

# secrets

ti e of the Young Magicians Club



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of Magic -  
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**Win -  
Jon Armstrong  
DVD -  
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Volume 12, number 1  
February 2007

# Jay Sankey's MOVING VIOLATION

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**IT'S ALWAYS MAGIC AT.....MERLINS**



# editorial

## Mandy's Magic Words

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It's almost time to go to the big Blackpool convention and I'm so looking forward to it. But this year how I spend my weekend is up to YOU!

I want the April magazine to reflect YOUR choices! Do you want me to take photos or interview people or both? Do you want me to concentrate on the close up performers, the stage ones or both? Do you want in-depth stories or Q & A sessions? Above all - who are the people you want to see in the pages of 'Secrets', your own magazine?

Whether I'm to chat away to old friends such as Simon Lovell, Dan Garrett, the Columbinis, Henry Evans, Mark Oberon or Stan Allen or whether you want me to get to know new people (friends I haven't yet met) such as Juliana Chen, Greg Frewin, David Roth, Randy Wakeman, Nate Kranzo or Michael Rubenstein - just email me or write to me at the usual addresses before Monday 19th February and I'll make sure your requests form the basis of my three days in Blackpool. I can't read your minds well enough to know - unless you tell me!



Photo by Anne White

Mandy

### STOP PRESS YOUNG MAGICIAN OF THE YEAR HEATS

It's almost time for the Young Magician of the Year competition - the heats will take place on Sunday 15th April. Seats are only £5.00 each for a full day of magic - there will be a minimum of 12 acts! Tickets are available from 14th February by calling the usual box office no: 0207 387 2222. Come and support your friends!

# NEWS

## Competition for Card Nuts!

At the end of last year I met Jon Armstrong, a superb and superior card expert from the US. At the age of 20, Jon was given his own show at Disney's Epcot and has since done tours of Asia, appeared at Caesar's Palace in Hollywood and performed regularly at The Magic Castle.

He has given me his DVD and his lecture notes for YMC (thanks Jon) - to win them just answer this question:



Which magician gave his name to the Orlam Subtlety?

Just think about it! Answers via email or post please and don't forget to add your name.



I'm sorry to say that the design competition for a new application form has been withdrawn due to a lack of entries.

We are going to stay with our original design for the foreseeable future.

you @ YoungMagiciansClub.com

How would you like to have an email address which tells the world you are a magician? Mark Herrick is delighted to announce that this is now available to all members of YMC who have been a member for at least one year.

The cost will be £5.00 and you need to send this, together with your name, membership no. and length of membership to EMAILS, Rob Page, Secretary at the usual address.

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## It's a Numbers Game!

Our YMC Secretary Rob Page has a request:

When you write or email him for any reason - such as membership enquiries, renewals, password requests, the NEW EXCITING email addresses, any other queries you might have - please be sure to include your membership number along with your name. This makes life so much easier for Rob, whose job is a very intensive one, when it comes to looking after the various databases and other things required of him. So please help in this small way - after all he'll be able to get back to you more quickly too.

## DECEMBER COMPETITION WINNERS

The December competition brought a flurry of entries. The draw was an exciting one and prizes have been awarded to:

<b>Oliver Graham-Smith</b>	Magcard
<b>Jonathan Bray</b>	Magic from Maui
<b>Joe Derrington</b>	James Brown DVD
<b>David Loosley</b>	Gobsmaoked

## Share yourselves!

I am sure that many of you would love to share your performances with other members of the Young Magicians Club - well now you can!

Our webmaster, Mark Herrick, is setting up a space in the members' area where he will be able to post your videos for all of us to see. So contact Mark at [webmaster@youngmagiciansclub.com](mailto:webmaster@youngmagiciansclub.com) for more details. Can't wait to see the results...

# Joe Harper - Winner of Mark Wilson DVDs

Congratulations to Joe Harper whose email has won him the Mark Wilson DVD set, unique in its way as it has been especially transferred from video for YMC.

Joe appeared in the 'Stars of the Future' show at the British IBM convention in Eastbourne last year and since then, he has been very busy indeed. He tells me:



'I have been keeping busy with my magic since I met you at the IBM Convention at Eastbourne. My local club, the Humberside Young Magicians, is now back in full swing - I have attended lectures by Michael Close, Marc Oberon and

an interesting talk from Amethyst on escapology. A few weeks later I actually appeared on the same bill as Amethyst, and a very funny magician called Tony Rix, when I was invited to perform at the Bradford Magic Circle's Annual Dinner. Following Eastbourne, I also appeared on TV. The BBC local news programme 'Look North' invited me to their studios and interviewed me. I performed the McDonald's Aces routine which John Lenahan kindly gave me at Eastbourne. I have also performed some 30-minute shows for several of the local schools in our area, and have a few more engagements coming up.

With the money I have earned from my paper round, and the shows I have taken part in, I have bought a lot of new tricks to add to my repertoire. I have also bought some old books from the collection of my mentor, the late great Arthur Setterington.

There is no better feeling than seeing the look of amazement on people's faces when you have performed a trick and, because of that, I am always looking to develop and perfect my magic.'

## Workshop Dates 2007

FEB 17	
MARCH 17	Performance workshop
APRIL 14	18 this year? Special session
MAY 13	Sunday - Bristol Day of Magic workshop
MAY 19	
JUNE 16	
JULY 21	
SEPT 8	
SEPT 15	IBM Southport workshop
OCT 21	Sunday J-Day
NOV 17	

Workshop fee £5.00

As always workshops will run from 11 am - 4 pm and will be held at The Magic Circle HQ (address on pages three and five, unless otherwise stated). Please be sure to bring a packed lunch (drinks and crisps will be provided free), a deck of cards, notebook and a pen as minimum requirements for the day.

Join the workshop register by emailing [mandy@TheMagicCircle.co.uk](mailto:mandy@TheMagicCircle.co.uk). You will then receive full details each month.

# Tyneside - the place to be



Photo by Mandy Davis

Congratulations to Romany who won The Magic Circle's Stage Magician of the Year competition at the end of 2006.

She will be appearing 16th - 18th March at the South Tyneside International Magic Festival where her exciting performance will be seen alongside TV magician Pete Firman and top ventriloquist Ray Allen. Lectures over the weekend include John Lenahan and Lennart Green. Together will a full dealer hall you'll have a great time at only £50.00 for all the events plus two day's buffet lunches!

Contact Mark Young on 0191 424 7983 or [mark.young@southtyneside.co.uk](mailto:mark.young@southtyneside.co.uk)

## Write Now!

Write to 'Secrets' with your tricks, questions, comments, suggestions, responses and ideas. Although we cannot respond personally your letter may appear here or in the 'Inner Secrets' newsletter. All articles will automatically be entered for the annual 'Blanchard Literary Award' which is presented for the best contribution by a YMC member.

Write to the Editor:

**Mandy Davis,**  
**The Young Magicians Club,**  
**The Centre for the Magic Arts,**  
**12 Stephenson Way,**  
**London, NW1 2HD,**  
or email us at  
[editor@theyoungmagiciansclub.com](mailto:editor@theyoungmagiciansclub.com)

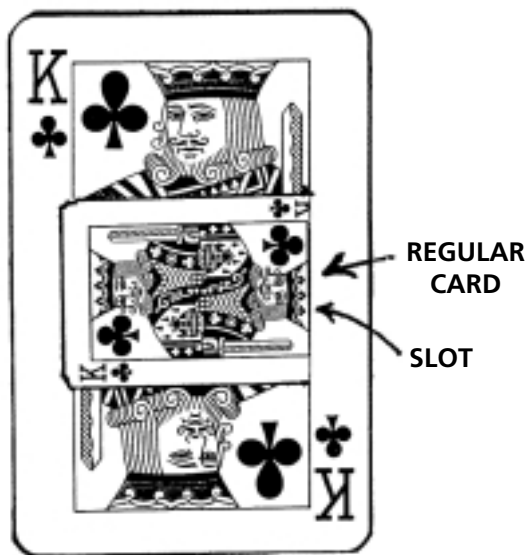


# TRICKS

a prediction type effect which has a surprise ending

## perfect pair by Ian Adair

JUMBO CARD



JUMBO CARD  
SANDWICHED BETWEEN

You must now remove the matching court card from the regular deck. This card is pushed into the slot as shown. It will stay there securely yet it can be pushed out of the slot easily. Have this special Jumbo card face down on your table or inside your close up case.

## the effect

The performer first shows the audience the back of an outsized playing card (Jumbo size) but does not reveal the suit or value.

A deck of cards is shuffled and laid face down onto the table surface. A spectator is asked to cut it freely at any place. The Jumbo card is placed on top of the bottom section. The spectator is requested to place the top section on top. You explain: "You cut the deck anywhere and now we have marked the position with the large card, it being sandwiched between".

The spectator is asked to remove the top section, turn over the Jumbo card and then the card beneath it, where the cut was originally made. Both cards are a perfect match.

## apparatus

A Jumbo court card (any suit or value) plus any other Jumbo card. (You will be able to buy single Jumbo cards from dealers without having to buy a full deck).

## preparation

Prepare the special card by cutting a slot down the inner line of the court card as illustrated. Use a sharp craft knife for this purpose. Now paste this Jumbo onto the other one, leaving the slot area untouched by the glue.

## working & presentation

Display the Jumbo card with its back design uppermost.

Introduce the deck of cards and hand them to someone to shuffle, asking that person to then place the squared up desk on the table face down.

Ask the spectator to cut the cards anywhere but not complete the cut.

The spectator holds the top section of cards. You now insert the Jumbo card as a sort of marker. Handle this card by the fingertips, holding it at one corner. This makes for good handling since there could be no possibility of you holding anything beneath it.

As you rest the Jumbo card on top of the bottom section you simply push the lodged card away from the slot so it lands on top of the bottom pile. The top section of cards is now placed on top of the Jumbo.

The 'tricky' business is done and the rest is easy. After explaining that the position of the cut is now marked, ask the spectator to lift the top section of cards and discard them. Then ask the spectator to lift away the Jumbo card and reverse it, displaying the face to the audience. As for the cut-at card to be removed and reversed too. Both cards, side by side, match perfectly.

Believe it or not, the slender cut in the Jumbo card cannot be spotted and you have another miracle on your hands!

# International Magic, London

Recorded at The Ron MacMillan International Magic Convention, London UK in front of a live audience, here is the 23<sup>rd</sup> International Close Up Competition dvd

## Winner: Marc Oberon - UK

As with all our competitions, this year's standard was no exception.

12 competitors from around the World, three awards of merit and three placed awards, the International Close Up Competition is widely regarded as an important and prestigious win! Our last 21 competitions (listed below) are now available on dvd

3rd International Close Up Competition	Winner: Davide Costi - Italy
4th International Close Up Competition	Winner: Carlos Vaquera - Belgium
5th International Close Up Competition	Winner: Lennart Green - Sweden
6th International Close Up Competition	Winner: Gazzo - UK
7th International Close Up Competition	Winner: Mark Nathan Sicher - USA
8th International Close Up Competition	Winner: Gary Kurtz - Canada
9th International Close Up Competition	Winner: Carl Cloutier - Canada
10th International Close Up Competition	Winner: Christian Chelman - Belgium
11th International Close Up Competition	Winner: Michael Vincent - UK
12th International Close Up Competition	Winner: Vasili Rudenko - Russia
13th International Close Up Competition	Winner: Bob Sheets - USA
14th International Close Up Competition	Winner: Steve Bedwell - UK
15th International Close Up Competition	Winner: Chad Long - USA
16th International Close Up Competition	Winner: 'Heinz' (Pit Hartling) - Germany
17th International Close Up Competition	Winner: Chris Power - UK
18th International Close Up Competition	Winner: Peter Wardell - UK
19th International Close Up Competition	Winner: Shoot Ogawa - Japan
20th International Close Up Competition	Winner: Hayashi - Germany
21st International Close Up Competition	Winner: Ferenc Galambos - Hungary
22nd International Close Up Competition	Winner: Martin Eisele - Germany
23rd International Close Up Competition	Winner: Marc Oberon - UK



**Other superb lecture dvd's available:**

**Christian Chelman, Peter Kane, Toreno lectures on Cardini, Ray Grismer, Vallarino, Derren Brown, and many more!**

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**The 23rd International Close Up Competition**



Ron MacMillan 1932 - 2005

# THE ULTIMATE KENTON KNEPPER SERIES

## 5: Terms of Entertainment

The term "entertainment" is a strange and marvellous word. Have you ever stopped and asked yourself what this word means? If you say to others, "I am not a psychic or magician, I am an entertainer and I entertain" what do you mean?

I think too often we adopt labels and define ourselves with words about which we are entirely ignorant. "Entertainer" and "entertain" are such examples.

Some have speculated that "entertain" has the English word "enter" in it and that the word "entertainment" hints at "attainment". Yet such speculation is not quite in line with the word's origin:

Entertain comes from medieval Latin *intertenerere* "to hold inside". *Intertenerere* - can be broken into its roots as *inter* - "inside" and *tenerere* - "to hold". The root of *tenerere* is *tenere* - "to stretch".

The change in meaning of *inter* from "stretch" to "hold" perhaps took place as one has to hold something in order to stretch it. This theory is not fact but rather speculation.

So - this odd word "entertain" meant originally "to hold or stretch inside." Curious, isn't it?

By the time The Bard (Shakespeare) was writing his classical and coded symbolism, entertain had acquired an additional meaning of "to engage or keep the attention of a person".

Later Sir Francis Bacon (also a rather esoteric writer) used the word entertain to mean "to amuse". It is this meaning which seems to have stayed popular among the public.

Of course, if you call yourself an "entertainer" then you ought to be better informed than the members of the public who are not experts. If you call yourself "an entertainer" then you are saying you



*If you choose to label yourself anything other than an amateur who does tricks half-heartedly, then it is wise for you to think about what calling yourself an "entertainer" really means.*

are an expert at entertaining. Such labels imply professionalism and expertise. There is no such thing as an "amateur expert". You are either an amateur, similar to a person entering a talent contest, or you are a professional because you label yourself an "entertainer". To the public there is no middle road.

If you choose to label yourself anything other than an amateur who does tricks half-heartedly, then it is wise for you to think about what calling yourself an "entertainer" really means.

"To hold or stretch inside" is your root ability, according to the word's origin. What might you hold or stretch inside that relates to our modern understanding of "entertainment"?

The one clear answer, to which Bacon and Shakespeare would assuredly agree, is YOU. On the surface alone, based on pure physical fact, isn't it also true that the only thing you could possibly hold or stretch from within yourself is something within yourself? It's rather obvious when you stop to think about it, isn't it?

The trick as it were, is to discover, by digging down deep, what is the real YOU. We'll have to settle for what is your true personality, held secretly within yourself, to begin. That will be more than enough to examine and attempt to stretch at the start.

The word stretching means to expand, expose, and open up. So one task of an entertainer might be to expand, expose and open up oneself to the audience. This is a frightening thing for any person, and it is what keeps the masses away from being "an entertainer". Recent interviews have shown most people would literally rather die than be on stage. While you may have an initial reaction against honestly sharing a part of you with an audience, go ahead and stretch yourself. Let the secret you inside your body stretch and expand so others can see more clearly your unique personality.

Alternatively an entertainer might stretch his audience instead, opening their eyes, helping them to expand and exposing their less evolved aspects. Such an entertainer might also expose the audience members' higher secret ideals; opening them to the wonders and talents they hold hidden. Even so-called "crass entertainment" can be seen in this light.

Yet another task of an entertainer might be to "hold inside" a dream or deep desire that the audience secretly has within but has forgotten. If this seems too impossible or esoteric then read a little poetry or put on a popular current love song. Universal inner dreams of hope, love, beauty, connection, healing, unity and so on are secrets hidden within people that entertainers stretch, expand, hold and share. This is part of several important tasks of an entertainer.

But is such High Thought practical in the modern day performance of an entertainer? I suggest you keep this

definition, and the tasks it suggests, in mind as you watch other entertainers who are highly successful. Be they a comedic or dramatic entertainer, poetic or crass, you will find the underlying intention is often quite in line with the original definition of "entertainment".

There are those who believe that all words are imbued with inner secrets and hidden meanings. That's a very magical thought, whether or not it is true. You don't have to believe such things but such entertaining ideas can hint at very secret and important notions waiting to be held and stretched and expanded upon just below the surface - as in the word "entertain".

If there is one thing an entertainer ought do, it is go beyond the surface. Our self-labeling tells us so. Maybe there is magic then, in that.

# THE INTERNATIONAL CONVENTION NOVEMBER 2006

David Regal



Les and Alina performing



Mike Caveney and Tina Lennert



Tony Chapek



Max Somerset



Ray Crowe performing

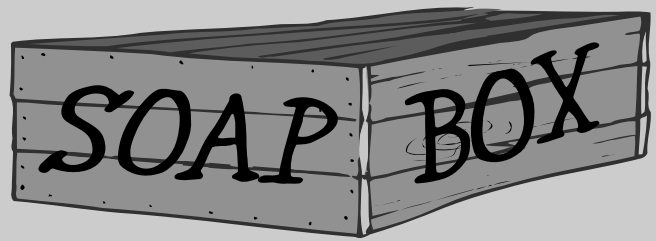


David Sousa



Photos by Mandy Davis

From your own



# A TEEN VIEW OF MAGIC

by Carla Bradman

So what does society in general think about magic and magicians? Now while I would like you to believe that I conducted a national representative survey, taking into account people's ages, gender, ethnicity and social class, that would be a bit of a lie. My questions were mainly aimed at teenagers and their responses make an interesting read:

'I like Lance Burton (I think that's his name, it could be Lance Murdoch.) I saw him when I was in Las Vegas with my family, pretty \*\*\*\* impressive!'

'I'm sorry but magic does not fascinate me at all; it just does my head in!'

'Derren Brown is a god, enough said.'

'Haha. Um...magic...ooh yeah! I went to see Derren Brown last year, absolutely incredible. Just so clever...'

'I don't believe in magic, in the sense of tricks, because it's all sleight of hand. If somebody was to show me a magic trick that isn't a trick (if you get me) then I would believe. As in, if it couldn't be taught to another person.'



'I LOVE Derren Brown but he's not as much "pull a rabbit out of a hat" as he is "mess with your mind" type stuff. I saw him when I was in London once. Incredible!'

'Magic is something which happens defying expectation or what should happen if a diversion was not created. Magic is an illusion.'

Magic was always just having a magician at a birthday party when you were about seven years old or younger. If you were any older then it just wasn't cool. By the time you were over seven everyone had already figured out how the tricks were being done and you began to recognise the same magicians, because your mums had just passed round the same number, so not only did some stupid smart alec shout out how everything was done but we saw the same tricks being done. All you looked forward to was being able to hold the white rabbit the magician had just pulled out of his hat. It's disappointing that

people who aren't actually interested in learning to do the tricks learn how they're done just so they can spoil it for other people!

But before people did that magicians were cool and mysterious because they only came to you for a bit and then left, like they were visiting. And you could still go 'ooh and ahh' at stuff before the smart alec in the front row even knew how to ruin it.

Magic's a bit different. Magic, like the really complicated magic, still gets me

because sometimes it's too hard to try and figure out. But then again that's just different levels of complexity appealing to different people and different ages, isn't it? Either way, I'm glad there are still people like magicians around to show people there can still be little mysterious things in the world that we don't need to be scared of, teaching people to go 'ooh and ahh' at what they want you to believe is the unexplainable.

How corny did that sound? I never knew I thought so much about magicians!

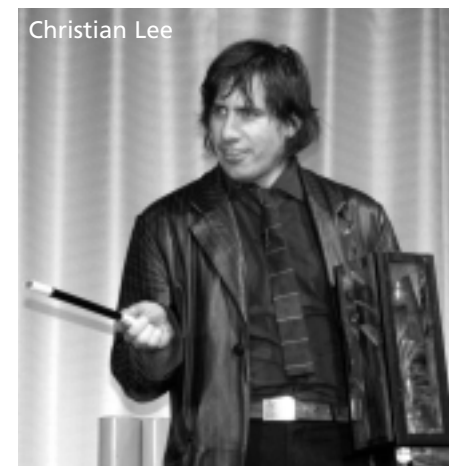
# Saturday Night at The Magic Circle

Report and Photos by Mandy Davis

For a few years now Ali Bongo has produced a 'concert' or magical event in the evening after some of our regular workshops at The Magic Circle. The tickets are kept exclusively for members of The Young Magicians Club and The Magic Circle and their families and friends - the general public cannot access these evenings unless they know one of us! Tickets are kept low - only £5.00 each - so that a variety of acts can be invited to perform. Some of the top names have appeared alongside those not yet established or others trying out new material. People such as Fay Presto, Scott Penrose, Duncan Trillo, Max Somerset and John Archer have appeared on a Saturday night and last months list was no exception to start the new year off with a flourish!



A new trend had started - with close up magic taking place at four tables in either the Devant or Club rooms, two in each. Four performers kicked off the evening in fine style - Roy Mackenzie, Terry Burgess and Ali Bongo were in fine fettle whilst our own J-Day Close Up Champion, Patrick Milne, was the fourth excellent act to entertain the enthusiastic gathering.



Then it was a rush to the pre-allocated seats in the theatre for a stage show hosted by Andrew Eborn, showing his magic prowess between the acts with a Burnt and Restored Paper Napkin, a card prediction (helped by Ali Bongo) and a silk transposition with his five year old son and two little friends to enhance the effect. The acts were all first class: our own triple award-winning David & Joe reprised their J-Day act with a finale of a 'bullet catch'. Max Magic's Christian Lee performed a floating cigarette and a host of productions - appearing paper hankie boxes, a feather flower and a full sized bowling ball. David Weeks, immaculately dressed in contrast to the previous act, opened with a silent but facially expressive rope routine and continued with patter to accompany a card from card fountain to wallet and an anti-gravity finale where water poured into a glass stays in its place even when turned upside down. The final act of the evening was another award-winner - Romany, The Magic Circle's new Stage Magician of the Year, wowed the audience with her unique Coins Across routine as well a papers to banknotes effect, a Cut and Restored sash which stretched across the stage and a champagne bottle production. As always with Romany the magic was strong but the entertainment was even stronger.



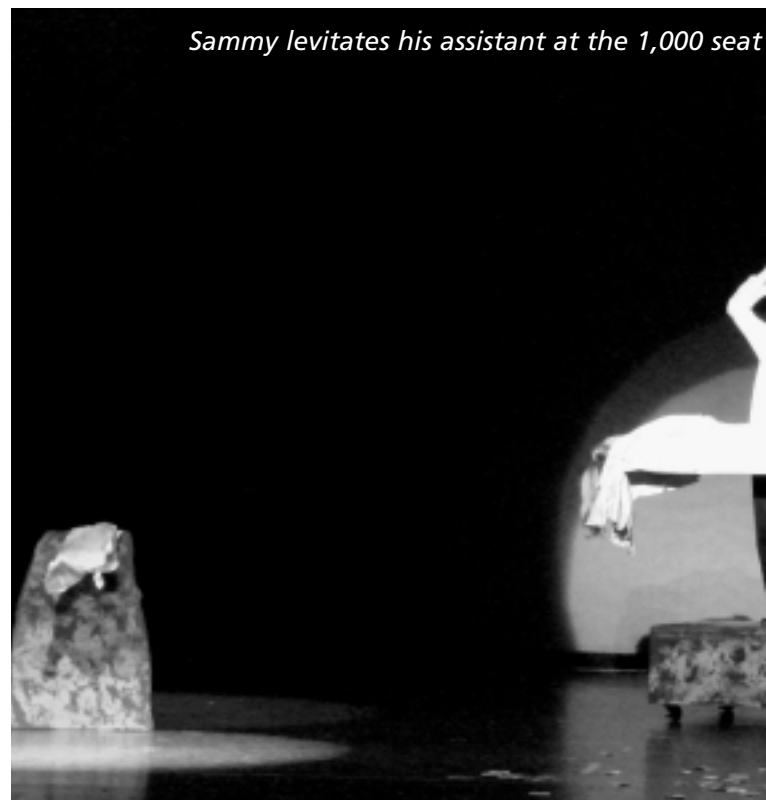
The audience, once again, left the building with expressions of pleasure and a vow to return to the very next concert - the date of which was taken away with them printed on the sheets of the customary puzzle that Ali had presented earlier in the show.

# CREATING FOR TODAY

by Sammy



In the "Golden Years" of magic Houdini would escape from a straitjacket in thirty minutes of pure struggle. The audience would go wild and would not think once of the amount of time it took him to escape. Today, however, people will simply not wait that amount of time for anything. The world today, thanks to the advent of the digital revolution, is instant and accommodating. You can talk to your friends in real time on instant messengers, and reheat last night's dinner in the microwave, in lightning speed any time you want to! I can listen to any song by the simple click of a button on my MP3 player. This instant state of the world demands more from us as magicians in every aspect. The world is instant and dynamic - therefore magic must be instant and dynamic. This takes a great deal of work - but is worth it if you are to reach out to today's audiences. It means that as magicians we should be polished, on the cutting edge - and different. Magic, in performance, should be constantly moving and concise. It is then that magic can afford to become slower since something is always happening. Our audience becomes engaged in what is happening and pays attention. I am not saying for a moment that the magic we perform should be



*In June 2005, we featured sixteen year old Sammy Cortino from the US on the cover of 'Secrets'. His story was fascinating as he is a real Duke from an Italian Royal family - and magic is his first love. Now, on the eve of his departure from the Young Magicians Club, Sammy has emailed us to share some advice he has learned on the road to becoming a full time professional performer - the importance of keeping our magic up with the times. Sammy is based in Hickory, North Carolina. His magic is quoted as "out of sight" - Lance Burton has called him "a dedicated student of magic". He has performed in a variety of venues including the 1,000 seat Broyhill Civic Center in Lenoir, North Carolina.*

# MAGIC S AUDIENCE

y Cortino

lightning-fast with bells and whistles. I am simply saying that we should polish our performances to the point where something is always happening no matter how fast or slow. This means that even our routines with audience participation should be planned and well rehearsed. Too many times I have seen magicians "milk it out" off the cuff with audience members onstage. This becomes boring after a while. The audience loses interest. Nothing magical is happening. I am not saying that you should not play with audience members. I am simply saying you should do so with polish and proper planning. You should go about planning and rehearsing your shows with the mentality that the audience will lose interest after a few seconds' pause. Essentially, your shows should be a performance - a flowing, nonstop display of your brand of magic in a tight package.

In addition to this, today's audience demands something different - something novel. At any given moment you can go on the internet or flip on the TV and see magic. There is an incredible amount of access to magic through technology nowadays. This means that people have probably seen much more magic than they did even ten years ago. So you should

*Broyhill Civic Center in Lenoir, North Carolina.*



always be thinking of ways to be different. As Siegfried, of Siegfried and Roy, once said, "In magic you not only have to be good - you have to be different!"

Try to be as creative and original as possible. For me, being creative is a big priority. If magicians are doing A to present a routine, I will do Z just to be different. That's not to say, however, that one should be on the lookout for the latest and greatest all the time. Remember - everything old is new again. Try to research old, forgotten routines and incorporate them into your performance. The old favourites, tried and true, will seem incredibly fresh. If magicians present illusions in a similar matter, and say similar phrases, the element of surprise and mystery is taken away from the audience. The audience will know exactly what will happen next. Surprise and mystery is what magic is all about. We should not take that element away but preserve it by being as original and unpredictable as possible.

Thus we create an exciting, satisfying magical experience for our audience and ultimately touch their imaginations.

# MEMBER

Jack Gleadow

# PROFILE



**Age?** 12.

**Current home?** Sutton-on-Hull, East Yorkshire.

**Joined the Young Magicians Club?** May 2006.

**Hobbies?** Football, science fiction, videos, TV and music.

**Favourite magic book?** Dunningers Encyclopedia of Magic.

**Favourite non-magic book?** I like reading joke books but I don't really have a favourite anything with comedy.

**Favourite films?** I like Billy Elliott, Cat in the Hat, Disney classics, Wallace and Gromit and loads more but too many to mention.

**Favourite record/CD?** Pop Party, Queen's Greatest Hits, Busted.

**Favourite magicians?** Vik Pandolfi (Vik and Fabrini), Tommy Cooper, Charlie Frye, Kris Angel, Penn and Teller and David Copperfield.

**What kind of magic do you like best?** My favourite type of magic is comedy and amazing, large, spectacular, illusions.

**What do you enjoy most about 'Secrets'?** It's really good - if Carlsberg made magic magazines it would probably be this one! I like reading all the news and reviews and also the tips on how to improve your magic.

**Favourite magic video?** I generally like magic videos containing comedy like Tommy Cooper and also like Jeff McBride's Card Manipulations.

**Non magical influences?** It probably has to be Joe Pasquale and Peter Kay because of their comedy influences.

**And magical influences?** Stephen Mulhern as I always watched him when I was little and liked his magic.

**Favourite magic store?** It has to be my local magic shops and the Card Collection.

**Favourite magic on TV?** Well there's Max Magic, Derren Brown and Undercover Magic.

**Who would you like to be?** David Copperfield because of his amazing and outstanding illusions.

**If you had your own TV chat show and could interview any three people - real or fictitious, dead or alive - who would they be?** Penn and Teller, Joe Pasquale and Peter Kay.

**Some people I would like to thank in magic:** Stephen Mulhern, because of the influence on me as a child, and everyone at Humberside Young Magicians for their support - particularly Jon Marshall and also the late great Arthur Setterington who is sadly missed by everyone

**Tips for anyone starting in magic?** First of all do the easy tricks and when you get better go more professional and most of all smile and enjoy it. Don't be afraid to ask for advice and most of all listen to the advice given. Practise ... practise ... and practise!

# TRICKS

an old idea with an unusual and amusing climax

## coin stunt by Ian Adair

### effect

The old stunt of balancing two coins on the top edge of a clear tumbler, then trying to remove them by using just two fingers, has got many a person puzzled. For those of you who don't already know the simple method, it is explained here although in my version the stunt remains the same but the performer seems to very cleverly make one of the coins disappear.

### apparatus

Two similar clear tumblers, plastic or glass.

Four two pence pieces.

A shell coin (2p piece; a shell is a hollowed out coin that fits over a real one). Such shell coins are easily available from magic dealers if you don't already own one.

A handkerchief. This acts as a 'divider' and is secretly inserted inside your right jacket pocket.

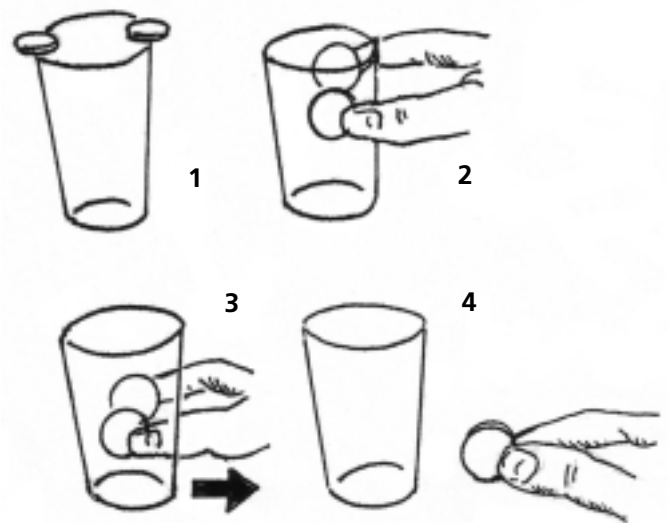
### set up

Have the shell coin on one side of the handkerchief (divider). The two clear tumblers and four coins are on the table.

### working & presentation

Ask a spectator to assist and hand he or she one of the tumblers and two of the coins. You handle the duplicate set.

Using two of the coins, carefully balance them on the top edge of one of the tumblers so they are directly across from each other as illustrated. The other set is prepared likewise. Explain that there is a way to remove both the coins, without dropping them, but by only using two fingers. You ask the spectator to try and do it. Most people will not have a clue but if you find someone that does it really doesn't matter as later you will have the perfect climax.



To work the stunt the index finger and thumb stretch apart and rest on top of both coins. A sudden downward move is now executed so both coins remain safely against the side of the tumbler. The finger and thumb are now drawn backwards towards yourself where you will find both will come together. The fingers grip both coins - and so you have removed both balanced coins from the tumbler using only two fingers!

Ask the spectator to try. Much fun can be had here, especially if you are working this at a party. Whilst the spectator tries to emulate your moves (and might even achieve it) your right hand picks up one of your coins and you casually take it to your right jacket pocket. Once inside the coin is allowed to drop into the empty side of the hank (divider). At the same time the shell is taken from the opposite side and brought out.

Now the performer states that he can perform the stunt in a different way. Both the shell coin, and the genuine one on the table, are balanced on the edge of the tumbler as before. The performer goes through the same moves bringing the coins down the side of the tumbler and then forcing them back towards himself. This time, when the genuine coin and the shell come together, the performer is left with what appears to be ONE coin (as the shell has slipped snugly over the genuine one). Displaying this on both sides the performer asks: "Did you see where the other coin went? I didn't!"

# Homing in on History

This month's article will be slightly different from normal. It will be split up into two sections: one on the Chavez School of Magic, and the other on Dale Salwak.

Some of you may have heard of the Chavez School of Magic (with the full title: The Chavez Studio of Manual Dexterity and Prestidigitation) but may not be aware of its history or even what it does. Considering names such as Channing Pollock, Norm Nielsen and Lance Burton have gone through the school as students, this gives some idea of the quality that it produces.

Currently in its 65th year, the Chavez School's aim is to "teach students to take personal command of the stage as an entertaining magician". It is essentially a course of magic, from beginner to advanced, that teaches 'classic manipulation' (coins, cards, thimbles, etc.) throughout the world, via home-study notes and lessons in person.

The Chavez Studio was founded by Ben and Marian Chavez, in 1941, as the first legitimate school of magic; later, in 1946, it was accepted by the California State Department of Education as the only school for magicians in America, a place where World War Two Veterans were able to study. Ben Chavez died in 1962, with Marian continuing to look after the school until she passed away in 1978. This is where Dale Salwak enters the story ...

... Dale Salwak, the so-called "Gentleman of Magic", first saw a magician at the age of five and immediately fell in love with the art. By the age of ten he felt that he had learned enough to appear professionally at parties and other venues! In 1962 his family moved to Indiana where he founded the Magic Club of America and for eight years published the 'Magic Carpet' - a magazine devoted to magic. Since then he has written and published three magic books and his many writings have appeared in international journals, including 'Genii' and 'The Magic Circular'! With a BA, MA and PhD in English, he has also written 21 books on literature.

In 1963 he joined the Chavez School of Magic and graduated two years later. He stayed at the School, assisting Marian as an instructor, until 1978 when she passed away. She had hoped that Neil Foster (another Chavez graduate with an interesting story...maybe for later!) and Dale Salwak would become co-owners of school, so for nine years they both continued running it, in the tradition established by Ben and Marian Chavez, until Neil died in 1988.

Throughout all of this Dale somehow found the time to perform across America, Canada, Europe, Asia, even the

## The Chavez School of Magic / Dale Salwak



by Sam Clarke

Hawaiian Islands, as well as at pretty much every major magic convention worldwide. This included the Abbot's Magic Get-Together (nineteen times), where he was also awarded the Jack Gwynne Award for Excellence in Magic.

Since 1994 he has been the executive producer of shows for the International Brotherhood of Magicians' annual US convention. Having earlier studied dancing, and trained at the Hollywood School of Comedy, his other talents evidently came in useful during his magic career. With two nominations from the Magic Castle for the Stage Magician of the Year and Lecturer of the Year he has also produced the prestigious 'Stars of Magic Show' for colleges and universities for almost 33 years! Dale still runs the Chavez School and, who knows, maybe one of the current YMC members will be the next Chavez graduate...

# My Magical Indian Experience

by Julius Dein



Julius Dein at  
The Indian Magic Academy

When I first stepped off the aeroplane in India, tired and hot after fifteen hours of flying, I never dreamt that my holiday would be so memorable for its magical experience!

It didn't start well: our luggage had disappeared and didn't come for three days! But thankfully I had safely kept a pack of cards in my pocket...

Almost as soon as we first arrived at the hotel I started doing tricks and after about ten minutes everyone in the hotel was crowding round me, staring at the magic I was performing. Suddenly a waiter came up to me and told me that he was a magic fanatic too. I was overjoyed, especially when he told me about a magic school only twenty minutes away from the hotel. Later that day we arranged to go to a magic show.

We saw many daring tricks and illusions. Mutakad the magician changed his clothes many times - the colours were spectacular! I expected it to be a very small room with five or ten people in the audience but instead it was in a massive university hall with over 1500 watching. The show was absolutely fantastic. Mutakad had countless illusions such as Zigzag Lady, which was the most well known stage illusion, but the other tricks he performed were also amazing. For example he pushed a boy through a glass wall and he, himself, unbelievably escaped from a padlocked box and appeared on the other side of the room. He also did a lot of coin and card magic as well as a rubber band trick called Crazy Man's Handcuffs. The show lasted around an hour and the audience clapped him for ages after it had ended.

As we were about to go, Raja Moorthy asked me if I would like to enrol on a three day magic course. Was I dreaming? Suddenly the holiday I thought was going to be boring had fast become the best ever!! I was delighted - as were my parents who could get rid of me for those few days! It was very cheap to enroll as in India everything is ten times cheaper than in England. The total price for three hours of magic tuition a day was less than fifty pounds. This price also included transport every day - a rickshaw which is a little three wheeled car. It was forty minutes in the heat every day but was worth every second - I couldn't wait to learn some Indian specialities!

At the Magic Academy I was met my Raja Moorthy. As I went into his private teaching room I saw thousands of magic videos on one shelf and thousands of books on another. He taught me loads of new things but worked on presentation even more. The best examples of things I learned were a classic palm pickup, a four coin rollout and moves like the Spellbound Change. He also made a few props with me such as Twentieth Century Silks. He taught me a lot of cigarette sleights too - which I had never seen before.

After the show I went back to the hotel to practice my new tricks on the waiters - my audience was small but everyone was fascinated to see what I had learnt.

The next day we learned a lot of magic skills and tricks such as a new version of the matrix which was amazing. I also learned how to make a little gimmick to force a card behind my back. On that day we put together a stage act and I was given a free vanishing candle and billiard balls. We developed a fifteen minute stage act and I worked on it with J-Day in mind for next year. However during the time we were working on a trick with a metal appearing cane, the cane cut into my hand and I had to go to hospital!

On the last day of the magic course my tutor gave me a bunch of books and tricks to take home with me. He taught me the Haunted Deck, which is now one of my favourite tricks - it gets brilliant reactions. I learned how to make a Snowstorm and also a ring and string routine. After taking part in the course I felt more experienced and confident in my magic - how lucky I had been to go to Indian magic school! I would recommend anyone who is in India to look up Mukadad and to become an Indian magic student. This has become the best holiday I've ever had - and I can't wait to go back!!!!

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# reviews

things that you might want to beg, borrow or steal (in a magical sense!)

## Third Degree Burn by Jason Palter



Intermediate skills

■ reviewed by Ian Rowland



Gimmick plus booklet and DVD  
from [www.alakazam.co.uk](http://www.alakazam.co.uk)  
£42.99 plus £3.00p&p

Value for money? **6/10**

**8/10** Amaze your friends?

Worth the practice? **7/10**

Spectator thinks of a card, e.g. Four of Clubs. Two supposed 'blisters' magically appear on your finger and thumb, clearly depicting a '4' and a 'Club' symbol respectively.

Blister effects have been around for a while as Jason Palter duly notes in the booklet's introduction, complete with an appropriate list of precedents and credits. Anyone wishing to present a 'blister' trick has two options. One is to have a gimmick that can 'blister' a representation of one particular card and force that card. The other is to have a gimmick that can produce 'blisters' corresponding to any card, doing away with the need for a force. This is what Jason has created and it's really very impressive. He has put a great deal of ingenuity into the design of the very compact, practical gimmick and it certainly seems robust enough to survive many years of real-world performance. You will need to put in some time learning to 'access' the required symbols via touch alone but Jason clearly explains how to do this - and it really doesn't take long to get the knack. The booklet is admirably clear, succinct and well

written and the DVD provides helpful demonstration and explanation. There will be many who get good mileage out of this well-crafted and intelligent addition to the close-up worker's arsenal.

## Hole In The Head by Ben Harris



Intermediate skills

■ reviewed by Ian Rowland

This booklet explains how, under certain circumstances, you can create an optical illusion whereby anyone looking at your shadow's head sees a 'hole' appear, as if the sun is shining through it.

Some fine details:

You need strong sunshine casting a well-defined shadow.

You need to get a small group of people to stand behind you at a certain distance and a certain angle.

You need to get them to stare at your shadow as required and not notice anything else.

Under these circumstances, then maybe you can briefly create the optical illusion of a hole in your shadow's head.

There is one more requirement that I expect many would consider laughably impractical. I can't say what it is without giving the whole game away but supposing... as well as the constraints mentioned above: imagine that you also need to be wearing a hearing-aid, even if you aren't deaf, and to hope no-one notices. This is just supposing ...

The booklet is clear and nicely produced but the DVD (a simple 'talk to my camcorder' job), contains no demonstration of the trick being performed for an audience and, in fact, adds little or nothing to the booklet.

Booklet and DVD from  
Alakazam Magic,  
[www.alakazam.co.uk](http://www.alakazam.co.uk)  
£14.99 plus £2.00 p & p

Value for money? **3/10**

**3/10** Amaze your friends?

Worth the practice? **1/10**



# "Choosin' Cruisin' as a Career" ★★

by Mel Harvey ■ reviewed by Jonathan Shotton

Intermediate skills



Mel Harvey is an extremely busy entertainer whose professional experience is apparent in all of his performances. Mel's latest book "Choosin' Cruisin' as a Career" offers a quick, yet informative, read for anybody starting work at sea.

From getting the gig Mel takes you through the real secrets of cruise ship entertainment; intertwined with humorous stories from his own career. Fundamental details are discussed including feedback forms, onboard publicity and personal conduct. You will learn the essential etiquette on board that will keep the crew happy and help ensure a repeat booking.

"Choosin' Cruisin'" offers an excellent insight for any entertainer branching out into this market, especially if you don't carry many

props. If you perform a manipulation act or work with large illusions consider purchasing Russ Stevens's DVD "Magic's Biggest Secret" in conjunction with Mel's book.



# Suits You by Steve Bates

■ reviewed by Rob Cox

★  
Basic skills



Three piles of three identical cards are shown. The top, leader, card of each is turned over and placed in front of a different pile whereupon the other two cards of each pile are shown to have followed their leader. There is one 'move' to be mastered and the gimmicked cards supplied are supposed to make this move easy to perform smoothly. Well, it didn't happen for me - maybe because some of the gimmicked cards needed more 'gimmicking' - but anyone who can perform the popular 'Colour Monte' effect will not need the gimmicks anyway. The performance on the supplied DVD was laboured and contrived with too many 'Flustration' counts (i.e. more than one!). And its claim to be '...ideal for table

hopping' is dubious in the extreme. I am hardly ever in a situation where there is room on the table for three piles of cards plus a leader card for each.



# Dis-Jointed by Joe Russell ★★

■ reviewed by Matthew Field

Intermediate skills



This is yet another 'Paul Harris Presents' one-trick wonder. And this time the trick, Joe Russell's version of Shinkoh's Twisting Arm Illusion, is one which is the signature effect of Meir Yedid.

The difference here is that Dis-Jointed can be performed in a short-sleeved shirt while the other versions require that the arm is covered. The effect is that you place your hand palm down on a table (or floor), with the arm sticking up in the air, and proceed to twist your hand around in a full circle, 360 degrees. This is usually done while a spectator tries to do the same thing but they often give up trying after they've gone only half way round. Russell has added an extra as he proceeds to apparently snap his elbow out of its joint, leaving his arm bent in such a way as to appear broken.

I should mention that to perform this you actually must train your arm to twist around a full 360 degrees, something I don't think I am supple enough to achieve, and will never know for sure because I'm not attempting this! Meir Yedid got a lot of mileage out of this illusion and it would be great for a stunt or for amusing your mates. Bear in mind that it's a short black and white video.





# ASPIRING TOWARDS MAGIC

## Communicating with Our Body: Poise, Posture and Presentation

By Owen Daniel

One of the underlying themes of this series has been increasing awareness for the supporting aspects of performance. We have looked at the things which lift our magic presentations from simply displaying tricks to performing and commanding attention and interest. We have looked at how to rehearse and learn effectively, how to increase audience interest, how best to behave towards our spectators and how to bond with an audience.

Finally I wish to concentrate on how we must appear.

A dark suit, chic tie and polished shoes are clothes favoured by city business men. Why? Because they are aware that smart presentation is an important aspect of selling a product to clients. A prospective customer is likely to lean towards someone presented neatly as this subconsciously implants an expectation of the product as being smart and also implies that the seller is organised. This is also true of magicians and non-character performers in general (the exception here being character-portraying magicians). A magician is effectively selling a service just as much as a businessman is selling a product: we want to appear smart so as to attract our potential hirers.

Our image, however, is not entirely reliant on our smart costume: it also comes into how we control our body. A magician with bad posture has no place on the stage: with some study we can conclude that a performer uninterested in how he appears is presumably uninterested in appealing to the audience. A magician who is easy and pleasant to watch will find it considerably easier to command audience attention.

But what does being 'pleasant to watch' entail? How can one become 'easy to view'? There are two major objects necessary to overcome. Firstly we must alter our posture so that we stand straight and tall instead of slouching and cramping our body -



not only is this not good for one's body, it causes excess tension which will increase nerves and even a strained voice. To overcome this is simple: many schools now offer Alexander Technique sessions in collaboration with Theatre Studies; there are also many introductory books on the topic. But even these are unnecessary: every time you find yourself slouched, correct your posture. Soon your alterations to how you stand or sit will become your natural poise. Secondly, to increase 'visual appeal' you will need to become more economical with your motion. Magicians who are constantly pacing the stage, waving their arms or shifting their weight distract the audience's attention. A common misunderstanding is that if one stands still an audience will lose their interest and become unfocused. This is not the case - to quote Stanislavski in *An Actor Prepares*:

"The external immobility of a person sitting on the stage does not imply passiveness. You may sit without a motion and at the same time be in full action."

We retain audience interest through being interesting people and not by doing star-jumps throughout our routines! These details, even if remembered in rehearsal, can easily be forgotten once the nerves of performing kick in. If we can remember to be still, this will help in reducing nervous tension. Also if we can retain good posture, we can reduce muscle tension and so reduce nerves even more. And on top of that - if you know that you are easy to look at as a result of smart dress, good posture, and economy of movement you can be assured that the audience will find it pleasing to watch you. And that will go a long way to dispel your remaining nerves!

*Carlton the Human Hairpin* - Arthur Carlton exaggerated his skinny six foot frame by adding lifts in his shoes and a high forehead wig. He performed card tricks and other effects, in the early 1900s, using this elongated character.

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**P I Y R W**

CAN YOU FILL IN THE BLANK SPACES WITH THE APPROPRIATE MISSING LETTERS, AND THEN USE THOSE LETTERS TO MAKE A WORD MEANING "RECALL"?



### PUZZLE PICTURES

*by Ali Bongo*  
ALL THESE PICTURES ARE CONNECTED TO A PARTICULAR NUMBER OF ONE, TWO, THREE, OR FOUR FIGURES. HOW MANY CAN YOU GET?  
?



Thomas went out on a cold and snowy day and wrote one word in the snow.

The word was snow

Sharma came out of the house and added one letter, making a completely different word (not snows).

What was that letter and what was that word?

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*Tom Linton, Nimble Creations UK*

**The Wizard PK Ring. It’s simply quite attractive.**

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