

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

VOODOO

THE MAIL ON DECEMBER 2018

ANGELA
FUNOVITS, M.D.

*Christmas
Edition*

**MERRY
CHRISTMAS**



INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

VOODOO

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DECEMBER 2018

EDITOR'S NOTE >

Hi everyone,

I'd just like to say a big thank you to everyone who has commented and the fact that this digital VOODOO magazine is still getting some fairly high visitor stats I'm incredibly thank you!

In the meantime, there are plenty of articles on this VOODOO magazine that you can read to hopefully improve or at least understand Mentalism in a little more detail! Again, a huge thank you to everyone!.

—Saji Vijayan, on behalf of the team Voodoo
EDITOR-IN-CHIEF (MASTHEAD)

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INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

01 **VOODOO**

MEMORIZE A DECK OF CARDS!



Astonishment comes in many forms. I've been astonished at the clever comedic wit of Ryan Stiles and Colin Mochrie on *Who's Line Is It Anyway?* I've literally been moved to tears by the astonishing talent of Wayne Brady from the same show as creates, writes and sings a song on the spot with no prep work whatsoever. That is truly astonishing to me.

Harry Lorayne told a story in an interview on a *Magic Magazine* about how astonishing it was to lay people when he did effects that were just purely demonstrations of his legitimate ability to memorize a deck of cards right there on the spot.

If you're reading this book, you are trying to "move" your audience. Move them to tears, move them to laughter, move them to surprise, move them to astonishment. All roads lead to astonishment if you have the right trail guide. That's your job. A well timed line or joke or call back or comment can move people along the path.

It lets people in. What follows is an idea that probably was invented by Moses, but it makes for a fun moment. It can either be looked at as a throw away joke (which is totally a legitimate view) or it can be seen as a fun bonding moment with your audience, or it can be used as an inline to something much more powerful which is one of the ways I prefer.

The idea is a simple joke:

Magi: I can memorize a deck of cards in 5 seconds.

[Have someone shuffle. Then quickly glance through the cards]

Magi: Done. I've memorized every card in the deck.

Then simply start naming every card in the deck ("ace of clubs, 2 of clubs, 3 of clubs, etc.).

Keep going until you get a laugh.

You can end there. Or . . .

You can use the quick glance through the deck to spot a particular card and/or its position for an upcoming effect.

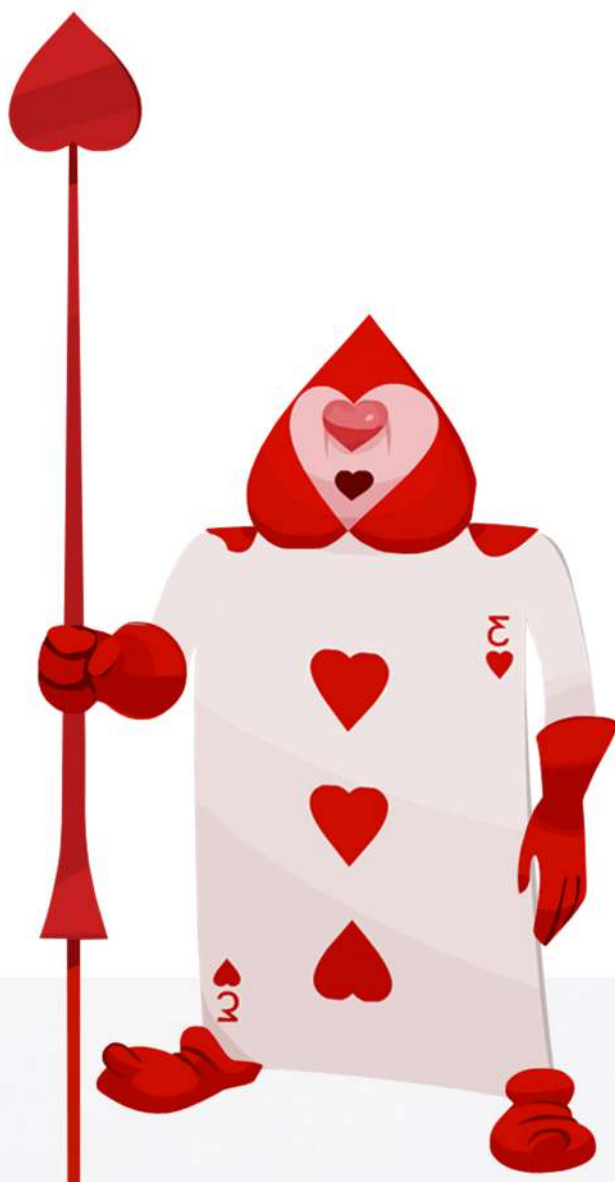
You could also follow up with a "real" memory demonstration either by using one of the many pseudo-memory effects in print or by really doing it (if you're that good).

It can be used to glimpse a key card and a million other things.

However, my favorite is to go right from this into my effect Spectral Chill. In that effect, you need to know the ninth card from the bottom of the deck, and the premise of the effect is that the cards keep track of themselves and they always know the location of other cards.

Right after doing the gag of naming a bunch of cards, stop and say, "Ok. I can't really memorize the order, but the cards themselves can. Let me show you what I mean." Then go right into Spectral Chill.

If ever there was an effect that meets the standard of the title of this book, of everything I've created, Spectral Chill has to be in the top 5 maybe even number one. It's a moment of pure chilling astonishment. This silly little mock memory demo is an excellent lead in to such a chilly effect.



Hypnotism & Mysticism Of India



The Secret World of Witchcraft Professional Stage Hypnotism Religious Mysteries of the Orient (Ron Ormond coauthor) WESTWOOD PUBLISHING COMPANY LOS ANGELES, CALIFORNIA Library of Congress Cataloging in Publication Data McGill, Ormond. Former title The Mysticism and magic of India. 1. Hypnotism 1. Magic India Incredible as it seems, the finely filigreed screen, looking like lacework, is marble. The other ornamentations are inlays of different kinds of marble and precious stones in white marble. Moslem art depends, to a great extent, on exquisite abstract ornamentation, since Moslem religious law forbids the representation of gods or human figures. The Love Magic has its place between men and women, and also in relation to things which likewise carry these elements of...

THE MAGIC OF WORDS AND SOUND

FIRST MAYA EXPERIMENT

Mon, 20 Nov 2017 | Hypnotism

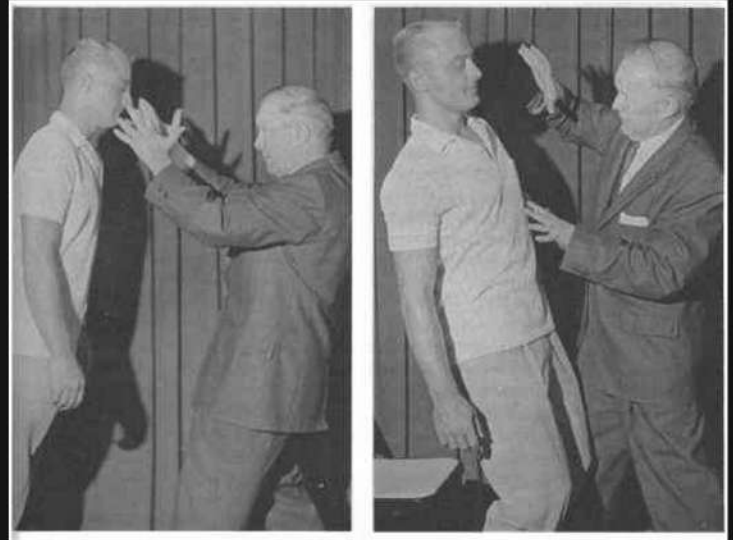
This test is called the first stage by the Hindus. Being classified as a posture sway experiment it is also known to western psychologists, and demonstrated as a test in suggestion. The test is performed by first telling the subject, now standing before you, that when he hears your words telling him to fall forward, he must then think of falling forward, and will actually find himself slowly swaying forward, and finally falling complete forward into your arms. You promise to catch him. You may then either have him close his eyes, or else keep them open, and gaze steadily into your eyes; some subjects do better with eyes closed, while others respond best with their eyes open and fixed on yours.

There is a further basic power of the magicians that you must now study. It is called Mantra-Yoga, and is considered an important part of Yoga teaching which is concerned with the use of words and sounds in magical manifestations. Incantations have always had a part in magical practice, much of which is based on superstition, but the Yogis in the performance of Mantra-Yoga look behind the surface usage of words and verses as charms calculated to work wonders, and search out the true scientific...

Then, say to him, "Now keep your attention fixed on me, and let my thought flow into you. You are feeling an inclination to fall forward . . . fall forward . . . fall forward! Let yourself go and respond. I will catch you as you fall forward. Now you are coming . . . you are falling forward toward me, slowly. Now you are commencing to sway forward faster over towards me. Sway, sway, SWAY over towards me. Fall forwards NOW!"

As you give these affirmations (suggestions), make passes with your hands drawing from each side of his head towards yourself, as if actually drawing him to you. Throw yourself into the "drawing procedure." It increases the power of the suggestions. In a few moments, the subject will sway and fall forward, as you have willed that he should. Also, during the entire experiment visualize the subject as "falling forward," and project the thought to him of his "falling forward."

In this first experiment in elementary Maya, you will note, you are manifesting the entire process of the oriental magicians—the three phases of creative Yoga: visualization, projection and affirmation. Transplant the actors to India, furnish the necessary costumes and native audience, and you would have here a typical exhibition of the elementary methods of the Hindu wonder workers.



These tests produce a mental control of the muscles, and advances up the scale of psychic influence. I will give you a number of such experiments. In all of these tests remember always to hold the visualized thought represented by the suggestive words you are hurling at the subject via the visualization, projection, and affirmation method of the Yogis.

(a) Have the subject place the palm of his hand upon your palm, pressing it down firmly upon yours. Then tell him that you will fasten his palm to yours by thought-force. Say to him, "Press your palm tightly against my palm. Press tight, tight! Our two palms are becoming fastened together so tightly, you will find that you cannot take it away from mine. You can't take it away . . . you can't. It is stuck so tightly to mine you cannot pull it away no matter how hard you try. Try, try hard, you can't, you can't!"

Emphasize the word "can't" as you give these suggestions. After the subject has tried fruitlessly to pull his palm from yours, close the experiment by saying, "All right now . . . the thought-influence is all gone now. You can take your palm away from mine. Everything is all right!"

Always remove the impressions in this way, at the close of each of these experiments in initiate psychic influencing.

(b) Have the subject clasp his hands together, interlocking his fingers. Tell him to push his hands together as tightly and firmly as he possibly can. Then suggest that he cannot unclasp his hands try as hard as he will until you release him from the influence by thought. Emphasize the "you can't" suggestions as in the previous test in this grouping. The subject will be utterly unable to separate his locked hands until you remove the influence.





INTERNACIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

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Performing preliminary experiments in Maya, oriental psychic influencing. Experiments of this type have been performed by the Initiates in India for centuries. The knowledge has infiltrated into the Occident, and such test are employed by psychologists to demonstrate "the power of suggestion."

Performing preliminary experiments in Maya, oriental psychic influencing. Experiments of this type have been performed by the Initiates in India for centuries. The knowledge has infiltrated into the Occident, and such test are employed by psychologists to demonstrate "the power of suggestion."

(c) Proceeding in the same way, you may have him clench his fist tightly, and then make it impossible for him to unclench it, by the power of your concentrated-upon suggestions.

(d) You may then have him rotate his hands, around each other, telling him that he will be unable to stop rotating them until you tell him he can do so. Then give the suggestions, "That's it, faster, faster, faster; you can't stop, you can't stop, you can't stop!"

Then remove the influence as previously instructed.

(e) In the same way, the subject may be made unable to step out in a certain direction; or made unable to step over an imaginary line, or a line made by laying a piece of rope on the floor, etc.

(f) In like manner, he may be made to walk forward toward you, in obedience to the "drawing motions" of your hands; or else backward, in response to your "pushing back" passes. Or, again walk "sidewise" in response to the appropriate motions of your hands.

(g) The subject may be made to sit down in a certain chair; caused to be unable to sit down in the chair; or prevented from rising from the chair in which he is seated, in response to the magician's suggestions.

(h) The subject may be influenced so he cannot lift a light box, which you have made "as heavy as lead" by suggestion, and after you have suggested that "he cannot lift it!" Or, he may be made unable to thrown down from his hand, or to "let go" of a light cane held lengthwise in his two hands.

(i) In the same way, he may have his eyelids tightly fastened, and be made unable to open them until given permission, by means of the appropriate suggestions given by you along precisely the same lines as those previously described. In all of these muscular influencing experiments, the suggestion "you can't" is the effective element. The arms, legs, etc. may also be "stiffened" and held tightly and firmly in a rigid position by the influence.

And the subject's lips may be fastened together so that he cannot open his mouth and say his own name until you release him.



HOW TO BE A SMOOTH OPERATOR

I hate to be the one to say it, but the recent proliferation of videotapes have revealed a lot of secrets -- some of which I'm sure the creators never intended. I've noticed that a lot of fairly celebrated performers come across as awkward and nervous on videotape.

For the strolling performer this can be deadly. When circulating among a group of people, poise, grace and ease should be your three most important skills. You may have a billet switch that Randi couldn't catch, or be able to write long passages from Shakespeare with your Swami Gimmick, but unless you know how to mingle you might as well stay home.

Social awkwardness is bad enough for a magician, but for a mentalist or psychic it can be deadly. In the mind of the sophisticated audience (and if you want to make money at this game, these are the audiences you should be targeting) if you come across as a bumpkin you'll be dismissed. Nobody will take you seriously. Consider this: If you're portraying yourself as a person who has harnessed the various powers of the human mind, why can't you even speak English correctly? How come you don't know how to approach a group and introduce yourself?

Constant repetitions of meaningless phrases, like "What we're gonna do is, we're gonna . . . ,"
"Check it out, " "Tellya what. . .

" Sometimes silence is better than these phrases. But mea culpa! I personally am guilty of saying "Uh" a lot, try as I might to break myself of the habit. I'm considering electroshock therapy. Alright Johnny, you're thinking, enough bitching -- what can we do to become that suave, James-Bond-Like performer you're talking about? One of the problems is that as a performer, you sometimes feel as though you're an outsider (or worse, an intruder). In most social situations, you're accustomed to someone introducing you to strangers. It takes a lot of interpersonal skill, not to mention self-confidence to walk over to a group of strangers and introduce yourself. The odds are very good that you'll have to interrupt a conversation in order to do your job. Overcoming this programming is the hard part. This is where most fledgling magicians fall down. Often they use a corny line to break the ice, and the literature is full of ice-breaking strategies, most of which follow the formula of walking over to a group with an unusual object and asking, "Does this belong to somebody?" The objection I have to this approach is that its very easy to lose control of the audience if some smart-alec happens to be in the group. Or maybe a helpful person, missing the point, begins trying to locate the owner. At any rate, this is a weak beginning for your performance. It doesn't tell anybody anything about who you are and why you're interrupting them. The ideal solution, to my way of thinking, can be found in a wonderful book entitled *How to Work a Room* by Susan RoAne. Very simply, she suggests that you go into host mode. Simply adopt the attitude that you're the host, and it's your responsibility to assure that everyone is having a great time. First, practice a brief introduction. This can be either humorous or serious, depending on your personality. Since I usually dress in black, I can say "Excuse me (always start out with this). How do you do? I'm the priest; I'm here to listen to your confession." This usually gets a laugh, so I can follow with the serious intro: "I'm Jon Saint-Germain, and I'll be your Palm-Reader (Psychic Entertainer, Juggler, Magician) tonight. May I borrow somebody's hand to read for a moment?" Or, "Do you have a couple of minutes to see something very, very interesting?" Once you've introduced yourself, it's time to move into host mode. Hosts are concerned with the comfort of the guests; guests are concerned with waiting to have their needs met. Follow your intro with "I'm really glad you came tonight; are you having a good time?" Wait for responses, then continue, "I'm here tonight to read your minds, so if you have a couple of minutes, would you be interested in seeing something very, very interesting?" "Very well, would you . . . " and go into your routine. You get the idea. Pretend that you're the host and that your primary concern is your guests' comfort and entertainment. This simple strategy will help you smooth over the rough spots and provide you with a way of dealing with every situation from drunken guests to outright hecklers. Basically guests have nothing to do and hosts have something to do. Your job is to make sure that something is entertaining!



PROFESSOR HOFFMANN

**THE OPEN
PREDICTION**

OPEN PREDICTION



NOTES ON THE BALL VASE

Professor Hoffmann mentions that the main effect was produced by mechanical means, that sleight-of-hand was employed as an accessory. Naturally, once the hemispherical gaff became widely known, magicians preserved the basic effect through the recourses of sleights and subtleties to fool fast-company. Alan Peterson (The Magic Wand, June -1952), Edward Victor (The Magic Wand, December - 1955), and most notably, Charles Kingston (The Gen, September - 1956) each had routines based on this precept. The two most recent contributions come from Mike Skinner (Check Charlie Miller's *Magicana* section of *Genii* magazine, December -1969) and a contributor to *The Linking Ring* (December -1965). This latter routine used the larger, more expensive, German-made apparatus, while Mike Skinner's routine utilizes the cheap, plastic set.

We believe that a finite number of variations-modifications exist for any given principle-technique, idea-sleight, premise-effect, or gimmick-apparatus. Our combined inventiveness over the years may never discover all possibilities, but it is inevitable that the workability of certain effects will be restricted to practical limitations in due time. After hundreds of perfecting variations and modifications one's tinkering begins to drift into a *reductio ad absurdum* situation.

Speaking of the mechanical aspects of the vase, after reading all 79 references cited in the three-page *Potter's Master Index* (Volume 1 - Micky Hades Enterprises, 1967), we found many ideas. Most were developed prior to 1935. We began thinking about further, reasonable mechanical improvements. This ideas consist of an elaboration of moveable and removable shells, adapting the Chop Cup idea to the vase lid, incorporating all and new Cup and Ball loading moves, the use of two hemispherical gaffs (as suggested in the Marlo Pitch Routine, and many others.

As an introductory peek, here is a nice idea from the creative mind of Roland Hurley, who is a long-time devotee of precision-made, subtle magical gaffs and apparatus. He is an accomplished craftsman and mechanic in his own right.



THE TECHNIQUE OF THE COLD READER
APPLIED TO THE STAGE MENTALIST

CHEER TRYOUTS

Practically all stage mentalists, when presenting a 'question and answer' act, concern themselves ONLY with giving ANSWERS to the questions.

This type of presentation will be tremendously effective. If properly done, BUT why should not the stage performer add to his EFFECTIVENESS by using some of the technique of the COLD READER?



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THE HIVE MIND

The stage performer has the benefit of **KNOWING** the question and some of the details of the situation. He has the further advantage of knowing the patron is not likely to **CONTRADICT** him publicly if an error is made. His purpose is to impress the **BULK** of the audience, rather than the individual.

The stage performer can not only answer the question, but build a most effective thumbnail 'cold reading' around the patron - project the situation into the future, and predict the 'arrival of a letter bearing glad tidings, a new heart interest, an unexpected legacy and other pleasing expectations. ' These need not be in the realm of fancy, as careful analysis of the individual, plus the **KNOWN** question and a little psychology will reveal. There are certain **LIMITATIONS** in regards the stage or platform performance, but more **INTERESTING, COLORFUL** and **PLEASANT ANSWERS** can be given
IF this technique is applied.

Much of the statistical background, facts of life and general technique, as herein outlined, can be utilized to great advantage by the stage mentalist.



ANGELA FUNOVITS

THE SURREALIST



MENTALIST - ILLUSIONIST - PHYSICIAN

By day, Angela Funovits is a full-time dermatologist at Allied Dermatology and Skin Surgery. By night, she is a world-renowned mentalist and illusionist who has starred in national television productions throughout 8 countries, reaching hundreds of millions of viewers to date. First discovered as the first runner-up on the NBC series Phenomenon with Criss Angel and Uri Geller in 2007, she has since thrived in television, theater, and corporate entertainment while concurrently pursuing a career in medicine.

Angela has used her talents to raise funds for multiple charitable causes throughout the years and has been a recipient of the American Academy of Dermatology's Presidential Citation Award. Of recent note she contributed detailed event planning, program scripting, and entertainment as emcee for the 2017 American Academy of Dermatology's President's Gala, where \$1.2 million was raised for critical charitable programs and services including Camp Discovery and the AAD Shade Structure Grant Program.

A graduate of the B.S./M.D. program of Northeast Ohio Medical University, Angela completed her dermatology residency at MetroHealth Medical Center/Case Western Reserve University in Cleveland, Ohio where she served as academic chief resident. Further evidence of her love for the arts, she is an accomplished photographer and cinematographer, and has served as president of the production company Seraphim One, Inc. for over 10 years.

ANGELA FUNOVITS (BORN JULY 29, 1987) IS AN
AMERICAN MAGICIAN, MENTALIST,
AND DERMATOLOGIST.

SHE IS WELL-RECOGNIZED FOR HER TELEVISION
APPEARANCES IN THE US AND ABROAD.

— ANGELA —
FUNOVITS, M.D.





Funovits was born and raised in Avon Lake, Ohio. She became interested in magic at the age of 10 after watching *Breaking the Magician's Code: Magic's Biggest Secrets Finally Revealed*, a Fox network TV program that revealed the secrets of magicians. Funovits began modeling at age 11 after being scouted by an agent from Elite Model Management and at age 16 she won the Miss Teen Cleveland pageant. She graduated from Avon Lake High School in 2005 and entered the combined B.S./M.D. program at the Northeastern Ohio Universities College of Medicine, later forming a program where magicians teach magic tricks to children at a cancer support center in Cleveland. Funovits graduated from Northeast Ohio Medical University in the spring of 2013 and completed her dermatology residency at Case Western Reserve University/MetroHealth Medical Center in Cleveland, Ohio where she served as academic chief resident and was named recipient of the American Academy of Dermatology's Presidential Citation Award. She went on to work as a dermatologist at Allied Dermatology and Skin Surgery and continues to run a production company, Seraphim One, Inc., that she founded in 2006.



My fair Lady





ACHIEVE

In October and November 2007, Funovits was the only female of ten mentalist contestants on the primetime NBC series Phenomenon, which was hosted by Tim Vincent and judged by Criss Angel and Uri Geller. She finished as first runner-up on the series.

Funovits represented the USA in the live German TV special Die besten Mentalisten der Welt on ProSieben. The special was an addition to the German series The Next Uri Geller - Unglaubliche Phänomene live. It featured Funovits (USA), Vincent Raven (Switzerland), Aaron Crow (Netherlands), and Lior Suchard (Israel).

W-1, a Japanese TV special on the Fuji Television Network alongside Japanese magician Mr. Maric.

Funovits was one of the four expert magician "Wizards" on the SyFy series Wizard Wars.

Featured guest on NPR's All Things Considered with Arun Rath.

Featured performer on Penn & Teller: Fool Us on the CW network.

Featured performer on Masters of Illusion on the CW Network.

Featured performer on Don't Blink with guest Matthew Moy, POPTV network.

Featured guest judge and performer on The Next Mentalist with Deddy Corbuzier on Indonesia's Trans7 network.

Featured guest on Indonesia's Hitam Putih.

Emcee and performer for the American Academy of Dermatology's 2017 President's Gala.

Featured guest on Germany's Johannes B. Kerner Show

Featured guest on the late-night syndicated radio talk show Coast to Coast AM, which often discusses topics of the paranormal.

In 2010 she was a presenter at Moses Zifamer's ideaCity in Toronto, Ontario.

Featured performer on La Soirée de l'étrange on France's TF1 television network

Featured performer at the Magic Castle in Hollywood.

Headlining performer at the Grand Sierra Resort & Casino in Reno, Nevada.

Headlining performer at the United States Military Academy at West Point.

In her second year of medical school, Funovits produced two fundraiser shows benefiting the American Cancer Society and the Player's Guild Theatre in Canton, Ohio.



"GOOD EVENING, LADIES AND GENTLEMEN. I NEED A LADY. . . BUT DON'T WE ALL? . . .
I NEED A LADY TO COME UP HERE AND ASSIST ME.
WOULD YOU PLEASE COME UP HERE, YOUNG LADY?
WHAT'S YOUR NAME?

THANK YOU."

The performer hands the woman a gift bag, held shut with a Bulldog clip. A piece of folded paper is seen to protrude from the bottom of the clip. "I always like to initiate the show by giving a small prize to the first person brave enough to help me out. The contents of that bag belongs to you, Alice. All I ask of you is to point to three people in the audience, one from the left side of the room, one from the right, and one from the marijuana section (use discretion with this line -- works best for a younger audience!). When Alice points to you do not come up here; just stand up and remain where you are."

Three people are nominated and they stand up. "Now please sir, what is your name? Pete." The performer jots down Pete's name on a small pad. "Thankyou Pete. Please name aloud any number from 1 through 5."

Pete calls out, "Six!"

**ONE
TRICK
PONY**



The performer makes a note of the number. "That's exactly what I thought you'd say Pete. You fit the profile perfectly. You may sit down now." Pointing to the second person, "Ma'am, I'm going to give you a bigger range. Would you please name aloud any number from, say, 1 through 9." This is repeated with the third participant, with the performer making notes of each participant's name and number.

Now for the blowoff. "Although you haven't realized it yet, something very wonderful just happened. Let me tell you a little bit about what's in that bag. I perform this show more than 200 time a year, and before each show I always stop at Bob's Flowers and Gifts to buy a small present. Usually, this is no big deal but tonight, when Bob handed me the receipt, our fingers touched. Our eyes met; sparks flew between us —we're going out next Saturday! — but, I knew that tonight would be special so I kept the receipt. It's been stuck to the bag the entire time, in plain view." The performer gestures toward the slip of paper sticking from under the clip. "Let's look at it and see what's going on."

The performer removes the slip from the clip; his hands are obviously empty except for the receipt. "Alice will you please unfold this? Let's recap; Pete named the number 6, Cheryl 4 and Bill 8. 6, 4 and 8. Alice, what's the total price of the gift I bought at Bob's?"

She reads, "Six Dollars and Forty-Eight Cents. "

Applause. Then, "And what else does the receipt say?"

She reads, "A lovely rose for a lovely Lady. "

The performer removes the rose from the bag and hands it to the young lady, and sends her back to her seat with a round of applause.



VOODOO
SCHOOL PRESENTS



MEET
& GREET
WITH THE SORCERER
MAC SAU

THE BEGINNING.....COMING SOON

SORCERER



The Nightmare Has
Only Just Begun...

MENTALISM

MAGIC

DEDUCTIONISM

ALCHEMISM

19

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS
VOODOO
TELEKINESIS



Season's Greetings
to One and All

VOODOO

Subscribers

CHRISTMAS
MAGIC



Secret NoteBook of Mr Hyde

– Vol 2 – Magazine Memory

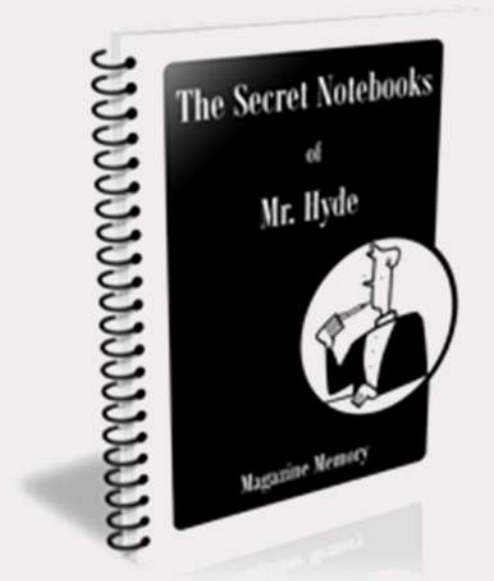
The long awaited follow up to the widely acclaimed Vol 1. This time, just one routine is examined in great depth. The classic show stopping, reputation making ...

Magazine Memory

Unlike Volume One where we discussed a number of different routines and concepts, Volume 2 just examines one, in great detail! One of mentalism's classic routines, The Magazine Memory effect. This show stopping, reputation enhancing, showcase of mental prowess is seldom seen these days, but is well within the capabilities of any performer.

And I mean any performer! It's not just a routine for mentalists. Many magicians over the years have successfully incorporated it into their programs and it's perfect for trade shows and speaking presentations, mixing in a bit more content. In the Classic routine, pages from a current issue single magazine or that morning's newspaper are distributed into the audience. Page numbers are called out at random, yet the performer is able to describe with astonishing accuracy what is on each page. Performers such as Harry Lorayne, Marc Salem, Alain Nu, Barrie Richardson, Bill Larsen and Bill Tadlock have all featured the routine at some time in their acts. Yet this is the first book to focus just on this effect since Bernard Zufall wrote about it in 1940.

The Secret Notebooks Vol 2 – Magazine Memory, gives this classic routine the Timothy Hyde treatment. No pipe dreams or arm chair theories, just solid tips, techniques and tactics drawn from hundreds of paid performances. Timothy has performed this effect on Luxury Cruise Ships, Corporate Banquets and Theatre shows around the world and is finally revealing his inside secrets.



Read me!

