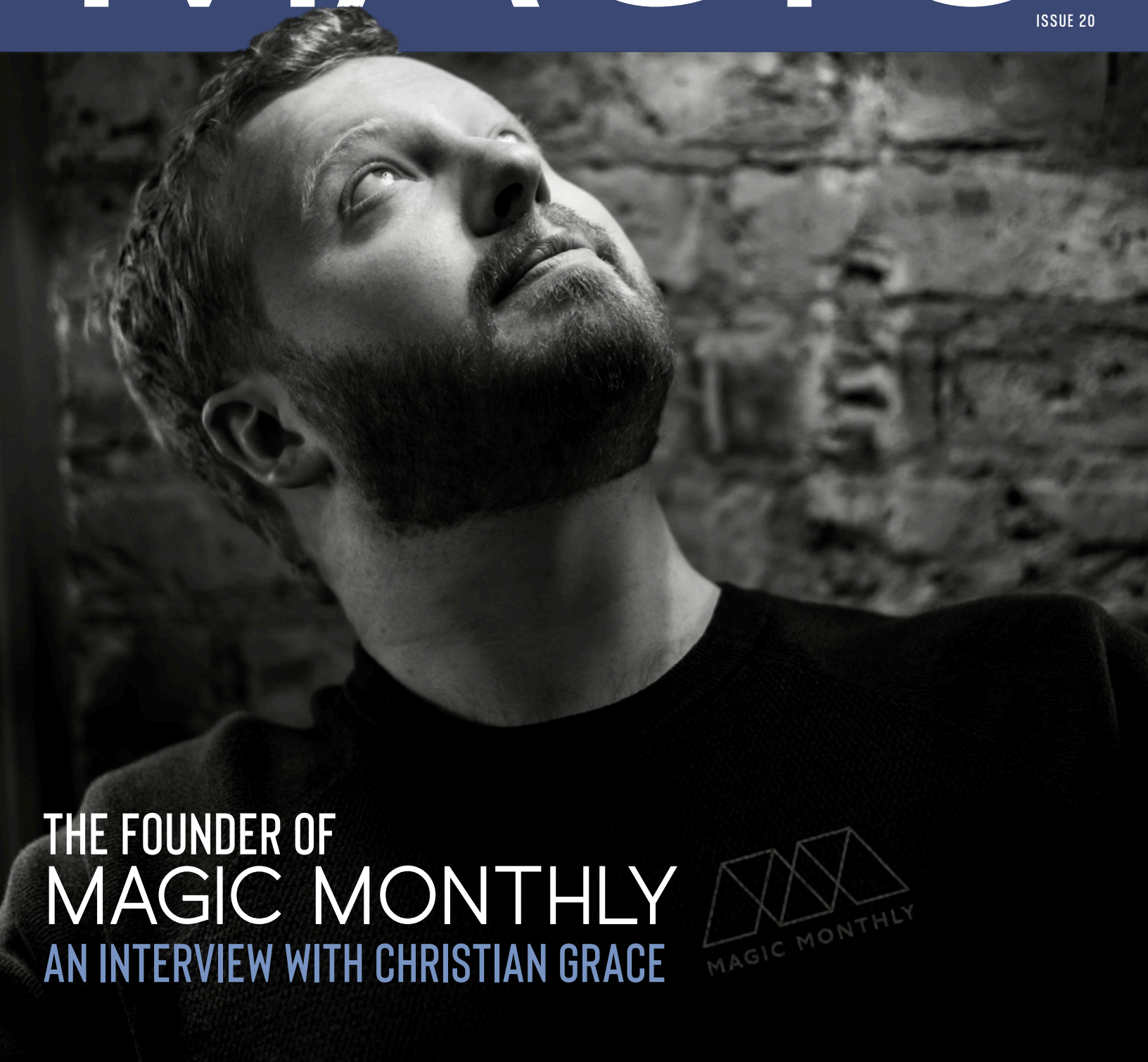
THE MAGAZINE FOR MAGICIANS AND MENTALISTS

MAGIC SEEN Lite

ISSUE 20



THE FOUNDER OF MAGIC MONTHLY

AN INTERVIEW WITH CHRISTIAN GRACE

MAGIC MONTHLY

MAGICSEEN: THE MAG THAT WOULD GET 4 BUZZERS ON BRITAIN'S GOT TALENT!

Own a piece of magic history



'Dai Vernon: The Professor' by Jay Fortune
Official Limited Edition Fine Art Print 20 x 20"

Source image and subject used with permission of
the Estate of Ross Bertram and the Estate of Dai Vernon

Limited to 100 with 10 Artist Proofs. Hand-signed & Numbered by the Artist
(Frame for illustrative purposes only)

Painting the Professor's Portrait

by Jay Fortune

I am excited and honoured to announce to readers of MagicSeen a brand-new Official Limited Edition Print which will be shipped to collectors this September.

- Official Limited Edition Print - Own a piece of magic history -

Working with the Estates of Ross Bertram and Dai Vernon, this portrait has taken 3 months to create across many, many sessions. The finished work is 24x24" and is currently being professionally captured before an expert Fine Art publisher will produce 10 Artist Proofs. From these, I will carefully select the perfect finished print which will then be produced as a Limited Edition run of 100.



Each print will be on the finest archival quality Fine Art grade paper at a finished size of 20x20". I'll then hand-sign and number each work. With a Certificate of Authenticity accompanying every print, the finished works will be shipped worldwide early September.

Don't miss out on this opportunity to own a piece of magic history! Please register your interest by email to mail@jfortune.co.uk. Once the Proofs have been produced and the Limited Editions are ready, I will notify you with costs and availability on a first come, first served basis.

Until now, I have released mini-prints of some of my magician paintings and it would be hard to imagine a greater magician than Dai Vernon as the subject for my first Official full-size print.

- Destined to become a collector's item -

Above, is a work-in-progress photograph as the painting began to take shape. The first washes are on and the background begins to be defined. Left, is a later work-in-progress photograph, with tone and detail beginning to give form and movement to the piece. The foreshortening on Vernon's arm, creases of the hand and shading of facial features all begin to give the painting energy and definition. The finished work (opposite page) has my 'signature' vertical slashes and is a faithful artistic expression of the source image, famous among magicians.



- working with the Estates of Ross Bertram and Dai Vernon magicians and collectors of magic will enjoy owning one of these stunning prints -

I am most grateful to the kindness and support from the Estates of Ross Bertram and Dai Vernon and hope that magicians and collectors of magic will enjoy owning one of these stunning prints when they are available this coming September.

A percentage from all sales will be donated to the Ukraine Humanitarian Appeal. As an artist with works in prestigious galleries and worldwide collectors, I cannot wait to see these finished works in magicians homes and offices across the globe. For more info, please email mail@jfortune.co.uk. Thank you.

Destined to become a collector's item,
only 100 will ever be produced with 10 Artist Proofs.

To register your interest in acquiring, please email mail@jfortune.co.uk
Official Release - September 2022.

WELCOME TO ISSUE #20...

Hello and welcome to the latest taster version of Magicseen, in which we offer you some selected content from the current edition, in this case from the July 2022 issue.

We start with the full cover article on creative powerhouse Christian Grace, who chats about his background and explains his approach to devising interesting new magic.

Although we don't have regular columnists in Magicseen, we do have one or two small regular features including the lighthearted In The Phonebox, in which we chat to celebrated actors or music stars and confuse them with some questions about magic! This time James Mercer, lead singer of The Shins, gets the dreaded call.

Other articles include An Alternative Magic Universe, which encourages you to see magic clubs in a different light, Not Yet Time To Hang Up Your Magic Wand, where Ian Adair suggests all manner of magic related things to do in later life, and Shaking Off The Cliche, in which we question why magic in the media seems to struggle to escape old fashioned stereotypical images. From the Masterclass we offer a strong and practical book test from Stuart Bowie, and there are some of the latest product reviews for you to get your teeth into as well.

If you enjoy this 'dip into' read of Magicseen, why not sign up for the full version? You can opt for a 6 month (3 issue) printed copy or download sub (if you a bit risk averse!), or plump for the 1 or 2 year options instead. Whatever you choose, you'll soon get to love and anticipate every issue.

Mark Leveridge

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IN THE PHONEBOX
JAMES MERCER



MAGICSEEN EDITOR MARK LEVERIDGE RUNS INTO A PHONEBOX WITH 40P AND RINGS SOMEONE OF INTEREST. THIS ISSUE HE TALKS TO LEAD SINGER OF THE SHINS, JAMES MERCER!

THE SHINS BROKE BIG WHEN ONE OF THEIR SONGS WAS USED IN SCRUBS, THE BRILLIANT HOSPITAL-SET TV SERIES – AND SINCE THEN THEY'VE PLAYED WORLD TOURS AND APPEARED SEVERAL TIMES ON THE LETTERMAN SHOW IN THE US.

CHECK THEM OUT, THEY'RE BRILLIANT!

MS: Hi James
JM: Hi Mark, are you from a popular magazine?
MS Well, I wouldn't say popular, but yes, I'm calling from Magicseen which is for magicians…
JM: Wow! I didn't know there was such a thing…
MS: Yes. Now James, are you a big magic fan?
JM: No, I'm not, to be honest. But I'm not against magic or anything. I remember going to parties when I was a kid and there always seemed to be a magician there. Maybe that's where I got the idea to perform… actually no, it wasn't – my dad bought me a guitar when he was stationed at Mildenhall, England with the US Air Force.
MS: Any experience of watching magic?
JM: Well, I've seen magic on the TV – David Blaine is really cool, even if a little strange (laughs) – and I've seen Penn & Teller too. That's the best magic for my own taste, I guess. It's original and takes something and puts a different slant on to it – which is how you get a reputation. If you do the same as everybody else, you better be REALLY good at it!!
MS: How about David Copperfield?
JM: That guy is a legend. He's been around so long that we've all grown up with him, so that forms a connection. Even though walking through the Great Wall of China doesn't excite me too much, he's another act that did things first, and did them HIS way. So, as a performer, he's remembered for his original take on things. I remember seeing him in a horror movie called Terror Train or something like that. Great movie!
MS: James, it's been a pleasure talking to you. Thanks
JM: Yeah, I'll keep an eye out for your amazing magazine. What was it called, again?

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Mathew Knight's

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CHRISTIAN GRACE

OUR NEW GOLDEN FUTURE IS HERE

Over the last few years, Christian Grace has built an enviable reputation in the magic world, with a whole host of world class performers singing his praises. His effects are incredibly well thought out, commercial and create maximum impact. With his fan base growing by the day, we thought we'd better jump on the bandwagon asap and see what all the fuss is about! Graham Hey asks the questions...

We meet at a coffee bar in the heart of London, and as I pass the coffee, I begin by asking Christian about his background. "I was born and raised in London as the youngest of three and I have two loving and talented sisters, Poppy and Jemima," he says, attempting not to spill his hot drink. "My mother Annie is a painter and my father Wigram an antiques specialist so quite an interesting mix to grow up with. I spent many of my teenage years performing in a circus and developed a strong interest in Jazz Piano which I then went on to study at Middlesex University. I currently create, teach and perform magic in London alongside playing piano in a band called St. Lundi!"

So where did magic come into the mix? "As early as I can recall, being a magician was right up there alongside wanting to be an astronaut, a cowboy or Spiderman. It's always been that way since I was a kid.

"The late and wonderful Bobby Bernard took me under his wing in my teenage years and mentored me. He was always very encouraging and must have seen potential in me. He gave me Al Koran's gold ring for my 18th birthday which not only meant a lot but also definitely played a part in driving me to pursue magic seriously."

Over the past few years you've released a handful of best-selling magic tricks such as LevelOne, SwitchOne, Inevitable Choice, Icarus etc... What made you want to become a creator and release magic? "I've always been creative in magic because of my passion for it," says Christian. "My desire to create comes entirely from a pursuit to find the best solutions for effects that I see myself performing. It starts from how I think magic should look and feel to the audience. I strive to create direct and deceptive methods that emulate what it might look like if it were actual magic and I seldom compromise this. It's an ongoing process and I love it. Selling and sharing my magic on a bigger scale came about by happenstance a few years back at The Session Convention. I was casually performing my magic to new friends and it was Vanishing Inc. that approached me and showed an interest in working together on projects."

So, what do you think makes a good magician? Christian considers the question.



I STRIVE TO CREATE DIRECT AND DECEPTIVE METHODS THAT EMULATE WHAT IT MIGHT LOOK LIKE IF IT WERE ACTUAL MAGIC AND I SELDOM COMPROMISE THIS.

Photo: Will Kenny (@ will_kenny__)



SOME OF MY FAVOURITE PERFORMERS CAN NOT ONLY HOLD ATTENTION AND EVOKE EMOTION BUT CAN ALSO CARRY EITHER THING IN DIFFERENT DIRECTIONS AT ANY TIME.

Photo: Will Kenny (@ will_kenny__)

"Hmm this is an interesting one… and totally subjective. Having a clear idea of your character and developing believability can go a long way. Some of my favourite performers can not only hold attention and evoke emotion but can also carry either thing in different directions at any time. On a practical level the best performers are proficient with technique and develop their own approach to sleight of hand within their magic."

How would you describe the magic you perform? "I perform close-up card magic and mentalism. Although I've worked as a gigging magician at private events and weddings over the years, the type of magic I enjoy performing most usually comes naturally out of conversation in casual settings. It's always preferable to be asked to demonstrate something as I feel it serves the magic best. Expectations in this setting are often lower than the magic we can perform which can amplify the experience."

Can you give us an example of one little thing you've introduced to your performances which has made a big difference? "A sticker!" announces the young Londoner. "If I'm performing card magic in a casual setting, I pop a charity shop sticker on the card box that reads "50p". This is something I call the charity subtlety which I expand on in my membership. Essentially, without the performer having to say a word, the sticker tells a complete backstory to where the prop comes from. This is quite useful especially if you're going to ring in a gimmicked deck. The implication being that the cards must be regular without having to over prove anything. It's a subtle detail but I like it."

What's the biggest lesson you've learned whilst performing? "I wouldn't say it's the biggest but something I've thought about recently came from a conversation I had over coffee with Richard McDougall. We discussed the importance of knowing when to let the magic sit. I've often felt the need to want to fill any silence in performance, almost like a reflex, although there's something to be said for fighting this urge. I've learned that sometimes letting a moment of magic just sit for a few beats longer, can create a new space for the magic to be processed in a different way."

Christian, of course, already has a string of successful releases on the market, so





IF I'M PERFORMING CARD MAGIC IN A CASUAL SETTING, I POP A CHARITY SHOP STICKER ON THE CARD BOX THAT READS "50P". THIS IS SOMETHING I CALL THE CHARITY SUBTLETY WHICH I EXPAND ON IN MY MEMBERSHIP.

I ask him what he thinks is the secret to creating a great effect? "I think for me it's firstly having a clear effect in mind and finding the most direct solutions for it. Stripping it back and removing all unnecessary elements. The wrong method can compromise what's natural or make what should be a simple effect become procedural-heavy. So, I think it comes down to having a clear understanding of how you want your magic to look and feel and then to continue working towards finding the best method that clicks into place."

When are you at your most creative? "Often the fuel needed for productivity is when a new idea hits. Having a breakthrough thought of a solution is when I'm most motivated. If I get excited about it, that usually pulls me into the right mindset. I think patience and persistence are also good qualities to adopt for creativity!"

Christian tells me that he spends quite a long time honing his scripts and that it often feels 'never-ending'. He says scripting is a huge aspect of presenting magic effectively because it's important to be mindful of what you're actually communicating and why. "If I'm working on something new and I have a premise in place, I first look at ways of adding a hook towards the start. I also make sure that any directions I give that are important



QUICKFIRE QUESTIONS

LAST BOOK YOU READ?
Effortless Mastery by Kenny Werner

LAST MOVIE YOU WATCHED?
Parasite

FAV MUSIC?
I love jazz and playing piano in the band St. Lundi

FAV HOLIDAY DESTINATION?
Barbados

FAV DECK DESIGN?
Bicycle Vintage Design New Fan Back

MOST MEMORABLE GIG EVER?
Performing close-up at a 'Ted Lasso' cast party only to learn that Jason Sudeikis is a remarkable magician!

FAV TV SERIES?
The Bridge (Swedish/Danish Version)

FAV BISCUIT?
Probably shortbread, but I'm way more into savoury food.

SNEAK PEEK AT NEXT RELEASE?
MiracleOne coming soon with Vanishing Inc.

MAGIC MONTHLY IS MY ONLINE SUBSCRIPTION SERVICE CONTAINING A GROWING PORTFOLIO OF MY BEST EFFECTS. IT'S KIND OF LIKE NETFLIX BUT FOR LEARNING MAGIC.

to the method, are scripted clearly and flow naturally. After that, the majority of time is spent removing any language that feels 'off' in a performance or that might end up detracting from the effect. I strip it back as far as possible leaving space for improvisation…"

Which magicians have influenced you the most? Christian laughs, hardly knowing where to begin. "There are so many! Derren Brown was a huge inspiration to me growing up. He, in turn, opened the door to Chan Canasta. I occasionally enjoy reading The Jerx which has definitely influenced my thinking. Friends on the UK card scene continuously inspire me and shape the way I think about magic. Ollie Mealing, Ross Tayler, Ben Earl, Andrew Frost, Jack Tighe, Bradley Hodgins, Alex Hansford and Justin Higham are performers I admire and am constantly learning from."

What would you say are your top three books in mentalism? "'A Piece Of My Mind' by Michael Murray, 'Orion' by Phedon Bilek and 'Pure Effect' by Derren Brown to continue the theme. At different stages of my journey in magic, each of these books shifted my thinking and the way I approach performance…"

In a recent Discourse in Magic Podcast, Derren Brown vocalised praise for your billet switches and questioned if you were 'spearheading a new movement'. Do you have any future plans on releasing your work on switches? "That was a pretty proud moment for me. Yes, most definitely. I'm writing a series of booklets, one of which is dedicated to mentalism and will include work on both billet switching alongside my favourite routines using them."

During the pandemic, Christian took to working on his own 'Magic Monthly' project. I ask him to tell us about what it is and how it came about? "Magic Monthly is a huge part of my life. It was born during the difficult time of the pandemic and I've never looked back. Magic Monthly is my online subscription service containing a growing portfolio of my best effects. It's kind of like Netflix but for learning magic. It's £12.99 per month to join and I upload new content each month".

Can you elaborate on the type of content? "Sure thing. It's predominantly card magic. I upload two new tricks per month which include live performances and in-depth tutorials.

"The growing library includes some of my favourite impromptu card magic, powerful effects with simple gimmicks, some stack work and many new approaches to old principles. I share my takes on some of the classics such as, Out of this World, Do as I Do, Impossible Card Locations and ACAAN's to name just a few and I often expand on performance theory, scripting and subtlety. If any readers are familiar with the download 'Pluck' then that's probably a good gauge of the calibre of the material and the way I like to teach."

Can anyone join and where can our readers find it? "Yes of course . I've tailored it for magicians who already have a basic foundation in magic. It's easy to join or leave at anytime.

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AN ALTERNATIVE MAGIC UNIVERSE

By Mark Leveridge

Daniel had secretly wanted to do magic ever since his older sister had been given a magic set for her 8th birthday. She had not let him see the wonders that the box contained and had sneaked it off to her room where she had shut the door and refused to let him come in despite his repeated hammerings on the doorframe. He was also very envious when she later put on magic shows for their parents and relatives, as everyone seemed so amazed by the tricks that she did and kept telling her how clever she was. Daniel wanted that praise too.

Some time later he had taken the opportunity of his sister being out to creep into her room and rummage through her cupboards trying to find that box of magic secrets. He was surprised to discover that there were other things there as well as the box. There was a magic book full of colour photographs of exciting looking tricks with scarves, and colourful painted boxes and magic wands, and there was even a catalogue of magic tricks that you could buy from a magic shop somewhere up north. As he thumbed through the pages Daniel's heart pounded with excitement at the thought of the miracles he could perform if only he had more pocket money to spend on it.

But all that was in the past. Now here he was, at 21, about to realise a dream - he was going to join a magic club. For the past few months he had been studying some card magic from a book he'd bought off the internet and so he now had a repertoire of about 6 good card routines which he could perform with his eyes shut. His sister had told him that there was a local magic club quite close to where his flat was and so he had sent an email to the club's president, Claire Hall, asking for information about how he could go about joining. She had sent back details of the club's next meeting and she had invited him to come along as a guest to see if he would like to join.

So, clutching his deck of cards and screwing up his courage, he pushed open the door of the Higher Lowtown Memorial Hall and entered the room. The moment he did so, everyone in the room looked round at him and stared. The group of four girls standing in a huddle at the far end of the room, put down the selection of change bags they were comparing and openly gawped at him. The two women who were looking through a selection of magic books from the club's library stopped their reading for a few moments to look him up and down before turning their backs and continuing their perusal of the books.

There were three rows of chairs put out in a semi circle facing the far end of the hall, so Daniel quietly made his way to those and sat down on a chair in the second row. At the other end of the row, three girls were discussing the best way to do the Elmsley Count, and on hearing the move mentioned, Daniel's ears pricked up as this was a move he had spent quite a lot of time on. As he eavesdropped on their conversation it became clear to him that they really weren't going about the move in the right way, and so he got up and made his way along the row towards them. As he did so they stopped talking and stared at him.

"Hi, I'm Daniel, I couldn't help but overhear you talking about the Elmsley

Count.....can I show you how I do it because I think you might find it easier."

The three girls looked at each other as if they found it hard to believe that he could have anything to offer the conversation, but then grudgingly let him carry on. Getting out his cards, Daniel presented the count a couple of times for them to see. They were clearly surprised that he could do it so well, and asked him if he could show them the handling he was using. However, before he had a chance to go into it any further, the president Claire called the meeting to order and everyone sat down for the start of the evening.

"Well good evening everybody. Just before we start there are a few parish notices to get through. First of all, we still need one or two more performers for the charity show we are doing on Saturday week. So far Judith, Sarah, Pauline, Haley and Trish have all agreed to do their acts, so if anyone else can make it, we would be grateful. The annual dinner next - Rosie has the tickets back from the printers now, so please see her and buy what you need as soon as possible. Last year we had a sell out, so don't leave it too late. And, don't forget you are welcome to bring your husband - or someone else's husband for that matter - as well, so try and get them to come along as it makes it a more sociable occasion if people bring their partners along. Finally....."

The rest of the evening went past Daniel in a bit of a blur. There were performances from several of the members, some of whom were good, others, Daniel noted, were decidedly not, and even he was given a chance to show what he could do at one point. It was a bit nerve wracking to perform in front a whole room of women, but he managed it OK and they gave him a reasonable round of applause at the finish.

Finally the evening came to a close and Daniel was just making his way to the exit when one of the members approached him.

"Hello, I don't think we've met tonight, but my name's Sandra and I was wondering whether you would be interested in being my assistant. I do a stage act and the man I currently use has decided he doesn't want to do the job any more, and as it's so difficult to find suitable men to be assistants, I thought I would ask you as you seem to know what you are doing from what you showed us tonight. Would that be of interest to you?"

Daniel promised to think about it before stepping out into the cold night air for the short walk home. He felt a bit odd about it all really. Perhaps magic really was only a girl's thing after all. The fact that the club didn't appear to have any other male members was a clear indication of that, and certainly it was hardly surprising since all the magic role models on TV were female. Daniel felt he could turn out to be a good magician, but then he did wonder whether the fact that he was a man would always count against him. Perhaps he would just leave it and go back to playing football. At least he knew where he stood with that.

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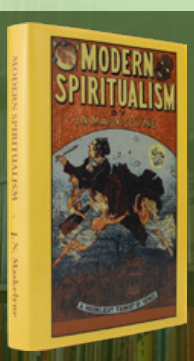
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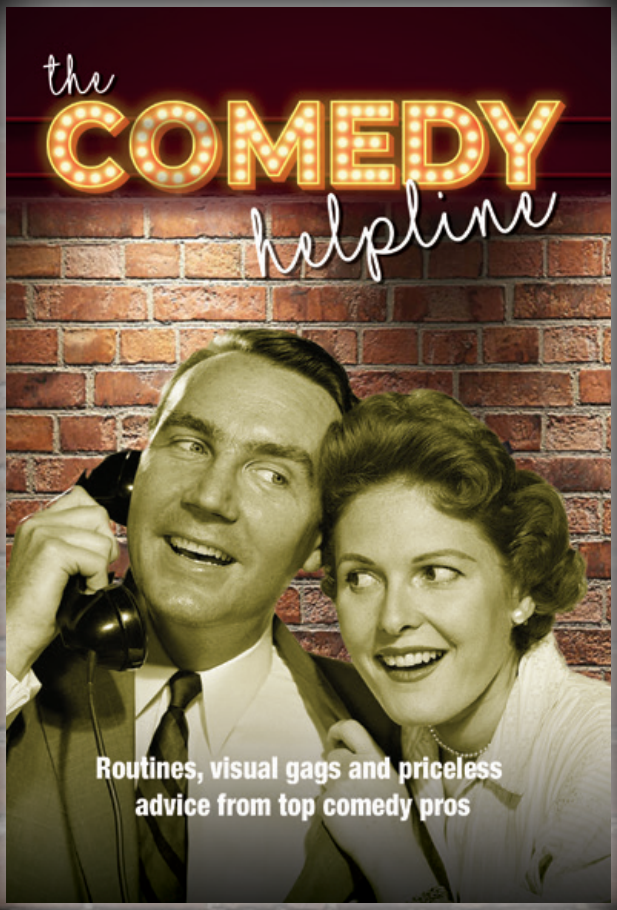
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DICTIONARY 600

STUART BOWIE

The British Close Up Magic Symposium - The First Decade (2001)

A small pocket dictionary is displayed and examined by a spectator. I use a Collins Gem which has about 600 pages of definitions. Three other spectators each name a single digit number between 0 and 9 and these are combined to make a three digit page number.

The spectator holding the dictionary is asked to concentrate on the first word on the chosen page as the performer 'picks up the thought waves' and writes down the word which he thinks is being thought of. The spectator announces the word on the page - the performer reveals he has written the very same word on his pad of paper! Loud applause!

In the presentation much play is made of the fact that this is an ordinary dictionary (it is!); that it contains over 600 pages of definitions with 39,000 references (it does!); that the spectator can choose any page (they can!). How then? Read on....



COMMENTS:

DICTIONARY 600 is a powerful and practical mental effect that you can use in many close-up situations and for cabaret. With this effect I won a competition for innovation and originality. I hope that you enjoy using it.

SET-UP:

The method is very simple, but don't let this put you off as it is extremely effective as you will see if you try it! The secret is that you have ALL 600 words on a cue sheet inside the pad of paper!

By using good word processing or DTP software and a Laser printer it is quite possible to print 300 words in neat column order on a piece of paper 8" x 6". This is small enough to stick on the inside cover of an A4 (8.5" x 11.5" approx.) artist's sketch pad. The first 300 fit inside the back cover, the second 300 inside the front cover.

To make it easier to read, each set of 300 is split into two 8" x 3" sheets, each containing 150 words. Preparation takes a little time but thereafter the re-set is quick and easy.

Print out all 600 words in a format that you find easy to read. I split mine into four groups of 150 words arranged in 6 columns of 25 words each. Do not be put off by what sounds a complicated lay out. Fig.1 shows the lay out of 2 groups (12 columns/300 words) from my set.

1

1 - 25	26 - 50	51 - 75	76 - 100	101 - 125	126 - 150
001 A	026 APPREHEND	051 BIDE	076 CAREEN	101 COMPARE	126 CUM
002 ABLAZE	027 AQUATIC	052 BINGO	077 CARTE BLANCHE	102 COMPLICITY	127 CURL
003 ABSORB	028 ARCHDUKE	053 BITTER	078 CASTE	103 CON	128 CUSTOM
004 ACCIDENT	029 ARM	054 BLANKET	079 CAUCHIZE	104 CONCUBINE	129 CYCLOTRON
005 ACETATE	030 ART	055 BOP	080 CAVORT	105 CONFESS	130 DAILY
006 ACROSTIC	031 ASCORBIC	056 BLOW	081 CENSURE	106 CONGLOMERATE	131 DANK
007 ADEQUATE	032 ASSEGAI	057 BOAST	082 CHAFFER	107 CONSCIOUS	132 DAVENPORT
008 ADP	033 ASTIR	058 BOLT	083 CHANNEL	108 CONSPIRE	133 DEAF
009 ADVOCAAT	034 AT NO	059 BOOM	084 CHARLATAN	109 CONTAIN	134 DECATOGUE
010 AFFERENT	035 ATTRIBUTE	060 BOUCLE	085 CHECKED	110 CONTRACT	135 DECLIVITY
011 AFTERSHAVE	036 AURIFEROUS	061 BR	086 CHEVRON	111 CONVECTION	136 DEFACE
012 AGRARIAN	037 AUTOMATIC	062 BRAZE	087 CHIPMUNK	112 CONEY	137 DEFROST
013 AIREDALE	038 AWAIT	063 BRAVE	088 CHORD	113 COQUETTE	138 DEGRADATION
014 ALGEBRA	039 BACILLUS	064 BTU	089 CHUCKLE	114 CORRICE	139 DEMORALIZE
015 ALLIGATOR	040 BACKAGE	065 BRIDGE	090 CIRCUMLOCUTION	115 CORSAGE	140 DENSE
016 ALPACA	041 BALLAD	066 BUFF	091 CLAMP	116 COTTAGE	141 DEPOT
017 AMATEUR	042 BANISTERS	067 BUN	092 CLEAR	117 COUNTERPOINT	142 DESCANT
018 AMMONIA	043 BARBER	068 BURN	093 CLING	118 COURTSHIP	143 DESPITE
019 ANACOLUTHON	044 BARREN	069 BUTTERMILK	094 CLOT	119 CRADLE	144 DETEST
020 ANECDOTE	045 BAT	070 CABLE	095 COAT	120 CRAVEN	145 DEVITRIFICATION
021 ANIMISM	046 BC	071 CADMINE	096 COELIAC	121 CREMATION	146 DIALECT
022 ANS	047 BEAVER	072 CAMBRIC	097 COLESLAW	122 CRISP	147 DICK
023 ANTIDOTE	048 BEGONIA	073 CANDLE	098 COLOPHON	123 CRUISE	148 DIFFICULT
024 APERIENT	049 BENCH	074 CANVAS	099 COMMAND	124 CRUMB	149 DILUVIAL
025 APPAREL	050 BESTIAL	075 CAPYBARA	100 COMMOTION	125 CSE	150 DIPHTHONG

151 - 175	176 - 200	201 - 225	226 - 250	251 - 275	276 - 300
151 DISABLE	176 EMPIRICAL	201 FIASCO	226 GASH	251 HEARTH	276 INDUNA
152 DISCORD	177 ENCOMPASS	202 FIGHT	227 GB	252 HEEL	277 INFINITIVE
153 DISINFORMATION	178 ENG	203 FILTH	228 GENERATOR	253 HENCHMAN	278 INGREDIENT
154 DISPORT	179 ENRICH	204 FIRKIN	229 GEOLOGY	254 HEROIN	279 INNINGS
155 DISTASTE	180 ENTHEE	205 FIT	230 GHELUE	255 HIGGLEDY PIGGLEDY	280 INSIDIOUS
156 DIVAN	181 EPICYCLE	206 FLAIL	231 GINKGO	256 HERE	281 INSTRUMENT
157 DO	182 EPIANGULAR	207 FLATULENT	232 GLAUCOMA	257 HORRIBLE	282 INTENSE
158 DOGE	183 ERSATZ	208 FLIMSY	233 GLOTTIS	258 HOMAGE	283 INTERLUDE
159 DOMINEE	184 EST	209 FLOSS	234 GOJI	259 HOOD	284 INTESTATE
160 DOUBLE ENTENDRE	185 EUCHARIST	210 FLURRY	235 GOOGLY	260 HORSE	285 INVAR
161 DOWN	186 EVENT	211 FOCSLE	236 GOY	261 HOSPITALITY	286 IOU
162 DRAPE	187 EXCEED	212 FONT	237 GRANGE	262 HOVEL	287 ISLE
163 DRESSAGE	188 EXECRABLE	213 FORBID	238 GRAVE	263 HUMBLE	288 JACKAL
164 DRIZZLE	189 EXIST	214 FORERUNNER	239 GREET	264 HURRY	289 JAUNDICE
165 DRY	190 EXPERIENCE	215 FORMAL	240 GRIZZLE	265 HYDROGRAPHY	290 JEWEL
166 DUENNA	191 EXPROPRIATE	216 FORTY	241 GROWL	266 HYPOALLERGENIC	291 JONTURE
167 DUODECIMO	192 EXTRADITION	217 FOYER	242 GUFF	267 ICHNEUMON	292 JUDICATURE
168 DYNASTY	193 F	218 FREE	243 GUNGE	268 IDYLL	293 JUNK
169 EASEL	194 FALL	219 FRET	244 GYNOCOMPASS	269 IMAGINE	294 KARMA
170 ECRU	195 FALLACY	220 FROG	245 HACKLE	270 IMPART	295 KETCHUP
171 EFFERENT	196 FANG	221 FUG	246 HALT	271 IMPORTANT	296 KIND
172 ELECTRODE	197 FASTEN	222 FURL	247 HANDEL	272 IMPUNITY	297 KIWI
173 ELECTRO DYNAMICS	198 FEASIBLE	223 GABLE	248 HARDY	273 INCANTATION	298 KNOT
174 ELITE	199 FELICITY	224 GALLEY	249 HASHISH	274 INCONSEQUENT	299 L
175 EMBODY	200 FERRIS WHEEL	225 GANGSTER	250 HAWSE	275 INDESCRIBABLE	300 LADLE

You also require an artist's sketch pad of the size mentioned above and which is bound at one end with a spiral wire binder. In order to turn quickly in performance to the prompt sheets at either the back or the front, you need to prepare the pad as follows.

First the back cover. Lay the pad on a table with the front cover uppermost and the bound edge to your left. Open the pad lifting all the pages across to the left to reveal the inside of the back cardboard cover. Onto this cover stick your prompt sheets for the first three hundred words.

Turn the last page in the pad back over to cover the prompt sheets. Cut off the top right corner of the last page and the cover under it and then use a small piece of Blu Tack to stick the top corner of the last page to the back cover. This preparation makes it easy to turn directly to the back page when required and the Blu Tack prevents the last page from being accidentally opened and the prompt sheets being inadvertently revealed.

Now the front cover. Close the pad again so that the front cover is facing uppermost and the spiral bound edge is still on the left.

Rotate the pad on the table so that the spiral bound edge is now on the right.

Open the front cover only to the right. Stick onto the inside cardboard face of the cover your second set of prompt sheets with the second 300 words. As before turn back one page to cover the prompt sheets, cut off the top right corner of both cover and sheet and secure as before with a small piece of Blu Tack. You will notice that the prompt sheets in the front are the opposite way up to the sheets in the back.

PRESENTATION:

Have the dictionary examined. Make sure that the audience understand that this is an ordinary dictionary with 600 pages and over 39,000 references. It helps to support the unspoken impression that any one of these thousands of words might be chosen.

To make sure that when the time comes the spectator reads out the correct word from the chosen page, take him through what is required by asking him to open the dictionary at any page and then guiding him to the first word defined on that page. I use the phrase "in bolder type and set out into the margin" to help him.

Once you are sure that the dictionary holder understands what he has to do, three other spectators are involved in the choice of the page to be used. At this point, pick up the closed artist's pad and hold it in your left hand, with your left fingers curled around the centre of the open short edges of the pad and the spiral binder end tucked into the bend of your left arm. The pad will then be lying along your left forearm which will act as a support for the pad when you are writing on it.

Ask the first spectator for a number between 0 and 6 (there are only 600 pages in the dictionary). If you get a number from 0 to 2, the correct prompt sheet will be at the back of the pad. If you get a number 3 or above, the correct prompt sheet will be at the front of the pad.

TO TURN TO THE BACK. The right hand reaches up to the top right hand corner of the pad and grasps the front cover and all the pages in the pad. Because the very last page and rear cover have a corner cut off, the pad opens directly and easily to the rear blank page, and the Blu Tack ensures that the page remains covering the prompt sheets on the inside back cover.

The right hand, having grasped the pad in this way, remains still and the left hand folds the rear cover and its attached blank sheet round the underneath of the pad until it is folded right back onto the front cover. The blank sheet covering the prompt sheets will now be facing you. Replace the pad across your left arm as before with this blank sheet facing you.

TO TURN TO THE FRONT. The right hand reaches to the bottom right corner. Because the corner of the front cover and the first page of the pad have been cut off, the right thumb and fingers can hold all the remaining pages of the pad and the back cover together as the front cover with its attached blank sheet is folded completely around the pad until it ends up resting on the back cover.

As you do this the right hand also flips the whole pad over so that you are once again holding the pad along your left arm and the front cover and its attached blank sheet are facing you.

Whichever of the above you need to do, you will always end up at the finish with the pad supported by the left arm and with the spiral end tucked in to the bend of the left arm. Turn the face of the sheet covering the prompt sheets towards you so that the audience cannot see this surface, and taking a pen in your right hand, write the number selected by the first spectator on the left hand side of the sheet.

Ask two other spectators to choose any single digit number from 0 to 9 and write these to form a three digit page number down the left hand side of the page. Ask the spectator to open the dictionary at this page and concentrate on the first word defined on that page. As he does this, use your right hand to loosen the Blu Tack and then, keeping the pad towards you, tear off the sheet on which you wrote the chosen page number thus revealing your prompt sheet to your view in the process.

Position the now loose page back onto the cover but aligning it so that you can still see the appropriate part of your prompt sheet and as you 'concentrate' on the spectator's word, find and then write on the sheet the correct word. Momentarily grip the loose sheet in your teeth as the pad is closed towards you hiding the prompt sheets. Place the pad to one side as you move towards a dramatic revelation.

RE-SET:

To re-set the pad, turn to the set of prompt sheets used in the last performance and cover them with the next clean page. Cut off the corner of this page and secure with a tiny piece of Blu Tack. You are all ready once more.

COMMENT:

Depending upon your sensibilities you may find certain pages in the dictionary where you consider the first defined word is unsuitable for public performance! There are four occasions where this applies in my dictionary. On these occasions, I replace these words with the last word on the page and then simply highlight these words on my prompt sheet. If any of these words is chosen, look at the spectator and say: "Perhaps we won't use the first word! Try the last word on the page." You get double the credit - mindreader and a clean act!

SEND US A TRICK FOR OUR MASTERCLASS SECTION

If you have a trick you've created and would like us to include it in a future issue of Magicseen Magazine, we'd like to hear from you. To send your trick for consideration please email: markleveridge@magicseen.co.uk

PLEASE NOTE: Not all submissions will be published.

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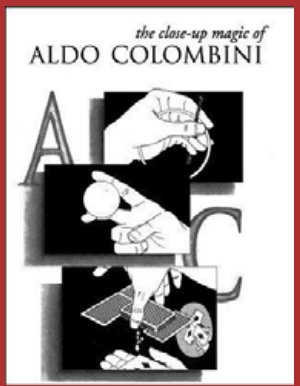
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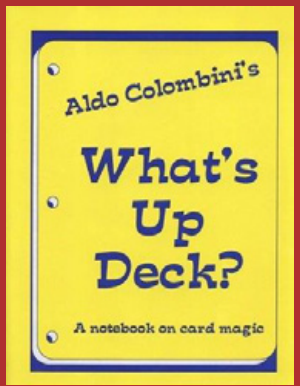


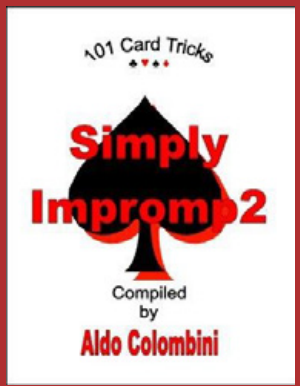
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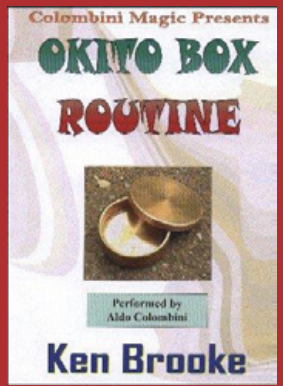
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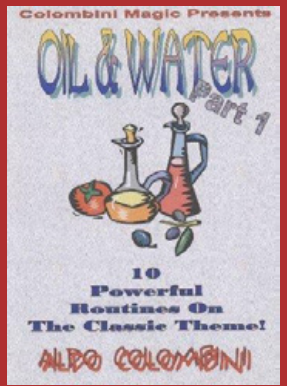
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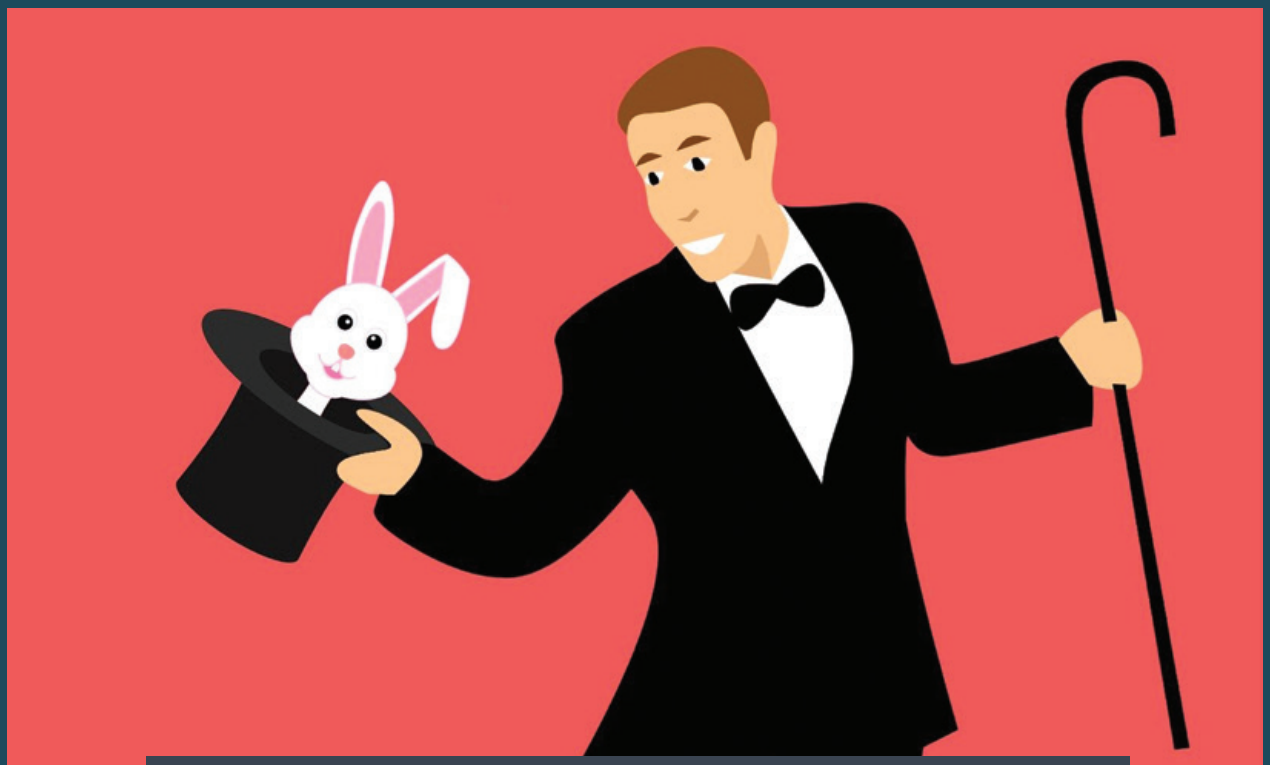
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Shaking Off The Cliche

Can we change the image the media has of us?

By Mark Leveridge

Is it just me or do you get tired of the never ending cliches that the media trots out every time they refer to magic and magicians? It seems that if a magazine, newspaper or online article needs a general image to accompany an article about magic, they still can't seem to think further than a picture of a middle aged man dressed in a dinner suit with a bow tie, holding a cane, and producing a rabbit from a top hat! Unbelievable!

TRYING TO EXPLAIN THIS RIDICULOUS ANOMOLY IS HARD ENOUGH, BUT THINGS GET EVEN WORSE IF YOU TRY TO THINK OF A READY ALTERNATIVE.

Let's be honest, how many present day magicians in the public eye EVER produce a rabbit from a top hat unless they themselves are presenting a parody of magic? Er, how about none. Does David Blaine wear a top hat? Has Derren Brown every resorted on TV to presenting magic with a live furry white animal? Have David Copperfield, Troy, Paul Zenon, Penn & Teller, Dynamo, Shin Lim or any of the many other modern performers who have been on our TV or internet screens ever sported a dinner suit and carried a cane? Of course not, so why can't the media shift this outdated image that dates back well over 100 years?

On the one hand you could just put it down to lazy journalism. The magician with a rabbit and a hat is a stock image that takes no imagination or time to produce, so it fills a space quickly. And of course it's a mnemonica that the general public understands and recognises all around the world. So why change it?

Well, for a start, surely the media must realise that modern magicians create some incredible illusions that amount to so much more than a rabbit from a hat. Even an abridged list of David Copperfield's signature big illusions from the latter half of the last century illustrates the point - walking through the great wall of China, vanishing a Lear jet, levitating across the Grand Canyon, making the Statue of Liberty disappear, escaping from Alcatraz. These great showpiece illusions were major talking points all around the world, and yet they still get easily trumped by the rabbit from a top hat.

Trying to explain this ridiculous anomoly is hard enough, but things get even worse if you try to think of a ready alternative. What simple image would you say encapsulates modern magic? Playing cards, coins, dice, hands? Maybe. Back in 1989 when I was wanting to create a simple logo to illustrate my new British Close Up Magic Symposium, I got artist



I ALWAYS LIKED THAT LOGO, AND I STILL THINK IT SAID SOMETHING TO THE CLOSE UP MAGICIANS WHO CAME TO THE CONVENTION...

Jim Thomas to draw me two hands with a ball floating between them above a close up mat. I was desperate not to go for any cliched image, but it was really difficult to come up with anything that symbolised close up magic in a recognisable way. I always liked that logo, and I still think it said something to the close up magicians who came to the convention, but to lay people it probably wouldn't have told them it was anything to do with magic.

And therein lies the dilemma. We are looking for images that signify magic to lay people. Show a picture of Harry Potter - that would do it, but that's perhaps too specific an image to represent the wider magic world (not to mention the copyright issues!). The general public doesn't have that much to do with the inner workings of our art, so with perhaps the exception of the Linking Rings, Cups And Balls or Sawing A Lady In Half, other illustrations of our craft wouldn't mean anything to them.

And so we end up back with the rabbit from the hat motif. The fact that it's outdated is trumped by the fact that it is instantly recognisable. It's similar to the way we make aeroplane toys for children styled as single prop bi-planes, or trains modelled as steam trains. These toys don't mirror modern life but are a representation of the historical idea of the objects themselves. They signify history, our glorious past, just as the rabbit, top hat and cane signify magic's past. So I guess we're stuck with it!

HAVE YOUR SAY

Got a view or opinion on this? With what image would you replace the rabbit and top hat? Just why has this image endured, in your opinion? Does it matter that our art is epitomised by such an old fashioned icon? Let us know by sending your comments to markleveridge@magicseen.co.uk.



NOT YET TIME TO ‘HANG-UP’ YOUR MAGIC WAND?

BY IAN ADAIR



OK, I’ve reached the big 80 mark in my life! What’s next? How can I continue my deep interest in magic now that I no longer present paid shows. I’ve not yet ‘hung-up’ MY magic wand!

We can’t ‘magic’ our youth back again, and we can’t do many of the things we did when we were twenty years of age. The days of loading the car and transporting heavy items, such as props, table settings, amplifier, backcloth display unit, not forgetting the live rabbit inside its travelling basket are over. Anyway, who wants to commence a show red-faced, puffing and panting? I’m sure the audience wouldn’t be excited over your appearance.

As we become older (and we all do) we can make a point of continuing our love for magic. OK, you tell everyone you are retired, but there are so many wonderful things to look forward to.

One magician I know met up with me at one of the magic conventions. He told me he was now 75 years of age, and had been retired for five years. It’s what he then said which really interested me. “For thirty years I have been constantly seeking as many show bookings as possible, performing at all sorts of venues, even on family days such as Christmas. Retiring is the best thing I’ve done – before, my aim was to make as much money out of magic, and towards the end, I’d lost the fun of enjoying my magic. Now I love showing friends close-up tricks, when I want, and where I want.” For those who have enjoyed a successful career performing magic commercially, but still want to be involved in the world of magic, here’s some possible suggestions.

By all means dispose of most of your bulky pieces of apparatus, illusions etc by advertising them on Magic Week or other internet sites. Alternatively, sell these at magic boot sales, to magic dealers who specialise in second-hand magic, or, if you are a member of a magical society, at Sale and Exchange events. But don’t simply ‘give them away’

Now that you have more time on your hands, rearrange those magic books so they are easy to find at last. Hardbound books can often be expensive, so purchase any new ones with care. And, stop lending books to other magicians who promise you they will return them. They rarely do! You now have plenty of time on your hands to read all those books which you simply glanced through.

IF YOU ARE NOT A SUBSCRIBER TO ANY OF THE MAGIC MAGAZINES, NOW IS THE PERFECT TIME TO CONSIDER SUBSCRIBING.

Continue to be a member of your local society and try to get involved in helping to run it.

A regular magic magazine, such as Magicseen is something to look forward to. News of what’s happening within the magical fraternity, interesting interviews, reviews of the latest props (in particular ‘close-up magic’) – keep your magic brain active.

If you are not a subscriber to any of the magic magazines, now is the perfect time to consider subscribing.

If you still have the desire to perform tricks in front of your friends, select packet card effects and close-up items which you can always carry around with you.

If you are good at creating new effects, share them with fellow magicians by submitting them to magazine editors for possible publication, or send details and prototypes of your ideas to magic dealers of your choice, for possible marketing.

Form a regular Zoom meeting, consisting of fellow magicians you know well, and who may also be interested in such an event.

If you can afford it, attend as many magic conventions you possibly can. British Ring, Blackpool, Magic Circle events – and although you won’t be purchasing the latest illusions from a few of the magic dealers who attend these, it’s great fun meeting up with your magic pals.

Make a point of purchasing tickets for as many theatrical shows that feature magic and magicians as you can afford and keep a watchful eye on television programmes that contain magical content.

Your love for magic will continue, without having to constantly purchase new effects, dress up in your best theatrical clothes, devise new acts, loading props into vehicles, travel miles to show venues, then actually perform, reload and drive home again.

I’m pleased to say that I am thoroughly enjoying my magic in old age, so, if you have retired, or are contemplating retiring – there are so many wonderful things you can partake in.

And, you can always reminisce over the ‘good old days’ to those ‘young ‘uns’.

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TALK ABOUT TRICKS

JOSHUA JAY

THE COMPLETE FILE 2001—2013

Joshua Jay's Talk About Tricks was THE spot to publish magic in its day where I was honored to be included and published next to some of our industry's giants.

DANIEL GARCIA

Talk About Tricks is a goldmine of priceless information to be treasured for generations to come.

HARAPAN ONG

For almost a decade Josh gathered hundreds and hundreds of wonderful creations. Every month had something incredible to learn and practice–I looked forward to it every month, and now I'm excited that all this great material will be in one place.

PAUL VIGIL

An astounding collection of magic. This was where I first published 'Time is Money,' and it's where a lot of people first heard from me. You'll be studying this set for years.

ASI WIND

Joshua Jay made Talk About Tricks a place for new talent and cutting-edge ideas. It was one of the first places I published my magic. Josh has dedicated his life to help advance magic and this set is filled with some great ideas.

CALEN MORELLI

Over the years, I've lost count of the number of well-known magicians who have told me that for them it all started by being in the pages of "Talk About Tricks!" That's quite a legacy.

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This book is a revised edition of the original manuscript produced around 15 years ago. As someone who's never really been into mentalism, Hector Chadwick is a name I had not come across before and, with a foreword by Derren Brown who sings the author's praises, I was intrigued as to what secrets lay within.

I'll say at the outset that, upon reading the first routine, I was sceptical as to whether this was another book of mentalism ploys that read well but would never work in actual performance to a real, live, often drinking audience. I'll divulge why in just a moment. But first, I'll jump to my conclusion; by the end of this book, I was yet another of the many, many Chadwick Fans and happy to wear a badge of honour touting my conversion.

But to the first ruse. The first routines partially rely on a choreographed ploy to speak to an audience volunteer under-cover of audience applause. With my ex-performer's hat on, I saw how this may work in a controlled theatrical setting but not easily on a cabaret floor at 10pm to an audience of holiday makers. And I began to wonder if Chadwick's modus-operandi really was borne through live shows or was he another of the 'pipe-dream' practitioners who tell of methods that would never work in actual live settings?

As I read on, I realised the man knows his stuff. In the pages that follow you are entertainingly guided chapter by chapter through some incredible magic. His thoughts on equivoque are clever and deeply fooling. Yet, Chadwick himself wonders if equivoque can ever really be a deep mystery. My fan-status grew.

There is a book test, card magic and a stunning Q&A routine alongside many other effects. Chadwick has worked with such talent as Derren Brown and Andy Nyman. He often refers to a ploy by Andy Nyman which I found utterly fascinating. How easily these magical minds fool us. Often just with carefully scripted words.

The book is beautifully produced with hardcover, bookmark ribbon and runs to 260 6x9" pages. When the first version of this book appeared around 2007, it was an underground sensation with copies selling quickly. This newly revised edition presents Chadwick's latest thinking on his mentalism and I highly recommend it for magicians of all disciplines. One could learn much from the intelligent scripting, psychology and structure of each mentalism effect to make our own performances deeply impactful. **JF**

WHAT'S HOT: an entertaining read by an experienced, knowledgeable mentalist with intelligent routines designed to create the most impact on modern adult audiences
WHAT'S NOT: scepticism at some of the ploys in the first routines which may work in theatrical settings but perhaps not so much in drinking environments. But I could be wrong!
RATING: 90%



HCC

N2G
Available from your local dealer
Price: £66.00

If you are a fan of the classic Hopping Half coin set then HCC by N2G is certainly worth taking a look at.

The gimmicked coins supplied are precision made and match other coins produced by N2G. Two regular (ungimmicked) coins are also included should you wish to hand them out for examination at the end of a routine.

Online instructions supplied teach 3 routines; Hopping Half, Interchange (3 Fly) and Production (a production and vanish of three coins). The routines are taught to music so it does make it a little difficult to follow some of the moves. The Hopping Half routine is very easy to do but the other two will take work.

If you are interested in purchasing one of the N series coin sets then this is a great place to start. As well as the routines taught the nature of the gimmicks allows you to use them for many other routines. This is a great set for either the beginner or pro coin worker. **PS**

WHAT'S HOT: precision made coins with lots of possibilities
WHAT'S HOT: instructions are short and not easy to follow.
RATING: 85%



A NEW MESSIAH

Tony Nicholson
Available from: all good booksellers
Price: £8.99
(soft backed format, 216 pages)

BAFTA award winning magician Tony Nicholson, who for many years has been directly involved in many media projects both magic related and others, has written a satirical novel in which the central character, Serghei, who starts off as a street hustler magician, ends up in a position of political power thanks to the influence of the media and a highly managed public profile.

Although a work of fiction, Tony's inspiration for the novel is very much based in the here and now of modern politics where sound bites and a carefully manufactured media image seems to count for more than serious political beliefs or backgrounds. To illustrate the potential harm of this, Tony relates the rise and rise of magician-turned-mindreader-turned-psychic Serghei, whose success, first as a close up magician and then as a mentalist, creates a huge following amongst a gullible public, a following which evil political forces 'hijack' in order to use his popularity and credibility to further their own aims.

It's a really great read - I actually couldn't put it down at times - and although Tony says in his Author's Note at the start of the book that his main protagonist is not based on any one individual, magicians and mentalists will recognise traits in Serghei that they will identify as belonging to some of the high profile performers in our world.

In fact there are lots of references to magic and magicians throughout the book, giving readers with our insider knowledge an extra little kick of pleasure and recognition that non-entertainers simply wouldn't have. And there are even a couple of instances where magic methods are openly discussed by the characters giving lay people a small glimpse into the normally totally secretive magic world.

This would make the perfect book to get and then take away on holiday this summer, as it's a wonderful blending of the magic world and the 'real' world, and so if you enjoy a good, fast paced light read, you will thoroughly enjoy A New Messiah. **ML**

WHAT'S HOT: interesting magical references are blended into a rip roaring political novel that is a splendidly light and entertaining read
WHAT'S NOT: you might drive yourself a bit nuts trying to work out who the politicians and magicians are that inspired the fictional characters in the book!
RATING: 80%



BASIC COIN MAGIC 2.0

Ian Kendall
Available from: www.vanishingincmagic.com
Price: £17.40

This two part video download features the personable and laid-back Ian Kendall teaching basic coin sleights.

Part One runs for approx. 55 minutes. Kendall begins by discussing a topic which I don't think I've ever encountered in coin magic books or videos before; what size coin to use. Bleeding obvious really but I'd never actually heard someone talk about how to find the best size coin for your hands. So, we're off to a good, practical start!

We're then guided through a mix of technique and theory, starting with getting used to handling a single coin, having it in unnatural positions in the hand and becoming comfortable with various palms through endless repetition. Kendall breaks each move down into the basic parts, first encouraging you to do the move for real (i.e. without sleight) to familiarise yourself with the mechanics of how the move looks naturally and then another 1000 reps but doing the move. This is sound teaching.

There's instruction on various finger palms, the classic palm and a basic coin vanish. Kendall discusses why he's not a fan of retention of vision coin vanishes. His thinking for the French Drop was very logical and I found myself shaking my head in disbelief as to why I'd never thought to do what he does to get into the position for the sleight. Genius!

In Part Two Kendall teaches the Bobo Switch, a neat coin production, palm-to-palm transfer, shuttle pass, Himber Vanish and Himber Click Pass. Each clearly explained with choreography and subtleties to make each sleight convincing.

Kendall's style makes you feel like you're having 1-2-1 personal tuition. There are no snazzy intros or cuts. Just a skilled coin worker and a camera. Be warned though; there are a lot of crotch shots! Something which appears all too often in many sleight tutorials whether cards or coins. When they're performed and taught at waist level, you're going to get an eyeful of crotch.

Ultimately, this download will give you expert tuition from a skilled coin worker divulging years of experience to aid your learning. Whether you would learn as much for your money as from, say, Bobo's, depends on your own preference for learning; video or book. Even those familiar with these sleights may learn some golden nuggets of wisdom from Kendall.

One final point; perhaps the title is misleading. There's very little actual magic taught in terms of routines or effects. This is more of a well explained tutorial of coin sleights from which the creative performer can begin to construct their own routines. Or read Bobo. **JF**

WHAT'S HOT: very clear, laid-back and informal tuition guiding the beginner through effective coin moves and choreography. Even the more skilled magician may learn a tip or two to raise the level of their own coin work
WHAT'S NOT: very few magic effects taught. Lots of crotch shots!
RATING: 70%



CASINO WILDS

Christian Supa and Marcel Schettler
Available from: info@marcel-schettler.de or by PayPal to: paypal@marcelschettler.de
Price: £25.00

Casino Wilds is a visual 'wild card' routine but using casino jetons. I've never heard of them called this before but they are credit card sized high quality casino chips used in more upmarket casinos I believe. At least that's where I have seen them used in films if that is anything to go by.

You receive a set of six of them with values of 10, 50, 100, 250, 500 and 1000. What follows is a short sequence where each chip magically changes its denomination to match the one thousand chip in a similar style to the classic Wild Card routine. Finally you end up with six one thousand denomination chips but suddenly they revert back to being one of each value as at the start.

The moves are much the same as those used in most wild card routines using turn over moves and double lifts with fake cards, all basic card moves. If you have ever learnt a Wild Card routine this will be very familiar. I've never seen these type of chips used in magic before so it seems like a new effect although based on a classic.

The props are nice quality and look like the genuine article you might use in a casino. The six minute video shows the sequence silently but it is quite easy to follow each phase as each change happens. The change back to the original denominations is a little bit of an anti-climax to end on, but once all the chips have changed to 1000s, you could finish it there, it's up to you. Some of the chips are faked so apart from two they can't be handled by a spectator. **PP**

WHAT'S HOT: nice quality props. Simple to follow moves, similar to basic card moves. Nice visual magic. The chips should last for years.
WHAT'S NOT: not all the chips can be examined.
RATING: 60%



CLOSE CULLS

Harapan Ong
Available from: www.vanishingincmagic.com
Price: £18.25

Harapan Ong has been obsessed with the 'Spread Cull' for some years and he's written a book all about it! It's an underused move in card magic and a lot more versatile than most magicians imagine. In its simplest form it's a way of secretly moving a card while the cards are spread between the hands, but as an advanced technique it can also switch, force, re-order and as we've seen in the work of cull-master Kostya Kimlat, separate cards by colour and suit.

Beyond culling a single card (as a control), culling multiple cards becomes a bit of a handful despite the author's claim that culling more cards after the first is easier! It's not an easy move and will require much dedicated practice, but as he says, everything comes with practice.

Luckily for Mr Ong he had his Singapore two year National Service to dedicate to this one sleight, something which we in the UK do not have the benefit of for the purpose of intense sleight of hand practice! More's the pity in my opinion!

The first chapter will get you under way with an explanation of the basic single and multiple cull. After that you're on your own! Following that is the first selection of tricks using your by now well practised cull! Given the nature of what the cull does, most tricks involve cards magically jumping around the deck and generally changing positions.

After spending two years mastering the Cull it was inevitable that Mr Ong would hit upon some original additions to the Spread Cull that allow you to do things that were previously not possible. Consequently a chapter of Cull variations follows using the Cull to reverse, switch and re-order cards amongst other things.

Having explained some variations of the Cull technique, he now presents seven original tricks that use the techniques taught in the previous chapter. Finally, so you know you are entering more exploratory territory, the final chapter is aptly called 'Experiments Section' where he includes two routines which have never been performance assessed.

The first is a method of folding a culled card under the spread providing more cover for the folding action than the standard Mercury Fold. The last, is a colour change using the Cull which is a bit hit and miss. Excluded from the book are tricks where the Cull is used simply as a control, the basic use of the Cull, which gives a clue as to who the book is really aimed at.

If you want to get to grips with this underused sleight this will set you on the road but the material is really suited to those who can match Mr Ong's obvious obsession with the Cull. It's certainly worth learning but be prepared to put in the work. **PP**

WHAT'S HOT: plenty of new techniques and material for those already well versed in culling techniques
WHAT'S NOT: a shortish chapter for the newcomer explains the Cull technique then most of the material jumps to advanced level multiple culling, so not ideal for the first timer to the Cull
RATING: 65%



JON ARMSTRONG CLOSE UP MAGIC DOWNLOAD BUNDLE

Jon Armstrong
Available from:
www.vanishingincmagic.com
Price: £24.00 (discounted from £43.20)

The bundle comprises three close up card tricks taken directly from Armstrong's professional act, material which has been honed in front of audiences at the Disney Resort Florida, in Las Vegas and at the Magic Castle. Apart from the Monte the other two effects are relatively sleight free but all rely at times on a relaxed and confident performing style to cover key moments.

Three Blank Monte substitutes the regular set of two indifferent cards and a Queen with three double blanks. Having no border helps with the hype throw but more importantly supports Armstrong's presentation. Rather than inviting spectators to play, which they then lose, or relying on giving a demonstration, Armstrong's presentation involves a spectator signing one of the cards which they are then invited to find themselves. This is far more engaging than the classic presentation, as it focuses attention on the spectator and provides the opportunity for the performer to 'explain' how he is cheating. It combines elements of both styles of presentation but is far less confrontational.

He also gives good advice on how to select a spectator who is likely to 'play along'. Of the three effects this, although not difficult, uses the most sleights. You need a good hype throw, a Mexican Turnover, and an easy to use but rather neat switch by Trevor Lewis. The routine ends with a signed card to wallet. The extra card required is added and a marking sticker moved in what is quite a bold move. It is one of those moments when a relaxed performance style helps, but is also covered by strong misdirection. Needless to say, there is a low pressure palm and load to the wallet. These are unexpected, happen in an off-key moment and so are well covered.

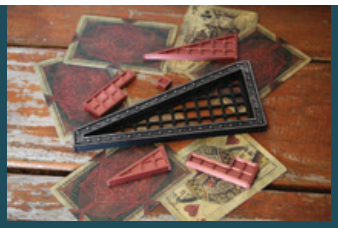
The Follow the Leader plot in Orbs of Power is attributed to Faucett Ross and Vernon. It is an easy to do version using two sets of ten cards of contrasting colour. All the work, which is not much, is done in the first few moments and the rest of the routine is all presentation. The final few moves, when the cards appear to follow no matter how the table is rearranged, should be a delight to perform. It looks amazing, but only you know that actually nothing is changing.

No prizes for guessing the plot of Out of This, Blah, Blah, Blah. It is a small packet version of Out of This World using two sets of ten cards. Unlike full pack versions this is relatively quick to perform and the presentation is constructed so that the separation of the colours only becomes apparent at the end, heightening the effect.

At the outset the two packets are shuffled by a spectator and it is necessary, under the guise of deciding which card to use, to re-sort the colours. In the performance this is almost imperceptible, however Armstrong has done this many times and it will require some practice and a willingness to relax, apparently not caring, to execute this vital first step.

The rest of the handling is straightforward. A sticking point in many OOTW routines is at the moment during the reveal when the two colours have to be switched. This is elegantly covered and disarmingly easy to do using Armstrong's modification of a Jeff McBride move. All three routines require a table or similar surface. **SB**

WHAT'S HOT: three strong, relatively easy to learn, card effects that have been honed through live performance. Presentations that engage the audience
WHAT'S NOT: there are just a few moments when you will need to be relaxed to cover some of the necessary business
RATING: 80%



BERMUDA TRIANGLE PERPLEXING PUZZLE

Retro Rocketeers
Available from:
www.retrorocketeers.com
Price: €25.00 (approx £21.00)

I have always been a fan of puzzles so was excited when Bermuda Triangle by Retro Rocketeers arrived for me to play around with.

Although the principle itself is not new (based on the Curry Triangles) it is still perplexing, even when you know how it works.

You start off by showing how four different shaped pieces fit perfectly within the supplied triangle shaped holder. A fifth piece (single square) is introduced. By rearranging the shapes the single piece is also able to fit within the triangle holder. This is not a magic trick, just simply geometry.

If you are not familiar with Retro Rocketeers, their products are all 3D Printed and are designed in a Steam Punk fashion. They look great and their unique style adds to the mystery of their products.

The Bermuda Triangle is super easy to do and you will be performing it in no time at all.

As previously mentioned this is not a magic trick so, unlike similar other puzzle piece tricks on the market, there is no sleight of hand to learn and master. There's nothing to add or take away, it's as easy as following the instructions supplied.

I did find the pieces a little tight at first to fit within the triangle holder, but they did ease up a little after using it for a short time.

Whether you use it as a magic trick or just a perplexing puzzle this is a neat product. Recommended. **PS**

WHAT'S HOT: Cool puzzle that looks great.
WHAT'S NOT: pieces were a little tight when I first started playing around with it.
RATING: 85%

ENIGMA

Eddie Burke
Available from:
www.mreenterprises.co.uk
Price: £19.99

This is a lightweight mental effect that is loosely based on Nick Trost's Copy Cats. Instead of using cats, Eddie has changed the effect into an ESP card matching routine in which initially the performer and a spectator apparently select the same ESP symbol, the Star, from two sets of five cards. Then, four prediction cards which had been placed aside at the outset are now turned over to reveal that they are letter cards which when arranged spell STAR, the chosen symbol. Finally, because the word STAR spelled backwards becomes RATS, all the remaining eight unseen cards are turned face up to reveal they are not ESP cards at all, but have instead a picture of a rat on them.

This routine comes supplied with 14 laminated cards. On the Mr E Enterprises website I could only find the Jumbo card size version (cards are 14.25cmx 10cm) mentioned, but the review set comprises of what he calls table hopping size cards (11cm x 8.5cm). The price quoted above is for the Jumbo size version, not sure whether this smaller set also retails at the same price.

The cards are proprietory made with reasonable quality graphics and then laminated to give plenty of protection against damage. The instructions, very unusually for an effect sold these days, come on a printed sheet and adequately describe the simple handling required. There are no real moves or sleights to learn, and the reset is just a matter of putting the cards back into a particular order.

The plot of Enigma is a little quirky as it starts off as an ESP effect but by the end has become almost like a children's effect, as the rat pictures look like something a kid show performer would use. However, at least the final revelation is bound to be a surprise, given how left field it is!

The handling of the ESP cards in the first stage of the trick is a bit illogical (why do the performer and spectator select a card sight unseen, swap the cards and insert them face up into their other cards behind their back, only to immediately bring them out and spread them?) but if you can get past that, for lay people this is quite a puzzler. From that point on the rest is just a revelation of what is on the remainder of the cards.

If you are looking for an easy to do mental effect to carry around with you to show friends or the guys at work, Enigma will certainly fit the bill. **ML**

WHAT'S HOT: simple to do with an impossible to anticipate finale
WHAT'S NOT: slightly muddly plot with a bit of illogical handling
RATING: 55%



CCS

N2G
Available from your favourite magic dealer
Price: £56.00

Following in the style of the other N series coin sets, CCS allows you to perform Coins Through Table, 3 Fly or Matrix routines with ease.

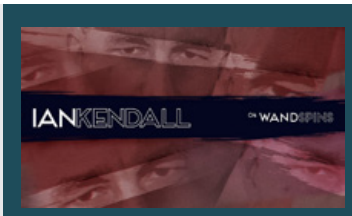
As you would expect from N2G the coins are really well made and the gimmick works really nicely. All of N2G's coins are produced a fraction smaller than a regular Morgan Dollar so they are just that bit easier to handle.

You will already be familiar with the gimmick supplied, and may already own it in a different currency. However, I personally find Chinese coins do offer a bit more interest as opposed to regular UK or US ones so they are great to use as an alternative.

As with all the other N series coin sets that I have reviewed the biggest downside is the tutorial. This one again is all taught with music in the background so you have to simply follow the moves on screen. Some moves are not easy to execute so you will find yourself having to go back and rewatch sections over and over.

If you do however put in the hours to perfect the routines offered here you will have a powerful set of coin magic that will serve you well for years to come. **PS**

WHAT'S HOT: really well made gimmicks
WHAT'S NOT: teaching could be better
RATING: 85%



WAND SPINS

Ian Kendall
Available from:
www.vanishingincmagic.com
Price: £13.20
In just under twenty minutes Ian Kendal teaches four wand spins that can be used in a variety of routines. In the Bernard Spin the wand revolves once about the hand ending as the wand end taps the opposite palm. It is a short showy display that can be used to emphasise the vanish of anything from the hand.

The Drummer's Spin, the Vernon/ Silent Mora Spin and using the Vernon Spin as a vanish are probably better known, though not always easy to master.

Kendall is a good teacher. The explanations are well paced, clear and comprehensive. You also get advice on the construction of different wands and some instructions on the blocking and misdirection required for success. During these and the very brief introductions, Kendall talks directly to camera. All the instruction are filmed either from overhead or in close up and this makes the key finger positions and movements required very clear.

In contrast to the high production studio based videos that have become commonplace, this tape is filmed in a domestic setting, looks slightly home made, but is none the worse for that. If you want to learn a wand spin or two this download provides the ideal way. **SB**

WHAT'S HOT: well taught clear instructions make it straightforward to learn the key elements
WHAT'S NOT: nothing
RATING: 70%



STAGE BY STAGE

John Graham
Available from any Murphy's retailer or dealers contact www.murphysmagic.com
Price: £43.75

Following the proverb, "if there's a book that you want to read that hasn't been written yet, then you must write it" . . . John Graham did! Wanting to transition from close-up work to a stand-up act, he couldn't find much advice on how to structure or put an act together. After years of trial and error he now mostly performs stage shows and this is the book he would have killed for all those years ago.

It's ideally aimed at the close-up magician who wants to make the jump to parlour, platform or stage magic. It guides you in small steps rather than via a vast leap from an audience of 10 to 1000 in one go. You'll find a plan for transitioning from close-up magic to parlour to stage magic in gradual steps (hence 'Stage by Stage') supported by his own repertoire described in detail which you can choose to perform or not.

You may start to feel disappointed as you take in the tricks of the first two sections in the early chapters because they aren't what I would call stage or large magic at all. The early steps stay with small-scale if not close-up magic that plays to small audiences and because of Graham's close-up background they are also sleight of hand stand-up tricks.

The early tricks include Name Dropper, Graham's version of Paul Harris' Deep Astonishment. A great trick but a tabletop effect, so hardly parlour; Harry Lorrayne's Magician Versus Gambler routine is also good, but very small scale for parlour. Another Harry Lorrayne effect, The Lazy Man's Card Trick follows, all of which Graham claims will play to fifty or so theatre style.

Moving up to a seventy plus audience he recommends The Ring - his ring and string routine, followed by ring to envelope in wallet, a powerful combination, although I wonder at the ring and string part for larger audiences. Next is John's take on Chris Kenner's Sybil which he usefully explains twice; first for a close-up performance and then as a stage/parlour show trick.

You'll quickly realise that every trick in this book is John's take on many other creators' material.

There's nothing especially new or original, but the changes have no doubt come from years of trial and error giving the reader a short cut to honing the material. The magic is often rather complex and not based around props.

The tricks, all from his own working repertoire, are certainly good but I wouldn't recommend buying the book just for the tricks alone as their sophisticated style might not suit you at all. He offers a vast amount of knowledge and experience shared on how to create a magic show by turning a list of tricks into complete performance pieces. There's also vital information that is not often mentioned on everything from jokes, lines, music, tables, cases, prop management, to routining and show structuring, to openers, middles and closers.

Finally there are what I would call the real stage tricks including John's take on On Sale/Priceless, where a named price is found on a tag on the performer's suit jacket. The Examiner: Special Edition - which is John's take on Al Baker's Torn and Restored Newspaper. This version allows the paper to be examined and ends completely clean (which I reviewed when it was released in Nov 2015 with 5 stars).

The Lemon Trick is Barrie Richardson's version of his Bill In Lemon but the cream of the crop are two Harry Anderson routines, The Brain Shows Of - Harry's Magic Square routine, and Buffalo John - the main centre piece of John's show. This is not a trick, it's several effects blended together which make for a complete 20 minute act in itself.

You get plenty of material undoubtedly straight from his shows, but the real value lies in the real world advice on everything else you need to know, the what, where, when and why of performing on stage that is not often talked about in magic books. In the same way that he graduated from close-up to stage magic you will be guided step-by-step on the path to becoming a stage magician, but with this book's help it will take a fraction of the time. **PP**

WHAT'S HOT: a detailed guide to move from close-up magic to stage magic. Masses of detailed advice on all aspects of stand-up performing from props to tricks, scripting lines, and act structure. Excellent routines straight from his act, including the presentation, nothing left out.
WHAT'S NOT: early tricks may not be best suited to stand-up? Some routines are quite complex.
RATING: 82%



MYSTERY OF THE RUNE RING

Retro Rocketeers
Available from:
www.retrorocketeers.com
Price: £153.00 (approx)

It's not very often a magic trick fools me but I have to be honest and say that the first time I saw this performed online I had no clue how it was done.

Mystery of the Rune Ring is a small scale illusion from Retro Rocketeers. All the props have been expertly 3D printed and they look great.

An empty box and sliding door are shown. The door is slid into place. Next a steel bar is pushed through the side of the box where it comes out of the other side. Bolts are screwed into place securing the steel rod.

An ancient looking ring is shown. This is dropped into the top of the boxed. The door is immediately removed showing the ring has now magically penetrated the rod. The bolts have to be unscrewed to removed the ring. Everything can be examined.

The method behind this is genius and it's not hard to do at all. You do have to be aware of your angles when performing. Straight on is the best angle if possible. This does limit where you can use this prop but I do think it's more of a collector's piece than something you'd gig with unless you had a parlour show.

I really do like Retro Rocketeers effects, they are fun and superbly built, and can't wait to see what comes next from them. Recommended. **PS**

WHAT'S HOT: totally baffling table illusion
WHAT'S NOT: need to be aware of angles when performing
RATING: 90%

DEALER SHOUTOUTS

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

JONATHAN ROYLE On Thursday 16th February just before the Blackpool Magic Convention begins you can join me Jonathan Royle Hypnotist in a secret location (5 minutes walk from the Winter Gardens) to learn all about Stage Hypnosis & Street Hypnotism Skills for Magicians & Mentalists during a unique 4 hour live training workshop.

All who attend will walk away with back up training videos, audios and manuals (supplied in digital download format) worth well over £300.

You will learn the essential secrets to legally, lawfully and safely

* Perform a complete 60 to 90 minute Comedy Stage Hypnosis Show with ease.
* Duplicate all of the most amazing stunts you have ever seen any Street Hypnotist, Mentalist or Psychological Illusionist achieve with Hypnosis and/or Suggestion
* Discover how to effectively combine Hypnosis & Suggestion Techniques with your Magic and Mentalism Performances.
* How to hypnotise people any time, any place, anywhere and get them to do almost anything you can possibly imagine in a legal, lawful and above all else SAFE manner.
* Learn how to help people overcome habits, addictions, fears and phobias rapidly and in an apparently miraculous manner.

Seating is strictly limited to ensure maximum learning by delegates and tickets are just £47 from www.hypnosisblackpool.com

COLLECTINGMAGICBOOKS.COM are excited to announce Modern Spiritualism, the first in a series of books by John Nevil Maskelyne, is now available. This exclusive facsimile reprint is a strictly limited edition of 500 copies.

J. N. Maskelyne rose to prominence in 1865 exposing the tricks of fraudulent spiritualists the Davenport Brothers. With the cabinet maker George Alfred Cooke, Maskelyne toured Britain becoming a well-known stage conjurer. Within eight years Maskelyne and Cooke established England's Home of Mystery at the Egyptian Hall and their performances became a fixture of London life.

This book was first published in 1876, a time of huge expansion for the spiritualist movement. In the book Maskelyne discusses the roots of spiritualism and the stories and trickery of mediums including the Fox Sisters, Daniel Douglas Home, the Davenport Brothers, Anna Eva Fay and many others. He exposes the methods behind table rapping, spirit painting and writing, dark séances, spirit photography and supernatural healing. Despite its importance to the history of conjuring, it has remained out of print for almost 150 years and original copies are extremely rare. This deluxe hardback book has custom endpapers, a photographic frontispiece and illustrated boards.

Purchase your copy for £30 exclusively from CollectingMagicBooks.com.

CARD-SHARK

Happy summer to all our fellow wand wavers. We hope your summer is fun, happy and productive. Don't forget to use sunscreen. (We know what it's like to challenge the sun's rays.)

"Best in Show" is one of our effects available in the larger "Phoenix Index" and is the brilliant idea of "Spooky Nyman." Spooky is the magician alter ego of London's own actor/director Preston Nyman. Spooky's "Best in Show", you remove a blank deck of cards form its card case and with a little bit of magic, print all the cards in the deck. But wait, the deck is shuffled. With another wave of your hand, you command all the cards to arrange themselves into a perfect, new deck order. Extremely visual and quite perplexing. See it here: www.card-shark.de/ad/BiS

During recent conventions, it has come to our attention, some magicians are still unsure about our Large Index cards. They assume because we call them "Large Index" the cards are similar to the "Bicycle Jumbo Index" used for the visually impaired. Not the case. Our Large Index is only 50% larger than a regular index deck.

Most of our working professionals have switched to this index because it enhances the visibility of the cards. In fact, most of our Card-Shark effects are available with this index as well. Maybe large isn't the best way to describe it.

So, for the next printing of our playing cards, the index will be described as "Classic Index" (typical Bicycle size index) and "Phoenix Index" (renamed from our Large Index). We feel this will alleviate any misconception of the word "Large."

MISSION MAGIC

Mark at Mission Magic writes: Gustavo Raley must be a very clever feller to have created so much original kid's magic. Here are three of our favourites.

Let's Go has eye-popping magic with a jumbo Lego Superman that magically builds itself. 'Kids love the flash change…to kids, it's like real magic!'

Gustavo's Magic Card Pad is an entertaining 'magician in trouble' routine with the spectator's signed card visibly appearing on the magician's pad.

Pizza Magic is a mouth-watering 'any pizza called for' routine, with multiple appearing pizzas, lots of audience interaction and a comedy ending. A must-have for any children's magician.

It's time to get a 'pizza' of the action and discover Gustavo Raley's innovative magic range for yourself at www.missionmagic.co.uk.

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