

SECRETS

the magazine of the Young Magicians Club

BRISTOL DAY OF MAGIC



Volume 18 Number 3
June 2011

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Rafael Benatar & Jay Scott Berry.

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editorial



Yes – it's exam time again for most of you. Whether it's just end of school year or the dreaded GCSEs, AS levels, A levels - or whatever is thrown at you - I once again wish you the very best of luck. This is the time for magic to take a backseat as you work towards your future. I urge you to have a good route to a steady career that will be your main income and think of magic as a way to supplement your money during college/university training and to be an addition to your adult salary.



Photo by Gordon Drayson

The world of a professional magician is a very precarious one – in the past people have made very good livings from magic alone but things have changed of recent times. That is no longer the case if you wish to have all the monetary trappings of a modern life. Even if you are mad enough to only do magic as your wage earner, then go on to further education so that you can handle the other things you will need - marketing, business, web design, web optimization, stagecraft, performance skills. Work hard and you will be flying high; and I expect you all to do that, knowing that you are quite capable of devoting time to study - after all, you do that with your magic!.

I have decided to take a step back from YMC for a while. I have had a lot to cope with lately, what with my mum dying and all that it entails; I am delighted that my deputy Chair, Kevin Doig, has kindly offered to step in for now so please contact Kevin for workshop and all other information you need. You can find him at: kevin.doig@tesco.net

Remember that this magazine is about you too so do send me your news and views for our Soapbox section. Keep also sending your member profiles – we need them constantly! That is how we get to know each other!

Have a good exam time if you can – and think of the relief when it's all over!

STOP PRESS: The winner of Graham Reed's Houdini book Competition was **JOSHUA CALDICOTT**. Well Done!

DERREN IS BACK!

Did you catch Derren Brown's new show, **SVENGALI**, when it was touring the UK? Now it's going to be playing at the **Shaftesbury Theatre, London from June 8 – July 16 2011**.

This show is even better than the previous ones - and you know how very good those have been! Derren is amazing on TV but go and see him live to find an even more warm and humorous side that doesn't always come out as strongly on your screen at home. Those of you who made it to J-Day will remember just how charming and open he can be when you meet him.

Derren, who professes that he loves writing and performing on stage more than anything else, promises Londoners an evening of mind-melting based around audience participation.

"More than that I wouldn't want to say", he says. "I ask audiences to keep the contents of the show a secret so as not to spoil it for others, and I have to do the same. But I hope it's fun and freaky and a great night out".

For tickets contact the Shaftesbury Theatre at:

www.shaftesburytheatre.com/shows/derren-brown-svengali



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The Essential Magic Conference is the world's premier web conference for magicians. There will be 33 speakers over the three days, streamed live worldwide – and you can watch from the comfort of your own home. Register to attend today:

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Registration costs £70. It includes full access to the 3 days of conference presentations. One year's access to an online archive of all the presentations. Plus a set of DVDs featuring all the conference content, plus bonus materials, mailed directly to you, anywhere in the world, post free.

YMC WORKSHOP DATES 2011

18th June
23rd October (Sunday J-Day)

23rd July
12th November

17th September

For members only. Workshop fee £5.00 paid on the day. 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: kevin.doig@tesco.net

Edinburgh Brings You:

Magic Fest 2011



You have heard of the Edinburgh Festival, the Edinburgh Fringe, Book Festival, Film Festival and so on – but did you know about the Edinburgh Magic Festival, 'Magic Fest'? This year it takes place **1 – 8th July** and you will already have read, on our website, about the exciting magic competition for you to enter with your act (See *Puzzle Pizza* page 20 also). Organiser Kevin McMahon says:

'This year we take a look at visually astounding and cutting edge magic from around the world; from the Netherlands, France, America, New Zealand and, of course, from around the UK. The main festival programme remains a mix of Comedy Magic, Classic Magic, Close-up Magic and Mind Reading. Once again all theatres are situated not more than five minutes walk from the Royal Mile, allowing you to see multiple shows each day.

We have crafted even more unique magic events and formats in order to try capture your imagination. So you can now enjoy a three course meal and evening cabaret at the Royal Scots Club, experience a historical recreation of a séance at The Real Mary Kings Close and find out about magic legend The Great Lafayette at Camera Obscura.'

After sell-out shows last year, Star of BBC show 'The Real Hustle', Paul Wilson, will return for his second year at MagicFest with an all new show. Magic School will also return with a new programme of magic for kids aged 7-12. This is a wonderful opportunity to learn magic from the President of the Edinburgh Magic Circle! Visit the website for more details – www.magicfest.co.uk - it's worth a weekend visit at the very least!



STACKED DECKS

Memorised Decks - Part 2

By **Mark S. Farrar AIMC**

In this final article, we shall conclude our discussion of the Memorised Stack.

There are two key aspects of a Memorised Stack that need to be addressed:

1. **Which stack should you use?**
2. **How should you go about memorising it?**

The answer to our first question will clearly depend on what it is you want to do with the stacked deck. Some well-known stacks, such as the Nikola System and the Aronson Stack, are specially arranged so that a number of effects are possible, over and above being able to know which card is where. For example, embedded within these stacks are tricks such as spelling effects and Poker deals.

An alternative approach, which is largely the one I adopted, is to shuffle a deck thoroughly, and then memorise it. (My only concession to pre-arrangement was to place a certain card on top, as I use this card in one of my favourite opening effects and I use the Cross-Cut Force to ensure that the top card is "selected".)

The advantage of either type of Memorised Stack is that the deck will look truly random – there will be few or no repeating patterns for the discerning spectator to find.

So, you need to decide why you want to learn a memorised deck, since, although learning a stack is

not as difficult as people think, you certainly don't want to have to learn one stack and then "unlearn" it in order to learn a different one.

This brings us neatly onto our second question, and there are two answers: you can use a memory system (i.e. mnemonics), or you can learn the stack by rote. The approach I took was to use mnemonics, since I had been interested in this for many years before I was bitten by the "magic bug". Mnemonics provides a useful tool for life, and is not just restricted to learning Memorised Stacks. The subject is far too large to cover in detail in this series, but I shall make a few points.

Of the two main mnemonic systems – i.e. the Link and the Peg -, it is the latter that we need. The Link system allows you to remember a list of items, by linking one item to the next one, but this doesn't easily allow you to go straight to, for example, the 23rd item. The Peg system, on the other hand, does allow you to go straight to any of the items independently of any other item.

To memorise a deck using the Peg System, there are four steps:

1. You have to learn the Mnemonic Figure Alphabet, which allows you to translate numbers into letters and words. For example, the word "lion" represents the number 52.
2. You have to learn 52 "Peg" words (i.e. one for each position in the deck). For example, in the system I use, the "Peg" word for 22 is "Nun".
3. You have to learn a similar set of 52 "image" words for each of the cards in the deck. For example,



in the system I use, the “image” word for the Nine of Hearts is “Hoop”.

4. You have to associate each of the 52 “card image” words to the appropriate “Peg” word. For example, I had to associate “Hoop” (i.e. the Nine of Hearts) with “Nun” (i.e. position 22), so I pictured a Nun playing with a Hula Hoop.

This may sound like a complex procedure, but, like I said, mnemonics is a tool for life and encourages you to think imaginatively.

The books from which I learned mnemonics (i.e. “Instant Memory” by Robert Harbin and “The Memory Book” by Harry Lorayne & Jerry Lucas) are probably long since out of print, but you can still find books by people such as Harry Lorayne, Tony Buzan and Dominic O’Brien if you are interested.

Now, it’s time for our final trick of the series – Centre Cut Location. This is a very direct yet seemingly impossible location of a selected card, and, once again, it is presented here by kind permission of Simon Aronson. The full effect (e.g. with additional performance notes) may be found in “The Card Ideas Of Simon Aronson”, which is now included within his book, “Bound To Please”.

Effect

With the magician’s back turned, the spectator pulls out a block of cards from the centre of the pack, and looks at the card he cut to. He then shuffles this centre packet, and deals the shuffled cards into any number of piles he desires. The spectator looks and sees which of the several packets contains his selection, and hands that packet to the performer.

Although the magician’s back is turned, and he has no idea of either the number of cards contained in the centre-cut block or the number of piles into which the cards were dealt, the magician instantly locates the selection from among the cards handed to him.

Working

The operative principle is simplicity itself, and the rest of the trick is merely camouflage designed to beguile the curious down dead-end paths in their search for a possible method.



If you start with a memorised deck in its proper order, and then pull out a block from somewhere in the centre of the deck and look at the card you’ve cut to (i.e. the card at the bottom or face of the pulled-out block), just a moment’s reflection will reveal that, out of all the cards contained in the centre block, the card you just looked at is the furthest card down from the top of the deck, and consequently, that selection will have the highest stack-number of all of the cards in that centre block. Therefore, no matter

how many cards might be contained in the centre block and no matter how much they might be shuffled or otherwise mixed, all you need to do is find the one with the highest stack-number and you’ve got the selection.

As with the Boris Wild Mathematical Stack that we covered in the fourth article, please respect Simon Aronson’s generosity in allowing me to share this effect with you, as it is still a commercial item.

The above effect is only one of many that is possible using a Memorised Stack, and if you want to find more, I can recommend any of the following books:

Bound To Please, The Aronson Approach, Simply Simon and Try The Impossible by Simon Aronson (www.SimonAronson.com). Workers #5 by Michael Close (www.MichaelClose.com).

Well, that brings this series to a close. I hope that you have found it both interesting and useful and, don’t forget, if you have any questions or comments about what I have covered in any of these articles, please feel free to send in a question to The Young Magicians’ Club and I shall do my best to answer it.

TRICKS

KWIK-COUNT

By IAN ADAIR

A rather effective mental routine.

EFFECT

The performer shows a box containing a number of sponge balls. He then introduces a bag and casually shows it is empty.

The box, still on view, is said to contain twenty balls. The performer states that, whilst turning his back on the audience, he will grab an unknown number of balls and will drop them into the bag. This is done and the performer once more faces his audience.

A spectator calls out any number from one to twenty, the performer then shows his hand to be empty and reaches inside the bag to bring out each ball individually.

Quite amazingly, inside the bag, are the exact number of balls which the spectator freely selected. The bag is now shown empty.

APPARATUS

A one-handed change bag.

Forty super soft sponge balls. These should all be the same colour. It sounds a lot but they are not so expensive and you can also use them for other routines.

A cardboard box. This should hold twenty of the sponge balls and a lid should fit on top.

WORKING AND PRESENTATION

Place the other twenty balls into one of the compartments within the change bag. Because the balls are soft and flexible, they compress easily so that the bag can be turned inside out without looking suspicious. The opposite compartment remains empty at the start. Draw attention to the box containing the twenty sponge balls. State how many are inside the box as your hand riffles through them, proving they are single and separate. Place the lid on the box.

Pick up the change bag and show it empty by turning it inside out.

Holding the handle of the bag, in the left hand, state that you are now going to turn your back on the audience. In doing so stand in front of the box which is on the table top. Mention that you will now grab hold of a number of the balls from inside the box and that you will drop them inside the bag. In fact you simply pretend to remove some when in fact you have taken nothing at all. Remember this is being done whilst your back is turned on the audience. The lid is replaced on the box and you face the front.

"Inside the bag I have placed an unknown number of balls. I am not sure myself just how many I quickly grabbed and dropped inside. I would like you (select a member of the audience) to think of a number from one to twenty and then reveal it to all."

Let us suppose that the spectator reveals the number 14 (it can be any number). The lever on the handle of the bag is opened and the compartment containing the twenty hidden balls is now ready for you to use. The right hand is shown empty before it reaches inside the bag to bring out one of the twenty balls. 'that's number one – let's all count together!'

The removal of the balls and the counting of them continues until you intend removing ball number twelve. When picking this up from the other balls, an additional two balls are gripped. Quickly the compartment is changed over and those two balls are allowed to drop inside the empty part. The bag remains with this compartment on show. After number twelve is brought out you approach a member of the audience and ask if he or she would reach inside and remove the remaining number of balls. The person does so and the final two balls are removed making a total of fourteen - the same number as the first spectator had selected. The bag is casually shown empty.

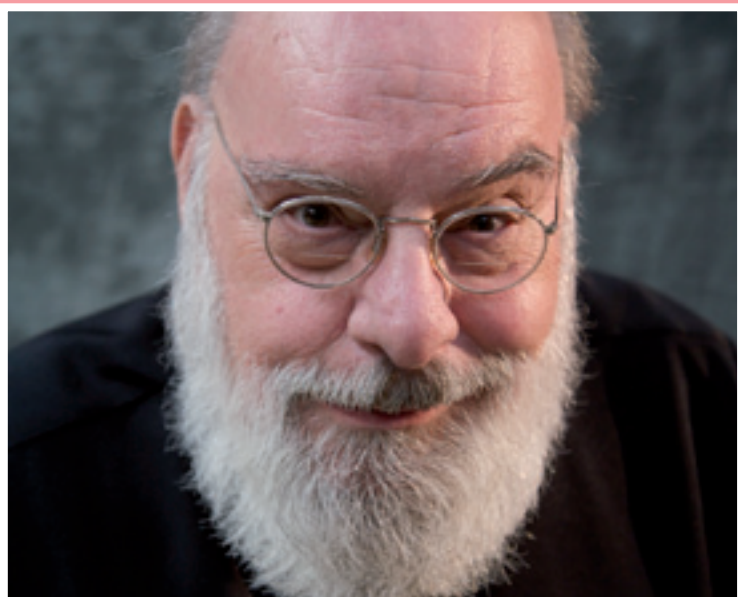
This effect works with any number being selected. I feel that the nice little touch at the end of the spectator reaching inside the bag, makes it more convincing.

You could use ten sponge balls rather than twenty and the effect will still be baffling.



ENTHUSIASM AND RESTRAINT

By **EUGENE BURGER**



Let me begin with a modest confession. When I was a beginner in magic, I had a good deal of trouble figuring out when to perform and when not to perform - and, once I was performing, when to stop.

Enthusiasm is important too. When we are enthusiastic about something, our enthusiasm adds excitement, sometimes a feeling of heightened awareness and a fuller sense of being alive. Enthusiasm is something that we can't purchase in a magic store. It comes from within.

In most circumstances, we can't successfully force ourselves to be enthusiastic by a sheer act of will. We can try to fake it, but faked enthusiasm isn't really enthusiasm at all - and perceptive people can usually spot the difference. Either we are naturally enthusiastic about something or we aren't - it is as simple as that.

Our enthusiasm for our magic truly is a treasure. We certainly don't want our enthusiasm for our magic to become dimmed—or go out completely!

Restraint, on the other hand, is knowing when to stop - or when to start. Unlike enthusiasm, restraint very often is the result of an act of decision, an act of will. While we can't decide to be enthusiastic, we can decide to exercise some restraint in our magical lives.

While our enthusiasm for magic is one of the things that helps make our study of this ancient art exciting and fascinating, if we're not attentive, our very enthusiasm for magic can lead us into two rather dangerous magical traps. Either of these actually can hinder our magical development because either trap can lead us to bad, ineffective performances; too many

bad performances, too many performances that do not produce the results we intend, and a person's enthusiasm for magic can begin to dim.

The first trap into which our enthusiasm can lead us is performing an effect for people before we are ready, before we've given this magic effect proper and sufficient practice and rehearsal. This trap is particularly common with those who perform close-up magic because, obviously, all you need is a deck of cards, some coins and a spectator.

We want to share our close-up magic and that is wonderful. Yet the grim fact is that attempting to share a piece of magic before it is ready, really ready, is not wonderful at all. It is a terrible thing to do. Think about it: doesn't this betray an unthinking disrespect for magic itself? To attempt to perform a magic effect before it is well rehearsed is, in fact, very bad for magic - and for us as would be magicians. Think also about this: far more magic is exposed in the bungling performances of magicians than in all of the books or on all the television shows!

When we perform a piece of magic before we are ready we burn a bridge: we forever lose the priceless opportunity to perform this piece of magic before this audience in a way that does justice to this magical effect - and to have this audience think that our magic is wonderful.

The second trap, into which our enthusiasm can lead us, is not knowing when to stop. Being in the spotlight is fun, and often enthralling for many of us, so much so that we can sometimes completely lose our sense of restraint. We keep on going to lesser and lesser impact. Whatever show was going on quickly begins to fall apart. Again, this is an especially dangerous trap for close-up magicians. There usually are no other acts waiting in the wings. And so the performer does "one more card trick" but fails to notice members of the audience are looking at their watches!

The old theatrical adage, "Leave them wanting more" is given lip-service by many who fail to put it into practice themselves. Perhaps you might think of it as your magical mantra for the month, a phrase you might repeat twenty times each day - and see what happens.

The best strategy to avoid falling into either of these traps is to learn restraint, the art of saying "No!" - to ourselves. I hardly need point out that this is one of the most difficult arts of all.

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The Comedy Magicians Handbook

by David Hemingway, published by International Magic & Designer Magic Publications

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"Not just another 'gag-book', Comedy Pro-File includes many major articles on the HOW of 'entertaining with humour'" Noel Britten

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NEWS EXTRA FROM INTERNATIONAL

The 40th Anniversary Year of The International Magic Convention, London

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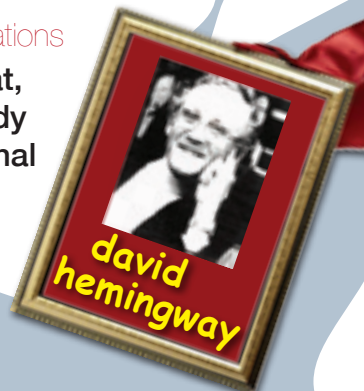
Read more about it at www.internationalmagic.com

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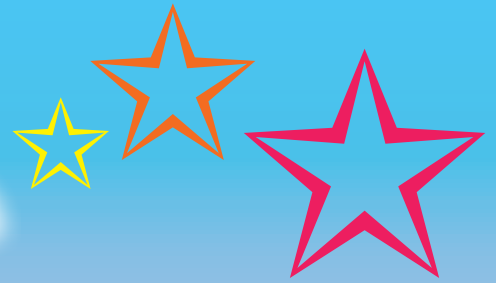
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David Williamson



BRILLIANT BRISTOL



Ed Hilsum



David Williamson & Rocky



I know – it doesn't take place in Bristol, it takes place in Weston-Super-Mare! This is because the venues are tailor-made there but the day is put on for us by the Bristol Society of Magic, So hopefully that ends the confusion that caused one of the acts to phone from Bristol asking for directions to the venue!

It was a brilliant day! The sun shone, in spite of an early threat of rain, and the stars were big and bold. The morning kicked off with an informative lecture by Tom 'Bibo' Saeys from Belgium. He is not only a magician but a very accomplished balloon entertainer who shared several of his routines and 'bits of business'. One of the highlights was his ability to model a balloon dog, one-handed - and doing so in each hand simultaneously!

My day was full because I had no break! Almost as soon as this lecture ended the Junior Workshop took place. We had a good crowd of under-eighteens who learned some useful magic from

Tom "Bibo" Saeys



Tom 'Bibo' Saeys



Amanda Farrell



Mel Mellors



BRISTOL

OF M



some great performers. Tom 'Bibo' Saeys stayed on to teach some rubber band magic to those already familiar with this branch of our art whilst Jay Fortune, aided by Will Gray, taught Crazy Man's Handcuffs to the rest. Will also taught some card handling for the more advanced and Tim Shoesmith stepped out of the norm by teaching the first stages of a watch steal! He did make sure that everyone understood that if you do manage to take a watch from someone without them knowing - you MUST give it back again afterwards! My thanks go to all four magicians who gave up their time to teach.

As the workshop ended we had to scatter to take our places in one of three rooms for the close up show. We watched three great guys performing in

David Williamson



Will Gray



David Williamson



David Williamson



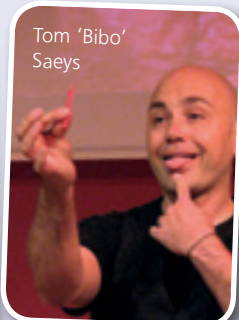
Jay Scott Berry



Tim Shoesmith



Tom 'Bibo' Saeys



Tom 'Bibo' Saeys workshop



three very different styles – Jay Scott-Berry who was very elegant; Rafael Benatar who was amusing, skilful and fun and David Williamson who was... David Williamson! More of all of them later as they all appeared in the Gala Show too.

Mel Mellors' humour is very much based on what he can get away with when using the audience as foils for his jokes. Mel's one-man show that afternoon contained many barbed comments, which the audience loved, and they were in stitches as he mocked and teased. His magic was greatly enhanced by his words as he romped through standards

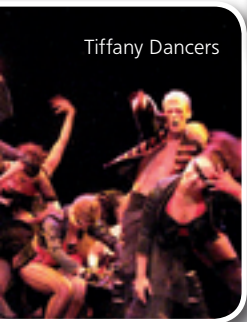


OLD DAY MAGIC

show and added his own touches of humour. It was delightful to see our own Ed Hilsum perform his well-honed and colourful dove act with his usual beaming smile which lights up any auditorium. Rafael Benatar, from Spain, used his gentle humour to perform Sucker Silks and a fascinating card trick which appeared to use palm reading to name cards. He ended with the Linking Coat Hanger trick.

El Loco was one of the hits of the last Edinburgh Festival and used mime, unusual apparatus and a soundtrack of single line song titles or lyrics to build a story of a mad dentist who captured a reluctant patient.

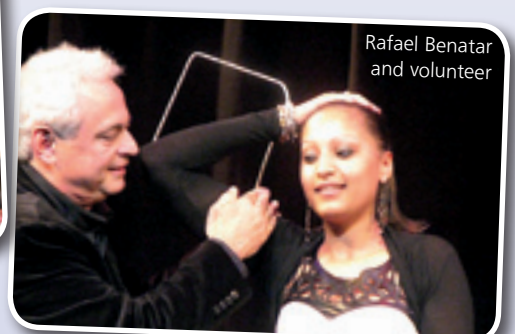
After the interval Jay Scott Berry showed how impres-



such as a banknote vanish, Professor's Nightmare as well as his own version of a story deck using giant cards and some wonderful by-play.

Finally there was a break in the day to whiz around the large dealer hall and to have supper with friends before heading across the road to the Playhouse – a charming theatre which was the venue for the Gala show.

The Tiffany Dancers were a very proficient and vibrant troupe who opened the show with a flourish. Noel Britten was his usual laid-back self as he compered the





Jason Steele & Joanne



Jason Steele



BRISTOL DAY OF MAGIC



David
Williamson
'Lecture'



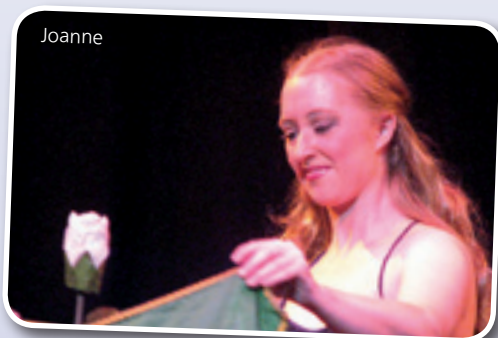
El_Loco

sive it can be to use elegance and style when performing. His act consisted of silks and also of very bright and colourful lights all manipulated in various ways.

David Williamson is one of a kind – a brilliant, hysterically funny man who comes alive on a stage and brings mayhem to everything he does! On this occasion he performed four routines, using three lots of spectators. The first and last really made his act and gave him the ammunition for him to fire on all cylinders! He actually performed Needles from Mouth, Card from Mouth, Miser's Dream and his signature Rocky Racoon with the death defying Ring of Fire climax. And the spectators' contributions? Well – you really had to be there!

The final act was Jason Steele and Joanne with their multiple stage illusions. The opening was the stakes-through-a-cardboard-box effect and they ended with Metamorphosis.

The whole show was a super ending to a super day and on par with many of the great galas that Bristol has brought to us over the past fifty-one years. Be sure to be there next year – can it get any better?



Joanne



Ed Hilsum



Jay Scott
Berry

MEMBER PROFILE



James Longcake

What Kind Of Magic Do You Enjoy The Most?

Close up because I'm good at it!

What do you like most about Secrets?

Everything.

Strongest non-magical performing influences?

My drama teacher, my band mates and my parents.

Strongest magical influences?

Michael Vincent because of his annoying habit of doing everything amazingly well.

What is your favourite magic on TV?

Is there any these days...?

Which magician would you most like to be and why?

Dai Vernon because it is such a master class just watching how he covers any unnatural moves with relaxation and misdirection.

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

Jimi Page, Dai Vernon and Angus Young.

Top tip for getting into magic?

Read more books! Magicians these days don't read yet you get much more personality by reading... yeah, maybe you won't do the trick exactly how they perform but that's a good thing!

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

Mike Clarke because he is the first magician I ever saw and it's thanks to him I'm writing this article! My parents for helping me and being honest (when they can see how I do it) and every magician I've met at The Magic Circle who have all been an inspiration to me and have helped me on my road through to magic.

Age: 13.

Current Home?

Ewell (or down South!).

Joined The Young Magicians Club?

October 1st 2007.

Hobbies apart from Magic?

Guitar, piano, songwriting, drama, singing, sailing, swimming and rugby.

Favourite magic book?

Can I say all eight of the Tarbell Course?

Favourite magic DVD?

Erm I don't really watch that many but probably Michael Vincent's 'Elegant Deceptions'.

Favourite Non-Magic Book?

Mad Dogs by Robert Muchamore.

Favourite Film?

Meet the Fockers.

Favourite Magicians?

Michael Vincent, Slydini, Dai Vernon etc....!

reviews

Freedom Pack by Justin Miller

■ Reviewed by Matthew Field

The effect is that you're doing card tricks with your regular deck, then have a card signed and turn your back. (Ahem.) When you turn back you take the deck, perhaps do a few Ambitious Card sequences, riffle the cards and, bingo!, you sort of flip them over and the cards return to the card box.



This 'Paul Harris Presents' production is a good climax to a series of card tricks because it provides a definite ending moment. You need to put the deck away because it cannot be examined.

The gaffing of the card box is pretty minimal and when the one supplied wears out there are full instructions about how to make another. The DVD has many, many repetitions of performances on the street – after all this is

a very short trick: riffle (not even necessary), flip, cards are cased. A simple Riffle Force is taught. The DVD is shamelessly padded. There's a 'bonus effect', a Brainwave variation, included.



Some practice

71 min. DVD plus deck of cards and gaffed card box. £23.99 + £2.30 p&p from www.dudethatscoolmagic.co.uk

Value for money?

6/10

8/10

Amaze your friends?

Worth the practice?

7/10

The effect itself is not bad but, at the UK price of £24, it's too much for too little.

Magic SMS by Angelo Carbone

■ Reviewed by Matthew Field

Member of The Magic Circle Angelo Carbone has come up with a very clever, and mysterious, app for the iPhone (it can be used on the iPod Touch as well, if you pass it off as an iPhone). A spectator thinks of a colour and a playing card, without telling you. You say that you have a friend with psychic abilities who can read minds. You send your friend a text message



Some practice

App for iPhone and iPod Touch. £1.79 from the Apple iTunes Store.

Value for money? 10/10

9/10 Amaze your friends?

Worth the practice? 9/10

While you wait, you ask the spectator to tell you the card and colour thought of, to ensure they will match when the friend texts back. Then your phone rings. You touch nothing. The spectator enters the passcode to answer the message and, sure enough, it's from your friend who correctly names the colour and card.



You have touched nothing. It's inexpensive, a real fooler, thoroughly thought out, very well explained, not difficult (but not self-working either) and yet another winner from Angelo.

things that you might want to beg, borrow or steal (in a magical sense) - or put on your wish list!

Revolution by Aaron Fisher

Reviewed by Matthew Field



Some practice

77 min. DVD.
£22.50 + p&p from
www.OnlineMagicShop.co.uk

Value for money? **8/10**

8/10 Amaze your friends?

Worth the practice? **8/10**

I've written enthusiastically about Aaron Fisher's DVDs teaching various card moves, and his latest offering is excellent as well. It teaches Revolution, a colour change in which a card is outjogged in a fanned deck and, by waving your hand over the card, it changes or turns over in place. The move is not difficult to do and looks excellent. Aaron goes into great detail teaching it, showing what to look out for (the move can be noisy if you don't know what you're doing) and emphasising his often repeated points about removing tension in the hands while performing to better deceive your audience.



Also taught is an application of the move, Helter Skelter, a colour changing deck trick, and Revolution No. 10, a variant of the trick taught in Aaron's excellent book, The Paper Engine.

Included on the DVD is Aaron teaching kids at the Sorcerers' Safari summer magic camp, and some discussion of the background of the move. In general this DVD will be excellent for beginners with much of interest to the more advanced card magician as well.

Thought Wave by Gary Jones and Mark Bendell

Reviewed by Matthew Field



Easy to perform



This is a variation of another Alakazam effect, Brian Caswell's 'Trilogy'. What happens is that the magician and spectator each choose a symbol from a card-size chart containing 52 different ones. The magician now makes a prediction which is drawn on a piece of paper and folds it. The spectator is asked to draw his/her chosen symbol on the outside of the folded prediction. A second prediction is made and the spectator is asked to name any card and to write it on the outside of that one.

The magician now shows a deck of cards with different symbols on the backs. The symbol on the back of the thought-of card matches the magician's prediction, and the card with the magician's symbol on the back matches the freely thought-of selection.

This is a powerful effect, and the use of the symbols (instead of the numbers in the original Caswell effect) is good, making the trick more mystical and mentalism-oriented than the dry use of numbers. There is some work you'll have to do with a Sharpie to get the symbols on the backs of the cards in the special deck provided, but nothing complicated.

This is a strong, almost self-working effect that is especially appropriate for beginners.

30 min. DVD and special pack of cards plus laminated plastic 'symbol' card. £19.99 + p&p www.alakazam.co.uk.

Value for money? **8/10**

9/10 Amaze your friends?

Worth the practice? **8/10**

Revealing the Method

By YMC Member BEN LAWSON



It is one of the first laws of any magic trick you may perform - **never** show your audience how the trick is done. Be it a card trick, reading someone's mind or sawing an unwitting spectator in half, you should never reveal the secret. Right?

The truth behind this law is complex. In days gone by magicians demonstrated impossible feats through various sneaky methods. They never wanted their secrets to get out because, if they did, their wondrous abilities would be revealed as no more than clever sleight of hand. They would be ordinary human beings once again.

Nowadays people generally accept that the majority of illusions they see are not "real magic". They assume (often quite rightly) that there is an element of misdirection or sleight of hand involved. Even so, they are appreciative of the act - it looks impossible, and the true method is often so well hidden that the more they try to work out how it is done, the further they are from the truth.

However there are cases where it is possible to explain to the audience exactly how a trick is done, and still be appreciated as if the method was never revealed. In fact, revealing how it is done can make the effect far more memorable!

Look at gambling demonstrations. Being mostly under eighteen, not many of us would be performing such effects, but if you know how to false shuffle or false deal, then you are already set. The following would easily fit into any act involving cards: "...and no matter how much it looks like I am shuffling the deck, the four Aces remain on top!"

This is an example of a method reveal (you are telling the audience that you are false shuffling) without breaking the spell.

The general formula on whether you should reveal a method or not seems to centre around whether the secret is as amazing as the trick. If the secret is not very amazing, you can make up a different method (one that may not make practical sense) and pretend to use that one to perform a trick - meaning that the true method is now hidden even deeper. This is shown in great detail by American magic duo Penn and Teller.

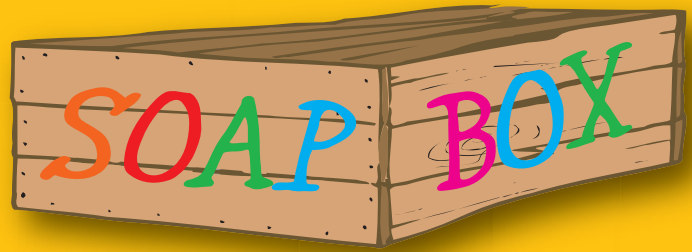


Another example is a variation on the Cups and Balls trick. The act is performed, then repeated - but using transparent cups. The trick is performed at a speed which makes it impossible for a spectator to keep an eye on everything that is happening. My own act ends with the production of a panda from under a transparent cup - they still never spot it.

There are circumstances where the method should never be revealed, such as:

1. If the method involves a specific, widely used move. An example would be the double lift. If

From your own



you expose it, and explain the mechanics, you are ruining a lot of other acts in the arsenals of many successful magicians.

2. If the method is ugly or detracts from the trick. An example is a duplicate card – people would rather see you remove the card from the deck in a ridiculously complex way than find out you simply had another one.

3. If the trick is Mentalism. Never reveal a mind-reader's true secrets – the methods are often very ugly (i.e. using an impression pad), they can be offensive (i.e. finding out the name of a deceased loved one) and they remove the position of



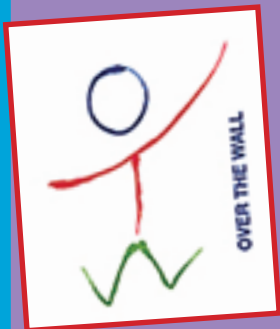
power that a mentalist holds. Magicians have skills, mindreaders have powers - and imagine the disappointment if Derren Brown told us all his acts were done using a double lift variation!

In the next issue I will give you a trick. On its own the trick is fairly menial, lacking a kicker ending, but it may prove a nice centre to a card act.

So see the next issue for my trick!

TO BE CONTINUED...

Adam works his magic for charity



Sixteen year old heart patient, Adam Longley, is a member of YMC who jumped at the chance of appearing at The Playhouse, London, in a charity variety show on the 8th May to help raise money for other seriously ill children.

Adam was born with a hole in his heart and went on to be diagnosed with a condition called Sub-aortic Stenosis at eight years old. His operation caused complications including cardiac arrest, lungcollapse and kidney failure which resulted in hospitalization for four months. When he was thirteen the condition returned; as a result Adam is unable to take part in sporting activities but his passion for magic fills the gap.



Michael Vincent

Over The Wall children's charity invited Adam to perform at their show alongside master magician Michael Vincent, one of Adam's heroes. They worked together on stage to stun the audience with their card tricks.



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If you are interested in competing we have two age groups, under 18 and over 18. Applications should be sent back to MagicFest HQ by 3rd June 2011.

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Puzzle Portion


2011 is an unusual year

2011 January

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1/1/11 then
11/1/11

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Then we'll have
1/11/11
and 11/11/11



What will you have if you add the last two figures of the year you were born to your age this year?

Dennis Patten's Puzzle Solution Secrets April 2011



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SOLUTIONS:

Tube Illusion: You will see a perfect circle.

Perfect Star: When overlapped, the strips can create a six-pointed star.



TRICKS

TWO'S COMPANY

BY Ian Adair

EFFECT

The performer first displays a paper bag containing a prediction. A red backed deck is shown and a spectator freely cuts it at a chosen card. This card is shown on both sides and then dropped into the bag. When the envelope is opened, a slip of paper inside says: 'Not only will you select the Five of Hearts but, before the performance, I placed a blue-backed card inside the bag.' The spectator looks inside the bag and removes the contents – TWO cards, one with a red back and one with blue. Both are Five of Hearts.

APPARATUS

A deck of red and blue backed cards.

A paper bag - one with a flat base so that it can stand.

An envelope - slightly bigger than a playing card.

A slip of paper and a pen.

A large handkerchief.

SET UP

Select a blue backed card as the force card. Find the duplicate of this card (eg. Five of Hearts) from the red deck, plus a Joker and any other card. Have the remainder of the deck of red cards face upwards. In setting up the few loose cards separately, have the Joker face up. On top of it place the red backed Five of Hearts, face down. On top of this place the blue backed Five of Hearts, face down, and, on top of this, place the odd card, face down. Now add these cards to the bottom of your face up red deck. Place this inside its case, remembering to bring it out so it can be fanned to show all the faces of the cards.

Write your prediction on a slip of paper and insert it into the envelope which is placed inside the empty paper bag. Have the pen nearby.

WORKING AND PRESENTATION

Draw attention to the paper bag standing on your table. Pick it up and rattle it saying 'In here is a prediction.'

Remove the deck carefully from its case and fan the

faces, making sure the four bottom cards are not exposed. You can show both sides of the squared-up deck. 'We don't require the Joker' you say and you remove it without exposing the other cards at the bottom. We use the 'Under Handkerchief Force' but a variation on this because we have two matching cards. The actual 'cutting' of the deck under the handkerchief is done with the cards facing upward in this instance.

Hold the squared up deck between the fingers and thumb of your right hand. Drape the handkerchief over the deck. Ask a spectator to slowly cut the deck through the material of the handkerchief. As the spectator lifts a section away, undercover, you simply reverse the lower section of cards which brings the blue backed card on top, facing upwards – this appearing to be the cut-at card. The audience at this stage will not be aware that this card has a blue back.

From inside the paper bag you remove the envelope. Put this on top of the squared up cards you are holding with the sealed side uppermost. You hand the spectator a pen and request he or she sign over the sealed area. 'I want to make sure that this envelope, containing my

prediction, is not opened by anyone else other than this spectator' you remark.

Casually you take away the envelope, together with the blue backed card underneath it. The card is hidden of course and you are careful to angle it away if your audience is sitting lower than you. The Five of Hearts still appears to be there as the cut-at card (the duplicate, of course). The envelope (and card) is dropped inside the bag and you slide off the Five of Hearts from the deck. The card under this is the odd face-up card, so this section of the deck appears to be face up. Ask the spectator to drop the red backed, chosen card inside the bag.

Recap what has been done so far. Now the spectator removes the envelope and checks the signature. The slip of paper is removed and read out.

All that remains is for the spectator to remove both cards and display them. You have matched the chosen card by placing a duplicate into the bag before the trick started.



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