genie is out of the bottle. I'm not going to waste time and effort trying to stop the tide coming in. For example, I am going to sell some magic videos online and I asked my friend in Spain what he thought would be a fair asking price. "Hah, you need to understand our economy is terrible at present and Spain is #2 in the world for video piracy, so really no one in Spain will be paying for your videos! I don't know the answer to an issue like that.

I don't subscribe to the tut tutting of the traditional magic establishment that the new wave of technique savvy but theory poor card and invisible thread junkies are taking making on a path of ruin. Sure there have been causalities along the way like crediting of original authors of the tricks and performance abilities are pretty low but you watch what will rise up from this swirl of new ideas and approaches. I think it's exciting.

posted below the videos like, "Yeah ..he's making videos again!" I had no idea that anyone was interested in anything I would be saying or doing in the world of magic. What I was doing was emphasising the value of performing above the value of the tricks and it seemed there were some viewers who appreciated that.

As I had been studying website marketing I knew that what works wonders on the internet is a 'unique voice', being different to the crowd, so I kept making these sorts of easy to do tricks with a fun element to them. It's only been about 2 years since I posted the first videos and the appetite for this sort of stuff is growing.

FC: How do you compare what you're doing with teaching magic by videos on You Tube, and what teens are doing on You Tube teaching magic tricks?

FC: You have a free e-book, which is just amazing and chalk full of solid advice for the new performer. What made you decide to just give it away?

JM: Before I started writing I made a pact with myself that I would not just talk the talk, but I had to be able to walk the walk. So before writing a word I searched my performing material for routines and tricks that were easy to do and could be given to a relative newcomer to magic to actually give a reasonably entertaining magic performance very

JM: My magic videos are different to 95% of the YouTube instructional magic videos available. Most of the videos you see are a set of hands going through the moves of a card trick. Most of those hands belong to people under 20 years old. On one hand I can't stand it because these videos are SO SO BORING. On the other, I applaud what is happening: more people than ever are getting interested in magic. The youth of today are using their technology and their medium of delivery to create 'something' new. They are entitled to it. What that something is, we don't really know yet.





early in their career. I didn't want to be accused of having a poor argument. I wanted to be able to point to proof that my theory works.

Then I wrote 40,000 words of what I hoped was a convincing argument that says you will become a much better magician, much faster, and potentially earn money faster, by getting stage time in front of audiences as much as you can, even if you have very little magic technique.

Two thoughts kept pushing to fore of my thinking: I'm a magic nobody so who would buy a book on magic from me ... and I really do want to encourage people to act on their hopes and dreams, not to get to old age and be wondering could I have done that?

My nanna had a saying she wrote down for me before she died and it's always been a guiding light for me. It goes 'Love gives and forgives, ego gets and forgets' or in plain language, you get back many fold more than you give.

As I explain in the book, I know there are many people out there wondering exactly what I wondered 20 years ago ... Could I do that, could I entertain with magic? I would have loved to have a mentor or a helping hand but nothing was available. So now it is available and I think this sort of possibly life changing encouragement should be in the public domain, so now it is.

FC: You have a new series on the market called Julian's Magic Safety Net. Why did you decide to put this together and release it?

JM: Now the airy fairy stuff is out the way.. to make money! Just a trickle to help offset the costs of keeping Magician School going. My wife keeps telling me we can't live on air.

It is also the practical tools that go with the theory that is found in the book. It is like a knife and fork; by themselves of limited use but together, they work wonders.

FC: What made you decide to start releasing some of your worker routines?

JM: Because in a relatively short magic career I have already worked out the truth in the adage: 'the brushes don't make the artist, the tricks don't make the magician'. It's walking the walk. I promote in the book that you just need to tap into your own personality and give it a steroid injection. Also I explain that I am rarely asked what tricks I will be doing. If it doesn't matter to the people booking me, why should it matter to me. Honestly, it's like casting off the shackles that hold you down when the light finally goes on in your head that the tricks will not make you a better magician. Let me qualify that; if you want to be a expert amateur (and the good ones are AMAZINGLY GOOD) then ignore all I say. My comments relate to anyone wanting to perform to paying non magician audiences.

FC: I see you have many different shows you offer. Do you ever find overlap in the tricks you perform from one show to the next or are they all different?

JM: There would be a about a 30% overlap of core material. This generally is fun invoking, mood setting routines that I know will get the audiences to the frame of mind I want them in. I don't think I ever do a children's show without George Blake's Silver Sceptre. I have a cracker of a routine and it gets requested so much that if I didn't bring it out I would be howled down. I think it was Ken Weber's excellent advice in his book Maximum Entertainment - 'make a routine so entertaining that knowing how it ends will not diminish the enjoyment of watching it again'.

I was also very lucky that my father when he was alive would really enjoy making me magic props. I gave him the Edwin Hooper series of books that had instructions to many of the old Supreme Magic props. The short of it is I have a beautiful array of hand made, beautifully hand painted props that work brilliantly in education shows for little kids. Each of those shows is very different to the others in my stable of shows.

FC: You have said you have busked before, how is this different than what you do in a parlour or stage show.

JM: A busking crowd will just leave whereas at a house party, a school show, a public event, the audience feel compelled by manners and rules to see most of your show through even if they don't really like it. What sustained busking does for you is give you the confidence to control and direct and tell your audience what to do... and that is being a showman.

The Magic Safety net videos actually give you the perfect material to construct a busking routine with. You need to start small and short. The material I am sharing is guaranteed not to disappoint an audience and that is all you need to have confidence to stop people for a minute or two. Yes, start that short. They may not hoot and holler but if at the least they give a thankful nod or a faint smile, which is indication that you have not wasted their time. That is all you need to try it again. The more you do it, the easier and more relaxed you become and the audiences responses

increase. And it's from here you can build a show.

FC: Do you still busk and if not do you miss it?

JM: No time at all to busk and yes, I miss it. Will I go back? Yes.

FC: What is the next big project for Julian?

JM: Getting some sleep.

FC: Thank you Julian for everything you're doing to being the love of magic to everyone with a web browser.

Julian is one of the most humble, giving magicians I have had the pleasure to correspond with. Even tho we are miles apart the internet has brought me a new friend in magic. If you know of a new inspiring magician point them in Julian's direction, they can't go wrong.

You can find out more about Julian Mather by visiting his site:

<http://www.birthday-party-magician.com>





FROM PACKAGE TO PLATFORM

LEE ALEX

How do you go about bringing your effects from the eagerly awaited postal package to actually performing on stage in front of a live audience? It has been said many times, especially when starting out in magic, most effects will end up unperformed, abandoned in a pile of a bottomless wardrobe. It is human nature for mankind to be greedy, at the same time; it is human nature for mankind to be curious! How many times have you watched a performance live on stage, on television? How many times have you read about an effect in a book or on the Internet?

How many times have you stared in wonder at the fellow magician displaying his latest novelty at the local magic society, listened in awe at a lecturer explain his techniques at the magic convention? All the time thinking to yourself - "I am going to perform that effect". With the advent of the Internet today never before has the modern day magician been so spoilt for choice and resources. There are endless numbers of dealers all offering their wares, tempting our palettes and begging us to buy, buy, buy (although most of the time they do not even have to beg!).

How difficult is it to make a choice according to your personal budget, according to your wicked temptations, according to the fulfillment of your dreams? An order is placed and from the moment that order is dispatched, evil impatience is conceived... It seems like endless days until finally that long awaited ring of the bell sounds, and the postman waits on the other side of the door,

golden package in hand. A snatch, without so much as a thank you, and the packet is greedily ripped open by the savage apprentice. A quick scan of the enclosed instructions, a fiddle of the gimmick, a blunder of a practice and quicker than a wave of the wand, the latest novelty is shown to the nearest victim - result: Mockery, jeering laughter, sarcastic remarks, unexpected comments... The latest dream has been shattered, the magi's heart sinks, and another marketed effect is thrown on to the burial heap of unwanted effects, along with last week's order, and the order from the day before that... The above is a familiar scenario which we have all lived through, sometimes more than once (In our lives, there is no such thing as "once bitten, twice shy", our greedy eagerness doesn't listen to such idioms!). How do you go about choosing the effect that you will honestly practice until you polish the performance enough to be able to put it into a routine, connect with the other beautifully rehearsed ef-

fects, and perform that in your stage show for many seasons to come?

The longer we are in this business, the wiser we get to the advertising of the open-eyed dealers. We turn a blind eye to the multicolored language of the advertisements and get down to the real nitty-gritty of an effect before we dare to part with our hard-earned money. Reviews are an evil in disguise - what suits one person may not suit another. Until you actually see an effect in performance, it is very difficult to imagine with words how the number will actually look on stage, and whether that particular effect will suit your style, or the role in your routine. Some dealers on the Internet complement their descriptions with on-line videos. I often wonder how long it will take for the dealers to get wise that in some cases this is a good selling point, but in the majority of cases it is these videos that are actually losing sales to some companies!! For the last two years running, I have amazed my manager when attending the Blackpool convention from

Turkey, and returning home with only a couple of books under my arm. I have attended countless conventions, whereas my manager has only ever been to those two Blackpool conferences. For him, the dealers' hall was like a Santa's Grotto, a scene direct from Hogwarts, where you should expect the unexpected.

For me, it was like a battlefield - a place where armour should be worn in the correct places, where blinkers should cover the eyes, and where, at all costs, earmuffs should be kept well over those frozen little shells - not so much to keep the cold out, but in order not to be able to hear the voices of the eager sellers displaying their latest goods. When do I part with my money then? Careful planning is the route to me opening my wallet (or rather the wallet of my manager, who has control over all my spending...). Imagination is the answer to a good performance. Starting from "A" and going to "Z" in a logical, step by step way. It is with this in mind that effects are chosen, "created" and put into a show. Each and

every magician has his own style, his own persona, his own imagination. It is these tools that will help him to bring a purchased effect from the package to the platform, and make him stand out from the rest. Before "purchasing" comes "planning".... BUY WHAT YOU NEED!! It is as simple as that.

A simple routine built according to the needs of your performance, and the demands of your public are your main weapons when fighting the battle to an outstanding show. Before planning your show, look at your target audience: What do they want to see? Look at your working conditions: Where will you perform? What are the conditions on stage - the lighting, the area, the closeness of the spectators, the arrangement of the seating. What are the conditions backstage? How much set-up time do you have? How much space can you use backstage? A professional performer needs to look at the financial aspect of investing in an effect. How many times will the number be presented - is the effect a one-off special for a particular group with



a particular need? How much are you getting paid for your performance, and how much time will you spend before you can put the item into your act? A routine performance has a beginning, a middle and an end. The means of getting from one to the other is the result of your careful routining. Personally, my performances should be as magical as possible. Nothing is just picked up from a table and performed, rather items are produced magically. For example; a silk is plucked from thin air, a cup is pulled from inside the silk, the silk is wiped around the edge of the cup, the cup fills with water, which is sipped, a leaf is blown from the mouth as if choked upon. The leaf is caught, and expands into a sheet of paper. The paper is destroyed, dipped in the cup of liquid, wrung dry, and blown into a shower of ... Yes, you guessed it the old "Snowstorm in China"!

Take a look at the structure of the routine. It is far more magical than presenting the audience directly with the sheet of paper. How could they guess what the magical result is when you first pluck the silk from the air? Routining is a different ball game... so let's jump a few steps and proceed with the purchasing... You have chosen your effect, made your purchase and the required items are in your hands. Before even looking at the items received, firstly read the instructions. This includes reading the effect. The effect is written from the audience point of view, and that is your goal. This is what you want the audience to see.

The instructions are the basis of the birth. Read the list of apparatus supplied, including anything about the gimmicks. At this stage, you are just reading, and not handling anything. Study the instructions and the moves. Learn any sleights before proceeding with the routine. (This may include leaving the effect in hand, and looking at other resources to acquire sleights).

After re-reading the instructions, you are ready to take the props into your hands for the first time. Once again, step by step the instructions are followed. You may, at this stage, want to plug in the iron to warm up, in preparation to iron out any wrinkles that may occur...

The magician's enemy, the mirror, comes into play here. How does this effect look from the audience's point of view? Some people swear by the mirror, I prefer the live victims.... A trusted loved one, with the patience of a saint is the best practicing module. Someone who can criticize constructively, someone who has the same aims as you. A fellow magician from the society is always willing to help out when it comes to practice. Make sure it is someone who you respect as a performer, not someone you can't abide!

Having grasped the principles of an effect, it is time to redevelop and put a signature on the number. Many tricks these days are sold along with an instructional video. These are fine when in the early stages of practice, as actions DO speak louder than words. However, ignore the performance once the effect has been mastered - such videos have a habit of "cloning" magicians. Take into account your character. Look at the general decor of your props. Ask yourself again, what are the needs of your audience? If you patter on stage, what story will you tell whilst carrying out your routine? What effects come before and after the new item, and how can these be linked? Maybe the colour needs changing? Maybe you can exchange one prop for another. In the example of the Snowstorm above, the fan was eliminated and replaced with the "blow" from the mouth, which originally blew out the single leaf - of course those in the know will realize that my lungs are not SO strong!!

Taking this into account will help develop the marketed number into your own style.

It is a good idea to ask these questions whilst making a purchase too - it will save you a lot of time in the long run. Novices are bored of their elders telling them to "Practice, practice, practice".... but never has a truer thing been said. Private rehearsal is the magician's best friend, next to live audiences. It is important to put your effect to the test, as often as possible. Seasoned performers are learning just like students in every performance - in that respect everyone is at an equal level. Putting greed out of the way, and bringing personality to the forefront will help you develop your act in a slicker, more polished and professional way. Thus, making bringing an effect from package to platform a much more profitable pastime!





STEVE VALENTINE

“Steve Valentine’s Three card routine is easily the most entertaining version I have ever seen. Get it learn it well.” -Paul Daniels.

IS YOUR LOGO REALLY WORKING FOR YOU?

KYLE PERON

Many of you use a logo and may understand the importance of it as a weapon in your marketing tool box. But you may not know that the quality of your logo can mean the difference between success and failure of your magic marketing. It really can be that simple.

Logos make up the most recognizable and international language in all the world. Like magic, a good logo can be understood by most any culture or language no matter what country you live in. A good logo will communicate exactly what that company or product is all about and it will do this in a matter of seconds. We call this brand mark recognition.

For example: If you simply see the wavy swatch of the coke logo, you will immediately know it is Coke and that is a quality drink that quenches your thirst. You will recognize it even without the word Coke or Coca-cola even being there. Another good example of this is the Nike symbol. This is a logo that is recognized the world over as quality athletic products. You simply see the swoosh and know immediately what it stands for and what they are all about.

Good quality logos do this easily because they can cross



many barriers and provide your magical service with a means of delivering to your customers a uniform message every single time. But, your logo must be a lot more than just a pretty mark on a piece of paper. Having the logo look good is not enough if it does not help represent your services to your intended market.

Keep in mind that often times your logo is the first impression a client may get of you and the services you want to provide to them. With this in mind, your logo needs to show professionalism, quality and value.



The Magic Of
Kobi
Magic and Comedy

Kyle Peron Design is a full service graphic design and marketing agency that specializes exclusively in the design needs of entertainers and small businesses.

For more information visit:
www.facebook.com/perondesign

The examples in this article are by Kyle Peron.

Your logo should try and meet the following criteria:

- Does your logo identify you and your services to your intended market?
- Does it show your market exactly what magical services you are providing and offering to them?
- Does your logo distinguish you from others with similar services within your marketplace?
- Does it help you stand out from the crowd and show professionalism and quality?
- Does your logo show to your customers the quality of service you provide to them?
- When people see your logo, can they tell you provide a quality product simply because your logo mark shows that same quality and thinking?

Remember that your logo is a big part of your overall image. If your logo does not do some of these things that I mentioned above, then it is only working against you and your overall marketing plan. As much as a good logo can help you, a bad logo can really hinder your progress. If your logo is a hindrance, then it is time to think about updating it and possibly seeking some professional help to do it.

Your logo design really is that important to your overall marketing. Your logo is really a part of the foundation of your marketing and acts as a way to consistently send out the same quality message to each of your customers. It tells them the quality of your services and separates you from a huge number of similar services your customer may be confronted with on a daily basis.

I hope this has been some help to you and gives you a simple look at how important your logo really is and gives you some guidelines for which to see if your own logo measures up to what it should be.

If anyone would like to see some samples of what I am referring to in this article, please just let me know. I would be happy to share a few PDF samples with you that show how good logos can really work and points out the various tips I mentioned above. If you might be interested, simply send me an e-mail at magic4u02@aol.com. I would be happy to get it out to you in hopes that it might make some of my points a little clear to you.

As always, I encourage you the readers to let me know your thoughts. So if you have any thoughts on my articles or suggestions or comments, please feel free to e-mail me directly at magic4u02@aol.com. I would love to hear from you.



Two Brothers

Magic & Comedy





MAGIC FOR THE MASSES

MICHAEL GRANDINETTI

Michael Grandinetti brings a contemporary, theatrical style to the ancient art of magic. He has been featured on national and international television including NBC's "The World's Most Dangerous Magic", "Entertainment Tonight", "The ESPY Awards", "New York Today", "FOX & Friends", and "The Bold and the Beautiful".

One of the things I love most about magic is that it is one of the most creatively challenging yet possibility filled art forms in the world. Magic, for me, is about limitless ideas and conquering challenges – bringing out of the ordinary, seemingly impossible happenings to life against the odds. Outwardly, to the audience, this is embodied in what they see in our shows. But sometimes, as magicians, we can experience this ourselves in the projects we undertake and in our journeys to bring them to our audiences.

Throughout my career, my goal has been to try to take my magic into areas that have pushed me to constantly improve and move forward. Because of that, many of our shows have been custom presentations, often with large scale effects, created specifically to incorporate the elements of each event and location. Whether on television or on stage, I've enjoyed each of these projects and have always been ready to explore new directions with my magic.

You can imagine my excitement when we were invited to create and perform custom illusion shows, in the round, at both Citizens Bank Park in Philadelphia and Kauffman Stadium in Kansas City. Both venues are major league baseball stadiums. So, I wanted to take a few minutes to share with you what that experience was like and hope that it will inspire you to keep pushing forward with your magic as well.



Completely different from anything we had done before, these stadium events would bring us face to face with untried, challenging conditions including real time views of the magic from 360 degrees and from above. We would be performing in an open field, under bright lights, and with uncertain weather. However, even with that said, I didn't just want to do a standard show. I wanted to create a spectacular, unique, and memorable representation of the art of magic for what would be our largest live audience to date, with 45,000 people in each location. I knew it would be quite an undertaking, but my team and I were ready to take on the challenge.

Our stadium adventure began through a series of discussions with the creative director for the Philadelphia Phillies who were, at that time, the World Series Champions. The team wanted to create a special event to celebrate the success of the year and wondered if an

on-field magic presentation would be possible. Since they were only familiar with magic they had seen on theater stages, they weren't sure if a magic show would work in a stadium environment. I was certain that it would and suggested several ideas and potential directions for the show, including branding the magic to incorporate the theme of the team and creating special illusions that were tied directly into the elements of the stadium. They were intrigued with the ideas and gave the show the green light.

I'd always admired the three rules that Mark Wilson created when he first pioneered bringing magic to television in the 1950's and 60's. So, with that inspiration, I decided to start by creating a set of rules for our stadium magic and for the illusions that we would develop for the show. Here are the guidelines that we worked with:

1. All of the illusions must be able to be performed surrounded, with none of the magic being exposed to anyone from any angle in the stadium, even above
2. The illusions must be lighting independent
3. The illusions should incorporate the image, theme, and storyline of the team and the city
4. Even under stadium conditions, the quality of the illusions must not suffer in any way – they needed to be as strong, if not stronger, than anything we had performed before
5. During the show, hand held cameras would be used to project the illusions close-up and from even more detailed angles, giving everyone in the stadium an excellent view of the magic at all times

With these rules in place, the first idea that we undertook was to make the team mascot, The Phanatic, magically appear in the open outfield. In case

you haven't seen or aren't familiar with The Phanatic, he is a very large, 7ft tall, 300lb, 90" round bright green mascot that excites the fans at all of the Phillies baseball games. I thought this would be a strong way to open the show and the stadium team agreed. Of course, now we had to figure out how to do it!

I remembered the advice of Marvyn Roy, which was that the effect of the magic is of the utmost importance. Develop the effect first, then figure out a method to achieve that effect. So, I envisioned the illusion starting with an empty metal framework on a thin platform in the center of the outfield. A four-sided curtain would drop around the enclosure, while I entered through the side with a small stuffed animal of the Phanatic. Seconds later, the curtain would drop to reveal that the stuffed animal had magically transformed into the actual, very large Phanatic. Since they also asked us to incorporate the theme of the Phanatic's birthday, we also decided to make a large birthday cake and a 20-foot wide "Happy Birthday" banner magically appear on the field as well.

In illusion development, I strongly believe that an efficient and elegant method is always the best way to go, with the goal being to create a piece that looks as close to

real magic as possible. The overall presentation should be designed and rehearsed so that the magic looks effortless to the audience.

With this philosophy in mind, on a daily basis, we would experiment with different methods and designs for the illusion, changing the shape of the platform, the framework, the curtain arrangement, the positioning, and the blocking. Since my team and our builders are based in Los Angeles and the Phanatic was not scheduled to be in town before the show, we had to design and build the illusion using only a carefully requested set of measurements that were sent to us of the mascot. I would have regular phone calls with the Philadelphia team to continue to learn details of what the Phanatic could and could not do and, in the builders shop, the measurements were tested very carefully as the prop slowly took shape.

I also added several additional "safeties" into the illusion, including a small LED light on the outside of the enclosure to let my team know that the illusion was progressing as planned and a backup curtain drop mechanism in case the primary mechanism jammed (after all of this planning, we wanted to make sure the audience could definitely see the Phanatic once he appeared!)





After six weeks of design and construction, the prop turned out beautifully. But, would it really work? We had no way of knowing if the illusion would successfully operate with the real Phanatic until we actually arrived at the stadium – and by that point, it would be too late to make any changes. This made us more than a little nervous, but down deep we were pretty confident that we were on the right path.

Another challenge, and goal of mine, in both shows was to create a personal connection with the audience, as if we were performing in an intimate theater - even though the venue was a vast stadium. To do this, besides using our hand held cameras to enhance the visibility of the show, we also created several effects where the audience could become “hands on” and participate in the magic. In Philadelphia, we created a routine in which an audience member’s personal items (watch, sunglasses, baseball cap, etc.) instantly vanished from an open front, brightly lit box on first base and reappeared inside an empty box held by a committee from the audience at third base.

We decided to close the show with a custom version of Jim Steinmeyer’s “Pole Levitation”, which created a beautiful outdoor, 360-degree levitation that allowed me to float 10ft into the air, in the middle of the stadium, to retrieve the game ball that had been placed at the top of one of the poles.

While the props were under construction, my very talented team of assistants and illusion technicians would meet twice a week to talk through the project storyboard, refine the script, and rehearse the show. (I’m very lucky to have an excellent, very dedicated team who enjoys working together and treats the show as their own. I don’t take this for granted). We also put a lot of thought into the music. The right music adds the texture and emotion that truly enables a performance to connect with the audience. In addition, we had regular phone conferences with the client to keep them informed on the project development and to make adjustments based on their feedback and preferences.

After several months of work, in early April, 3000lbs of illusion equipment was shipped to Philadelphia. Our team arrived later that same week. We had just one day to assemble and rehearse the show with the stadium grounds crew and to learn the ins and outs of the environment. We hit the ground running and worked around the clock.

The day of the show, waiting with my team and seeing all of the illusions together, lined up in the tunnel, ready to be taken out to the field, was an amazing experience. There is something about seeing the physical results of the creative process and hard work together in one place. After being signaled by the show director, the grounds crew began pushing the illusions onto the field and we followed behind,

towards the light at the end of the tunnel.

Walking on to that field for the first time was everything that you might imagine it to be. The smell of the grass, the feel of the air, the sight of the crowd, the anticipation for the show - it was thrilling. And I couldn't help but flash back to my first professional shows in Pittsburgh when I was 12 years old, playing small clubs and private events, and wondered if that kid would ever have imagined this.

Thankfully, the show went off without a hitch. It was a beautiful sunny day, with low winds, and all of the illusions worked flawlessly, including our opening Mascot Appearance. All of those careful measurements and tests had paid off! I can still hear the sound of the surprised audience when we made the Phanatic appear in the outfield, I remember the smiles in the audience when we searched for volunteers, and I'll never forget the view from the top of the levitation, a perspective that very few get to have of a stadium. What a great experience this was.

For our second stadium performance, this time at Kansas City's Kauffman Stadium, we wanted to try to take the show a step further. In addition to the magic, the nighttime show featured the synchronized action of the Kauffman Stadium fountains, CrownVision (the largest HD video board in baseball) and the LED ribbon boards throughout the stadium. We also developed several new illusions that tied in the theme of the event, which was the celebration of the 25th anniversary of the Kansas City Royals World Series Championship. We were thrilled that several Hall of Fame players and celebrities would be in the audience, including George Brett, Bret Saberhagen, and Will Farrell.

We opened this show by magically producing a Royals jersey inside glass display case, then making a baseball bat and 200 baseballs appear from an empty equipment crate. With handheld cameras once again moving around the action, we then hung the jersey inside a translucent upright box at second base and, in an instant, one of the event's special guests appeared, now wearing the jersey (as if he had materialized right into the clothing itself).

For audience participation, this time, I wanted to create a large-scale interactive effect that involved everyone in the stadium, all 45,000 people, at the same time. We arranged to have special postcards printed, featuring photos of the 1985 Royals Championship Team, that would be given to every audience member as they entered. During the show, each person in the stadium was asked to think of a player and were very surprised to discover that they were all somehow thinking of the exact same player at the exact same time.

We also brought back our Levitation, this time performing

it on the pitcher's mound, surrounded by a ring of bright lights. During the presentation, I levitated into the air to retrieve the button that, at the end of the effect, would be pushed to start a spectacular fireworks display directly over the stadium.

The show was a great success but, it certainly was not without its challenges either. Our levitation illusion arrived at the stadium with one side of its case completely punctured by a forklift and a critical piece of the illusion inside destroyed. To make matters worse, for several days leading up to the event, the weather reports were calling for a 90% chance of rain on the night of the show. In this race against Mother Nature, show time couldn't arrive fast enough. Luckily, we were able to make all of the repairs and the weather, while threatening, held out beautifully.

Both of these shows were amazing and unforgettable experiences. However, in the fast pace that life tends to have, sometimes perspective and appreciation can be lost. I didn't want that to happen here. Before each of these shows, I made sure to bring my team together at the edge of the field and tell them to look around, breathe deep, and take it all in. We were in the middle of an experience that was rare, what people dream of, and I wanted to make sure we all took a minute to, as they say, smell the roses.

As I write this on a plane to yet another show in another part of the country, and as we prepare for our next stadium show this fall, I can't help but look back on these shows and smile. As with most worthwhile things, these shows were not easy, as I hope you can tell. They took months of preparation, determination, risk taking, and hard work. But, I think those are the elements of success in any endeavor. In magic, as in all aspects of life, I think it's important to think big, not necessarily in scale, but always in scope. And, we need to push the boundaries of what we think is possible.

As for me, I've loved every minute of the opportunities magic has given me and I can't wait to face the next mountain to climb.



AmirasIdeas.com



Interesting themes and ideas for
performers

"I love Pablo's ideas"

Neal Scryer

"My kind of thinking!"

Kenton Knepper

AmirasIdeas.com



Presents

Amirism
Vol 2

Pablo Amirá



New eBook, full with solid ideas
for the real worker.

Enter to AmirasIdeas.com for
more info

Contact me and tell me that you
read this, I will give you a **20%**
off

INCOME MARKETING SYSTEM FOR MAGICIANS



RANDY CHARACH



Last issue, we looked at an overview of the Income Marketing a System for Magicians© and had a closer look at Steps 1 and 2.

Here's a summary of the steps of the system:

- Step 1)** Identify The Perfect Client to book Your Show
- Step 2)** Name Yourself As The 'Only' Magician to Hire
- Step 3)** Create Your Magician Marketing Plan
- Step 4)** Offer Various Forms of your Show to Clients
- Step 5)** Measure Your Results from your Marketing Plan
- Step 6)** Expand On Marketing That Brings You the Best Gigs

We are getting closer to the really fun stuff, like...

Step 3: Create Your Magician Marketing Plan

Now that you've identified your perfect client and named yourself as the only magician for that client to hire, it's time to plan out your marketing strategy.

Most Magicians try various marketing methods during the course of their career. Most of them chase after tactics and cool new tricks (marketing not magic) they hear about and go about their marketing in a haphazard way.

They try something new, spend some money, experience lackluster results and decide that the particular marketing method they tried is faulted. They're doomed from the beginning because they have

not done their homework.

They lack the foundation of truly knowing who they are marketing to, and where they should be focusing their marketing efforts.

On the other hand, when you know who you're marketing to then your marketing message will be heard. When you know where your potential clients are hanging out, you'll know where to place your marketing messages.

Once you understand what the primary wishes and desires of your target market are, you make offers which are enticing and even irresistible.

When asking others to refer business to you; now you'll be able to articulate who your advocate should communicate with and how to be most effective. Instead of just asking people to refer you because you do a great show; now you can motivate them to do so in many ways, including making it easy and advantageous for them.

The marketing plan is the heart of the income marketing system for magicians. It's where most of your effort will be. It's the part that everybody knows and talks about, yet it's widely misunderstood and underutilized.

Just because a specific advertising method or social network is extremely popular right now, doesn't mean you need to be involved in all of them. On some levels, to many buyers and talent agents, every magic show is the same. When it comes down to positioning and marketing, you must be different in order to stand out and get preferential bookings.

The marketing step in the income marketing system for magicians is actually comprised of many marketing systems, tactics, and methodologies. It's highly customized to your specific business situation and goals.

This is where you'll explore, install and implement activities like reputation management, social media marketing, search engine optimization and marketing, advertising, promotions,

and all sorts of great advances to increase the quality of the bookings you are offered.

Your marketing plan is comprised of several integrated strategies and requires expert guidance. Do your research, buy books, software, google it, or hire an expert.

For purposes of this article, let's dig a bit deeper into just one of the best marketing strategies for magicians – search engine optimization (aka SEO). Remember, this is just a solo strategy, not a marketing plan. Following is an excerpt from a course I wrote on the subject.

By the way – wonder if I'm any good at online marketing?

Google:

comedy magician - comedy mentalist - comedy psychic - comedian psychic --

See if I'm (<http://www.comedypsychic.com/>) on the first page for these terms. I usually am on the first page, sometimes even the first listing for these and many related terms. I'm not telling you this to show off – well...actually...maybe a little bit.

My goal is to inspire you to learn and do the same, at least for your own city. For example, if you're a comedy magician and live in Seattle, you should aim to be #1 on Google for the term: Comedy Magician Seattle.

Here's Module 1, lesson 1 from my new SEO course to be released in September -
(© 2012, All Rights Reserved, IncomeMarketing.com).
Hope it helps you achieve higher rankings:

You have big dreams for your website.

You've hired the best website designer to help you create a site that's so beautiful, your online readers will swear that they're looking at art. You have your online marketing strategy up and ready to go. In fact, you've even gone so far as to make plans for launching several new websites, given that your current one is sure to be a smashing success. But before you give yourself a pat on the back, a word of warning: there's a very real chance that you'll end up falling prey to every website owner's worst nightmare: the last page of a search engine's results list. The last page has been responsible for the downfall of plenty of would-be online marketers, companies and entrepreneurial spirits alike. In fact, if your website even skirts the outer edges of this online disaster, then you can bet that you'll lose out on oodles of online readers, fans and even loyal customers. That's right: if your website is ranking on the last page of a search engine's results list, then you might as well be invisible to the online world.

Online entrepreneurs spend their entire careers searching for a way around this problem – but if you're not armed with the weapons that you need to rocket yourself past the last

page and straight onto the first page of Google, then your fate will be the same as theirs.

That's where search engine optimization (SEO) comes into play – and in our first lesson, you'll learn everything you need to know about the lifeblood of any great SEO strategy...

...The keywords.

What Exactly Is Search Engine Optimization, Anyway?

Think about the last time you searched for something online. You probably opened up the browser and typed in the URL for your favourite search engine. You then typed in a certain word or phrase into the search engine box, hit "enter" and watched as your results popped up in less than a second.

The process might have taken just a few moments for you – but for the creators of the sites that popped up in your search (known as the natural search engine results), the process has taken many months, plenty of hard work and heaploads of patience.

That process is known as search engine optimization, or SEO – and whether you're a savvy online marketer or website creator, SEO represents the cornerstone of your site's success. Without proven SEO methodology, your website won't show up in those natural search engine results to tempt the eye of your reader.

And as the average online reader typically sticks to just the first page of his or her natural search engine results, you can't afford to settle for anything less than Page One. Need further convincing of the power of search engine optimization? Take a look at these findings, each of which point to SEO's incredible influence on the success of any online business or website:

Up to 70% of search engine users click through to sites that are featured on the first page. The same research also showed that only 10% of online readers are willing to look past the third page of their search results.

Roughly 49% of online readers use search engines on a daily basis. This has soared from 2002, when less than 30% of online readers made search engines a part of their daily routine.

Most importantly, using proven SEO techniques paves a direct pathway from the online reader to your website. But before you can reveal that pathway to potential readers, you need to lay down the brickwork that comprises your road – and that starts with understanding why keywords are so essential to your SEO strategies and goals.

For such a critical component of the SEO process, the keyword itself is surprisingly simple: a keyword is a word or phrase that online users type into search engines to find

you. Let's say you have a website that's dedicated to training aggressive dog breeds. Potential online readers are probably using keywords such as "how to train an aggressive dog", "aggressive dog training" and "training a stubborn dog." By selecting keywords that meet your website criteria, your SEO efforts will help you to connect with online readers who are specifically looking for your website at that very moment.

However, that doesn't mean that you should select just any keywords for your site; in fact, one of the biggest mistakes that online marketers make is that they use keywords that are far too generalized or competitive. Think about it this way: if you're trying to push your way onto the same page as companies and entrepreneurs who've dominated the industry for years, then there's very little hope that you'll get to that coveted first page. So it stands to reason that the more specific the keyword, the less competitive the market – and the more likely it is that you'll catapult onto that first page and capture your online traffic.

Now that you know how your online readers are using keywords to find your website, how do search engines like Google determine your ranking based on your keywords?

Exercise 1

What are some keywords that would be important to your website? Picture yourself in the shoes of a potential online reader. What would they type in to find you?

How Search Engines Use Keywords to Find Your Website

Watch out – the Internet is crawling with spiders!

No, not those kinds of spiders; instead, when we refer to search engine spiders, we mean the software that search engines use to gather up information about your site, bring it back to a centralized "engine" and determine just what your website is all about. This activity is known as crawling – hence where the affectionate nickname of "spider" comes from – and when it comes to your website, it's important to know how your keywords fit into this activity.

For these spiders, your keywords are like food. Without plenty of food around, it's highly likely that the search engine spiders will skip over your site and find one that's more relevant to its interests. However, if your site has been optimised with your primary keywords, then search engine spiders are able to collect this "food" and determine what



your website is all about.

You see, search engine spiders can't read semantically, as humans do. That's why they rely so heavily on keywords to process the relevance of your website to certain engine searches. It doesn't matter if your website is full of great information on dog training, or cooking the perfect soufflé. If those search engine spiders don't find the necessary keywords that help them to determine your website's subject, then you can bet that you'll be banished back to the Black Hole.

Needless to say, if you want to run a successful website, the Black Hole is the last place you want to find yourself! Compare and Contrast: A Case Study

For Christopher Wallace, getting onto that first page of Google was tantamount to becoming an Olympic athlete. As an electrician in the Atlanta area, he wanted his website to capture online traffic comprised of locals who were looking for a reputable and highly-qualified electrician. However, while he was optimising his web content with keywords related to his industry – terms such as "find an electrician", "electrician services" and "how to find a good electrician" – he found himself head to head with electricians from around the country. Thus, he was losing out on local clientele, as well as struggling to reach the first page due to the amount of competition for those keywords.

However, Wallace discovered that his keywords were far too general for his marketing purposes, as they put him on the same platform as electricians from all over the world. So he decided to fine-tune his keywords and get more specific. Instead of using general keywords, he laser-targeted his clientele by adding his location to the search terms. "Find an electrician" became "Find an electrician in Atlanta"; "how to find a good electrician" became "how to find a good electrician in Atlanta." Once he targeted his online readers with localized keywords, Wallace saw his website visits skyrocket by a massive 120%.

And it was all thanks to a few carefully placed keywords. In Wallace's case, keywords were vital to the success of his business because they specifically targeted consumers who were trying to find electricians in Atlanta. As this case study demonstrates, keywords can either make or break the success of your SEO methodology...

...Which is why our next module will focus on how to choose the right keyword type for your website niche!

Exercise 2

Research more case studies on how keywords have affected an entrepreneur or company's SEO methodology. What lessons can you learn about the importance of keywords from these case studies?

Reminder

Have you completed the following exercises?

Exercise 1

Exercise 2

Tick each box when you have completed the exercises. Then you can move on to the assignment that follows.

Summary

When it comes to transforming yourself into a successful online entrepreneur, you'll need to arm yourself with the best keywords possible. However, as you'll discover in later modules, the best keyword research dives much deeper than surface level.

Keywords are crucial for those all-important website rankings. Search engine software known as "spiders" are sent throughout the Internet, and they collect valuable information about all of the websites out there. The information they send back to the central search engine helps it to determine just where your website should rank based on certain keyword searches.

Your online success is dependent upon selecting the right keywords. As you've discovered in the case studies, it's easy to build up an online empire based on carefully-researched keywords; however, it's much harder to become an online success if your keywords are flawed from the beginning!



The Neal Scryer phenomena has been interesting to say to the least... In all our years in magic we can't remember a set of books that has caused so much stir and demand. Neal's 3rd book has generated more pre-orders than any other book in our 35 year history. That book - **Neal Scryer and Friends** is now available exclusively at Stevens Magic Emporium and through the publisher, **Richard Webster**.

Neal Scryer has worked the underground mentalism and psychic market for years in major metropolitan areas. His previous books have been some of the most in-demand texts in the field, and have been sold on secondary markets for up to 10 times their original prices.

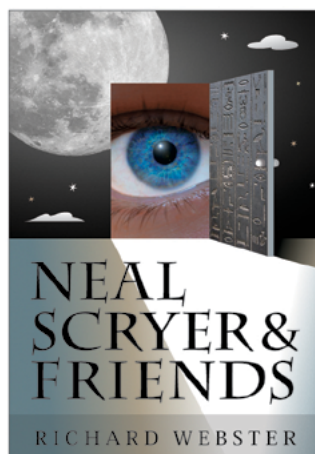
It's rare that someone agrees to surface from the underground and allow access to his life's work - even more so considering the opposition from some in his industry.

But Neal wanted to set a precedent worthy of his illustrious and successful career. In so doing, he has asked 86 of his friends to publish the "best of the best" of their routines to compliment his own coveted material.

Just like his previous books, **Scryer & Friends** tips some of Neal's best. In fact many people would easily pay the price just for this additional Scryer material alone.

The result is an astounding collaboration of some of the most amazing effects possible in Mentalism. It's all here: everything from the workable to the precious audience control and management techniques. Whatever your wish - it will be fulfilled within... **The Scryer states it so it must be true!**

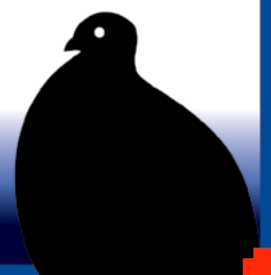
Visit web for pricing and availability.



Stevens Magic

2520 E. DOUGLAS AVE., WICHITA, KS 67214

WWW.STEVENS MAGIC.COM +1 316-683-9582



Tony Chris Presents

The Maximus Predictus Series

The Open Prediction Effect Has A New Face

Four New And Exciting Pictorial Deck Effects

For Mentalists And Magicians

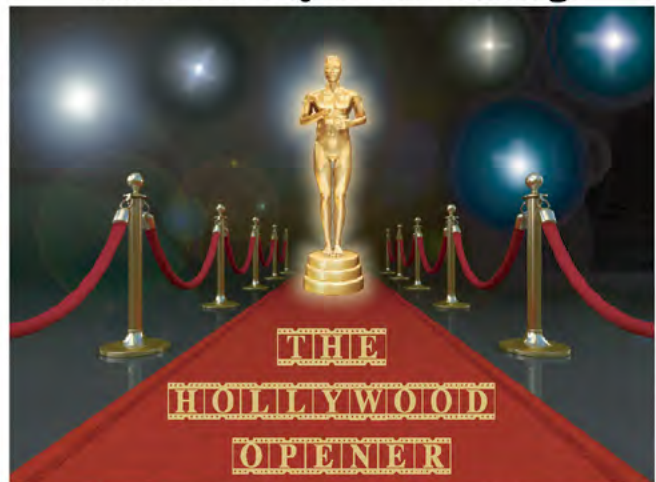
**An open prediction effect
for those with a need for speed!**



**An open prediction effect
with a first class ticket!**



**An open prediction effect
with a Hollywood ending!**



**An open prediction effect
for those about to rock!**



Official World Release At Magic Live 2011 In Las Vegas

Completely Sold Out At Magic Live 2011 in Las Vegas

I.B.M. National Convention, 2011 in Dallas, Texas.

And Mindvention 2011 in Las Vegas

Available at www.tonychris.com - Watch the Videos at www.tonychris.com

Tony Chris Magic
www.tonychris.com



Creating The Art Of Wonder
One Trick At A Time

A LONG TIME
COMING:

VIKTOR VOITKO



By Mark Stevens

Personally speaking, my favorite stage magicians are those that have been successful incorporating magic in conjunction with other arts such that the end result is an evocation of emotion. Viktor Voitko is a master at doing just that.

Viktor has created some truly ingenious effects and props, including: The Flying Rings, Snow Storm Fan, Magic Canvas, Slider, Dancing Rose, Pocket Topit and the most compact and most universal levitation in the world - his version of the "Levitation of the Lady." These are just a few examples.

Born in Lviv, Ukraine, on 09/03/68, to parents Larisa Ivanova Voitko and father, Iosif Ivanovich Voitko, Viktor had his first professional performance at the age of six.

He continued to perform during his formative years and after high school enrolled and graduated from the Kiev State School of Variety Arts and Circus Acts in 1987. As a youth Viktor went on to work in many capacities in the circus but it was his love of magic that enabled him to find "his" place.

There is no question it was the circus which enabled Viktor the opportunity to "fine tune" his magic act. Just as young pilots are all about getting more hours in the air (and Viktor has enough of those too as you will read), the circus provided Viktor the opportunity to get the all important experience performing.

It wasn't long before Viktor's hard work started to pay off, both with impressive awards at competitions as well as appearances on variety shows and television. Talk about a performer that has logged a lot of miles - Viktor has traveled the world performing in many places, a few of which are the U.S.A., Japan, Portugal, Spain, Germany, France, U.K., Italy, Denmark, Columbia, Poland, China, Finland, Lebanon, Korea, Holland, Russia, Switzerland, Austria, Hong-Kong, Shanghai, Bulgaria, Turkey, Latvia, Lithuania, Czechoslovakia, Yugoslavia, England, Latvia, Kuwait, Sweden, Thailand, Korea and much more. Can you say Frequent Flyer Miles? Perhaps the best way to highlight Viktor is to see what other highly respected entertainers say about him...

One on One with Viktor Voitko

Favorite Magic Book: *The Magic Handbook* by Jochen Zmeck

Magic Video: Lennart Green

Magicians: David Copperfield, Tommy Wonder

Magic Creators: Kevin James, Peter Marvey

Magic Effect: *Levitation of Lady*

Close-Up Effect: *Coin Thru Bill*

Card Manipulation: by Takamitsu Uchida and Mahka Tendo

Dove Manipulation: Fred Kaps

Ball manipulation: Ron MacMillan

Stage Magician: David Copperfield

Close-up Magician: Lennart Green

5 Things You Didn't Know About Viktor

1. He finished music school with a degree in guitar.
2. He finished school being a gold medalist.
3. He Hates picking up cards?
4. He has a big collection of different CATS.
5. He was six when he first performed professionally on stage and got paid!

I have worked with Viktor in many different countries for the last 20 years. He is always a delight to work and constantly surprises me with something new. I am his biggest fan. I especially love his levitation where the furniture melts. It is like seeing a Dali painting live!
- Kevin James



Viktor Voitko was the first magician I watched live as a kid. His amazing performance with the flying rings motivated me to start to do magic and influenced my acts on stage a lot. Years later a kids dream came true when I was allowed to meet and share stage with him. I also got my rings from him. Thank you, Viktor!
- Your fan, Timo Marc

Ukraine has a rich and proud history of producing exceptional variety artists, and Viktor Voitko exemplifies that tradition. With his formidable talent, flair for the theatrical, and genuine commitment to the art, Viktor is one of those rare, refreshingly creative individuals who help keep magic vibrant.

And having worked with Viktor night after night, and town after town, I can happily attest to the fact that not only is he a great magician, he's also a good guy, fine friend, and snappy dresser.

Nowadays, there's no shortage of self-proclaiming, resume-padding, "master" magicians hyping themselves away in cyberspace. It's ironic that these guys get a name for themselves, telling everyone else what to do without ever having done it themselves. They act like they've done it. They parade around like they've done it. They pontificate like they've done it. But to be honest, their expertise is as hollow as their experience. Viktor, on the other hand, is the real deal. Not only has he really been there, and really done that, he's still there, and still doing it. And fortunate for us, there's no doubt that he's going to be doing it for a long, long time. He better, because I've still got more of his big brain to pick.
- Charlie Frye

Viktor Voitko is one of the most creative magicians in the world of magic! His floating linking rings are a masterpiece. He is both a master performer "and" innovator of revolutionary products.
- Juan Mayoral

The first time I saw Viktor work was at the Desert Magic

Seminar when he competed in the stage contest with his floating linking ring routine. I will never forget the overwhelming sense of wonder that overtook me watching him; he is on my short list of magicians that can really create something that feels like real magic when they perform.
- Danny Cole

I met Viktor in 1993, at "The Magic Hands" convention in Germany, I immediately booked him for the "International Young Magician's Festival in Yokohama, Japan for August 93 for "Best Performer." At that time, he was doing a very romantic and splendid act - "Dancing Rose Stem" which everyone loved. I later booked him for the 2000 Happy Valley International Magic Festival Shenzhen China. At that festival he performed his amazing "Floating Linking Rings" and "Floating Lady." Both effects you probably know, catapulted him worldwide as a leading magical artist. In addition to being an excellent study - Viktor Voitko is my good friend.
- Ton Onosaka

The Fragile Charm of Magic

(From *The Fragile Charm of Magic* by Burtsev Natalia Ivanovna, Kiev, Ukraine)

For the first time ever, the rings flew away from the hands of Mr. Voitko, (a Kiev resident) and floated in the air. This is the performance Viktor choose and rightly so when he was at FISM in Yokohama (1994), as he became the first winner from the Ukraine. Since 1993, Viktor has won several European competitions as well has received invitations to gala show after "The Magic Rings from " was printed in booklet at the Blackpool Competition, England.

Viktor has won competitions in Lodz, Prague, Sofia, Las Vegas (DMS), Orlando, Sindelfingen, Stuttgart, and has participated in galas and shows in France, Italy, Japan, Austria, Denmark and many other countries. Once in Columbia he toured 20 cities! The Russian writer "Chekhov once said; life is a plot for a short story - if so there is plenty of material from Viktor's life to create one.

Granddad Ivan's family was removed from Poland after the Molotov-Ribbentrop pact. The negotiations on revising European borders was tragic for many Ukrainian and Polish people, when many Ukrainians "returned" to their historical lands. The "big policy" forced the Voitko family's removal to a field near Stary town, Western Ukraine - leaving them in the open air for many nights.

Nonetheless, granddad, grandmother and his four sons not only survived but built a strong household under such difficult and harsh conditions. They knew about work ethic, were united and combined but didn't have time for such "luxuries" as the arts and magic.

Yet Viktor was able to learn his first effect with a handkerchief from a children's magazine and conjured it to his grandmother - who was totally amazed. It was that spark in his grandmother's eye that set him on his journey and he loved being able to amaze people from there on. He had his first paying performance at the age of six! He discovered a magician in the army entertainment group, and not long thereafter was on his first tour, at only 12 years of age.

He still sees in his dreams the stage where he first came out with his magic.

He was keen on magic, and his parents were fond of the calm hobby of their A-student but dreamed about a solid profession for him. His decision to join Kiev state college of circus and variety was a thunder strike for them.

But the family was used to respecting the wishes of its members. The mother accompanied him to Kiev personally, but her desire was to see him weeded out from the college. A grand old conjurer Mark Vitebsky put his hand on Victor's head and said: "He is our guy", Victor graduated from college with honors, served in the army, and then came to work in The Magic Theater organized by Eugene Voronin who was Der Star aus dem Ostern, a winner of many contests by the time.

There were four of them in the theater, brilliantly talented and unaccommodating as young people often are.



AWARDS

Grand Prix Poland Lodz., 89
Grand Prix "Stribny Prsten" 90 Praga
First price Sofia 21.03.89. "Mister Senko"
Silver prize "Magic Hands" 1993, 1994
Second place winner FISM Japan 1994

VARIETIES

Germany - "Wintergarten" 1996,
"Friedrichsbau" 1997.2000-2001
Zurich 1995 Europa Zauber-Theater
France 2001- "Royal Palace"
Germany 2001 - 2002 "Krystallpalast"
2002 Pegasus Germany
2005 "Salto Nataly" Switzerland
2006 "Apollo Variete" Dusseldorf, Ger.
2007 "Krystallpalast Variete" Leipzig, Ger.

TV-SHOWS

"Mandrake d'or 95, Mandrake 99
Monte Carlo 1995 Festival
Germany ZDF 1996 "Science &
Technologie"
Spain "Magic Andreu" tv 3
France tv 5 1999, Toute la Magie 2001 2002
France tv 5 2006

Victor Voitko, Eugene Voronin, Galina Strutinskaya, Beliakov. The theater broke apart. Only Voitko lives in Ukraine now, the rest of them moved to Western countries.

The School

The magic became a school discipline in the Kiev College for the first time in the world. Voitko was lucky to join the college during its fullest creative flower. "It's disgraceful, shouted authorities of the Ministry of Culture. "They play cards there!" Mr. Titarenko, a new teacher who just came to work in the college, readily taught card tricks to every willing person. First year students always crowded near his room in the circus, and cards were flickering in the hands of jugglers, equilibrists, acrobats, singers, dancers and satirists. The art council prudently recommended him to change cards for something more decent.

"Idiots!", exploded Titarenko, who was usually mild. "Cards are an essential element of magic!" The complex of disciplines was lectured: dancing, pantomime, musical education, juggling, some equilibrist and acrobatic skills needed for magic, acting technique. The latter was so well learned by Victor that right after graduation he played one of the main roles in a movie the name of which he... did not remember. It was not his profession. He even felt hurt by a question "How many takes did you have for one shot?" - "One take of course", he answered.

The main thing missing was the ACT, and a director for it. Starting with his third course Voitko wandered from one director to another with an idea. Everyone kicked him out: "Rubbish!"

Until he decided to turn to "the boss" - Michael Lich. All graduates wanted him to direct their tricks. "There's something in it", said Lich, and they started working. First, Victor could not understand a thing: Lich

looked at his sketches, said "Think again" and went out to smoke with his friend. Victor thought: "Other directors sit at their classes for hours, not this one..." He went to Lich again - "Look!", but he replied "I said think again. What are you doing instead?"

And Victor came to think. Until "the boss" said: "You can do it when you want". In such a way they made a sketch called "Waiter" that impressed a jury and spectators of Victor's first contests in Prague, Sofia and Poland: and the student got the invaluable practice of directing which wasn't taught anywhere. Michael Lich had a stunning vision of dramatic art of a variety performance. He had worked as an actor and theater director. He understood that variety genre was difficult to direct. It required special skills, vision and talent. Victor Voitko would become an excellent director not only of his own acts, but would also go on to direct the act by Vitaly and Helena Gorbachevsky that gave them a victory in Monte Carlo.

Viktor's first directive work: THE ROSE

He is standing onstage with his eyes covered. He spreads his hand, takes off the cover and a rose appears in his hand.

The rose starts to go round him smoothly in a somnambulist manner. It touches his cheek and a kiss is burning. It nestles close to his heart and the heart starts beating visibly.



A huge fan appears in his spread hand in culmination. It trembles and sways, and a shiny rain falls. And suddenly the fan disappears without any hand movement. The magic is over. The rose disappeared. He is alone again. Antonioni's L'Eclisse poetic theme: birth, progress and disappearance of love. The rose is a loved one. This isn't a performance - this is an act of love.

The idea had appeared long before its implementation. The first time he prepared this effect was for the Vienna contest. He did so with accuracy and thoroughness throughout.

But he was nervous, having never performed this illusion before spectators - not even once. Getting work in the West would depend upon its success. He could only work for a song in Kiev. "Don't worry, you will work on nerves!", Lich said. When the performance was over the stunned audience kept silent - no reaction. He bowed and left the stage breathless to his make-up room. He burst into tears. His friend Yuri Isaev rushed into the room with his face also in tears and said: "Go look what's going on out there!" Viktor returned to the stage to thunderous applause. His tears suddenly had new meaning.

The Routine

The cities Viktor toured afterwards are uncountable, spanning the length and breadth of the globe. His mainwork was in night clubs and variety shows (where people come not only to watch artists but to gamble), so the acts had to be built on "new principles." The show would incorporate effects that are esthetic, but most importantly have the power to pull the spectators in.

In Kiev, his rehearsal stage and permanent workplace was "The Budapest" restaurant. He prepared new tricks, acts and programs there, and even organized an international magic fest in Kiev and Ukraine.

Once he prepared a program for the "Red and Black" restaurant in Kiev, where he demonstrated up to 50 tricks within 20 minutes - including a real motorcycle disappearing five meters in front of spectators and then reappearing again (the restaurant management was worried that the motorcycle exhaust could spoil the guests' appetite).



Copperfield's stage, for example, might equal the area of the entire restaurant. Yet Victor was able to thrive under these limited conditions, exhibiting poise and gracious movement - a miracle of plasticity.

Viktor became master of undertaking unusual projects. His friend and colleague Oleg Izosimov, equilibrist (the first winner of Monte Carlo) offered a joint show where Viktor could play the role of Maestro and oversee the entire production. Victor would still be expected to perform as many as 14 effects per show. And then a new opportunity: working with the performer and director of Zosimov's number, Valentin Gneushev from Moscow. The decision to participate was difficult, especially as the work started in the circus tent Salto Natale. But the new challenge was fascinating. The show had success in Natale and then on Appolo Palace stage. It was classic: aesthetic and disciplined.

Then a new offer came from clown Semen Shuster. Under his direction they created a comical show that delighted audiences with laughter. They were performing in Leipzig in Winter (a low season) to a full house. The work was so fascinating that they took it on tour in Ukraine and then all over the world.

Applause, Clapping and Recognition - this is an artist's existence. It was in Rotterdam, they had a long flight to the venue and arrived late in the evening. When the taxi driver asked where they wanted to go, despite the fa-

tigue the answer was - "to see the stage were they would be performing the next day," as rehearsals started early in the morning. When it comes to the Levitation of the Lady, expert details are required, and this was the first time Viktor had ever worked a gala before.

Hungry and tired, they went to see the stage, and much later arrived at the motel (well after midnight) only to have to spend another 40 minutes finding the owner, to get the keys to their rooms. With little sleep and less than preferred preparation the evening show came fast and at this moment, he concentrated on his youth in Vienna remembering the first time he heard the phrase - "you will work on nerves!" It continues to haunt him and he realizes probably always will...

Yet "working on nerves" continues to work! The people applauded and suddenly one of them stood up with his palms clapping in time with the applause, and then the whole audience stood up with him. It was Tommy Wonder, one of the greatest magicians...only "his" applause would have been enough for Viktor. A couple weeks later, Viktor learned (as did we all), that Tommy had died from an untreatable illness. The applause that night was homage to both Tommy and Viktor, and symbolic that although Tommy sadly had passed, the magic continues to live. The art is eternal, and Viktor was honored to have taken the baton of immortality from the hands that once applauded him.



Want Help With Your Marketing?



Randy Charach, (MillionaireMagician.com) can put some real magic into your marketing. He's done it for himself to book over 5,000 shows and become a millionaire from booking fees alone. That was many years ago!

He took a 10 year hiatus from performing to focus on his marketing company to help small businesses increase their income.

He missed performing and put up a new website just this year (ComedyPsychic.com) and is already starting to dominate Google for major terms, such as 'comedy magician'.

Randy still runs a marketing agency called Income Marketing Inc. His firm specializes in SEO (search engine optimization) and can get your name to the top of Google when people look for your type of magic in your city.

He also wants to help a select group of fellow magicians with personal one-on-one consultation. To qualify, you must already be earning a 6 figure income as an entertainer or speaker; with a strong desire to get to the next level in your career in respect to your celebrity and income.

Special consideration and pricing will be offered to entertainers who contact the agency and mention you know Randy from Vanish Magazine.

Please see: www.IncomeMarketing.com for a complete overview of services available and to contact Randy Charach.

LET'S DANCE

There is nothing I enjoy more than watching a magician perform one of our secret moves like loading a card under a glass or a melon under a hat... or I should say that there is nothing I enjoy more than totally missing that move. That moment when I realize that I have been completely misdirected puts a huge smile on my face. For me that is a moment of pure magic.

One of my top 5 magical moments was watching the late great Tommy Wonder performing his chop cup routine - the one where the pom pom keeps appearing under the cup. He not only loaded something under the cup... he loaded something under the cup that was on the table, in full view, a few moments before, and just to pour magic salt on the wound he did it several times.

Tommy was performing close up at a convention, and as is often the case, repeated the performance several times. I followed him around the room and was fooled again and again and again. I think this is one of the purest tricks in magic, and probably the oldest if the pictures of the cups and balls in Egypt are really a magic trick.

Many other classic moves require the same skill if you are going to truly misdirect the audience. Even something as simple as the French drop when performed by a master misdirector becomes a perfect piece of choreography. For it is indeed a kind of dance and as a spectator I am the dance partner.

The type of dance I am talking about is good old fashioned ballroom dancing. The waltz, the quickstep, the cha cha cha. When people used to dance in that style the role of the man was to lead and the role of the woman was to follow (oh how times have changed). If one of the partners did not play their part the result was not a dance but a pushing and shoving match. I am not a good dancer but if I am partnered with someone who is and I let her lead, then I can look like a good dancer. When I watched Tommy perform

FROM THE DESK OF KEITH FIELDS



the chop cup he was leading and I was following. I looked where he wanted me to look, I saw what he wanted me to see, and what happened was a magic dance.

Learning to dance, learning to load a lemon under a cup, learning to palm a card into a wallet, will all start with a bit of stumbling and the occasional fall, especially if we try to rush in without doing the ground work. The secret moves of magic need to be hidden in the moves of life. Before we can do that we need to fully understand what we those moves are.

Before you can truly master the French drop you need to fully understand how to take a coin, and display it, and place it in the other hand. Why on earth would anyone ever do this? Have you ever seen anyone 'display' a coin? At first this may sound ludicrous but you have to master the move without doing the move. Gosh, this is all beginning to sound a bit 'zen'.

So grasshopper, if you want to learn magic you must first unlearn, stop thinking like a magician and start moving like a muggle (was that too many mixed references in on sentence?) You must start by unlearning everything and learn how to move normally. Learn to move the way you did before you were a magician. Learn how to pick up a coin and how to move it from hand to hand; learn how to pick up a deck of cards and turn over the top card without doing a double lift (something I have never seen anyone do apart from in a card trick); learn how to take a wallet from your pocket without loading a card; learn how to pick up a cup and transfer it to the other hand without feeling like a lemon.

Then, and only then, can you learn to dance and learn to lead. Learn the beautiful subtlety of hiding a secret move in full view. Learn the absolute certainty of being able to direct rather than misdirect.

I do so love a great tag line in an article and that was a doozy! All that stuff about 'dancing and leading' and then wrapping it up with 'directing and misdirecting' - sheer genius. But is this stuff really important? Some people do not want to analyze performance at this level and that is fine. The great thing about our art is that it can do so much for so many people in so many different ways.

I want to end this article on a practical note so here it is - The best way to learn how to load a card into a wallet. Have your *Card in Wallet* wallet in your pocket ready to go and a pack of card in your hands. As you enter the petrol station to pay for your gas palm the top card, place the deck on the counter, reach into your pocket, load said card, remove wallet, pay for gas and leave - that's it, resist the temptation of saying 'did you see what I just did?'

Repeat every time you go shopping. This is the art of practicing without practicing - what a great concept? You will be a master within a month!



LAWRENS GODON



MONEYPULATION

WWW.LAWRENSGODON.COM

A BETTER PERFORMANCE

CHECK LIST

KEN DYNE



Creative madman and mind reader. Performing a combination of corporate shows, theatre appearances and speaking on the subject of real persuasion, Ken is one of the UK's most sought after live acts.

www.MentalUnderground.com

After honing and refining an act for 8 years, I decided to put together a new act. Isn't it amazing how doing something like this will make you think in so many directions?

One of the things I decided to do was build the act in a way that was totally new for me, and that was to construct it in the way that would get the best experience and reactions for the guests and audiences.

Now wait a minute, isn't that what we are already doing? If we let ourselves be truly honest for just a second, I'm sure we'll all agree that we usually put together an act based on:

Which routines we want to perform and The logical piece that will flow next based on set-ups, prep and method.

Instead of worrying about methods and whether I needed to have some special set up, I looked at how to craft something that builds in the minds of the audience, and achieves some other more commercial goals.

Speaking to many of my professional performing friends, one of the things we can struggle with is getting and then maintaining the audience's attention.

I mainly work banquets and after dinner, which means there are a room full of people who are not here to see me, but here because of the nature of the event. So they are not predisposed to enjoying the mindreader.

Often in these situations we are divided from our audience with what I affectionately call the 'Void Of Death' - the dance floor between the stage and first table.

So I set about creating some theories around how to grab their attention and have even the farthest tables still riveted by whatever transpires on stage.

Some of what I've learned will no doubt have been informed by informal conversations with performer friends, some was recorded in my Confessions Of Real Mindreaders audio series, some of it is purely ideas I came up with and tested, but all of what we're about to share is what I am using now and having great results with.

Make the opening fast, get straight in to the first piece and make something happen quickly.

I used to spend the first 5 or so minutes explaining my skills, and introducing the show. I've learned not to do this. Instead, I prefer to get on and do the first effect. Only once the first thing is done can you afford to take a breather and explain yourself.

Involve as many people as possible during the opening, but not all at once.

The act I retired began with me having everyone stand up and think of things, I'd then tell everyone what they were thinking and have them sit if I was correct.

There were a few problems with this, the first is that when everyone sits down or stands up or in fact does anything together you lose their attention.

There were many occasions when I had to stand and "shush" a crowd after having them all stand up, and that's not what someone in control of their audience does is it?

The second reason is because when you involve everyone all at once like this, I believe that because they are part of such a big group (often), the idea of being personally involved is totally removed. They are no longer personally involved, you just feel like a tiny head in a crowd so your opinion, thought and participation is of little consequence.

Now I'm not going to present you the problem without giving a solution, don't worry. The solution as you'd imagine, is simple. Involve everyone in the room in a way that asks for their attention (or more likely requires it), but ends up focusing on one individual in a way that everyone else is thinking 'that could have been me'.

The simplest way to apply this is by throwing an object around the room to select your first volunteer at random.

Give them something to look at. When I first aired my new show I suffered from the problem of maintaining focus from the audience. The reason escaped me for three months or

so, and then I realized that in my efforts to involve everyone as much as possible, many of the revelations were being made in the audience, and not on stage.

The problem with this is the audience loses what they should focus on, there is no direction. So when I was performing 3 out of my 5 routines where the revelation of the effect happened in the audience itself, you end up with people looking around the room desperately seeking for something to focus on.

This was easily fixed by the way, which is why if you ever see me perform my version of the Tossed Out Deck (I call it Passed Out Deck) you'll see that I have the three participants come up on stage.

It's too easy, especially in mentalism anyway, to think that the effect is improved by the distance between you and the volunteer so they should stand as far away as possible. This was my thinking on the Passed Out Deck. However the payoff of focus far outweighs any added mystery that distance might award.

The Magic Triangle. The second routine in the show I quickly want to engage the people seated in the back of the room. One thing I've seen a lot of struggle with is keeping those back tables engaged.

After all, it's logical for those people to think they're so far back that you can't see them, and it'll not matter if they quietly chat among themselves. Well we know the truth is that if they start to mutter, then those mutters quickly infect the nearby tables and before you know it you're performing over a hubbub of voices.

However if you take someone from the back left table and back right table, their compadres want to know what is happening with their friend on stage so you will have their attention. And in just the same way that murmurings are contracted by those around them, so is attention.

Having the attention of the most outside areas of the room will flow forward right to the front row.

There is one more thing though, you still want to create the feeling that anyone can be selected, and not just the back, so I always add in a third person who comes from somewhere near the front.

These three people involved in the show, I call the Magic Triangle.

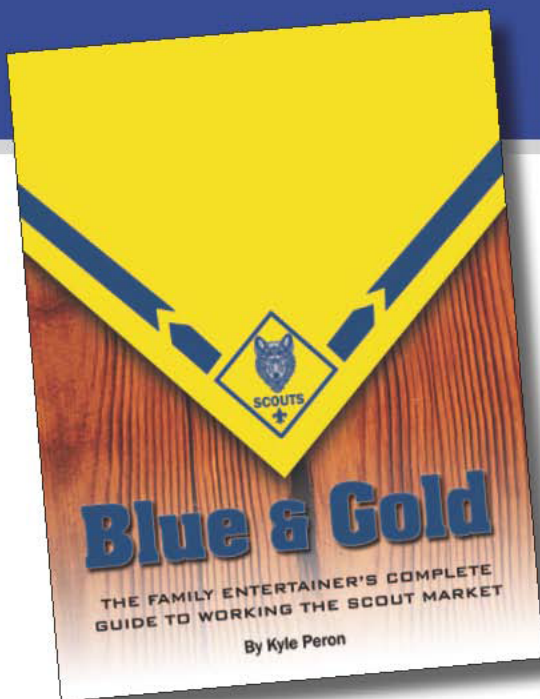
Finally, remind and emphasise how much fun we are having. Get applause, laughs and people shouting things out

as much as possible. Heck, get them doing things to show how much fun they are having throughout the show. There are two important reasons for this apart from stroking your ego (which, by the way is important).

When those people leave, you want them to have a memory of hearing and being involved in lots of positive action. When they think back to your performance what do they remember? Stunned silence? Will that do you any good? Wouldn't you prefer to have them think back and hear laughter, applause, see people smiling, clapping hands, standing up and cheering?

The second reason is because it's on that which the event booker will judge you. If they're in the room they will be looking around seeing how the audience responds to you. However if they are outside of the room, they judge the success on how regularly they laugh and applaud you.

Remember, the more senses you can stimulate the better for the audience.



Presenting Kyle Peron's - Blue and Gold! The entertainer's guide to working the scout market.

This 60-page book is jammed full of the most relevant information you could ever ask for in regards to working any scouting event. This is one of the **ONLY** books that is devoted solely to giving YOU the information you need to work a market that can generate income for you year round.

This book shows you step-by-step techniques on exactly how to market to scout groups to land the gigs you want to be doing. Kyle also gives you his full lead generation letter, follow-up letters and full templates that he has used for years to handle all aspects of communication and marketing.

HERE'S WHAT YOU GET:

After countless hours of research and direct applied experience, Kyle spent months compiling the information contained within the 60 pages of this book. Topics such as:

- Background History
- Budgets and Fees
- Packages and Offerings
- Banquet Schedule
- Marketing to Blue and Golds
- Contracts and Agreements
- Problems and Resolutions
- Magic Trick Ideas and References
- Magic Themed Meetings
- Strolling Magic at Blue and Golds
- Market Yourself at The Event
- Work Scout Events All Year

"This book will give you the information you need to succeed in the Scout market. I wish I had this book when I first started doing Scout shows. 100% recommended!"

Ken Scott - Professional Children's Entertainer

Soft Cover Book = \$40

Ebook Download = \$30

Available at KP Magic Products (www.kpmagicproducts.com).



Performers Helping Performers

Exploring the Art of Mentalism

Shows * Lectures * Panels * Dealers

Presenting the world's finest mystery entertainers
in three days of performances, lectures
and discussion groups.



MINDvention

9th Annual Mentalism Convention

November 11th
to the 13th
in Las Vegas!



Presenters:

Tony Chris, Larry Haas, Ross Johnson,
Kenton Knepper, Max Krause,
Colin McLeod, Patrick Redford, Satori,
Christopher Taylor, Roy Zaltsman

MINDvention.net

twitter



STREET THEATRE

KYLE RAVIN

Singapore recently saw an array of international acts as part of the Singapore Arts Festival, organized by the National Arts Council. In conjunction with this festival, another independent festival was taking place. Inside Out Festival, a festival of circus performers from around the globe brought together to entertain in shopping malls throughout Singapore. I have had an amazing experience with over 40 shows within three weeks and immediately contacted Paul Romhany about wanting to share with the magic fraternity, my experiences and lessons any magician can learn from street performing. I've taken up a different approach to writing and instead of an essay, I'll try to present short paragraphs on each point I wish to share.

At this point I'd like to mention that I'm not attempting to be dogmatic and claim I have the only way any street performer can flourish. There are many out there with much

more experience and know how. I ask you to pardon me/ my writing style if you feel otherwise with regards to what I would like to share. Thanks! Now, let's get to Street Theatre!

The Inside Out festival, presented by Act3 International, saw a cast of 6 performers. Noam Markus a mime extraordinaire from Canada, Sebastian Godoy, a highly creative Clown from Argentina, Rudy Guemas, a multi talented performer from Argentina, Kyle Raftery, trapeze artist, juggler, clown and unicyclist from Australia, Max Ling (who did all the evening shows/not in pictures), a wonderful theatrical magician and myself, Kyle Ravin.

ART ADD

Also known as Art Attention Deficit Disorder is a term coined by Noam Markus. I mentioned during one of our backstage chill out sessions that as a Magician, I felt I was



focusing on non magic related arts and always jumping from one to another. For instance, one moment, I'd be practicing a magic move and the next I am trying out a new juggling trick. 20 minutes later, I am on the didgeridoo. Through my conversations, I learnt that many performers have Art ADD; the tendency to pick up other arts while practicing one particular art, causing the artist to feel like he has a lack of focus.

Matters of fact, many of us magicians do have Art ADD. IMHO, I think it's very healthy! Learning various arts helps improve presentation by so much more. Think about how much your silent act could improve if you learnt mime. I was pleased that the festival hosted a number of workshops, hosted by each of the performers, and I found myself crashing into a number of them. Even if it was plate spinning, someday, I might just be able to add plates to my magic act. Ultimately, we might be presenting a magic act, but audiences want to be entertained. My take is, as a magician, whether or not it's on the streets or stage, audiences don't bother if you do present an alternative art, be it juggling, balancing, escapes etc. Plus, it just adds that much variety to your show. In the streets, I've come across people that don't seem interested in Magic.

Yes these aliens exist. Whip out a strait jacket, like I do, and watch the masses gather. To some, trying to escape from a restraint sounds juicier than a guy performing magic. Tap into your Art ADD, don't be limited to just one form of



performance art. It'll help hold your crowd tremendously. I'm Free of guilt!

STOP! STAY! PAY\$

As artists, we were being hired by an organization to entertain the shoppers in the mall. We were still street performing and the only thing we didn't have to do was to pass the hat. Having been put in such a situation, we figured that we've got to treat each show as if we were



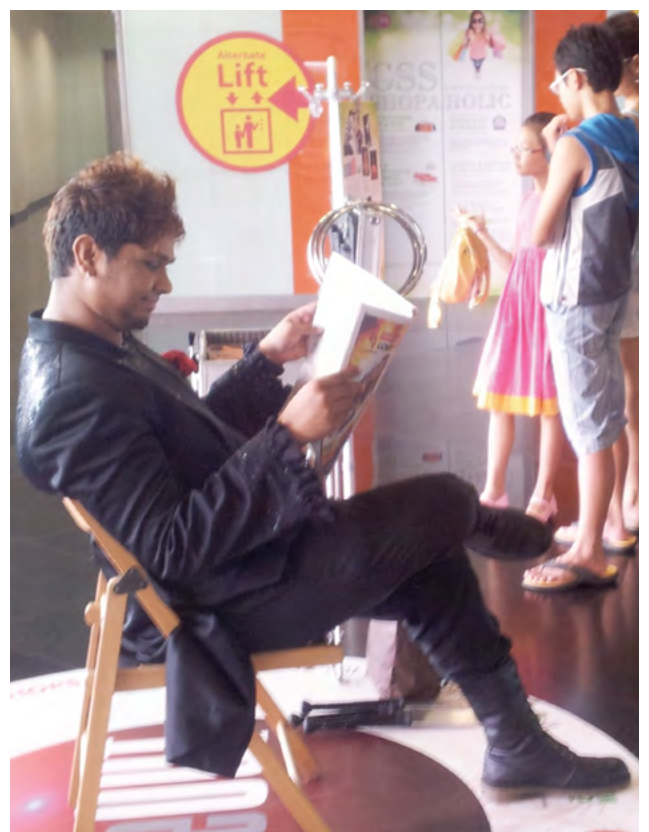
working for the crowd to tip us. The concept of Stop, Stay and Pay came about. Make a passerby stop, make him stay and eventually want to pay. Each performer has his own style and I've and learnt a number of techniques that I could use.

The first is a general mind-set. Present the audience a show that is of international quality. How do you get international? I'm not too sure, but the show needs to be good enough so people don't think you're just another sidewalk act.

I've noticed the acts of Rudy Gue-mas and Kyle Raftery and realized that they've got material that is very unique. Kyle balances chairs on his head, and Rudy juggles cigar boxes (just a portion of the show) People immediately stop to watch. It's something very different. It's unique. It's uncanny. I figured, for a magician to stand out in the crowd, besides his

outfit, he has to do something different. In the first 5 shows or so, each set started with a pack of playing cards in my hand, prompting passersby to pick a card. Eventually, I started my show sitting down, and reading the newspaper, producing items from the paper.

Crowds gathered...and I immediately moved into my show. When I approached people with a pack of cards, people actually started running. Not very uncommon in conservative Singapore. The idea here is to do something that attracts people to gather. And this does not need to be magic at all...



Spread it Wide

There were three important points that affected how many people stopped in their tracks to watch a street performer – HEIGHT, MUSIC, FIRE. Play some music, ride a giraffe unicycle with juggling torches in your hand as you produce streamers from your mouth and you'll see how many people stop. Unfortunately, we were not given a Fire permit and I had to resort to other means. The Linking Rings formed part of my routine and I decided to start standing on the chair I was just sitting on. Making use of height helped gather and retain my crowd so much more, mainly because the more they see you, the more they stay...

I also cultivated the habit of tossing my rings, rope etc up in the air as I flourished them. It helped establish my performance space vertically as well.

A production of an 8 foot straw made the show look wider and I always placed the produced item, straw or rope extended out on the floor, both marking your space and widening your performance space.

I've realized that as magicians, we need to figure out how to extend our magic. Cards, coins, sometimes rope, all fit comfortably in our pockets but if you're looking at bigger crowds, you need to go bigger. At times, I perform some silverware bending and I pass out each fork I bend to various people in the audience. The finale involves everyone shaking the forks in the air in an attempt to bend all the forks. Suddenly, the performance space transcends from beyond the performer but into the crowd as well. It's the same experience as seeing your favorite magician appear



in the audience behind you, suddenly the magic is just next to you. Spread it out, up, down and across...

Shut up and Perform

When I perform close-up, I have a habit. I like to explain and at times over state something to my audience. I guess it's an obsession to ensure my crowd knows exactly what I'm doing/going to do. So I end up talking and talking. Then I create one moment of magic, then I talk and I talk... and this goes on. I started my set over the first week speaking and inviting people to watch the show. Kyle and Sebastian, seen in the picture thought me something that changed my perspective of performing.



The less you speak, the less you say unnecessary things and the more you can entertain. Sebastian challenged me to try out performing my full show without saying a word. Seriously? Is that even possible? I had to perform interactive magic...and how can you not speak when you are supposed to interact. The answer was simple. I could interact with my crowd; get them to pick cards, shuffle, and show it to the crowd by gestures. C'mon, being a psychology student, I should have remembered about non verbal communication. I started cutting down on what I spoke in the show. And I noticed I could get more people standing around me. Human Beings are curious; they want to

find out what that guy is trying to do. And it works. This might not work for all type of settings. I don't see myself doing this when I work corporate gigs or close-up magic for pre-events, but this is a great formula for the street entertainer. Plus, performing multiple shows a day, speaking less helps conserve the voice. Try this out...let Paul know how it turned out and I'll know!

Present a Problem

Kyle Raftery, shared a very interesting story of the time when he was busking back home in Australia and decided to use his giraffe unicycle. Wind conditions were really

tricky that day and Kyle took longer than usual to get on the unicycle. For a number of attempts, he barely made it to the seat of the unicycle before tumbling down. To his pleasant surprise, more people gathered and Kyle had supporters cheering him on to get onto the cycle. When he failed, everyone sighed, when he succeeded, everyone celebrated. (PS: Kyle Raftery is amazing on the unicycle. Made my jaw drop when he rode it with no feet on the pedals)
In case you're wondering or confused, Kyle Raftery is the Australian Circus Performer, Kyle Ravin is the one writing this. LOL!

This experience of Kyle made me think. Unlike other Arts, there can be some limitations to presenting Magic Physically. A running gag could work, but the best I could think of was the Magicians Insurance Policy. I know a number of presentation styles and the one I've got has a three Card revelation. The Plot was simple, three cards selected, lost into the pack, and the magician fails to find the card. The insurance policy that was already given to someone at the back of the crowd is presented, opened page by page and the three selections match. Personally, i think it's an ego thing, making people think you've flopped and then, surprising them. It's a concept to think about... especially in Street Theatre. You might have good ideas; mine was merely an attempt to experiment. It did work for me. Not necessarily in getting more people to watch me, but failing to find the card helped keep the already existing ones there.

Lastly... Let Them Touch... It's ok...

This last one was an idea inspired after watching and meeting with Ayala and Tanya. (such wonderful and very respectful people) Ayala presents his version of the nest of boxes with a volunteer hanging onto the 'chest' from the start of the routine. A borrowed watch appears in the box that has been displayed and carried by a volunteer. It made me think, by simply presenting an item for a volunteer to hold, the item immediately loses its impression of being a PROP. Sadly, many of our equipment do look like props... At least, with someone holding onto a box, a prediction, a purse, sponge balls, streamers, forks, coins etc, the magic becomes intimate. It creates the moment when the magic is physically felt. Let's think about a standard three fly routine. Three coins are presented and they fly magically from hand to hand. Imagine an entire 3 fly routine performed on the palms of the

audience. Instantly there's a completely unique experience, comparing seeing a sleight of hand artist perform the 3 fly at his finger tips, and performing it on your own hands. You feel the magic.

Some of us work illusion shows and would definitely come across situations where someone from the theatre, or hotel ballroom walks past your illusion and touches it. Personally, I hate it when it happens but I've grown to realise, people want to FEEL MAGIC; not just see it or think it. Of course, I'd say practice this with caution. This might also backfire so we need to be on our feet as well.

With that, I'd like to end this account. I've learnt so much from my Street Theatre shows and I sincerely hope there's something you could use from my experiences. There's so much more to learn and every day on the streets teaches us new lessons. My utmost respect goes out to all Street Magicians who are patiently reading this and nodding in agreement. I'm ever willing to learn and wish all a happy magic journey.





Tony Binarelli

CARDS ACROSS

Minimalism describes movements in various forms of art and design, especially visual art and music, where the work is stripped down to its most fundamental features. The term “minimalist” is often applied colloquially to designate anything which is spare or stripped to its essentials.

THE HISTORY :Phil Goldstein, in “ The Linking Ring ”, says that Cards Across is one of the best-loved effects among all cardicians and magicians, who have invented a large number of methods.

It seems that already in 1836 the French magician Conus created this effect, which was first described by Ponsin in 1853 in his “ NOUVELLE MAGIE BLANCHE DEVOILE ” with the title “ Cards Multiplication among spectator’s hands. Then Robert Houdin, in 1868, describes an-

other version of it, in which he uses 30 cards, the palm and which is probably similar to that one described by CARLO ROSSETTI, named MENE, TEKEL, UPHARSIN, in his CARDS MAGIC. BLACKSTONE SR., on the contrary, used 20 cards and the stealing substituted the palm.

A later version makes use of two card decks with two different back colors. BILLY MCCOMB also worked on this version, which inspired our version too.

Many great artists used to present this effect, for example LEIPZIG, BLACKSTONE, MULHOLLAND, LE PAUL, BUCKLEY, ZINGONE, ZENS; this last artist created the famous "Zen's Cards to Envelope's", which is still published on actual magical reviews.

I would like to remember the Kaplan version too, in his The Fine Art of Magic, which uses jumbo cards and envelopes as well.

This short historical synthesis is necessary to make you realize how important this effect is and how much beloved it has always been.

My version has a certain advantage

if compared to the others, in fact it can be performed both with normal and jumbo cards and it is particularly suitable for Anglo cards; besides you do not have to use the palming or any kind of envelopes, prepared or not and the cards are counted by the spectators.

EFFECT:

The artist shows 2 decks, each consists of 10 cards, one has a red back and all its cards are red too, the other is blue, as well as its cards.

He gives to a spectator one of the decks, the one the spectator selects, and asks him to count each card, one by one, on the table and, at the same time, the artist counts his cards to show they are 10.

Then he asks the spectator to hold the deck in his hand or to put it on a glass, he does all his proper magical moves and begins to count his own cards, to show they are now increased to 13. In fact three red cards are now in his blue deck.

He gives the deck to the spectator and let him control it, so he can con-

firm the card migration.

The artist takes back the red deck, the one the spectator has counted, but this now counts 7 cards only!

REQUISITES:

Two special decks, a blue and red one, both composed by cards having the same color (the face) so prepared:

A) RED BACK DECK

- 1) FOUR normal cards, called " N ".
- 2) THREE are sprinkled with roughing fluid (in the picture the cards with an only mark on the left upper side), they are called SUPERIOR, " S ".
- 3) Three are sprinkled with roughing fluid on their face (in the picture the cards having two marks in the upper right angles), called INFERIOR " I ".
- 4) It is clear that if we lay 5 cards on 1 cards, these last will stick together and it will seem that the deck is composed by 7 cards only. So you have to keep the cards this way.
- 5) When you are executing the effect

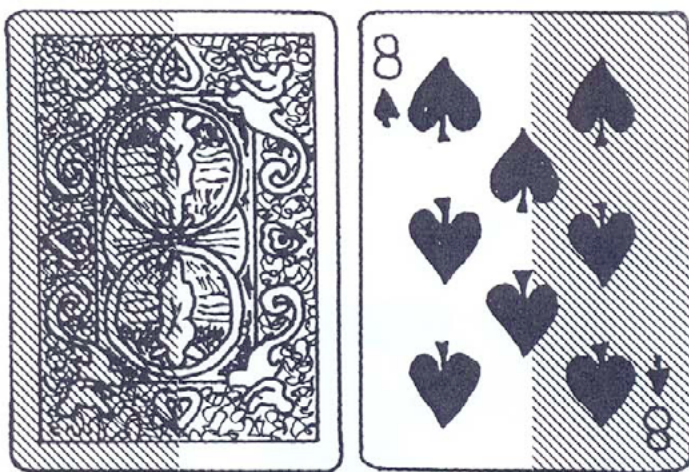


Fig.1

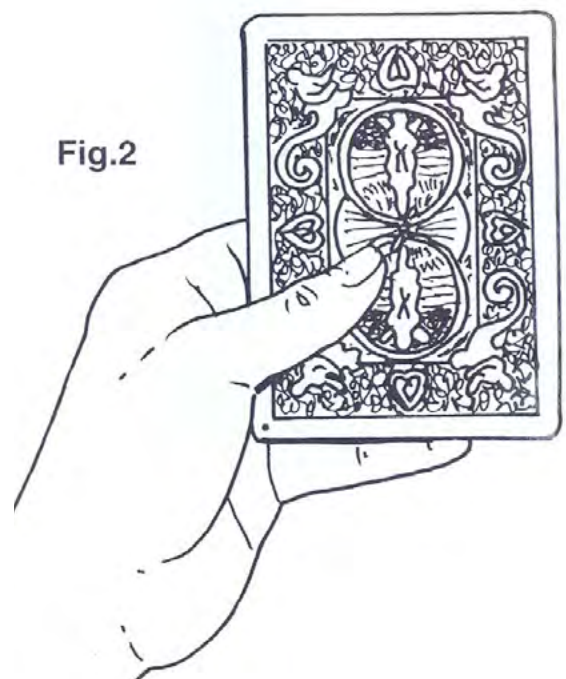


Fig.2

the DECK COMPOSITION must be this way, from the top:

I – S – N – I – S – N – I – S – N – N

The reason is that, as you are counting the cards, back up, one by one on the table, the Superior Cards will stick to the Inferiors and, to a second counting, cards will seem to be 7 only.

B) BLUE BACK DECK

It is so composed: 10 blue back cards having the same color each (red or black) and 3 RED BACK CARDS, whose face having the same color of the red back deck.

They have been so prepared :

1) THREE RED CARDS, sprinkled with roughing fluid on half of their back.

2) THREE BLUE CARDS, on their face, on half their length, sprinkled with roughing fluid.

3) Their left upper angles have been marked (see picture). They must be laid one on the other so that the marks coincide and are back up on the left. When you count the cards, from this position and in dealing position, if you push with the thumbs, cards will stick, red cards will disappear and you can count only 10 blue cards.

4) THE DECK COMPOSITION, before the execution, must be this one, back up from the top :

BLUE ADHESIVE – RED ADHESIVE – BLUE ADHESIVE – RED ADHESIVE – BLUE ADHESIVE – RED ADHESIVE.

All cards follow the same direction, the all the other 7 CARDS.

EXECUTION :

1) Show the decks back up and ask the spectator to choose between two colors. Whatever he chooses, using your magical power, show him THE RED BACK CARDS , fan them face up to show they have the same color and give him the deck, back up.

2) Take out the blue deck too, show

it quickly face up, they have the opposite color of the red ones (you can show 7 cards of 10).

3) Count the blue cards one by one, do not destroy their order, then put them on the glass or on other support.

4) Ask the spectator to count the red back cards one by one and to put them on the table, back up. This will turn their order so that the prepared cards will stick together and you will be able to count 7 cards only.

5) Take the deck on the glass, turn it face up, invert its direction, count the cards one by one, from one hand to the other; they will be 13 and 3 will have a different color. Turn the deck back up, the three different cards are the same color of the spectators' cards.

6) Take the spectators' deck, fan it and count the cards one by one, they will be 7. You can let the spectator count the cards, if you show some courage, and the spectator won't realize about the cards thickness, I

promise you.

NOTES:

a) The colors are used as an example in the description, but in reality it is important that the spectator has the 10 cards deck and you the 13 cards one.

b) This effect is more difficult to explain than to realize so I advise you, as usual, to follow the instructions having the cards in your hand and performing the effect. You will learn it soon.

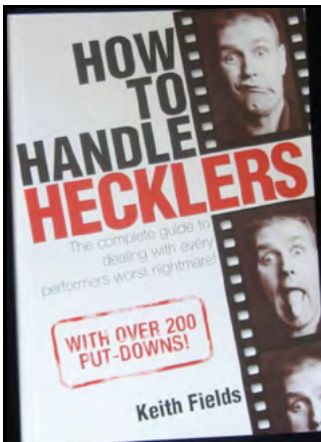
c) This effect is suitable for many occasions, close up too, as it is very quick to perform and it is very effective.

PICTURE 1 :

Control the upper angles of these backs, they are marked as the backs of the little decks and they correspond to the usage indications. The outlined part is prepared with roughing fluid, while the correspondent card is prepared on the face and so it conceals the different back. The 3 cards in the spectators deck have been totally prepared, both on face and on back.



www.KeithFields.com

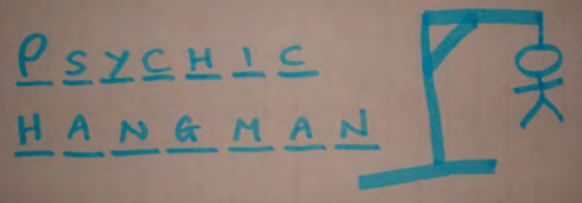


The complete guide to dealing with every performer's worst nightmare. This is the book that Michael Close described as 'the best advice ever offered on audience control and management'

\$30 plus S&H

[To order or read the reviews click here](#)

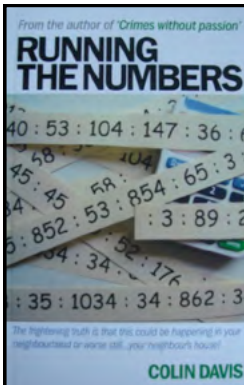
A devilishly clever twist which turns an old game that everyone knows into a cunning book test.



This routine is straight out of my cruise ship show.

\$125 plus S&H

[To order or read the reviews click here](#)



Another routine from my working repertoire. A great mind reading miracle using 4 volunteers from the audience. Nothing to learn or memorise or prepare, totally sure fire. [Click here to see a clip from a live Performance.](#)

\$50 plus S&H

[To order click here](#)

If you are not on my mail list you are missing out on special offers, new ideas, performance advice, and so much more. Email me now by [clicking here](#)

Available for magic club lectures, convention shows, etc.

Email Keith@KeithFields.com

Call (001) 586-556-5579



SILK CONTACT

LAWRENS GODON

EFFECT

Three silver dollars simultaneously vanish, then reappear one by one under the action of a silk.

THREE COINS VANISH

The strength of this vanish is based on the use of the sound produced by the coins in order to convince the audience that they are where they should be.

The coins are in a fan at the left fingertips, the silk is draped over your right forearm.

Change the position of the coins in order to present them in the Spellbound position.
(PHOTO 1)

The right hand comes with the intention of taking the coins : the thumb passes between the stack and the palm of the left hand, as in the classic Tourniquet move.
(PHOTO 2)



Simultaneously, the right hand is closed while pivoting palm up, pretending to take the coins, while the left fingers just let them fall into fingerpalm position.

Do not modify the gap between your left fingers when the coins were there : this will reinforce the idea that the coins have been taken in the right hand (French Drop tip).
(PHOTO 3)

The sound produced by the falling coins increases the illusion and imitates the real action of taking the coins.

The left hand, with three coins in fingerpalm, takes the corner of the silk closest to you between the thumb and forefinger. (PHOTO 4)



Once in this position, you are going to do another very convincing Sound Pass before showing the actual disappearance of the coins...

The principle : the right hand mimics the action of shaking two or three times the coins that it is supposed to contain, while the left hand produces the sound for that gesture !

To do this, simply loosen the coins in fingerpalm and shake your left hand slightly in coordination with the movements of the right hand ; the right forearm and silk being a perfect screen to cover this highly misleading feint.

Now it's time to vanish the coins : the left hand - which still holds a corner of the silk - goes under the right hand, comes forward and pulls the silk quickly to the left through the right hand, which opens at the same time.
(PHOTO 5)



The right thumb is in perfect position to perform a variant of the Silent Steal (Derek Dingle - Gary Kurtz).
(PHOTO 7)



STACK TRANSFER

You will now transfer the coins from the left hand to right hand, under cover of smoothing the silk and at the same time preparing the coins for their reappearance.

The coins are in left fingerpalm, the silk is held by one corner between thumb and forefinger of the left hand.

The palm up right hand comes near the left hand and takes the corner of the silk between the index and middle finger.
(PHOTO 6)



Once the stack is firmly secured by the right thumb, the right hand comes back to you with the silk, while the left hand opens simultaneously.
(PHOTO 8)



These actions must be performed in a smooth and gentle manner ; watch the audience when you perform the transfer. Do not draw attention to this action : the goal is simply to smooth the silk.

Successive reappearance of the coins : the whip move
The sleight described here is original in its conception : the idea is to give the impression that the silk is responsible for the reappearance of the coins.

After the transfer, the coins are held by the right thumb and the silk is pinched by a corner between the right index and middle fingers.
The back of the hand is turned toward the audience and the arm is alongside the body.

FIRST COIN

The right ring finger contacts the edge of the lower coin of the stack and separates it from the others.
(PHOTO 9)



Once in this position, the coin is collected on the right fingertips. The other two coins remain in angle palm. The silk doesn't interfere with these actions.
(PHOTO 10)



Place your left hand open in front of you, palm facing the audience.

You will now quickly approach the left hand in an upward motion, and catch the coin that is at the right fingertips between the left thumb and index finger.
(PHOTO 11)



The right hand immediately withdraws downward, causing a _whipping_ effect with the silk.

You will find that you can throw the coin over a short distance, creating a flash appearance.

SECOND COIN

You will now produce the second coin and load the last coin in left hand at the same time.

Several actions take place almost simultaneously :

In a quick movement, the right hand is positioned in front of the left hand : the silk will create a screen during only a second.
(PHOTO 12)



The coin visible at the left fingertips falls into left finger-palm.
(PHOTO 13)



The left fingers grasp the two coins which are in the right hand angle palm and fan them.
(PHOTO 14)



Finally, the right hand is quickly withdrawn, again causing a _ whipping _ effect with the silk, revealing two coins at your left fingertips.

THIRD COIN

This is the easiest, as it is ready to be produced in left hand, thanks to the previous coins change...

Make sure that both visible coins in the left hand are held by the thumb and forefinger and secretly prepare the last coin at the left ring finger and middle fingertips.
(PHOTO 15)



Photo 15

For the production of the coin, the right hand performs the same movement as for the first coin, producing a "Whipping" effect with the silk in the direction of the left hand.

Simultaneously, the left fingers add the third coin to the other two visible coins, showing them in a fan like in the beginning on the routine.

LAST THOUGHTS

Once mastered, this routine is very effective because you give the illusion that it's the silk that's magical...

Decipher the movements and work without the silk at first, to make sure you assimilate the technical actions.

Work both fluidity and speed in the changes, and only then, aim to master the movements of the silk.

It's the rhythm, the timing that will give life to your presentation !

ABOUT LAWRENS GODON

Lawrens Godon met the magical muse for the first time in Avignon (France) in 1972, thanks to the magician of the "Cirque Bonjour", hosted by Jean-Baptiste Thiérrée and Victoria Chaplin.

The performer's magic bubbles remain a living souvenir. Multi-talented of Magic, Lawrens Godon remains a coin magic specialist, developing several extremely visual and highly technical personal techniques, and requiring no gimmick.

His work is explained in a DVD, "**Moneyppulation Vol.1**", where he developed the Dynamic Back Thumb Palm.

7 DAYS A WEEK TCTAHOE

The performer removes a stack of business cards and a pencil.

"Does anyone here know the day of the week they were born? Don't name the day just raise your hand if you do."

Pick someone who has their hand up. Give them a business card and the pencil. The printed side of one of your business cards has a secret mark on it. Something subtle. Nail nick, or pencil dot. It is this marked card you give to your volunteer.

"I will turn my back, will you please write the day on the back of the card. I will turn away."

Leave the other six cards on the table. With your back still turned.

"Once you have done that please place it writing side down on the table. Pick up the other cards and write every other day of the week on them."

Once that is done

"Would you be so kind as to mix the days face down so even you do not know where your day is."

When they finish that, pick up the cards, keeping them face down and under the guise of causally mixing, glimpse your mark and 'shuffle' the marked card to the bottom

"I was very young when I first heard this poem, and it always seemed magical to me."

(Face down means the side the spectator wrote on.)



down)

Monday's child

(Move top card to the bottom of stack)

is fair of face

(Drop Top card to the table, face down)

Tuesday's child

(Move top card to the bottom of stack)

is full of grace

(Drop Top card to the table, face down)

Wednesday's child

(Move top card to the bottom of stack)

is full of woe

(Drop Top card to the table, face down)

Thursday's child

(Move top card to the bottom of stack)

has far to go

(Drop Top card to the table, face down)

Friday's child

(Move top card to the bottom of stack)

is loving and giving

(Drop Top card to the table, face down)

Saturday's child

(Move top card to the bottom of stack)

works hard for a living

(Drop Top card to the table, face

You are now left with one card, keep hold of it as you finish the poem.

But the child born on the Sabbath day is bonnie and blithe and good and gay

"What day of the week were you born? The day you wrote on the card?"

Reveal that the card you are left holding is their day.

Here is the poem without the card instructions, might make it easier to memorize.

Monday's child is fair of face
Tuesday's child is full of grace
Wednesday's child is full of woe
Thursday's child has far to go
Friday's child is loving and giving
Saturday's child works hard for a living
But the child born on the Sabbath day
is bonnie and blithe and good and gay

Play this straight and it is a very strong piece of magic. Remember, they didn't tell you the day they were born. They wrote the days on ALL of the cards.



lybrary.com

THE LEADER IN MAGIC DOWNLOAD

TWO BESTSELLING EBOOKS BY BEN ROBINSON!

The MagiCIAn is the first book about John Mulholland and the CIA.

Magic and the Silent Clowns is a treasure trove of previously unseen images about Buster Keaton, Charlie Chaplin, Harpo Marx and Harold Lloyd doing magic. Produced with *Magicians on Screen* at Museum of the Moving Image, New York City, 2011.





LUCA VOLPE
FEEL THE REAL MAGIC

THE HORUS EYE

This is one of my favourite effects because the end result is that both the spectator and the audience will start to believe in 'real magic'! I have tried a different use of a classic mentalist gimmick, mixed with a dual reality.

This demonstration requires a good spectator management but it is suitable for both stage and close up. I have also included the script, which is the 'core', that will really sell the effect.

EFFECT :

Give an envelope containing a playing card to one spectator. Tell her (or him) that the playing card is contained in a piece of foil paper, to avoid any chance of being able to see through the envelope.

Put the envelope into the hand of the spectator, tell her to take a seat and place her into a hypnotic state.

When she opens her eyes, show her and the audience a laminated image of the HORUS EYE and a pouch containing some salt and talk about the historical meanings of both.

Put some salt on the laminated image and ask her to concentrate on the centre of the HORUS EYE. After a few moments she will be able to name a playing card. The spectator will open the envelope and see that the card she imagined corresponds to the card that is in the envelope.

Both the envelope and the drawing can be examined.

WHAT YOU NEED :

In this book you will find a page with the image of a HORUS EYE. This card will need to be laminated for this effect, you should be able to do this in most good stationery shops and office supplies.

A playing card size manila envelope, a playing card (that you will force) and a piece of foil paper.

You will also need an 'ash pen', 'lip balm', 'wax stick' or something similar that will leave a sticky, but invisible, trace on the surface of the laminated card.

THE PREPARATION :

Prepare a playing card in the piece of foil paper, possibly one that is easily recognizable for the spectator. For example, the 3 of hearts, put this in the foil paper and then into the envelope. With the wax pen (or similar) draw a number 3

and the hearts symbol on the laminated card, in the centre of the HORUS EYE.

Pay attention not to touch this area, I suggest that you draw this shortly before performing the effect.

Now you are ready to go!

THE ROUTINE :

Here I have explained the routine which describes in detail all the actions you need to do to perform this effect. Following this I have included 'the script' that you should use during the performance.

Ask a spectator to come on stage and hand her the envelope. Explain that there is a playing card inside and ask her to check if there is a possibility of seeing through the envelope.

Tell her to sit on a chair and place her into a hypnotic state, using whichever induction you prefer. Personally, I ask her to look straight between my eyes (I suggest reading 'Reality is Plastic by Anthony Jacquin' in which you will find many methods). Now is the time to start the script.

Show the HORUS EYE card to the audience and then to the spectator. Tell her to place the salt onto the centre of the eye.

Start to move the image parallel to the floor and ask her to concentrate on the symbol. The salt will begin to stick to the wax and take the shape of the 3 of hearts (PHOTO 1). Now lift the image to just in front of her eyes, leaving the remaining salt to fall on the floor and continue to move the image. Gradually stop moving and ask her to tell you what she visualizes in the centre of the eye, she will see the 3 of hearts. Tell her to open the envelope and whilst she is doing this, erase the sticky salt from the image by rubbing the laminated card on your body.

Reveal the playing card to the audience and show the laminated card, where there will be nothing to find!

THE SCRIPT :

"Tonight one of you will be able to see the invisible, with the use of the 'Third Eye'!

Please, this beautiful lady, can you come on stage? Thank you. As you can see I have an envelope here and inside there is a playing card. This playing card is wrapped inside a piece of foil paper and in fact you can't see through it.

Please take a seat and look here between my eyes, now you will feel your eyes getting heavier...slowly...slowly let your eyes close. Perfect, now you are relaxed and you can hear me perfectly.

Here with me I have an image that represents the HORUS EYE (show this to the audience), this became an important Egyptian symbol that represented the power and the capacity to see the invisible. I also have a pouch that contains pure salt, which in the magical rituals represents the connection between the real life and the mystical life. Now please open your eyes. I would like that you take a handful of salt and put this in the centre of the eye.

I will start to move the image and I want you to pay attention to the centre of the eye...in a few moments you will be able to see the invisible through the HORUS EYE that now represents your third eye.

I will stop moving the image and you will be able to visualize something in the centre of the eye. Please tell me what you see in the eye (she will say the number 3 and a heart). Good, now please open the envelope and take out what is inside.

As you can see there is just one card and it is the 3 of hearts! You were really great, thank you! (Give her a hand shake induction). Please take a seat and relax. Now you will stop the connection with your third eye and you will not be able to see through your third eye. You will remember to forget

PHOTO 1

The salt sticks to the wax taking the shape of 3 of Hearts



what has just happened and when you open your eyes you will feel better than before and completely relaxed...Please open your eyes now.

Did you see something on this drawing other than the HORUS EYE? (She will say NO). Thank you very much and let's give her a big round of applause!"

BONUS TIP 1 :

In my book I have also included a 'mini version' of the Horus Eye card that can be used for close up performances.

Before you write on the laminated card, try the 'wax gimmick' and check how long it will stay sticky for (some will become dry sooner than others and will not stick).

You can also force an ESP symbol or a short word depending on your preference.

BONUS TIP 2 :

Pay attention to how the lights of your performing environment could possibly expose the wax writing. When showing the HORUS EYE image, try to avoid a static position and keep the card moving. Also I would suggest holding the card slightly tilted to the floor, so as not to catch the light. Before handing the image card to the spectator for inspection, check for remaining salt or wax marks. After removing the salt by rubbing the card on your body, lick your thumb and run over the area to remove any final traces of salt and wax.

As the image card is laminated, it is possible to clean with a wet cloth.

Luca Volpe is one of the most valued Italian mentalists in the world. The famous entertainer Neal Scryer, has described him as "The Rembrandt of mentalism". This is thanks to collaborations with famous mentalists worldwide and his publications, which have received much praise and many awards.

The famous "chair test routine" has sold over 15,000 copies and is a prized piece in the repertoire of many professional mentalists.





COMEDY OPENER

GREG ARCE

A comic bit that works well for MC's or as an opener

WHAT THEY SEE

You are introduced and you walk up to the mike. As you do that, you are seen to be limping and wincing at something on one of your feet. You speak into the mike, *"Sorry, folks, but I was back there getting ready and I think just before I put my shoes on I must have stepped on some glass. It's smarting in there."*

You bend down and take off your shoe. Slowly, and without any funny moves, you reach into that shoe and pull out a full bottle of Coke. You display and say, *"That's not it"* and you toss that bottle into your bag. You now reach into your shoe again and pull out another bottle of Coke. You display the bottle and say, *"That's the one! Here have a drink on me."* You toss the bottle to someone in the front row and they get to keep a real, full bottle of cold Coke.

HOW

I found that you can place a Nielsen bottle into your shoe and wear it for a short time. Actually, there was one time where I did it at the Castle in an impromptu show and just as I was introduced, the whole crowd decided they needed a drink and bathroom break. I was literally stuck in position, in front of the few that stayed, for about 10 minutes until everyone settled back in. And the effect still worked.

So you have the Nielsen bottle already in your shoe. Let's say it is in your left shoe, in your left sleeve you have a full bottle of Coke wedged up with the cap side facing the opening of the sleeve.

You come out and say your bit. Reach down and take off your shoe. Don't rush it and don't ever look like you are doing a move. Once the shoe is off, grab it so your left thumb is into the shoe and the rest of the fingers are grabbing the tongue and shoelace area. Reach in with your right hand and slowly pull out the bottle. It will have expanded when you took your foot out. Display the bottle then toss it into your case that is to your right. As you toss it, lower your left hand to your side. The bottle in your sleeve will slide smoothly into your shoe. As usual, the big action of tossing the bottle into your case hides the smaller action.

Now display the shoe again as you raise it up. Reach inside and pull out the real bottle. Let someone keep it.

I did this one time just for fun at a show in Miami and was startled by the reactions. I ended up keeping it in from time to time.



INSTANT STOOGES

DANNY ARCHER

Transmit the name of an animal into the mind of a stranger - direct from Danny's lecture.

WHAT

You are able to transmit the name of an animal into the mind of a stranger.

WHEN

You need a pen, and some opaque white paper. Cut two 4" squares and one 3" square from the paper. On the 3" square print "Please help me fool my friend. Write Hippo on the blank sheet. Keep this note and please keep the secret. Thanks!" Place the prepared 3" paper on top of the 4" paper and fold the larger paper into quarters. Fold the other blank 4" sheet into quarters as well. Place both sheets in your pocket or wallet so you can easily remove the blank sheet or the prepared sheet. Have a pen with you as well.

HOW

This works best when you are in a public place like a restaurant or bar with some friends. Talk about mind-reading, ESP whatever works for you. Say you would like to try an experiment. Take out the blank slip, unfold it and ask to borrow a pen or pencil. If none is handy, use the one you



brought with you. Borrowing the pen lends an off-the-cuff air to the experiment. Holding the paper so no one can see, write Hippo on the paper and refold it into quarters. Place the folded paper on the table and cover it with an inverted drinking glass or an ashtray so it remains in plain view yet is isolated. Ask one of your friends to pick out a stranger at a nearby table. You ask the stranger if he can help you in an experiment. Point out your folded prediction and explain that you have written the name of an animal on the folded paper.

Tell him that you are going to ask him to go around the corner, out of sight, and that you are going to try and project an animal into his mind. Hand him the prepared slip of paper and pen and tell him that he is to write down the animal he receives, then refold it and bring it back. As I am giving him these instructions (I wink at the stranger being sure my friend does not see the wink). When he is gone, do your best Kreskin imitation as you "send" the receiver your animal. Around the corner he will open the paper, read your note and write Hippo and return with the folded paper. Have him place his folded paper on top of the glass. All that's left is for you to build it up for all it's worth, and then have someone present unfold and read the stranger's animal. Have him read your prediction as well for an unbelievable miracle. The inspiration for this was in an effect in Tarbell #5 called the Impossible Prediction.

OK... it's True Confession time... I only performed this routine a half dozen times or so, and that was many years ago (and it worked!). That being said, as I read through the routine I think that it is still valid and would play well today. Rick Maue has performed this many times and he wisely suggested adding a five dollar bill with your message.

Obviously you don't have to try and project the name of an animal (I have several effects that use animals because the animal kingdom offers a wide range of easily identifiable choice). It could be anything... a city, an ESP symbol... anything at all.

In thinking again about this effect, I think that you could make it more organic by using a small spiral notebook instead of loose papers in my wallet. What you would have to do is to use a very small dot of glue and affix the smaller instruction note to the second page in the notebook. After you have made your prediction, rip out and fold the prepared paper in quarters and carry on as before. I think this little bit of advance preparation will make it seem more off the cuff. I usually carry a camera bag with all my crap inside, and one of the things in the bag is a small notebook. Another idea is to wedge the prepared folded slip(s) under that long flange on the top of the cap of the pen. This help keep the papers folded and looks like you are making things easy for your helper.

While I am loathe myself to read effects that are untried in the real world, I just had a thought. As I looked inside my camera bag for my notebook, I saw the small digital voice recorder I al-ways have in the bag. This gave me the idea for the:

Digital Instant Stoooge

What if you printed a small piece of paper with the instructions to the stoooge, and using scotch tape, affix it to the back of the digital recorder?

You explain that you will try and transmit the name of a city. You show the stranger how to record the message and flash them the message on the back (and maybe a wink). They would return and play the message and then you would reveal your written animal. You would have to have a recorder with no other messages on it so your friend would not think that you are trying to influence the stranger... Yeah, right.

I think I will give this a try myself..

Please help me fool my friends... make like you are reading my mind and record Hippo ... then peel off the tape and throw this message away... thanks a lot!!

www.dannyarcher.com



from TC Tahoe



RIDING THE
RAINBOW



TC Tahoe

With TC Tahoe's "Riding the Rainbow," you are literally handed the keys to a colorful kingdom of objects, and a variety of rich ways to interpret what you (or others) see.

Suffice it to say that, with this project, your dreams of providing a strong and effective reading "really do come true!" I wholeheartedly recommend this to you!"

Scott Grossberg

"For anyone seeking to learn to do more effective, 'In-the-moment' readings, this is the book you want to study.

This is a must have study guide for every single student of mentalism, but most especially those that plan to make reading work a key part of their repertoire"

P. Craig Browning

AVAILABLE AT:

[HTTP://WWW.AMAZON.COM/RIDING-RAINBOW-1-TC-TAHOE/DP/146104958X/REF=SR_1_3?S=BOOKS&IE=UTF8&QID=1316539646&SR=1-3](http://www.amazon.com/Riding-Rainbow-1-TC-Tahoe/dp/146104958X/ref=SR_1_3?s=books&ie=UTF8&qid=1316539646&sr=1-3)

"This book is for all psychic readers, from beginners to professionals. Every reader experiences "blanks" at times, especially when working in a busy environment with a long line of people waiting their turn for a reading. The information in this book enables you to continue talking, no matter how drained or exhausted you may be. You'll also discover Out in the Cold is full of valuable information you'll include in every reading you do."

Richard Webster



AVAILABLE AT:

[HTTP://WWW.LYBRARY.COM/OUT-IN-THE-COLD-P-115466.HTML](http://www.lybrary.com/out-in-the-cold-p-115466.html)

PETER LOUGHRAN'S

CREATURE SHOCK





www.rwgenting.com

Genting Malaysia Berhad (58019-U)



GENTING INTERNATIONAL MAGIC FESTIVAL 2012

International Buskers

International buskers will be going around the Resort to provide an up close and personal entertainment experience

- 01-15/08/2012
- 12.00noon onwards
- Resort-Wide

International Magic Factory

A total of 8 international magic products vendors at Times Square

- 15/08 - 02/09/2012 •
- 10.00am onwards •

Universal Walk, First World Plaza •

DEAN GUNNARSON
World's Greatest Escape Artist



NESTOR HATO
France Card Manipulation Champion



CHRISTIAN LINDERMAN
The Pickpocket Artiste



CHARLIE FRYE & CO
World's Best Variety Act



CHIPPER LOWELL
Comedy Magician of the Year



JC SUM & 'MAGIC BABE' NING
The Great Illusionists



SOS & TIGRAN JUNIOR
World's Youngest Manipulation Artist



SOS & VICTORIA PETROSYAN
World's Best Quick Change Act



Superstars LoF Magic 2

DIRECTED BY
DAVID LAI
(MALAYSIA)

18/08-09/09/2012 • 9.00pm
Genting International Showroom

Curtain Call ...

PROFESSIONAL ENTERTAINERS

spend on *average*

1+ hours of prepping (*email, consults, calls, etc.*)

2+ hours of loading and unloading of equipment,
sound checking, preparing their show and outfit.

7+ hours of everything else (*driving, posting,
ordering, preening, etc*)

EACH SINGLE PERFORMANCE
without ANY performance time

They also spend thousands of pounds on equipment, marketing, props and outfits. Not to forget the countless hours of practising and rehearsing of their skill.

They don't get paid holidays or sick days. They don't get bonuses for outstanding performances. They often don't have pension plans and 20% to 40% of their profit goes straight into taxes.

Please, understand that they are business owners and they have a LOVE of entertaining but that LOVE won't pay the bills.

RESPECT your ENTERTAINER

Created by Paul Brook Mind Reader