

# secrets

the magazine of the Young Magicians Club

**INTERNATIONAL  
MAGIC CONVENTION  
SPECIAL PULL-OUT!**



Volume 18 number 1  
February 2011

# Davenport

[www.davenportsmagic.co.uk](http://www.davenportsmagic.co.uk)

We have been dealing in magic for over 100 years and there is little we don't know or can't assist you with. Like thousands of other magicians, delight in browsing round our web site for inspiration and ideas or better still, take the time to visit us in our studio in the Strand. You will never forget the experience of seeing the latest in magic demonstrated and explained.

We also do Beginner and Intermediate classes in Close-up Magic, so if you feel you are ready to take that extra step towards becoming a professional performer phone and ask us for details.

*Known the world over and famous as  
makers of magic and publishers since 1898*

7 Charing Cross Underground Arcade,  
Strand, London, WC2N 4HZ  
Tel: 020 7836 0408 Fax: 020 7379 8828



## YMC WEBSITE LAUNCH - A SUCCESS!

*WHOA! this  
new website looks  
AWESOME!  
A lot of hard  
work has gone  
into this.*

*Also, you're never  
normally the only  
one online, and so  
can always talk to  
fellow magicians.*

Welcome to the new YMC website and forum, the site has been created by The Magic Circle Webteam especially for you.

I hope, by now, you will have received an email offering you your log in details. If not then please email [webmaster@TheMagicCircle.co.uk](mailto:webmaster@TheMagicCircle.co.uk) or me in order to make sure you are a real part of this club! The IMs, discussions, and the adding of video clips by you, the members, is making this web site really come alive and new features will be added as we go along.

Huge thanks to the web team of The Magic Circle who made this happen for you!

*I think we've had  
more posts on  
here in the past  
two days than we  
in about 3  
months on the old  
forum, and if  
anything, that's  
de-ragerating  
(if that's a  
word).*

*Thanks, it looks like a lot  
of hard work went into this.*

*Thanks this is a really nice looking site...  
it looks so much better than the last one.*



Cover Picture:  
**Tom Noddy:**  
International Magic  
Convention

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All competitions, articles and letters  
should be sent to the address above or  
e-mailed to: [mandy@TheMagicCircle.co.uk](mailto:mandy@TheMagicCircle.co.uk)

# editorial



**Happy New Year! Yes, I know It's a month late but it's the first time in 2011 that I am talking to you from these pages!**

As you know – we have our fantastic new web site! More of you are logging in every day and our community is really growing. With Facebook style IMs as well as groups, discussions, a forum and the ability to upload video clips in your 'favourites' you will find it an excellent place to hang out! If you are a recent member you can check out the back copies of this magazine too. Read the member comments on the opposite page.

Members have been asking me about how to have a MEMBER PROFILE in 'Secrets'. You need to just email me and ask for the form and then I will be able to feature you in these pages! You can be a new member or one who has been with us for some time – from anywhere in the world... If you are a member of YMC then we want to get to know you. Just fill in the form and send it back to me - that is all it takes.

It's countdown time to the Blackpool convention and everyone is getting over-excited now! We are all buzzing with plans to travel or meet up when we get there. There is still time to register if you haven't already.... It's going to be amazing!

After Blackpool, in March, there is the ever growing South Tyneside Convention, another great event that you would enjoy. We have details of it on our news pages.

Then, in May, we will be running a one-hour workshop at the Bristol Day of Magic so be sure to join us there too. It is a one-day event in Weston-Super-Mare and, if you have never been to a convention, then this is a good way to start. One of the top stars of that day is David Williamson: yes, DAVID WILLIAMSON will be in the UK and appearing there on Sunday 8th May so put that in your diaries now!

**Come and say hi to me in Blackpool – I will be looking forward to meeting you there! And have a great time!**



Photo by Gordon Drayson

## STOP PRESS: JDAY DVD 2010

The JDay DVD is ready! If you want a copy, including footage of Derren Brown, send a cheque for £12.00, payable to the Magic Video Company, to: YMC - DVD at the address above.

*Mandy*

# NEWS

## VEGAS • TRIP

We are considering running a trip, to Las Vegas and Hollywood, for members of The Young Magicians Club for eight or ten days at Easter 2012. This would be largely to visit Magic shows and attractions but would include visits to Film Studios in Hollywood.



As a school teacher Kevin Doig has organised and led similar American trips during the past ten years, all of them very successful, and there was always a waiting list of students hoping to come. Therefore he is personally familiar with the locations, surroundings and logistics.



The trip is expensive (but we do believe it will be good value) and the cost will include flights, accommodation and the shows, attractions and workshops.

page 3	• editorial	• mandy's magic words
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To see if the trip is viable, we need to gauge the level of interest from parents. Places will be strictly limited to the seats in one coach so the earlier that applications are sent in, the more likely your son/daughter will be able to obtain a place. A deposit of £200 is required and thereafter about £250 a month will be payable. We expect the total payment to be approximately £1800 for the ten day tour but this is subject to confirmation by the tour company that Kevin has successfully used in the past. They specialise in educational trips and are currently preparing a detailed quotation for YMC.



The tour is open to YMC members who will be in school year 9 or above from September 2011. To register your interest please complete the form and return it to Kevin Doig at The Magic Circle with a cheque for the deposit of £200. If there is lack of interest then your deposit will be returned. We do hope it goes ahead as this really is an opportunity not to be missed!

(Any further question, full details and form by email from [kevin.doig@tesco.net](mailto:kevin.doig@tesco.net))

# YMC WORKSHOP DATES 2011

12th February  
12th March  
16th April  
21st May

18th June  
23rd July  
17th September

23rd October  
(Sunday J-Day)  
12th November

Workshop fee £5.00. As always workshops will run from 11am - 4pm and will be held at The Magic Circle HQ (address on page three). Please be sure to bring packed lunch (drinks will be provided free), a deck of cards, notebook and a pen as minimum requirements for the day. **Please note: you must register in advance each time.**  
Email: [mandy@themagiccircle.co.uk](mailto:mandy@themagiccircle.co.uk)

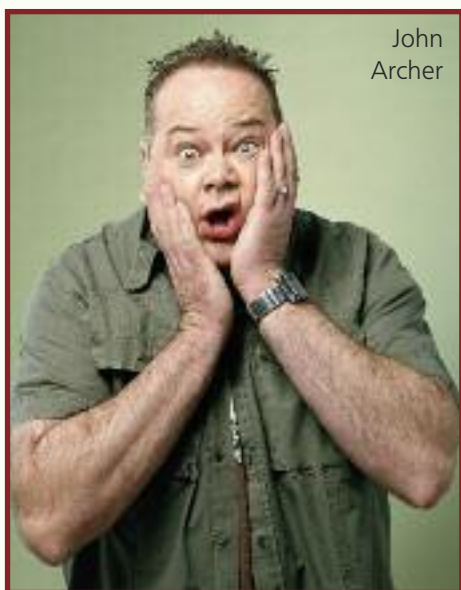
## SOUTH TYNESIDE INTERNATIONAL CONVENTION

The 8th convention in South Tyneside promises to be a truly exciting one with a line up including Jason Latimer, David Stone, Norbert Ferre, Nicholas Einhorn,, John Archer and Andrew van Buren! And that is just a few of the names who will be appearing!

Besides shows and lectures there will be workshops on close up and speech from some great professionals, plus a variety of dealers, all for £65.00 per person. There are some extra charge Master Classes too which might capture your interest and are worth considering if you decide to go along.

**It all takes place 11th – 13th March 2011 – if you want to know more, or to download an application form visit:**

<http://www.southtyneside.info/article/11765/Magic-Festival/CHttpHandler.ashx?id=9988&p=0>



John  
Archer



Jason  
Latimer



Paul  
Vigil



Nick  
Einhorn



**The Magic Cavern** is London's long running magic show for the whole family. **Every Sunday at 3.00pm. Now in it's 8th Year**

£12.00, £10.00 Concessions. Group rate and Family Tickets £8.00 each.  
Box Office 020 8932 4747 (11.00am - 7.00pm) or 08700 600 100 (24hrs with fee). Book Online at [www.falseimpressions.co.uk](http://www.falseimpressions.co.uk).

The Magic Cavern, Barons Court Theatre, 'The Curtains Up',  
28A Comeragh Road, London, W14 9HR.

**February Half Term:** Wed 23rd, Thurs 24th and Fri 25th February at 3.00pm

**Easter:** Wed 27th, and Thurs 28th April at 3.00pm

**Summer Half Term:** Wed 1st, Thurs 2nd and Fri 3rd June at 3.00pm

**October Half Term:** Wed 26th, Thurs 27th and Fri 28th October at 3.00pm

# WHAT IF I GET CAUGHT?

## "What do you do if you get caught?"

The room got very quiet. The young questioner instantly felt it had been a mistake to ask this question, that the question was somehow inappropriate, somehow wrong. Before he asked, the questioner thought it was a good question. It was also one that he really wanted answered.

The truth was that he had been "caught" while performing his magic, and he really didn't know how to deal with it.

The speaker looked at the teenager, laughed and mumbled something about practicing and not getting caught, and everyone else laughed, too. The boy's face reddened - my face reddened, for I was that questioner - and he learned, once and for all, that some questions should never be asked in front of a group.

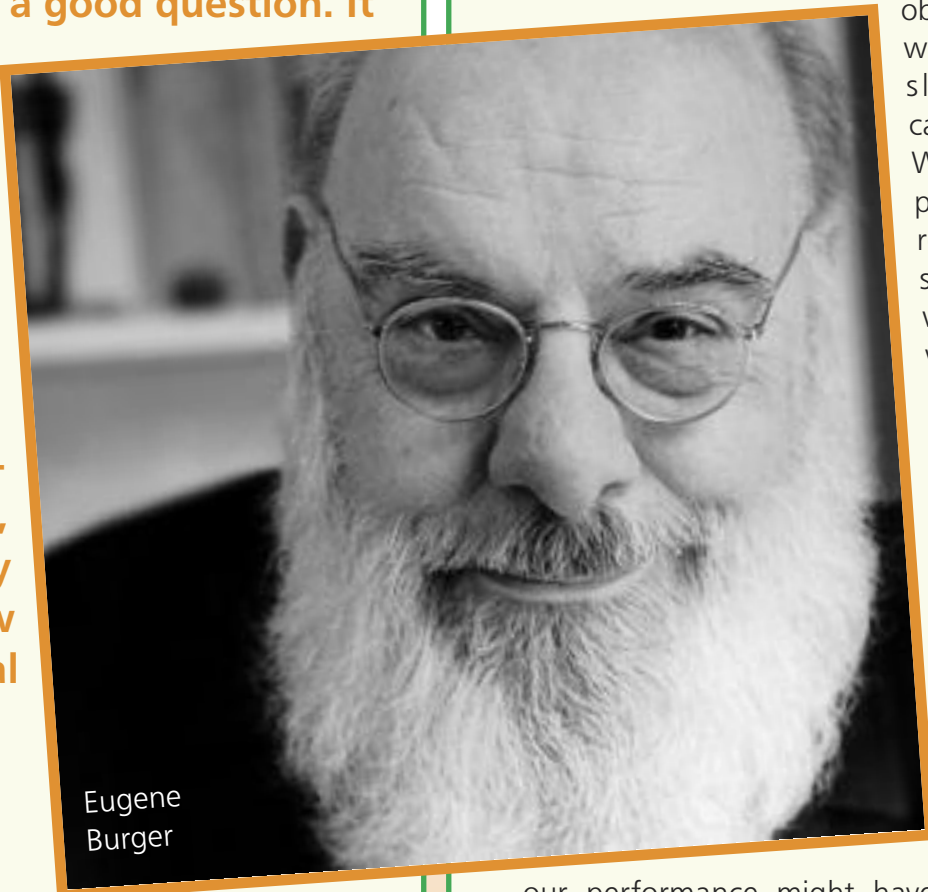
Abraham Lincoln was right. The truth is that you can't fool everyone all the time. Sometimes you do get caught. What do you do then?

When we get caught, when our magic fails to be deceptive and fool people, it is important that we ask ourselves why. Since this is a touchy subject, involving our egos, it is not always easy for us to find out why our performance failed. It is easier to blame the audience or simply to avoid thinking about the failure altogether. But that isn't the way we grow.

Often when we fail it is our fault. This is readily observable in many who attempt sleight-of-hand card or coin tricks. Without adequate practice and rehearsal, our sleights "flash" - which means that we failed to execute them in a manner that was deceptive.

Other times when we fail it is rather that the method we used failed to deceive everyone present even though our performance might have been flawless. Some of the people saw through the effect's method and we didn't deceive them.

I have found, for example, that architects, perhaps because of their spatial sensitivity, are rarely fooled by the effect Card Warp. Many seem instantly to see through the method and their only puzzlement is how the card was torn. When confronting such



Eugene  
Burger

audiences, performing magic can be surprising even for the magician.

## So what do we do when we fail and get caught? Here are seven thoughts for your consideration.

**FIRST** - I don't believe there is a "universal line" that we can memorize and then speak that will make everything perfect. Sometimes, I wish there were such a perfect line but, more often, I like the excitement of not having one.

**SECOND** - what works for one performer may not work for you. This is why lines lifted from the acts of other performers usually seem out of place in our shows. My ways of handling these moments of failure, you should realize, are derived from my work as a close-up magician, where people talk to us and we can talk to them. My way of handling this unpleasant (and seldom discussed) situation may be completely wrong for you.

**THIRD** - it is often easier for us to begin by asking ourselves what not to do in such a situation. For me, what I don't want to do is lie or pretend that an audience member's explanation is wrong if, in fact, it is right. If the spectator actually saw through my performance or the method used, I only look stupid if I try to deny it. Better for me to say, "Well, back to the drawing board with that one!" and go on to

something else.

**FOURTH** - make sure you have some thing else! If I am introducing a new performance piece, an effect that I have never done for anyone before, I always have a back up effect I can do should the new piece fail - or fail to get the response I am hoping for. To me, this is simply common sense.

**FIFTH** - the line, "Well, back to the drawing board with that one!" accepts

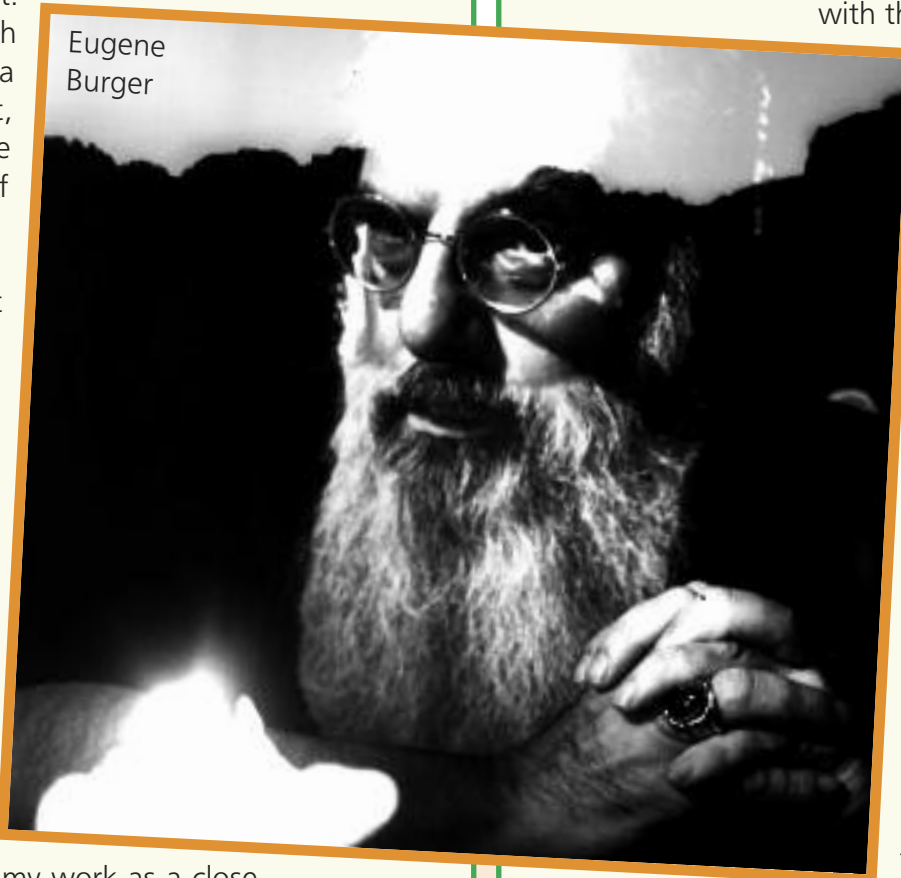
the fact that the spectator either saw through my performance or through the method, but aims to move beyond this moment as quickly and easily as possible. After all, even eye and brain surgeons mess up. But let's move on!

**SIXTH** - another line I have used on occasion - and actually to rather strong effect - is this: "Well you are certainly observant! Only very observant people see through that deception!" The psychology is simple: knock the

spectator off balance with compliments - and then do something else! In a close up situation, such compliments can turn an aggressive adversary into a smiling person who will cooperate with you.

**SEVENTH** - and finally, this whole question of what to do when you get caught is worthy of your time and reflection, before you get caught! The aim here, as I see it, is to minimize the awkward moment and move on smoothly. In those moments when I get caught, I still want to be seen as smiling and friendly and confident and, especially, as not thrown off balance by this moment of adversity.

Eugene  
Burger



# TRICKS

## BACK AT B'ACE

by Ian Adair

**The magical transposition of two Aces, from under a handkerchief, back to base (the deck of cards).**

### EFFECT:

A deck of cards is fanned out and the four Aces are removed and shown. These are placed under a handkerchief which rests on a table. The deck is again shown, minus the Aces, and all the cards are seen to be different. The deck is squared up and placed to one side but in full view of the audience at all times.

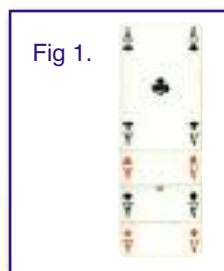
The performer removes two of the Aces and asks a spectator which two are left. No matter what the spectator answers, when the handkerchief is removed, the Aces have vanished. Fanning the deck again, the missing Aces are right in central position.

### APPARATUS:

- A deck of cards.
- A handkerchief.
- A special faked card as illustrated.

This is made using a double-faced playing card (same suit of Ace on both sides – available from some magic dealers). If you don't want to spend money, simply photocopy one of the Aces onto a piece of heavy duty white paper and paste this onto the back of a regular Ace of the same value and suit.

This double-backer then has two sections, both Aces, attached to it as illustrated. When a regular Ace is positioned towards the bottom area of this card, it appears as a strip of four Aces (see Fig 1).



### SET UP:

As illustrated the double-faced Ace is the Ace of Diamonds. The regular Ace is the Ace of Clubs.

Remove the four Aces from the deck. Place the Ace of Hearts and the Ace of Spades on top of the deck. On top of this place the Ace of Clubs and on top of this place the faked card. The regular Ace of Diamonds is discarded and not required. Place the deck inside its box. Have the handkerchief nearby.

### WORKING AND PRESENTATION:

Remove the deck from its case and fan the faces towards the audience, making sure the top cards are not seen at this stage. Explain that you require the four Aces for your experiment and slide off the top two cards (the genuine Ace of Clubs and the fake). With both cards squared up and held together in the left hand, the right hand fingers and thumbs pretend to pull down the row of cards but, in fact, only bring the Ace of Clubs down so it makes up the strip.

The right hand places the handkerchief flat on the table. The set of cards is squared up and placed under the handkerchief.

The deck is fanned again slowly so that the audience can see that there are no duplicate Aces, especially in the middle. Make sure the top two Aces are not seen whilst fanning. At this point execute a false shuffle, if you can, cut the deck in the centre and complete the cut (if you can't do the false shuffle, just cut the deck and complete the cut). Now both Aces are in central position. Place the deck to one side.

Showing your right hand empty, reach underneath the handkerchief and, in removing the faked card, secretly reverse it. When it is brought out from underneath the hank the reverse side is seen as the Ace of Diamonds. Ditch this card inside your pocket. Now reach into the folds of the handkerchief and bring out the genuine Ace of Clubs, this time casually flashing its back, if wished.

Ask the spectator which two Aces are left under the handkerchief. Ask the spectator to remove the handkerchief and show them – the two Aces have vanished! Pick up the deck and fan the cards. The missing Aces are back at base – right in the middle of the deck.

# RECOMMENDED *New Feature!* MAGIC

**LEWIS STARNES *mmc* RECOMMENDS: ROYAL SCAM BY JOHN BANNON**

★  
Easy

**A packet trick! I do love 'em!** Bannon is a devil of a thinker when it comes to strong packet tricks and for me this is one of his best.

The Magician shows a bunch of red backed Ace of Spades and he explains that he uses these to keep limber each morning. He shows how, by using sleight of hand, the Aces repeatedly turn face up and then face down without the spectator any the wiser as to how this happens. **THEN**, the magician reveals that actually he is also practising misdirection and reveals that half the cards he was using were from different packs of cards and do not have red backs but are green, black, orange and white backed.



For an absolutely brilliant climax the remaining cards are shown not even to be Aces - but a complete Royal Flush! What's really great about this is that spectators will want to grab for the cards and they can, everything is completely examinable. To learn this trick you will just need to master the Elmsley Count and you're ready to go. Check this out on YouTube, and decide for yourself, but I think you'll agree this is strong looking magic that is easy to learn.

**8/10 Overall Rating**

**JOHN FELS *OBE* RECOMMENDS: JOHN LINCOLN 'BOON' WRITER**

★★

*A selection of boon writers are available from [www.world-of-magic.co.uk](http://www.world-of-magic.co.uk)*

Needs Some Practice

I have, for years, been using the John Lincoln Boon writer. This is a Swami gimmick for the thumb invented by Eric Mason. With this you can write down things you ask the audience without them knowing you have written anything at all, a great piece of equipment for mentalists.

I had experimented with various nail writers previously but settled on John Lincoln's. It is not much different from the standard boon, except for the shape, which is sort of an elongated oval - very nicely made, light and fits well over the flesh of the thumb. It is the most comfortable boon I have ever used. He has designed it in such a way that I am able to rest it on whatever I am writing until it is needed. It balances beautifully and I almost forget it is there. The other advantage is the ease with which the lead can be changed. Additionally, but not so important, it does come in a lovely tin case and with flesh coloured putty to enable it to be fixed to the pad of the thumb. John has also fitted a small magnet to the boon which means that the tin can be in the pocket and, because of the magnet, the boon can rest inside secured till needed.



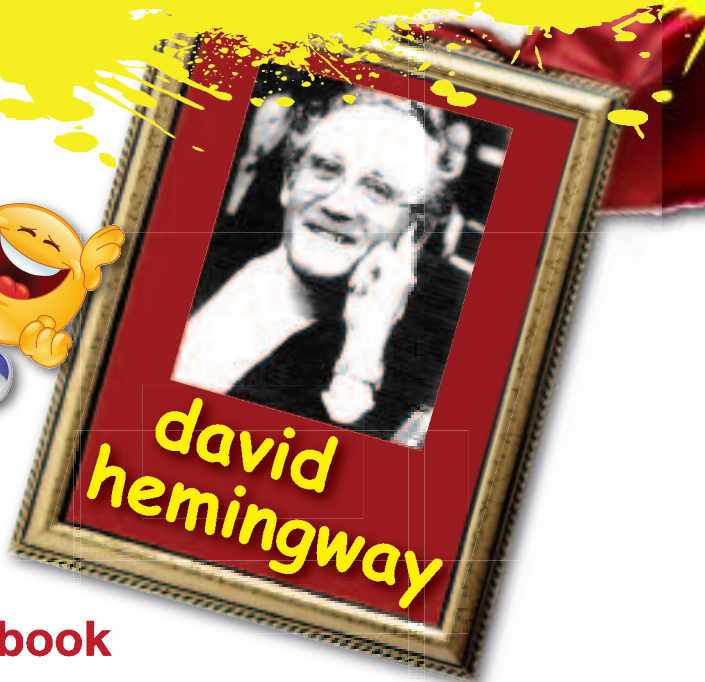
**Highly Recommended 9/10**

# International Magic

London's Magic Centre

proudly unveils:

## COMEDY PRO-FILE



### The Comedy Magicians Handbook

by David Hemingway

After years of preparation, this fabulous book by magical comedy great, David Hemingway, stands as the definitive handbook for Comedy Magicians

Written and collated by David Hemingway, established performer, magical creator and successful author, after 35 years of experience - observing and recording advice from the World's top comedy performers. With an introduction by **Noel Britten**, Comedy Pro-File is an invaluable source for ALL performers. It contains techniques and advice on the many aspects of using comedy in stand up, emcee work and after dinner speaking.

**Not just another 'gag-book', Comedy Pro-File include manys major articles on the HOW of 'entertaining with humour'**

**Noel Britten**

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**London's Magic Centre**



### ANNOUNCING

The 40th Anniversary Year  
of the International Magic  
Convention, in London,  
November 18th - 20th 2011

To Commemorate  
we are proudly introducing

### The London Festival Of Magic

A full week of Workshops,  
Lectures and Shows

14th - 17th November 2011

TICKETS AVAILABLE  
FROM FEBRUARY



# LONDON'S BIGGEST AND BEST!

Juan  
Tamariz



Juan Tamariz David Berglas

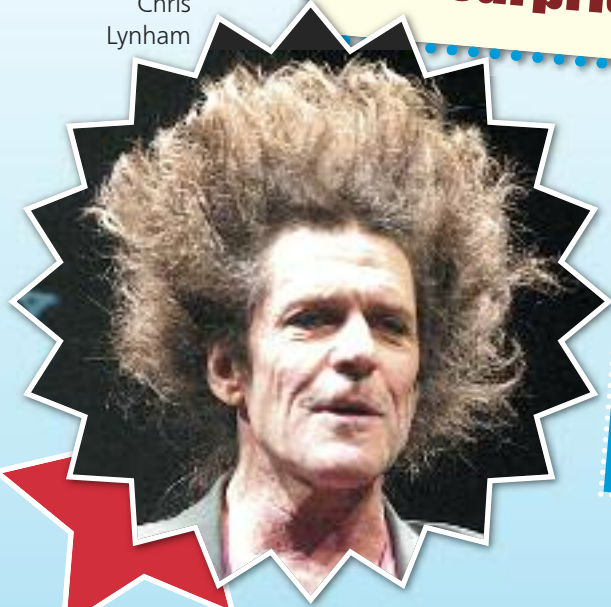


Juan  
Tamariz



The world famous International Magic shop has always been known for a first class magic convention and this year was superb as usual. We were offered a full weekend of close up magic competitions and shows, stage magic and interviews with one or two surprises along the way!

Chris  
Lynham



Manuel  
Meurte



Words by Mandy Davis.  
Pictures by  
Mandy Davis and  
Arto Airaksinen.

Helge Thun



Noel Britten



The opening Friday night show was in the more than capable hands of the Flicking Fingers of Germany. These guys rarely get together these days, so this was a rare treat in any country, and Noel Britten, the International Magic booker, had done extremely well in bringing them all under one roof. Each and every one of them was extremely talented and funny – with ideas and sketches that showed how much imagination can take precedence over all other skills to make an entertainment that is second to none. Their introductions, arriving from the auditorium and wandering into the wings undeterred that they should've been ready to perform earlier than that was a great opening and it just got better and better!

Matthew Field



David Ben



This comedy show was followed by the more serious interview of David Ben by Matt Field. David is known for his fastidious work as well as his collecting and interest in all things historical so we had an hour of fascination in all things magical.

Richard McDougall



Michael Vincent

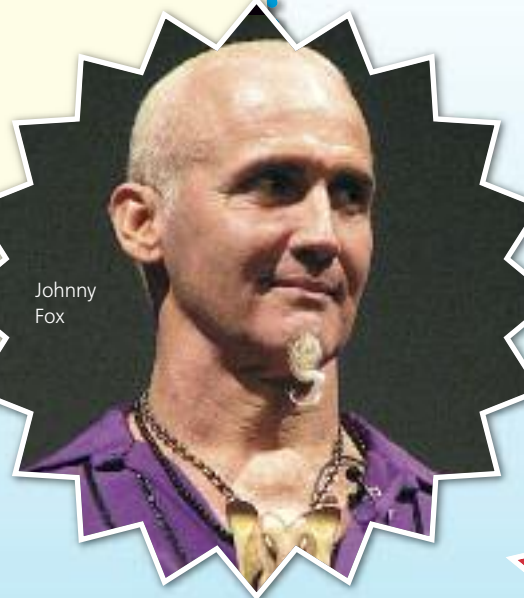


I made it to the Saturday Jim Cellini Tribute show which was a great event too with some emotional memories of the great street entertainer from Gazzo, Michael Vincent, Johnny Fox, Ben Whiting

Gazzo



Johnny Fox



Ben Whiting



Paul Dabek



Derek Hughes



Nikolai Friedrich



and off the wall comedian, Chris Lynham.

The stage gala is well represented here in photos – our own ex-YMC member Paul Dabek opened the show and was followed by Nikolai Friedrich, Derek Hughes, Tom Noddy, Romany, Gunther, Kim Hyun and Johnny Fox all compered in style and comedy by Noel Britten.

Tom Noddy



The close up Gala show that afternoon saw John Lenahan introducing the cream of performers – Tyler Wilson, Ponta the Smith, Derek Hughes, Manuel Muerte, Gaston and Thomas Fraps, Ricky Smith and Pit Hartling.

I was badly caught up in traffic on Sunday so I missed the wonderful surprise of the presentation of the Berglas International Award. The recipient turned out to be Juan Tamariz and the live link on screen was somewhat faulty at the beginning of the event – mainly because it was a spoof and Juan appeared in person to the thrill of the crowd!!

Gaston Gunter



Romany



**If you missed the chance to make this weekend in 2010 please check out the details for 2011 as it's a special year, the 40th convention for International Magic, and you need to be there!**

Johnny Fox



Johnny Fox



Noel Britten



Kim Hyun



Pit Hartling 'Heinz'



Stephan Kirschbaum



Guy Hollingworth & Billy



Manuel Meurte



John Lenahan & Paul Dabek



David Berglas



Jorg Willich



# MEMBER PROFILE



## Jack Taperell

### **What Kind Of Magic Do You Enjoy The Most?**

Close-up magic with coins and cards.

### **What do you like most about Secrets?**

It's a tie between the reviews and the great reports on Conventions.

### **Strongest non-magical performing influences?**

The English teachers who run debating at my school for giving me confidence when talking in front of an audience (and the ability to think on my feet when something doesn't go as planned).

### **Strongest magical influences?**

Paul Harris, Erdnase and Michael Vincent.

### **What is your favourite magic on TV?**

The recent "Fool Us" show by Penn and Teller.

### **Which magician would you most like to be and why?**

Michael Vincent – elegant and charming without being cheesy and also a master of sleight of hand.

### **If you had your own TV chat show and could interview any three people - real or fictitious, dead or alive - who would they be?**

Paul Harris, Dai Vernon, Derren Brown.

### **Top tip for getting into magic?**

Don't go for the latest fad, get the Royal Road to Card Magic and work through it all. It takes perseverance but the end result is worth it.

### **Some people I would like to thank in magic for either their help or encouragement?**

Mandy for running the monthly workshops, the whole YMC team and everyone at International Magic.

**Age:** 14.

### **Current Home?**

South Croydon.

### **Joined The Young Magicians Club?**

One and a half years ago.

### **Hobbies apart from Magic?**

Writing, debating.

### **Favourite magic book?**

"The Art of Astonishment Trilogy" by Paul Harris.

### **Favourite magic DVD?**

"Rhapsodies in Silver and Other Mysteries" by Michael Vincent.

### **Favourite Non-Magic Book?**

"1984" by George Orwell.

### **Favourite Film?**

The Godfather.

### **Favourite Magicians?**

Derren Brown, Michael Vincent and Paul Daniels.

# reviews

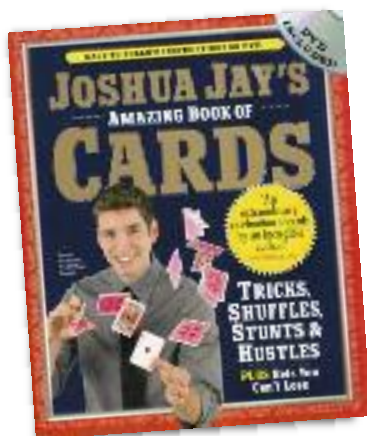
## Joshua Jay's Amazing Book of Cards

by Joshua Jay

Reviewed by Matthew Field

★to★★★

Practice varies for each trick



Joshua Jay is the talented magician from the US who writes the Tricks column in MAGIC magazine and who recently teamed with ex-YMC member, Andi Gladwin, to form Vanishing Inc.

Josh begins with the basics of card handling and then moves into simple tricks, normal and fancy shuffles and cuts, followed by the flashy show-off moves. There are 52 tricks and flourishes taught, some of them classics using a key card or the Ten-Twenty Force, others not so simple, utilising Faro shuffles. Throughout, Josh is serious but light and his teaching is excellent.

Along the way are stunts using cards and the card case itself, jokey bets, how to put a deck in a bottle and other amusements. The DVD, with 29 of the items demonstrated, is well produced and everything is very clearly taught. The book was adapted from Josh's

university thesis.

This is a bargain publication in every way. The price, for full-colour book plus DVD (especially on Amazon) makes it ideal for anyone.

Includes book plus 106 min. DVD, published by Workman Publishing. £11.99 at all booksellers, discounted on amazon.co.uk.

Value for money? 10/10

9/10 Amaze your friends?

Worth the practice? 10/10

## Travelogue

By Richard Pinner

Reviewed by Matthew Field

★

Easy to perform

Richard Pinner fooled the pants off me with this one. It's a diary-type trick, but the diary (included in the package) has different world-wide destinations against each day of the year. The spectator can flip through, pick a date and see which destination is indicated, changing her mind if she likes. You produce a slender envelope and ask which destination was chosen. You remove from the envelope a postcard picturing that very destination!

16 min DVD plus props.  
£34.99 including postage from  
LittleShopOfMagic.co.uk

Value for money? 8/10

8/10 Amaze your friends?

Worth the practice? 8/10

This is based on Bob Cassidy's Chronologue, and also some Max Maven ideas. It's just about self-working, and the effect is way out of proportion to the effort involved. With the basic idea, you will be able to dream up your own variables. All the very-well produced props are included and also included on the DVD is full artwork (pdf) for everything, in case something needs replacement or you want to make things up in, say, a larger size for stage use.

As you might expect from Richard Pinner, this is clever, well-produced and very magical.



# Nothing in Transit

by Dave Forrest

■ Reviewed by Matthew Field



Some practice

38 min. DVD plus props.  
£27.86 plus £3.00 p&p  
from  
world-of-magic.co.uk

Value for money? **8/10**

**9/10** Amaze your friends?

Worth the practice? **9/10**

Dave Forrest is a very clever chap whose Full 52 Productions released this effect some time ago. It has now been re-packaged and updated and it is a killer.

A card is selected (forced) and placed face-down on the deck. An envelope is now brought out which contains a blank-faced card that is labelled 'Portable Hole' and has a large hole in it. That card is placed on the deck – you can clearly see the back of the selection through the hole. A quick move and the hole transfers to the now face-up selection – the Portable Hole card is now solid. The selection with the hole is placed on top of the face-down blank card and, is pushed slowly forward and, as that happens, the hole is seen to move slowly across the face of the card! This is an eye-popper.



One final tug and the selection is seen to be solid. The blank-faced Portable Hole card, just shown to be solid, now has the hole again. It is lifted off the deck and can be examined, as can the selection.

This is pretty easy to perform, you get just about everything you need (there are 'Portable Hole' labels that must be stuck on the provided blank cards) and you'll need to practise a bit, but this is strong, visual magic.

# WOW 2 (Face-up and Face-down versions)

By Katsuya Masuda

■ Reviewed by Matthew Field



Some practice

WOW is a sort of Bicycle playing card-sized frame made of plastic covered in dots, so it appears almost grey. A card is selected, signed and lost in the deck, a card is placed face up in the frame, but it's the wrong card. Suddenly, and visibly, the card transforms into the selection and is removed from the frame. The card may be examined (but not the frame).

This is very clever. It was instantly ripped off in inferior (and less expensive) pirated versions. Now the gimmick has been improved and is available in either face-up or face-down versions. The benefit of the new face-down version is that it allows for a spectacular finish for an Ambitious Card sequence. After the signed selection has risen to the top several times, "protective plastic shields" (the WOW gimmick and an ungimmicked matching sheet, which much be purchased separately) are rubber-banded around the deck. The face-up selection is inserted in the centre of the deck (actually tilted below the WOW gimmick which shows a back), and as the gimmick is activated the card is seen to visibly rise to the top.

It is very good. A few drawbacks: you are adding a gimmicky prop to your card effect: the gimmick is dark, and the card which appears is dark (the back in the gimmick is red, which shows up better); the DVD is the same for face-up and face-down versions

both are explained on the DVD.

The appearance or, more frequently, disappearance of the card in the plastic, revealing the card beneath, is startling. Other tricks on the DVD (hosted by Chris Ballinger) include a colour-changing deck. Do a Google or YouTube search and you'll find dozens of movies to help you decide if this is for you.

Gimmick plus 40 min. DVD.  
£29.99 plus p&p from  
merlinswakefield.com

Value for money? **8/10**

**7/10** Amaze your friends?

Worth the practice? **8/10**



# STACKED DECKS

## *The Great Divide*



**It's time now to go back to our first article, *The Great Divide*, where we performed a very simple card location using the Red / Black Stack.**

**If you recall, the disadvantage of this stack was that you cannot show the faces of the cards before the trick, as even the most unobservant spectator will notice the fact that all of the red cards are separate from all of the black cards.**

**Let's return to Simon Aronson's article:**

"If this so far sounds a bit conceptual, let me give a concrete example to illustrate. Everyone is familiar with one of the earliest tools for doing a location

effect, namely, secretly dividing the deck into reds and blacks. If a card is withdrawn from one half of the pack and replaced in the other, it can easily be discovered because it is the only misplaced card among the second half. As long as the audience is unaware of the divided nature of the deck, it can be a real fooler, but obviously, one doesn't spread the cards face up while using the red / black principle. Because the red / black division is so visually apparent, magicians have sought to disguise it somewhat, by dividing the deck not by colour but by other characteristics of the cards, e.g. all the 'even' cards in one half and the 'odd' cards in the other, or Clubs and Diamonds in one part and Spades and Hearts in the other.

Each of these criteria for dividing, or organising, the deck has one drawback: if a spectator is looking for the organisation, he may find it. If, however, the deck were divided into halves by organising the cards according to some feature or characteristic of their secret identity, even an intense or prolonged inspec-



tion would fail to reveal anything, since the secret identity, or stack-numbers, are known only to you. Thus, in the above location effect, if all the cards with low stack-numbers (1 – 26) were in one half of the deck and the cards with high stack-numbers (27 – 52) were together in the remaining half, you could perform the identical location effect and could

# PART 7

# By Mark S. Farrar AIMC

spread the deck face up with impunity, for the principle of organisation cannot be discerned by anyone who is not familiar with the particular stack you've memorised."

**We shall return to Simon Aronson in the next and final article, but before I bring this one to a close, I should just like to touch on some of the sleights you will need if you wish to work with a Memorised Stack.**

First, you will need a good full-deck false shuffle, and good ones that emulate a riffle shuffle include the Zarrow Shuffle and the Pull-Through Shuffle, whilst ones that emulate an overhand shuffle include the G W Hunter Shuffle and the Optical Shuffle.

Second, you will need a deck switch. Many deck switches have arisen from the world of gambling, but my favoured technique is simply to use your pocket: in a standard, set-piece routine of three tricks, I would use one deck in a trick where the cards were clearly mixed, put them away in my pocket whilst I perform a different effect (e.g. a packet trick), and then simply remove a



different, stacked deck from the same pocket in which I placed the mixed cards from the first trick. This is simple, direct and almost impossible to detect.

**If you want to pursue some of these sleights, then the excellent four volumes in Roberto Giobbi's "Card College" series are highly recommended.**

That's all for this issue, but if you have any questions or comments about what I have covered, please feel free to send in a question to The Young Magicians' Club and I shall do my best to answer them.

Next time, we shall conclude my thoughts on the Memorised Stack, covering different types of stack, how to memorise it, and one simple but strong effect that makes use of it.





# PUZZLE PIZZA

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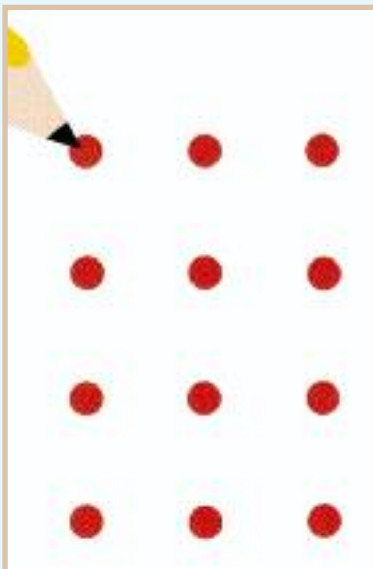
## COMPETITION

On the editorial page you will see the name of ONE performer at the forthcoming Bristol Day of Magic. To win this month's prize all you need to do is name three more performers who will be starring at that convention.

Emails to:  
[mandy@TheMagicCircle.co.uk](mailto:mandy@TheMagicCircle.co.uk)  
 by: 2nd March 2011.

### THE SIX LINE PROBLEM:

The six lines in the figures to the right enclose eight triangles of three different sizes. Can you devise a way to draw six straight lines so they enclose eight triangles of only two different sizes?



### The Twelve Point Problem:

Can these twelve dots be connected with a series of straight lines without lifting your pencil?

What is the least number of lines necessary?

## Dennis Patten's Puzzle Portion

Pair the Props



Try pairing the upper row props with those in the lower row to produce four traditional pieces of magic.

## Dennis Patten's Puzzle Solution Secrets December 2010

### Last issue's Poster Puzzle

A - Harry Houdini. B - Carlton  
 C - David Devant



### AHMES'S PUZZLE



Seven houses each have seven cats. Each cat kills seven mice. Each of the mice, if alive, would have eaten seven ears of wheat. Each ear of wheat produces seven measures of flour. How many measures of flour were saved by the cats?

# TRICKS

## The Standing Card

by Gaetan Bloom

This trick is the original handling of award-winning Gaetan Bloom, the world-famous Parisian magician.

### EFFECT:

A card placed on the table, on its edge, stays in this weird position with no apparent support. A spectator is challenged to duplicate the effect without any success. The more you do it, the more you increase the effect.

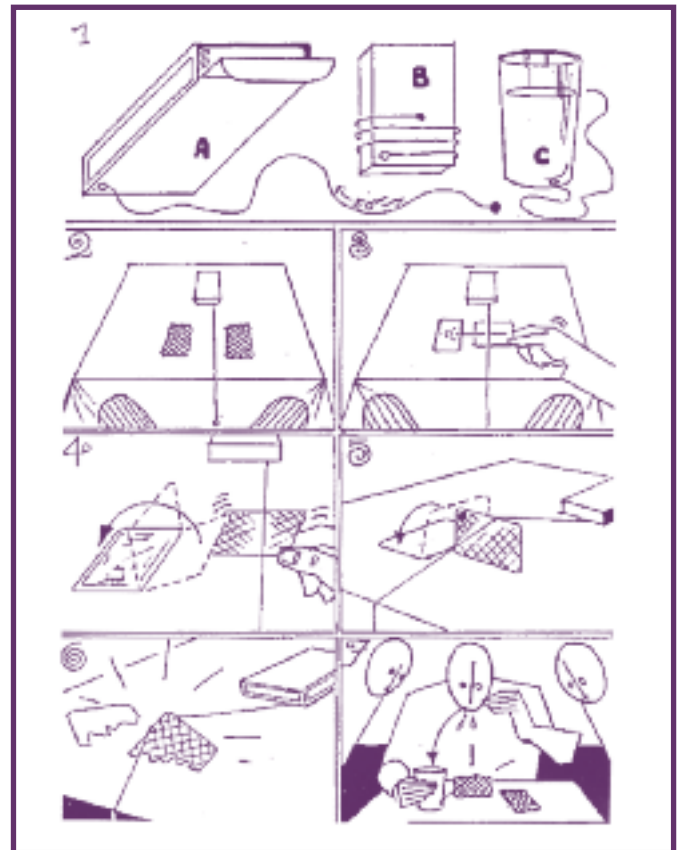
### APPARATUS:

- A piece of Invisible thread, the kind you would use to levitate a banknote.
- Some magician's wax.
- A playing card.
- A tiny fishing weight.

### SET UP:

The set up is shown in figure 1. One end of the thread (50 cm long) is fixed at the bottom of the card case with some magician's wax. At the other end you attach a tiny fishing weight. To set up the thread follow the illustration.

Hold the pack in a vertical position and drop the weight onto your lap, the thread will unroll itself. Place the pack on the table, take out any two cards and place them in front of you. Note that during the trick the weight is hanging freely between your knees. From now on, the handling is very simple.



### PRESENTATION:

Take the right card with your right hand and, using it as a shovel, slide it onto the mat to flip over the other card as in fig. 3 and 4. Thanks to this action the first card is automatically going under the thread (fig. 3 and 4). You now make two cards stand up vertically in a 'T' position (fig. 5).

Here you take a pause, then dramatically flip down the lateral card on the table. The other card will remain standing up thanks to the weighted thread (fig.5). Now take the card at its upper left corner with your right hand, pivoting the card during the same action, so its long-edge is vertical. At this moment the thread is free again and falls flat on the tablemat. You can now give the cards for examination and you are ready to repeat the effect over and over.

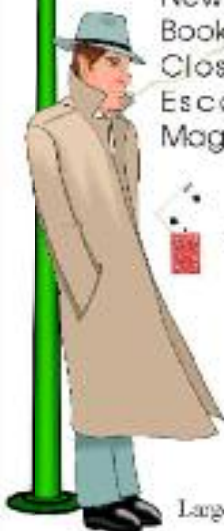
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