

# MAGIC

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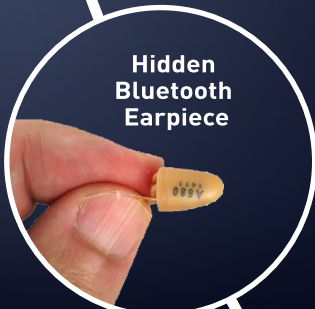
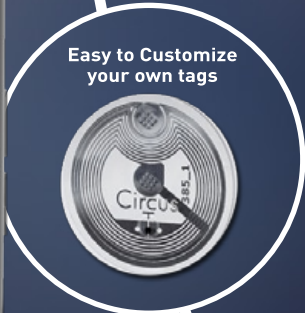
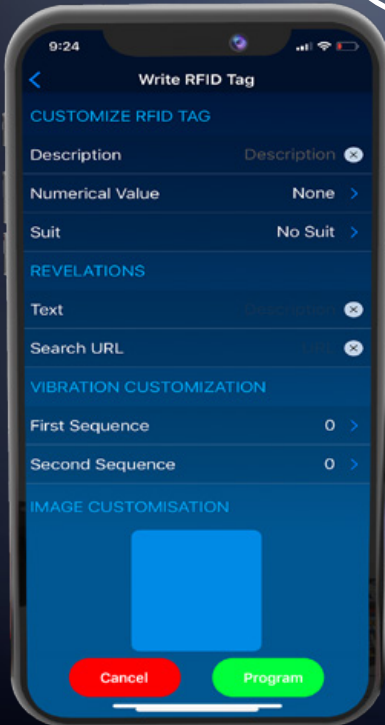
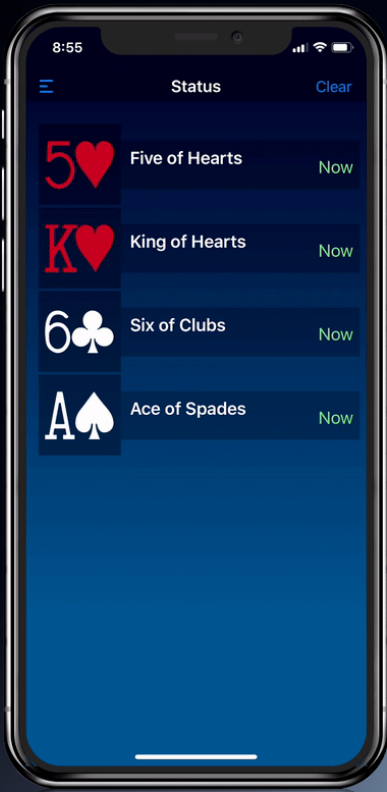
ISSUE 12



# F!@K

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**Hello and welcome to the 12th edition of Magicseen Lite, our free taster issue. The content for this copy of Lite has been taken from the March 2021 full copy, and in many ways it reflects fairly accurately the diverse spread of articles and features that make Magicseen so interesting.**

For instance, we have the full interview with cover star The Amazing Johnathan, a man who loves nothing better than to stir up his audiences! We include a fascinating feature article called Serial Winners, in which, with the help of Marc Oberon, Edward Hilsum and Shawn Farquhar, we investigate what it takes to win high level magic competitions not just once, but several times.

Then there is a thoughtful piece by Jake Strong that explains how magicians can earn the trust of their spectators, and in an extract from the Masterclass, we offer you Andi Gladwin's routine Pocket Mule.

Add to this a page of Magic By Numbers with some fun facts, and a selection of the product reviews, and we like to think that this makes for an interesting read for you. Of course, to get the full caffeinated version, the real McCoy, you'll need to invest in a subscription. But with 6 month, 1 year and 2 year options in both printed format and download versions available, we even try to make that as painless as possible.

So, go to [www.magicseen.com](http://www.magicseen.com) soon and do the right thing!

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# THE AMAZING JOHNATHAN

## BIG TALENT, BIG GAGS, BIG MONEY!

Las Vegas star and TV favourite the Amazing Johnathan has had a career that most people dream about. He's performed for two presidents, on countless TV shows and in 2001 Johnathan stopped touring to take up residency at the world famous Golden Nugget where his bizarre magic act took Vegas by storm and broke box office records in the process. He earned one of the most lucrative deals ever signed in Las Vegas and also won the prestigious 'Best of Las Vegas Award.' Graham Hey chats with the outrageous performer you can't help but like!

### **Where did your own love of comedy come from?**

I'm from the old-time school. I studied comedy from the greats such as Chaplin, Keaton.... My dad took me to see all the old black and white pictures. I studied them, got into doing sight gags, then when I got more in to magic, I watched guys such as Richard Prior, George Carlin...

### **So did you want to make people laugh before you did magic?**

Yeah, but then I got serious about magic, and had this idea in my head I was going to be the next big thing in magic. But I was never suited to just magic and I've done some really tragic shows – that nearly forced me out of the business when I was young. My last 'serious' show was the worst you've ever seen. If I had that on video it would be worth a fortune! It was a high school talent show, and EVERYTHING went wrong, you know...

### **When I've seen you on TV, your act reminds me of a real-live version of all those old adverts they used to put in the back of comics, selling X-Ray Specs...**

And build your own submarine... [laughs], yeah, you know, I go to the Magic Castle and watch all the different acts, and I have a different slant on it. I say to myself, what would happen if he messed this all up? And that's always how I got my best ideas – watching the serious guys and wondering what could happen! Of course, in reality, things didn't usually go wrong, but they do in my head...

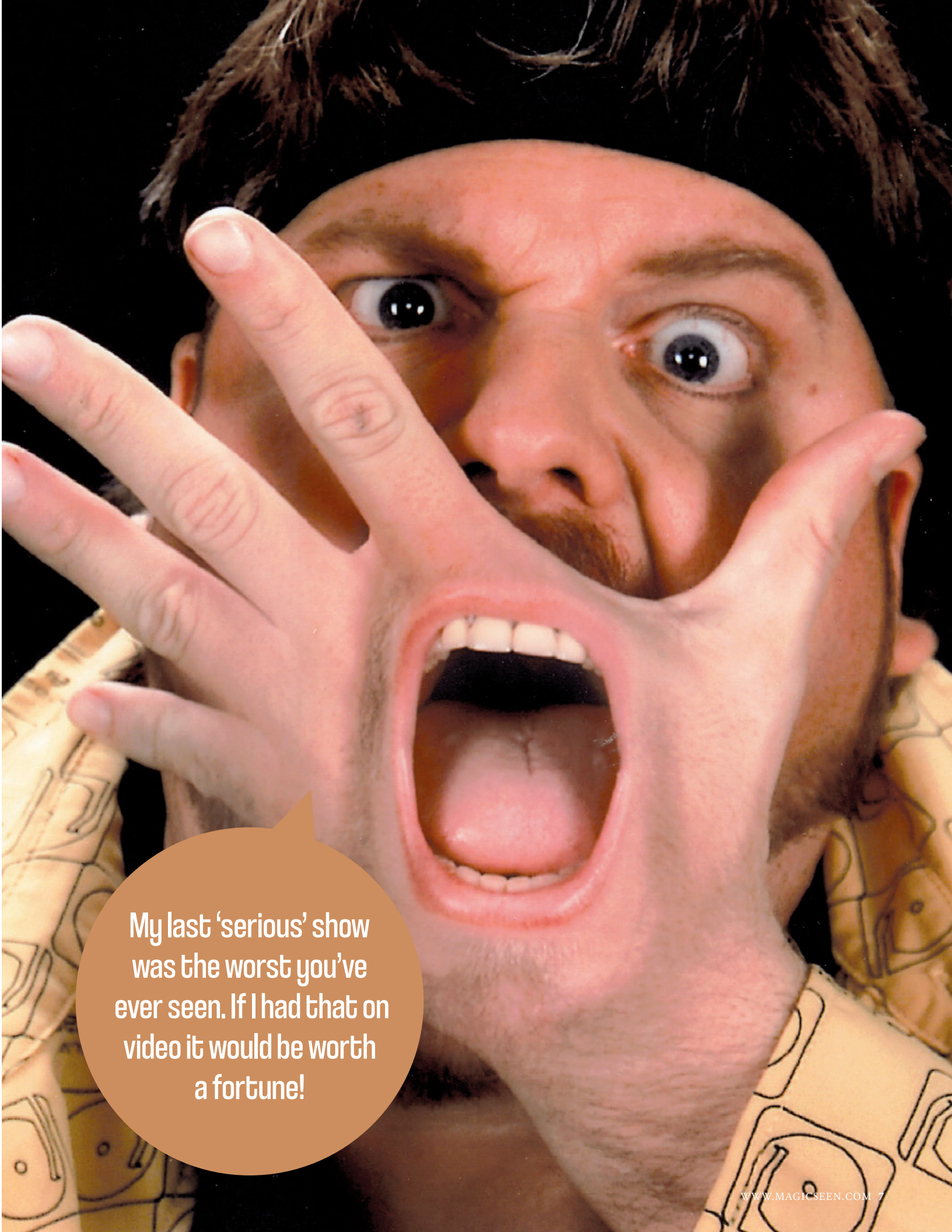
### **Are you a fan of Tommy Cooper?**

I loved Tommy Cooper. The best thing he ever did was when he opened up the cabinet to show there was nothing in it, he gets inside, closes the curtain... and then comes running out of the back and says, "It's dark in there!" That is just a great line. Lots of people used to steal my

lines, and I always used to bust them on it by saying: "I know how I wrote it, how did YOU write it?" And they wouldn't know how to answer. I was influenced by Tommy Cooper and if I did something similar, I would give it a new twist or slant, to make it unique to me. When people steal stuff and they just recite it word for word, then that's terrible.

### **Was there a pivotal moment in your early career when you thought you could make a living doing it?**

Yeah, I went out to San Francisco and started street performing. And that's what got me really good, really fast. When I was out there, there was Harry Anderson doing his 'Sidewalk Shuffle' routine, and that's pretty much all he was doing. He was getting massive crowds and making a lot of money. And he was on his way out, and I was just coming in, and he kind of took me under his wing, and he showed me how to do it.

A close-up photograph of a man with a mustache and wide, staring eyes. He is holding both hands up to his face, with his fingers spread, as if in a state of shock or surprise. His mouth is wide open, showing his teeth and tongue. He is wearing a yellow shirt with a black line-art pattern. The background is dark.

My last 'serious' show  
was the worst you've  
ever seen. If I had that on  
video it would be worth  
a fortune!



...and when I came back to my spot, he'd packed away all my stuff and was doing his own show. In my spot!! It was his way of saying, I'm the king of the streets!



It was kind of funny, because I was doing my show one day, and I went to get a drink or something, and when I came back to my spot, he'd packed away all my stuff and was doing his own show. In my spot!! It was his way of saying, I'm the king of the streets!

**While Harry was doing his thing, what did your own act include?**

I was doing the bill in lemon trick, which is still my main trick... and I would close with the razor blade trick with the blood capsule. It was the shock value with the blood that set me apart from all the other

guys out there. I wrote a lot of tricks and routines which included blood, it was a pretty gory show – I did it because people would stay and watch. It was like a bad accident!

I was out there for a year and a half, and the crowds were getting so big that I was getting arrested all the time. It was getting really ridiculous, so I had to get off the streets. That's when I moved my act into the comedy clubs around San Francisco. It was at the time Robin Williams was just starting out. I was there on his very first night... so I came up with that era of comedian.

**How did Robin Williams go down?**

He was great, people loved him. And I was there when he brought his Mork & Mindy [TV Show] contract into the club. He was on \$5,000 a week and it blew us all away! That was in the late 70's and we were so excited for him. Even after he became a huge star, he would still turn up, even at two in the morning, to those comedy clubs when there were maybe six people in the audience... he just loved performing.

**We're there any other magicians in the comedy clubs at that point?**

No, there was no one apart from myself and Penn & Teller. I remember seeing Penn & Teller when I was working the streets. They were in an off-Broadway production in San Francisco at the Phoenix Theatre – but they were called: The Asparagus Valley Cultural Society, at the time! Then, there were three of them, and they were basically doing what they do now, only with three people. Then they got rid of the other guy and became Penn & Teller, but they were out there still working. That's a long time ago... they've been huge for so long!

**What effects did you do in your very first comedy club act?**

I was doing the Zombie ball and at that time I was mostly making my own props – things that didn't work! [on purpose]. My whole show revolved around getting someone out of the audience. And I kind of got trapped in that mould for more or less fifteen years. I couldn't do a show without using a volunteer for much of my show! So when I got on to TV, I was stuck with these long, elaborate pieces that I couldn't break down into five minute





bits. It was really difficult for me. But then when I worked out what to do, the TV work started to flow in, and then cable TV happened and I could do longer routines because I had much more time. HBO would come along and give me a 15, 20-minute comedy showcase, and that's when I could really show them what I could do. I had the material. Then I got a one-hour special on Comedy Central, and this was followed by another and it just kind of snowballed from there on.

**And when you got your one-hour specials, did you have writers to help you?**

No, I wrote them all myself. I wanted writers, but when I tried them, they could never get the formula quite right. With writing, I put pressure on myself, because when the TV people asked me if I had a new five-minute spot, or did I have an hour of new material for them, I'd just say yes! Then I'd have to write it. So I got used to writing under pressure, under the gun, you know.

I think it took me twenty years to write a really good, tight hour of material. But when Comedy Central asked me for another hour – without repeating

anything, the pressure was on. And so I wrote a brand new hour of material in about six weeks. The pressure made me write a 20-year act in a month and a half! Under pressure, I can write. Without the pressure I'd just sit around and watch TV, doodle around.

When a singer goes on TV and sings one of their songs, they are expected to do that song live, but as a comedy performer, you can't go and use all that material from TV in a live environment can you?

Well, the TV companies would ask me for original material, that I hadn't used before. Sometimes people would think I was doing the same material as before, purely because I was using someone from the audience... but I was doing new stuff, and that's kind of a trap I fell into as well. But, when I switched from using an audience member to using an assistant, who played a character, a dumb blonde, things changed. We worked together for twenty years and she was amazing, man! I used to try things in the act to mess her up, or throw her off and she was amazing, she'd stay with me all the way! It was brilliant watching her work...



## EITHER.....OR?

We are all faced with choices in magic, so we asked one or two well known magicians to select between two magical options and explain their decision! This time we put Alan Hudson on the spot...

**1. Red backed decks....blue backed decks?**

Blue Backed - to be honest, this isn't much of a choice, it's my only option as my wife is also a magician and she pinches all the red ones.

**2. Close up....stand up?**

Stand Up - even before the events of 2020, it's always nice not being close to the general public - especially in December.

**3. Magic books for learning....online video?**

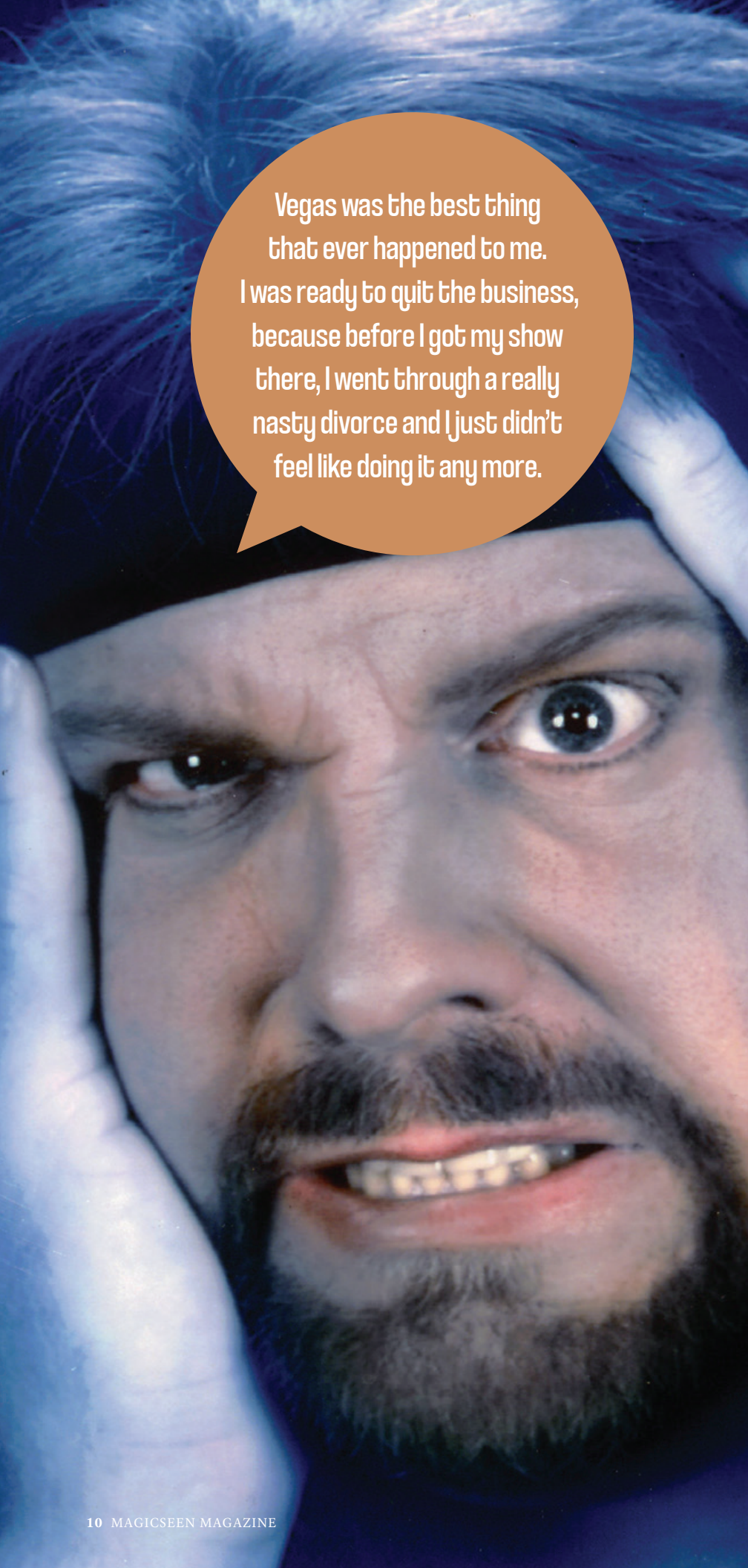
Online Video - obviously all the cool kids will choose books as the go-to default answer, but the truth is video is quicker and easier.

**4. Patter magic....silent magic?**

Patter - I grew up with comedy magicians who became my magical heroes, so followed... I realise many people who have seen me would hope I'd been a silent act...

**5. Sleight of hand methods....self-working methods?**

Sleight of Hand - almost nothing worth doing is genuinely self working. Also, if you mess up a self working trick you haven't got any excuses afterwards.



Vegas was the best thing that ever happened to me. I was ready to quit the business, because before I got my show there, I went through a really nasty divorce and I just didn't feel like doing it any more.

**So you didn't have things really rehearsed, there was plenty of room for ad-libbing?**

There was a lot of unscripted stuff in my shows. Every time I rehearsed something, it never seemed to go that well for me. I was sharp on my feet, which I learnt from street performing and then in the comedy clubs. Each time I thought I had something funny for my show, and I practised it, it didn't seem to work. But then I would do something off-the-cuff in my show and get big laughs! It was almost like the opposite of what you should do!

**When you got to Vegas, did you take more time to ensure it was a winning bit - with the additional pressure - or did you carry on the same way?**

Well, I'd do it in front of an audience and then gradually tweak it over a number of performances. Las Vegas was a whole different thing for me because I wasn't travelling around with a load of props any more... I got to perform in one location, and I got to build my show in one theatre. When I finally got production values to my show, access to lights, access to a wood shop next to the casino - it enabled us to introduce lots of new material just because we could. It was fun, and it was easy to do. Plus, when you have a permanent crew with you, they come up with ideas as well.

I would sit around with people who made me laugh, and we'd end up brainstorming and stuff. Vegas was the best thing that ever happened to me. I was ready to quit the business, because before I got my show there, I went through a really nasty divorce and I just didn't feel like doing it any more. But then the Vegas offer breathed new life into me. Plus, Vegas made me rich! I was already rich, but Vegas was a whole new ball game. At one point I was making \$80-90,000 per week. Last week I was clearing out some files and I came across some pay stubs - I was crying - and I was using them to dry my tears because I was so sad I wasn't making that kind of money any more!

*\*More from The Amazing Johnathan in the next issue!*



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# IN THE PHONEBOX

WITH DEBORAH FRANCOIS



We send the editor into an old-fashioned red phonebox and ask him to call someone interesting! This issue, we spend a wonderful minute with the star of the brilliant French movie 'Populaire' (2012). If you haven't seen it, then we feel sorry for you!!!

**MS:** Hello Deborah. We are huge fans of yours!

**DF:** (laughs) Thank you so much.

**MS:** I'm calling from Magicseen Magazine. Are you a huge fan of magic?

**DF:** When I was a child I loved it. Some of my friends had magicians at parties and it was always so exciting. I used to sit there not saying a word...just staring. I was always so well behaved!

**MS:** And what about as you got older...

**DF:** I remember thinking that I wanted to perform, but was quite shy. I was always in awe of people who could get up and entertain. I didn't think I'd be capable of

doing it, but when you get it into your head that you are playing a character, you are pretending to be someone else, it doesn't seem so daunting. If we are talking about magicians, then the world stars such as David Copperfield, Penn & Teller and Criss Angel are incredible... They have the weight and expectation of thousands on their shoulders. And they have to do it live. There is tremendous pressure on them. As an actor we can re-take the scene and do it better. But live performing is a real art.

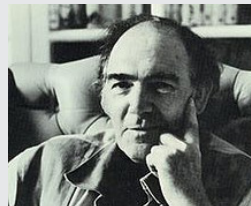
**MS:** Thanks Deborah... we love you!

**DF:** (laughing). You are very kind.

*Thanks to ParisBerlin-Actors.com*

## DID YOU KNOW?

**1** Magicians were very much involved in the birth of the movie industry. Not only were many magicians exhibitors of films, but many were involved as performers and producers. Harry Houdini made several silent films and was the creator of many special effects; magician George Melies bought the Robert-Houdin Theatre and exhibited the first motion picture seen in Paris.



**2** The author of the 14 most recent James Bond thrillers is a magician. John Gardner, retained by the estate of Ian Fleming, the creator of the Bond character, was a professional magician before he became an author.

## ALL DAY AND ALL OF THE NIGHT WITH NING

Which book have you read that made you keep reading, and why?

The first title that comes to mind would undoubtedly be Neil Gaiman's SANDMAN. Not only did this keep me reading, it also got me writing as a teenager. Neil is an incredible writer and has created a fascinating world of mesmerising characters and enchanting storylines. If the young person in your life enjoyed his stuff on film and TV, you need to point them to his books and especially this graphic novel which is finally getting its own show on Netflix! That only took three decades \*wink\*

I consider myself very blessed to have Neil as a friend. He is one of the nicest, kindest, most generous people I've ever known. Despite his busy schedule, he penned two forewords for my books. And when I was studying in the UK, he let me stay in his beautiful house in the Isle of Skye so I could write my manuscript. Talk about trust! We just did a Zoom chat over the holidays, and I'm really excited about Morpheus and his family of Endless Ones finally coming to our screens this year!



*'OMG, Jay, your work is truly incredible! You've captured the magicians heart and soul in your paintings. I couldn't pick a favorite even if I had to. Really great! Thanks for making magic a real art.'*  
**Bill Malone**



*'Wow, Jay, what a lovely surprise. I love it and I'm honoured you'd put the time and thought into it. Thank you so much. Please now destroy all your other work. A thousand thanks – Derren.'*

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# DEPOSITS AND WITHDRAWALS

How to 'bank' on an audience's approval. By Jake Strong



If you asked 100 magicians why they enjoy magic, I would guess at least 75 would talk about either “spreading joy” or putting their audience in a state of “childlike wonder”. These are both great intentions that help give a sense of purpose to a given performance. However, they cannot be accomplished when there is no genuine relationship established between the audience and the performer.

The most important aspect of this relationship is the performer’s prioritisation of the audience’s happiness paired with the expectation of creating a real, human connection. Consequently, when the intention of creating a legitimate bond with the audience members is at the forefront of

the performer’s mind, what would have been a few card tricks turns into both a meaningful relationship and a long-lasting memory.

Sean Covey explained in his 7 Habits book series that both interpersonal and intrapersonal relationships are like a bank account. The same bank account metaphor can easily extend to the relationship between the magician and his/her audience. The more beneficial “deposits” the performer puts into the “bank account” with the audience, the more mutual trust and real-life connection is built between both parties.

This trust enables the performer to start to ask for little withdrawals in return, although it is imperative

that the performer never asks for anything before a deposit is made. It’s impossible to make a withdrawal at the bank before any deposits are made, and the same should be said for the performer. The byproduct of a positive transaction is an enjoyable performance.

The first deposit must be made as quickly as possible to prove both the performer’s professionalism and legitimacy. A quick deposit can be the simple act of doing a quick, visual trick at the top of the performance. Many working pros advise against borrowing a personal item for the first trick because the performer hasn’t entirely established that he/she isn’t an untrustworthy stranger. As the performance progresses,

gradual deposits should be made to ensure the relationship is properly tended to.

These deposits include, but are not limited to, positive affirmations that the participants are helping out correctly, making consistent use of their names, and showing them the same human decency and respect onstage that would occur offstage.

I started performing at restaurants when I was 14-years-old and when I addressed adults I used the names “Sir” and “Ma’am”. This has helped me to garner the respect of so many adults within the first 10 seconds of meeting them, and they were much more likely to pay attention to my rubber band routines.

A mastery of the tricks is also essential for focus to be shifted onto the audience. Stammering amateurs are depicted as never being able to take their eyes off their hands because they don't have the trick in their muscle memory. Since amateurs have not mastered the mechanical workings of the tricks, when they attempt to focus on the audience the whole thing falls apart.

Mastery of the material is also a small deposit, and although it is not consciously expected by most audiences, it's evident when it's missing. By showing a firm understanding of the tricks themselves, it communicates how seriously one takes their craft. Although this can never be entirely avoided when the magician is trying new material, doing tried and true killer effects before and after a new addition can offset a potentially weaker spot in the performance.

These may all seem like micro-examples, but a performance is usually very short and can last anywhere from 5 to 90 minutes on varying performance stages. The one thing that stays consistent within all scenarios is every moment is important. A performance shorter in length is likely to be a close-up situation with a smaller audience, so the magician must do anything to make as many deposits, however small or large, within the small time allotted. Longer performances usually merit bigger audiences which makes it harder to connect with each individual, so every word spoken is a chance to make a small deposit with a large group of people. Both instances are drastically different from a performance perspective, but the relationship still remains the same in both cases because it is still human to human contact.

At the end of a performance, if the audience feels the performer has deposited enough into their relationship and has entertained them, they will more than

willingly give a standing ovation. This is a huge sign showing that the relationship with the audience is positively received, but positive affirmation could come in many other forms like a tip or a compliment.

It's easier for the performer to mess up the relationship than the audience. After all, magicians in most scenarios are interrupting the audience's day, and if the audience deems their time to be wasted, it's because the performer didn't put enough effort into creating an authentic relationship.

An obvious example of a lack of an authentic relationship is illustrated by the case of a participant feeling embarrassed on stage because the performer made fun of their hairstyle or made them look like a fool in front of hundreds of others. Some performers can get away with doing slight jabs at the helpers, but that's because the established relationship is so strong that the jokes are taken at face value. After all, people are more likely to take a joke from their friends than from a random stranger on the street because we know our friends are only joking.

Simply forgetting a spectator's name can also depersonalise a relationship and make it seem as if the magician isn't paying attention to what the audience has to say. It's vital that the performer listens to the audience because if it seems like the magician doesn't care, there will be no relationship to make deposits into.

At the end of the day, both the performer and the audience are human beings and relationships are key between humans. If the performer wants to make a memorable performance, genuine relationships are essential. Think about the last time you laughed until you cried. It was probably with one of your best friends or family who you've known most of your life. The relationships we have built with our friends



Wayne Goodman



Kris Rubens

and family allow ourselves to be relaxed around them and not be afraid to show our true selves.

If magic is all about bringing out the childlike wonder in other humans, then it is important that the audience feels comfortable enough with us to be vulnerable.

There are always a lot of perceived differences between the performer and audience members, but by listening and showing respect to each other, the gap between the two can begin to disappear to the point where a relationship can prosper.



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# Pocket Mule

by Andi Gladwin

Extracted, with permission, from *The Boy Who Cried Magic*, available from [www.vanishingincmagic.com](http://www.vanishingincmagic.com)

I can't say that I feel particularly comfortable teaching a variant of Roy Walton's "Smiling Mule," which is an effect that some magicians consider to be one of the best card effects ever devised. In that trick, the performer removes two Aces and explains that a named card will appear between the Aces. With just one riffle of the deck, the Aces are now shown to be on the top and bottom of the deck ... therefore the named card must be between them! Finally, the Aces transport to the middle of the deck, with one card between them: the named card.

Structurally speaking, for the key joke to be fully understood, you must quickly show that the mates are on the top and bottom, which can take a few more beats than the joke itself. I feel that the modest change I have made to Roy's routine fixes this issue by giving it a clear setup, followed by a display that is aligned with the joke.

The structure and handling remain almost identical, so I hope that you will consider this in the spirit intended: a personalisation of Roy's fantastic method.

## Effect

The performer genuinely and fairly shuffles the deck and explains, "There is evidence that by restricting one of our senses, the other senses become stronger." He puts the deck in his pocket as he explains the rules, "The challenge is simple. I will remove my sense of sight in order to strengthen my sense of touch. In a moment I am going to ask you to name any card. As soon as you tell me the card, I will reach into my pocket and



*remove your card. Are you ready? Name your card!"*

As soon as she does, the performer thrusts his hand into his pocket and returns holding the entire deck (Photo 1). "I got them all! Yours must be in here somewhere!"

He continues, "Alright, I'll be honest. I didn't say which pocket!" The performer then carefully reaches into his other pocket and removes the named card.

## Working

Start by making it very clear that the deck is genuinely shuffled, but without slowing down your introduction. Do this during the opening dialogue by giving the deck a fair face-up overhand shuffle so that the audience can clearly see the face card of the deck changing. The patter overlaps the shuffle so that it is clear that you are not focusing on the order of the cards.

Take the deck and place it face outward in your left trouser pocket and explain that as soon as

your participant names a card you will reach into your pocket and remove the named card.

During this explanation, roll up your left sleeve and take a stance that suggests that you will be working quickly. The patter is not that the participant will think of a card (as that would turn it into a mentalism effect and the associated challenges of, "No, you tell me what card I am thinking of!"), but instead, that the participant is challenging you by naming a card that you have to find.

As soon as the card is named, reach into your pocket and remove the entire deck. Then, when the deck is at chest level, make a wide hand-to-hand spread and say, "Well, I didn't say that I would remove only your card!"

As the audience laughs (or groans ... or hits you), glance down at the deck and look for the named selection. As soon as you find the card, cull it to the bottom of the deck, square up and turn the cards over.



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Fernando has been very successful for years with his one-week "Campus Magico" workshops which have received rave reviews.

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Your registration at [www.campusmagicoacademy.com](http://www.campusmagicoacademy.com) is completely free and without obligation. Suitable for magicians of all skill levels. Don't miss this!

## Pocket Mule cont.

Now that the deck is face down, top palm the top card and move your right hand toward your right pocket and say, “*I didn’t say which pocket!*” Slowly reach into the pocket, release the card from your palm and then remove the card to show that you have succeeded in meeting your challenge.

### Comments

My introductory dialogue is crafted to sound like I am about to perform an improbable, but believable skill. I feel as though this strengthens the joke because it becomes a release of that tension when the audience realises that it was all a setup for a joke. I am especially comfortable with building the trick up in this way as I do eventually make good on the promise, and in a way that is even better than the audience was expecting. Over promise and over deliver, as some of my marketing friends say.

When the selection happens to be far down in the deck, it can sometimes destroy the tempo to continue spreading. Therefore, if I cannot find the card quickly I try to create humour specific to the audience. Perhaps someone looks annoyed that I didn’t actually do the trick, or perhaps someone doesn’t quite understand what has happened – whatever the situation, I point it out and make a quip about it. This buys me more time as I look back up, and then casually back down at the deck. There’s no formula, other than to be conversational, and observant to the actions and emotions of your audience members.

On occasion, I have performed this routine with two selections, as follows: Have two cards selected and ask the first participant to return her card to the deck. Control that card, and palm it into your right hand as you hand the deck to the second participant. Ask that he lose his card in the deck and then shuffle the cards.

As you take back the deck, load your palmed card back on top and place the cards into your pocket. You can now reach into the pocket at rapid speed to pull out the first selection, before lightening the mood and performing “Pocket Mule” for the second selection.

### Credits

Roy Walton’s “*Smiling Mule*” first saw print in *The Certain Something* (1979) and then later in *The Complete Walton, Volume 1* (1981).

My long time friend Benjamin Earl independently created a routine based on the same joke of removing the card from your pocket, instead of using the mates. It’s more than likely that one of us sparked off the other’s creativity, but neither of us recall what led us to come to the same conclusion. Ben’s effect, “*Finish 52*,” was published in *F is For Fiction* (2015). We were both happy for the other to publish our routines.

The “*I didn’t say which hand*” style line was created by Max Maven, who used it in a different context in his trick “*Pocket Nightmare*,” which eventually saw print on his DVD set *Kayfabe* (2016).



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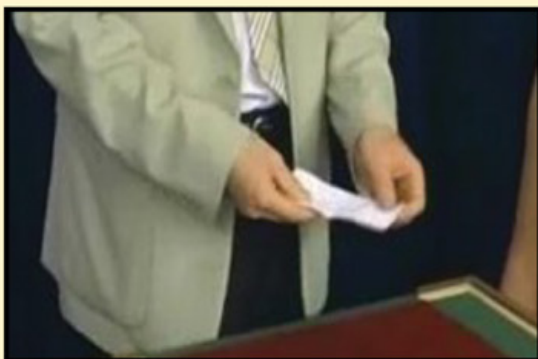


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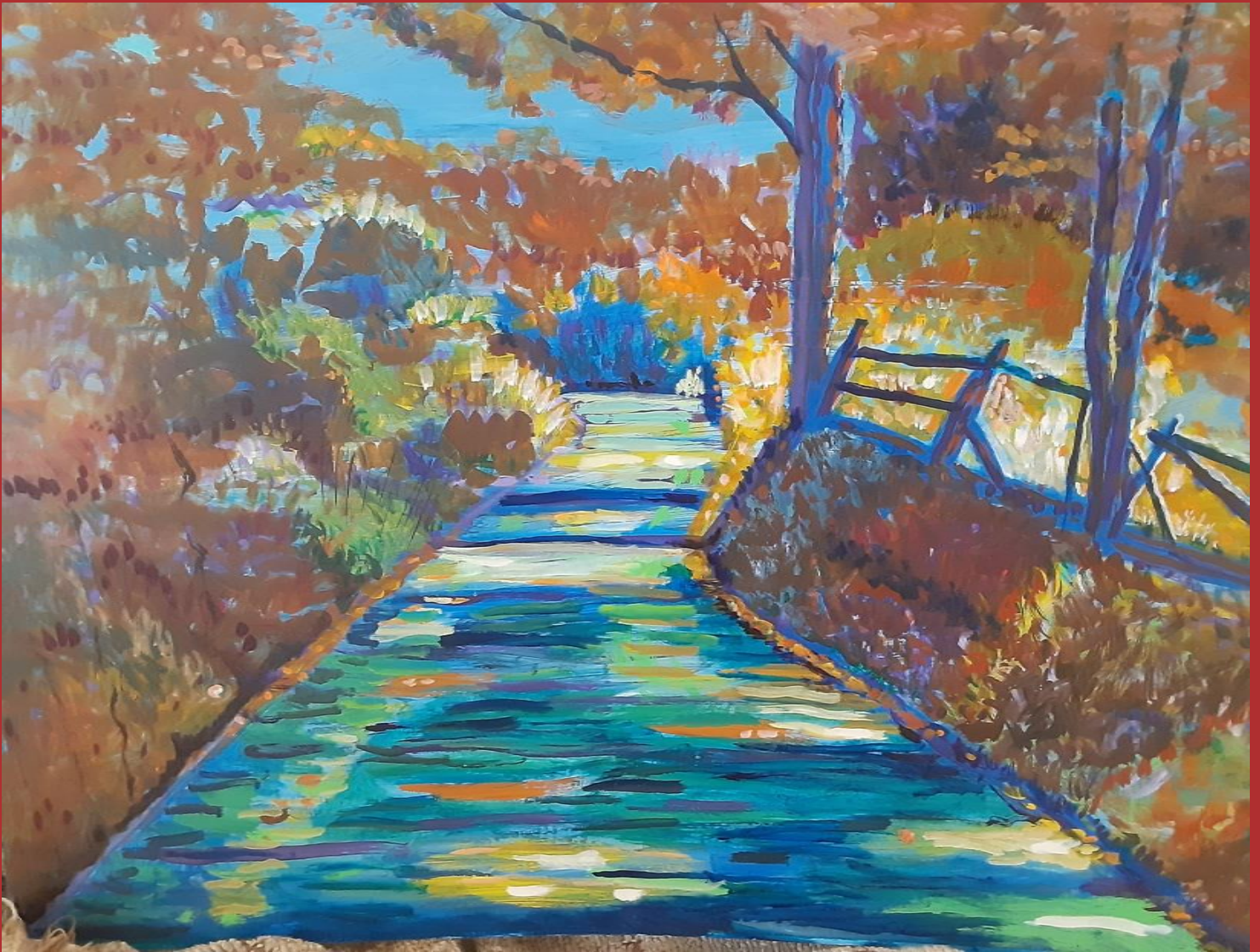
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## OMP

Online Mentoring Programme with Looch. For the first time ever in his career, Looch is offering to the community his online mentoring course. This course is perfectly suited for those who are looking to build a successful business within the performing world of mentalism. Perhaps you are looking to add some part time performances to your calendar? Or maybe you wish to transition to a full time performing career? Whatever your current status, download our FREE brochure that explains how it works and how you can be mentored by one of the UK's best professional mentalists. To download the brochure please visit: [www.readmymind.co.uk](http://www.readmymind.co.uk)

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## CARD-SHARK

At this time last year, we had already attended 5 conventions on three continents. We were still recuperating from sleep deprivation and jet lag. This year we are only suffering from the lack of direct human contact and Zoom Fatigue. We just hope everyone stays Safe, Healthy and Magical.



We had hopes of presenting our newest editions to the Magic World at the 2021 Blackpool Convention. Subsequently, we are introducing one of them to you now:

VIBRANT was an adjective, until we turned it into a Noun!

The Vibrant Series of Phoenix Decks has arrived! Produced at US Playing Card in Casino Quality Large Index, these cards with our Phoenix Back Design are printed in Colours that are just.. STUNNING! These colours don't just POP... they EXPLODE! Greener than Green, Blacker than Black, Orangier (?) than Orange and a Purple..Shawn Farquhar wishes he could get a suit in this colour.

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## ILLUMINATI MAGIC

ILLUMINATI MAGIC RELEASE NOTIFIER 2. The team at Illuminati Magic has released a revolutionary new electronic peek device – the Notifier 2. Notifier 2, pushes the boundaries of innovation for users who want the most out of electronic mentalism. The Notifier 2 is a finger palmable peek device, featuring a retina quality display and an integrated Thumper. If you prefer, Notifier 2 may also be placed inside a card box, making it the most discreet electronic peek device available on the market today. Not only does the Notifier display (and vibrate) the results from electronic dice, dominoes, poker chips, magnet sensors and pens, but it also displays messages from RFID/NFC, enabling a single peek device to be used for all your electronic mentalism. Notifier 2 also integrates with a myriad of Magic Apps such as Inject and WikiTest and even displays the results from magician calculators on the display in real time. You can turn on and off reporting from the various electronic props you use and also backstage assistants can send you messages using a web browser. Notifier 2 is USB chargeable and provides up to 8 hours of performance time. Check the Notifier 2 out on [www.illuminati-magic.com](http://www.illuminati-magic.com).

# SERIAL WINNERS

WHAT IT TAKES TO WIN MAGIC COMPETITIONS TIME AFTER TIME

By Mark Leveridge



One way to begin is to identify your strengths and weaknesses in terms of material, character and style.



Create the magic you want to see and that you enjoy performing.

Way back in September 1981, when I was still a full time secondary school teacher, I was lucky enough to win the Zina Bennett Close Up Magic Trophy, which is the close up competition award offered by the British Ring of the International Brotherhood Of Magicians. The resulting publicity, both local and national, pushed me to do immediately something that I was planning to do in the summer of 1982 in any case, and that was to turn full time pro.

Without that competition win, and the subsequent rise in my magic profile, it might well have transpired that I never did take the plunge into professional magic, which would have meant I would have had a completely different life for the last 40 years.

So, winning a major magic competition can have a significant effect on those who do well, but what is the impact on those talented people who go on to win time and time again? What motivates them to put themselves up for the ultimate scrutiny - evaluation of their skills and creativity - again and again? And does the result of becoming a serial winner have an exponentially beneficial effect on their lives and standing with their magic peers?

To get some answers to these and other questions relating to performing in magic competitions, we approached three prolific competition winners, performers who have been there and done it, repeatedly, and we are very

grateful to Shawn Farquhar, Marc Oberon and Edward Hilsun for their input.

## START AT THE BEGINNING

Before you can go on to become a serial winner, you have to create a suitable competition act. So where and how do you start? After all, you know that you are probably going to be evaluated mainly by magical judges, and they are not going to be impressed by a standard Professor's Nightmare routine, so perhaps the natural response to that is to create something quirky and original specifically for the competition. But do our experts think this is the best approach? Here's Edward's explanation of his act creation process.

"Create the magic you want to see and that you enjoy performing. When I've entered competitions recently, I started with the strongest magic I perform and tried to think of ways to stand out from the crowd. Think about staging, costume and other theatrical elements in addition to strong magic and originality."

Marc's approach is more about a process of refining what he already performs before then giving reign to his imagination.

"One way to begin is to identify your strengths and weaknesses in terms of material, character and style. Phil Jay once told me to focus on my original material and forget about all my other effects. It was good advice, as by rejecting the bulk of the effects I hadn't created allowed me to increase



focus on my own ideas. So, start daydreaming, think about what you want to see happen and develop your ability to visualise by imagining effects before methods.”

Shawn’s style is slightly different as he tends to look beyond the competition itself and consider what use the act might have in the commercial world afterwards. As a result of this he doesn’t create a ‘competition act’ as such, but more an act that will have tangible benefits afterwards.

“Every act I’ve ever performed within a competition was something I did for lay audiences. I think the best starting point when trying to create a strong competition act is to make it strong for real audiences. If you really stop and look at previous winners of the competitions, very few go on to successful careers doing the act they compete with in the first place. So the prime rule, in my view, is make your act enjoyable and mystifying to real people!”

## THE DEVIL’S IN THE DETAIL

There are so many potential variables that need to be considered when creating a competition act that it’s impossible to know which elements may turn out to be important or difficult until you try it, and certainly all three of our winners gave different examples of things that they found the most difficult to get right.

Shawn feels that originality is very important but difficult to create as so much of what we learn comes from the input of previous performers. He advises that looking for twists on old plots and/or methods is a good way to introduce some original thinking into a competition act.

Marc has always spent a lot of time thinking about and refining all aspects of his acts, but for him one of the most taxing elements is trying to get the rhythm and pace

of the performance so that it looks and feels right to the audience.

For Edward there’s a very practical side of a competition act that he wants to get exactly right, and that is the timing of the performance itself. Most competitions have a strict maximum time limit which acts must adhere to or they can be disqualified, so to overrun is one error that simply has to be avoided at all costs. One side benefit of trimming his tricks down to a specific shorter length has been that he has had to rise to the challenge of identifying non-essential elements of his routines which can be stripped away.

## PHONE A FRIEND

Competitions are all about putting your best endeavours in front of magic experts and having them assess how well you have done. But obviously it is helpful if you can also get some independent feedback during the creative process prior to the competition in order to address any potential errors in advance.

Collaboration with trusted fellow magicians is an important aspect of putting together a great act, as all three of our performers readily admit. For Marc it is as much about how he responds to the advice as it is about the suggestions themselves.

“For me collaboration is essential. There are several variables at play when it comes to feedback. The mental state of myself at the point of requesting feedback. Am I psychologically strong enough in that moment to hear criticism? The mental state of the person giving the feedback, are they in the mood to help me? Do I want a general “What do you think of that?”, or do I require something more specific such as “What’s the stronger moment, this or that?””

Edward also says that collaboration is essential and he is fortunate to have a handful of top helpers who have assisted him



## SHAWN FARQUHAR

2009 FISM - Grand Prix World Champion  
**2009 FISM - World Champion of Cards**  
2008 - International Champion of Magic, London, England  
**2006 - FISM - Silver Medalist (Parlour)**  
2006 - FISM - Silver Medalist (Sleight Of Hand)  
**2003 - FISM - Silver Medalist (Sleight Of Hand)**  
2001 - IBM - 1st Place Gold Cups Competition (Close Up)  
**2001 - SAM - Close-Up Champion**  
2000 - Pacific Coast Association of Magicians (PCAM) - Grand Prix du Magique  
**1998 - IBM - 1st Place Gold Medal Competition (Stage)**  
1992 - PCAM - Pacific Rim Gold Medal Magic Champion  
**1991 PCAM - Stage Magic Champion**  
1990 PCAM - Pacific Rim Silver Medal Magic Champion  
**1984 PCAM - Stage Magic Champion**

## EDWARD HILSUM

The Magic Circle Close-Up Magician of the Year 2020  
**The Magic Circle Children’s Entertainer of the Year 2019**  
The Magic Circle Stage Magician of the Year 2018  
**Allan Slaight Awards - International Rising Star 2017**  
The International Brotherhood of Magicians - British Champion of Magic 2014



## MARC OBERON

European Close Up Magic Champion  
**IBM Close Up Champion**  
MacMillan International Champion  
**USA IBM SAM People’s Choice Award**  
FISM Parlour Magic Champion





Every act I've ever performed within a competition was something I did for lay audiences.

“Although I often find it’s fun to collaborate with others I am most productive when I create alone. This is because my most creative period is usually somewhere between midnight and 5am. Not many people are up to create and collaborate during those hours! Once I have the routine basically ready to perform I will ask a small group of my friends whom I trust to give me input.”

## WORLD CLASS AT GETTING READY

Because there are so many things that need to come together to create a strong competition act, it must be hard to know when you have reached the point where it’s ready for action. The danger is that you can continue to tweak and alter details in search of perfection, when the reality is you are probably changing things for the sake of it and not because they make any tangible difference. So, how do you avoid becoming someone who is world class at getting ready and instead recognise when the act is good to go? For Edward, the answer is, you don’t!

## TOP TIPS FOR COMPETITION SUCCESS

Whether you envisage wanting to compete just once at a major level, or whether you like the thought of mapping out a pathway to multiple successes, those who have already been there and done it, provide now a summary of six key tips to help you on your way.

1. Take every opportunity to perform the act in front of real people.
2. Collaborate with people who will give you honest feedback.
3. Make your ‘goal’ not to win a competition but to create an act that you love and would be happy performing regularly.
4. Build an act that does NOT rely on language. If you build a universal act you have the opportunity to travel the world with it.
5. Prepare thoroughly.
6. Don’t create an act just for a competition. Make an act that you will be able to perform afterwards.

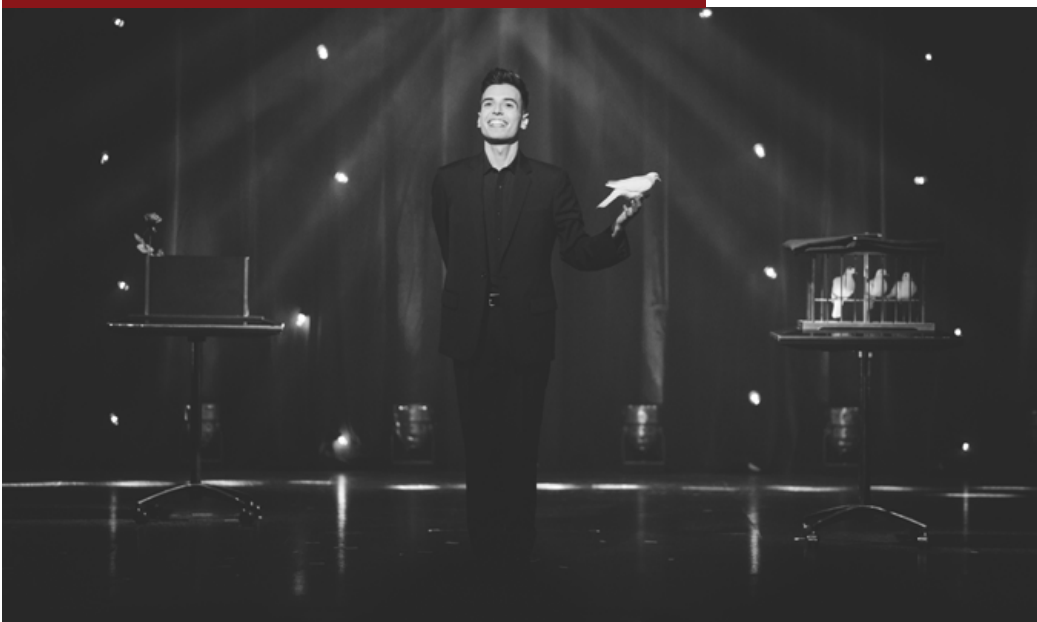
in improving all aspects of his act. This clearly shows that if you can surround yourself with people who between them represent a wide range of experience and expertise in all different areas of magic, the benefits to you can be huge and allow you to develop your performance successfully even with elements in which you have no personal knowledge.

Shawn likes to collaborate but there is a stumbling block for him, as he explains.

“I never feel like an act is ready. You can always improve and that’s part of the fun! I simply try to make the most of my time leading up to a competition, rehearsing and taking notes on board, so I’m as prepared as I can be.”

Shawn agrees. “I don’t think you ever really know when it is ready to be put into a competition. It’s the same as any piece of magic, you’ll never know how good it is until you are performing in front of real people. Yes, the act has to be polished and professional, but until you put it in front of real people and allow it to be judged, you’ll never know if it’s ready or not.”

Marc also uses real world performance as a barometer of progress, and he believes that this



can provide many valuable pieces of information that he can act upon.

“I don’t feel ready until I have performed it several times for real people, and gained a sense of confidence about it. Things go wrong and at the time it’s painful, but I just turn it around as soon as possible by saying “Great, so pleased that happened as I can fix that and that’s another bad thing that can never happen again!” When you feel you’ve anticipated every possible thing that could go wrong and how to handle it, you gain an inner calm that will allow you to engage more freely with your audience.”

## TIME AND TIME AGAIN

Given the many challenges that putting together a competition act throws up, it’s possibly hard to understand why people might want to do it more than once! And all three of our winners have not just simply won at several different events with the same act, but have been successful in a number of completely different performance disciplines and settings.

So, do these highly motivated performers set out to become multiple winners right from the outset? For Edward his first success encouraged him to do more because firstly, it gave him a reason to improve his magic, secondly, it presented him with a stage to perform on and thirdly, it created a definite deadline to work towards.

Shawn never intended to try multiple times, but after his initial success, and the way it brought him to the attention of other magical luminaries, he was encouraged to repeat the ‘experiment’ in order to enjoy more of the benefits. Marc found himself being encouraged by others to enter further competitions, and although he admits that trying to repeat success does become

increasingly difficult due to the expectations of both himself and others, he did like the way that it helped him to improve as a magician.

## WHAT’S THE POINT?

After all this effort to be successful, do the rewards justify the means? Are there any practical, tangible benefits to being a multiple winner? Shawn thinks there definitely are.

“Yes, winning a competition opens many doors if the performer is willing to promote the fact they won. Don’t expect to win a competition and for people to beat down your door with contracts and offers. That’s not how it works. But you can send out emails, flyers, videos, and press releases announcing your success and that will certainly help to open doors for future engagements.”

Edward’s success has been more recent and of course times over the last year have not been in any way normal, as he readily accepts. “It’s difficult to say if I have benefitted, especially with performance opportunities vanishing recently! I know the magic I choose to perform, such as my Dove Act, has brought me to producers’ attention. Having the awards certainly helps to differentiate me from other magicians.”

Marc has definitely reaped the benefits of his success, something which came as an unexpected surprise to him.

“Yes winning competitions did open doors. I was invited to perform and lecture all over the world. This was a side benefit that I hadn’t realised initially when entering competitions.”

# FAREWELL, SIEGFRIED

Siegfried Fischbacher, one half of the celebrated magic double act Siegfried & Roy, has died from pancreatic cancer in Las Vegas at the age of 81.

Best known for their appearances with white lions and tigers, Siegfried & Roy were among the biggest names in the world of magic and had performed an estimated 5,000 shows for 10 million fans since 1990.

Fischbacher reportedly had a malignant tumour removed during an operation, but sadly the cancer had already spread throughout his body. The star returned to his home in Las Vegas where he was cared for by nurses before his death.

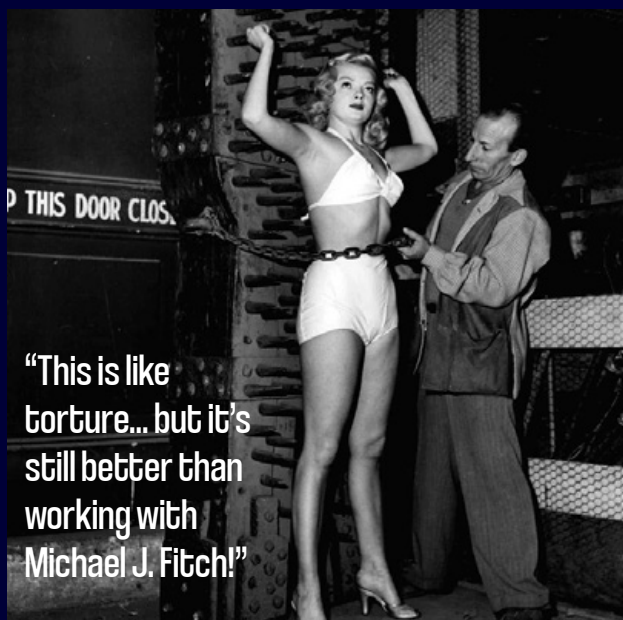
Siegfried’s sister Dolore confirmed the news to Das Bild, saying that his passing came as a relief as he could barely speak towards the end. “He fell asleep gently and peacefully,” she added.

His death comes just a few months after the passing of his beloved partner Roy Horn, who died from complications of COVID-19 at the age of 75 in May 2020.

In a statement announcing Horn’s death, Siegfried Fischbacher said, “From the moment we met, I knew Roy and I, together, would change the world. There could be no Siegfried without Roy, and no Roy without Siegfried.”

He later told Bild am Sonntag that his best friend would always stay by his side. “For dinner, I will continue to have the table set for him, too. Like it always was the case. I’m not alone,” he said.

Fischbacher had a passion for magic from a young age. He moved from Germany to Italy, initially working in a hotel before performing on a cruise ship, where he met Horn. Here the pair began a partnership that eventually became legend. We bid farewell to another all-time great...



“This is like torture... but it’s still better than working with Michael J. Fitch!”



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# WHAT'S HOT WHAT'S NOT

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



## 2020 BIZ BUNDLE

**Biz**

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

**Price: £9.99**

This download 'bundle' of three card sleights from Biz, Romania's foremost card star, is one for the experienced card magician. A control, a visual card change and a pop-out move are explained on this 18 minute selection.

The 'Simple Control' is the most accessible one here. As the cards are spread a card is touched and raised for the spectator to note. As it is lowered it is apparently inserted face down into the other hand's spread and lost into the pack, although really it is controlled to the top. There is a moment where the chosen card goes out of sight for a millisecond and as such has a suspicious appearance to it, but this would

be worth working on if that can be smoothed out.

The 'Fan Change' is a sudden visual change of a card. A card is inserted partially into the deck and fanned for display. As soon as the deck is fanned the card has changed. It's a surprising change and will require work to perfect it, but there are no suggestions as to what use this could be put to.

Lastly, the 'Airoh Pop' is a pop out move following a peeked selection and the most technical of the three. A card is peeked and the deck closed and squared. Suddenly a card shoots halfway out of the deck which is the selected card. This has to happen

straight after the selection so doesn't allow for much else to happen. It's also difficult to master so I don't know if it will be worth the work for its limited application.

Of the above, the Simple Control will have the most applications and the other two are just fancy flourishes with limited use. **PP**

**What's Hot:** The latest moves for move monkeys to master.

**What's Not:** Only one of the three sleights has very much application, but it has a suspicious appearance to it. The other two are technically challenging flourishes with limited use.

**Rating: 30%**



## SYMPHONY COINS

**RPR Magic Innovations**

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

**Price: £100 (approx)**

A magnetic set of 4 coins (expertly handcrafted by Roy Keupers) which collapse into 1 single coin offering lots of potential in the right hands. The set are not quite as thin as RPR suggest but this is still a great product. Available in 4 different coin denominations.

**Rating: 75%**



## MAD MAD BALLS

**Quentin Reynolds**

Available from  
[www.practical-magic.com](http://www.practical-magic.com)

**Price: £80**

Different coloured balls repeatedly appear from an empty box at the performer's will finishing with a surprise kicker ending. A great routine for kids and adults alike Mad Mad Balls is a routine that will engage any audience. Each box, which does all the work for you, is handcrafted by Quentin Reynolds.

**Rating: 85%**



## SCUTTLE

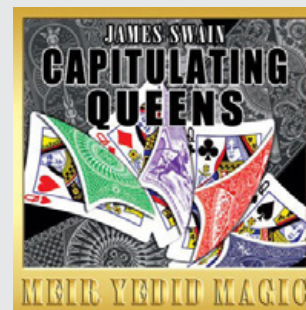
**Vinny Sagoo**

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

**Price: £14.99**

If you like 'Boris The Spider' type effects then you will love this. Scuttle is a super simple card trick with shock ending. Only basic card handling is required. Not sure cockroaches are quite as scary as the 8 legged creatures but it's still quite a nice little effect. Comes with everything required to perform.

**Rating: 70%**



## CAPITULATING QUEENS

**James Swain**

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

**Price: £15.00 (approx), \$20**

This is not a new effect but it's still one to take a look at. A named Queen is shown to be the odd one out with a different coloured back design. This is repeated with the other three Queens. As a finale the four Queens are each shown to have a completely different coloured back to each other.

**Rating: 85%**



## AIRPLANE MODE

**George Iglesias**

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

**Price: £62**

This commercial mentalism routine comes ready to perform straight out of the box with professionally produced props which take care of the methods for you. Themed around a flight journey, a spectator plays the part of a passenger making all the choices about the flight and where he is going.

To start with he is encouraged to study the safety brochure because no one ever reads it. The destination and seat number are selected from a batch of boarding cards, a drink from a drinks menu and a film from the in-flight magazine. The magician begins by trying to divine the spectator's drink choice but serves the wrong drink (a carton of orange) but never mind, he asks the spectator to concentrate on all aspects of the film.

Following this the magician can now reveal all aspects of the flight from the seat number, destination, star of the film and title, etc, but it doesn't end there because all the flight details can now be shown to have been in plain sight in the pictures of the safety brochure the spectator was reading at the start.

Was he subconsciously influenced? Fully unfolding the

safety brochure reveals a giant poster sized prediction of the film, destination and seat number. Finally, the orange carton is now lifted to reveal a glass of the correct drink has been sitting there the whole time and the carton is just a shell.

The methods take care of themselves in the specially printed props allowing plenty of space to present an engaging entertainment around airports, plane travel and so on to accompany the journey that takes place. It's mentalism that can easily be presented by those who might not usually perform mentalism in their act. The methods are all well known ways of forcing items and together with the authentically printed boarding cards, drinks menu, magazine and safety brochure, create a stage piece that can play for 20 to 2000 people. You even get the orange carton, just provide a glass.

The online video walks you through the basics of the routine but you will have to take care of the presentation and script according to your own style and personality. It almost works itself so all you have to do is present it. Whilst it's not heavy duty mentalism, there is fun to be had in the 'process' of the routine, something that can't be said of a lot of mental routines. **PP**

**What's Hot:** Authentic looking quality props supplied. Simple methods allowing the presentation to be very free. Props take up little space. Plays for large or small audiences. Ideal for performers who don't usually present mentalism. Well structured.

**What's Not:** Light weight mentalism.

**RATING: 80%**



## BLUFF SHIFT BUNDLE

**Joshua Jay**

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

**Price: £9.00**

The bluff shift is, arguably, the most efficient way to get a chosen card to a "small number" position from the top. A young Robert Giobbi entranced me at least 30 years ago with the repeated optical illusion of apparently cutting the deck for the return of a chosen card, which I unwittingly replaced at second position.

This 20 minute download video from Joshua Jay has four variations on the Bluff Shift plus a bonus colour change. The quality of the video is just about acceptable, even though for some reason Josh stands in front of a reflective picture and there is inadequate lighting, so the footage is blocky, grainy and soft. However the instructions are understandable and clear.

The Revolve Shift is the headliner technique and can be done in the hands. The technique is fast and smooth with good consideration of the angles.

There is a convincing touch a split second before the replacement which seals the memory of the card going into the centre of the deck.

It is more "movey" and less pure than the version in Card College, which emphasises conditioning the spectator beforehand and the illusion of the balance of the deck becoming thinner when the pack is cut. Josh Jay's handling is fast, bullet proof, over in a couple

of seconds and I suspect more comfortable to perform in real world conditions.

I was less convinced by the other shifts described. The Table Bluff Shift is particularly cheeky and fast, with a risk of being "caught". Why use this method when much more convincing controls are possible? The Spread Bluff Pass takes a card chosen in a spread to the bottom, again a simple call would achieve the same result without the risk. The Multiple Bluff Shift allows four cards to be clearly buried at different points in the deck and brought to the top – it is "angly" and the "bluff" element acts as a final convincer, rather than the main strip out mechanics.

The D'hôtel Colour Change is a lovely effect, included because it flows perfectly from the Bluff Shift. A card pops out at right angles to the vertical deck, a wave of the hand and it changes to the selection.

There is one short section on the Erdnase Break which is worth the cost of the download, a clear explanation of how to avoid the need for a thumb break by transferring a break to the front of the deck.

If you are attracted to the Bluff Shift this is a useful insight into one set of techniques. CP

**What's Hot:** clear explanations. The Revolve Shift, the advice on the Erdnase break and the D'hôtel Colour Change are all particularly worthy.

**What's Not:** poor video quality, better ways of achieving the Table and Spread Bluff Shifts.

**Rating: 50%**



## GYPSY QUEEN

Asi Wind

Available from  
www.vanishingincmagic.com

**Price: £43.50**

This is an idea which can be presented in two or three different ways, although the end result is basically the same. Essentially a spectator thinks of any card and then physically selects another. The chosen card is the QH, and on careful examination of this Queen, the spectator sees that the Queen is actually holding a playing card that matches the one thought of by him initially.

You receive two decks of poker sized cards. One is a special deck comprising of all QHs with each card showing the Queen holding one of the other cards from the deck so that all the 52 cards are covered. The other deck is simply a matching regular deck, although every card in this deck (and in fact in the other pack) are also marked.

On the online instructional video Asi explains that there are two different ways to set this effect up. One will require quite a lot of one-time work (and probably an extra purchase of some necessary produce), the other does not require any extra preparation. You need to decide which method you want to follow because if you elect to go down the first route, the work you need to do to set it up will mean you can't perform the other method if you change your mind!

There are pros and cons to both methods, in the sense that the presentation has different strengths and weaknesses depending on which route you decide on. Neither can be said to be definitively better than the other, so it comes down to personal choice. I would certainly recommend watching the video all the way through first before making any decision.

Although the basic concept of the trick is straightforward, you do need to have the skills to perform a good Top Change and also be adept at handling a stacked deck. It doesn't matter what the stack is (new deck order, Tamariz, Aronson etc), but for the trick to work seamlessly you must be slick in locating cards within it. You also need to be able to perform a cull and possibly affect a deck switch confidently. I think this moves the effect itself out of the beginner category and well into the intermediate skill range, so bear this in mind.

The instructions are a bit odd. Asi performs the various presentations to a woman friend of his who seems a bit on edge being filmed. He then explains how the trick is done to her, which given she's not a magician herself by all accounts, seems a strange choice. At one point he asks her whether she realised during the performance how the trick was done, and her reply is, "No, but I do now!"

These explanations I found unclear and a bit hard to follow at times. I think Asi must have realised this because he then goes through each explanation all over again just to camera, and in these versions he's much more relaxed and explains the handlings far more clearly. I don't know why he didn't just use these and dispense with the other ones, to be honest.

The video ends with three live performances of the routine to lay people. Normally you would

expect these to be at the very start of the video so that you can see what it is that you are trying to achieve and can be enthused by the strong reaction of the spectators. Having them at the end means this motivation and clarity of objective is completely lost and feels like an afterthought.

My overall feeling with Gypsy Queen is that the plot of the trick itself is a bit confusing for spectators to understand to start with, and even the revelation of what has happened at the end is in some ways puzzling. I think the reason is that the presentation makes the spectator anticipate that he is involved in one plot line, but at the end this turns out to be completely spurious as it is revealed that something entirely different has in fact happened. Although on one level this is a cute twist, on another, the spectators may take a few seconds to understand what has just occurred, leading to a potentially limp and drawn out conclusion.

Overall I'm not convinced by this effect, neither in terms of the method nor with the plot. At the price asked it also seems expensive, especially since you have a lot of preparation work to do yourself before you can use one of the main methods. Some people will love this, I'm sure, but personally I was left feeling it isn't worth the effort or the price. **ML**

**What's Hot:** professionally produced decks which handle well (they're not Bicycle cards), good clear marking system

**What's Not:** slightly confusing plot, too much preparation work of the cards required considering the price asked, instructional video could do with some tightening up

**Rating: 41%**



## CATCH ME & WIN

Gene Maze

Available from  
www.mymagic.com

**Price: £75.00**

This is a fantastic chain routine ideal for anyone interested in gambling scams. It's a combination of the Fast & Loose and Three Card Monte premises.

A wooden block holding three metal pegs is shown and a long chain is wrapped around each peg. Only one of the pegs will 'catch' the chain - the other two will set the chain free. To win the game, the spectator has to select the peg which catches the chain. No matter how hard they try they never win even when the game is made easier but reducing the number of pegs used.

The secret is very simple and you will have the basic routine down in no time at all. Online tutorials explain everything. There are teachings from both Meir Yedid and Harry Lorayne. Harry teaches Gene's original method and routine. There's even footage of Gene performing his routine.

The props are very well made and will last a lifetime if looked after properly.

If you like this type of routine then this is a no brainer. **PS**

**What's Hot:** Great routine with quality props

**What's Not:** The inclusion of a velvet bag would have been a nice to carry the props around in.

**Rating: 85%**

# MAGIC BY NUMB3RS

Compiled by Mark Leveridge



**2,023** The number of years since the first documented mention of the Cups and Balls

**18**

The number of Copperfield TV specials that were broadcast between 1977 and 2001

The number of tricks invented by Jay Sankey - since yesterday

**1,628,905**

**12** The number of magicians killed attempting the Bullet Catch

The number of magicians who joined Vanishing Inc's free online magic event (ShareMagic) in April 2020

**35,000**



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# HERE'S A CHANCE TO WIN...

## ...‘ABSOLUTELY NOTHING’

Compiled by Mark Leveridge

Here are a few activities to keep your magical brain cells working. No prizes for getting things right, it's all just for fun. Answers in the next issue.

### Who Am I?

Guess the name of the famous magician from the 20th century from the following clues.

1. I was born in December 1919
2. I was a regular panelist on the 1950's TV game show What's My Line?
3. I starred in my own TV magic show from 1955
4. I appeared on This Is Your Life in 1973
5. Steve Short wrote a biography about me in 2009

### Magic Dealer Anagram

Unscramble the letters to reveal the name of one of Magicseen's regular dealer advertisers

G C I A T N C S U O M D I

### The Riddler

Solve the following questions and then arrange the answers in a column so that the first letter of each answer will spell the name of the UK's most famous magic club

1. Name of a long standing US magic magazine which you can't put back into a bottle.
2. Arguably the most famous escapologist of all time.
3. Magic Dealer who specialise in effects with their own brand of p laying cards.
4. The 'holy grail' of card effects.
5. You can vanish a silk using one of these gimmicks.
6. Possibly the oldest recorded trick in history.
7. You will find UK magic news updated here online every Saturday.
8. Well known secret prop for dispensing invisible thread.
9. The surname of the mysterious author of Expert At The Card Table.
10. The IBM organisation is divided around the world into hundreds of these.
11. Surname of the famous magician which has much in common with a Charles Dickens character.
12. The illusion of a lady rising magically up into the air is not a 'suspension' but a.....
13. One of these vanishes and appears repeatedly in a black silky bag.
14. Country of origin of the effect in which a length of rope stands upright on its own.

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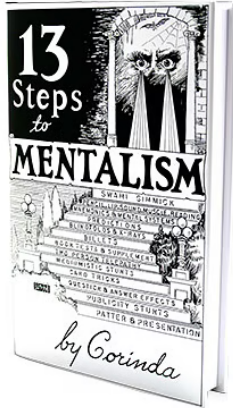
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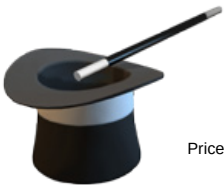


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