

SECRETS

the magazine of the Young Magicians Club

BLACKPOOL

*Convention
Special*



Plus...

More from Larry Hass



Volume 19 Number 2
April 2012

and... Eugene Burger!

Davenport's

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Blackpool Convention montage

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editorial

Mandy's Magic Words

So much magic! First of all there was the usual fun and buzz of Blackpool and all that was going on there. I had an amazing time and was delighted to see quite a number of YMC members enjoying themselves too. I think some of them spent all their money during the first two hours in the massive dealer hall and I heard cries of 'Oh but Dad! I really need this! Can't you lend me.....?'

The magicians from South Korea put on some outstanding performances on the first evening - I am, as you probably know, a huge admirer of imaginative presentations and they didn't disappoint. I really think it is important to look around you and find ways of putting your own ideas into the tricks that you do. Don't read the patter you buy with the trick - just learn the handling and come up with your own thoughts, storyline or comedy that will carry you through and make the piece unique to you alone.

I know that many of you buy magic tricks, DVDs and books from the internet. Have you ever remembered to tell the dealer that you know them through Secrets magazine? Many dealers don't realise you have heard of them here, from the adverts or the review recommendations, because you haven't let them know!

Next time you order - call the company instead and tell them that you want to order from dealers recommended by Secrets. Tell them you are thrilled they advertise with us - ask those who don't to get in touch and place an advertisement with us soon.

When you are at conventions tell them you know them because you have seen their ads in our pages - let all dealers know that YMC members care!

Remember - do write about your magical experiences, shows you have seen and enjoyed or performances you have given, items I can add to these pages in future issues of 'Secrets'. If you are enjoying the articles by Eugene and Larry then do please let me know that too. After all it's YOUR magazine!



Photo by Gordon Drayson

Mandy

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

Apologies to great magic photographer, **Arto Airaksinen**, as his name was not attached to the photo of Larry Hass in our February issue. Arto is an amazing photographer who can often be seen at the big conventions, such as International Weekend, and his work is truly phenomenal!

NEWS

Kevin's Korner



Kevin Doig

Members know that there is much more to YMC than workshops. Unfortunately, many of you cannot come to them but still enjoy a great magazine and online support along with membership gifts.

YMC WORKSHOP DATES 2012

21st April 2012 * **15th Sept 2012**
* **19th May 2012** * **21st Oct 2012** (J-Day)
16th June 2012 * **10th Nov 2012**
* **21st July 2012**

***Ali Bongo Saturday Show Dates**

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).
Email: kevin.doig@tesco.net

Although I am delighted that the popularity of the workshops grows, this has led to problems with members mistakenly think they can turn up on the day without registering in advance.

This is the procedure for registering:

Workshop registrations are not accepted until an email is sent out announcing that registration is open. Those received before that time will not be counted.

You **must** register with your **name and membership number**.

page 3 • **editorial** • mandy's magic words
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page 20 • **puzzle pizza** • puzzle, humour & solutions
page 21 • **chat from a champion** • andy clockwise

Registration **closes at 8.00pm on the day before the workshop**. Emails received after that will not be included.

An email is sent out confirming that your registration has been accepted. If you don't receive this, you have not been registered.

Once maximum numbers are reached (currently 90 attendees) on a strictly first-come-first-served basis, no more registrations will be accepted. An email will be sent out stating that your registration has not been accepted.

Members who register and do not turn up to the workshop take a valuable place away from others who want to attend. We must have an email stating you will not be attending by 8.00pm the day before the workshop. **Members who have registered but do not attend will not be accepted in future unless there are still places available at 8.00pm the day before the workshop.**

Workshop registrants should arrive by 11.00am unless authorised in advance; those arriving after midday may forfeit their place at the workshop.

On the day you **must** show your **current membership card** otherwise you **will be refused entry**.

Following this procedure should ensure no one is disappointed. I hope to see you at a workshop soon.

Kevin Doig Chairman



HUGO

THE MUST HAVE DVD!

Did you get to see the award-winning movie Hugo? If you did - then you will want to own the DVD which comes out on 2nd April. If you didn't - you just don't know what you are missing! Hugo is a film that you really need to see and which appeals on two levels.

The storyline that was given originally for movie-goers was fairly general: Twelve-year-old Hugo lives in the walls of a busy Paris train station, where his survival depends on secrets and anonymity. But when his world suddenly interlocks with an eccentric girl and the owner of a small toy booth in the train station, Hugo's undercover life, and his most precious secret, are put in jeopardy.

What this didn't tell us is that one of the major characters is based on a real life magician - Georges Melies who became one of the earliest pioneers of film.

There is magical content in the story and it's well worth viewing from that point of view alone - but the second level is that this is a 3D movie with some of the most amazing 3D I have ever seen. It is well worth £10.00 with free delivery from Amazon!

Will Houstoun, once a member of YMC and now a well respected magician, historian and editor, was the magic advisor, together with Paul Kieve, for the film and some clips of some of the magic, plus an interview with Will, can be seen at:

www.willhoustoun.co.uk/hugo.html

BRISTOL DAY OF MAGIC 2012

If you didn't make it to Blackpool, or even if you did, then be sure to book for the Bristol Day of Magic on the 13th of May! This is a convention of outstanding quality and this year stars amazing performers Paul Gertner and Oscar Munoz, both from the US, plus the incomparable and fabulous Romany from the UK. With lectures, performances and a dealer hall - plus a junior workshop for under 18s - this 52nd Bristol Day is a great way of experiencing the joys of magic conventions. Full details are on page 10 so be sure to book very soon and... see you there!



NEW!

LARRY HASS



Welcome back!

Last issue I began this column by laying out the fundamental distinction that guides all my work as a performer and a teacher of magic: between creating a magical experience and “doing a trick.” I promised that in the months ahead I would offer my best advice to help you aim for more and better magic in your performances (and fewer tricks).

This month I want to talk about what I take to be the very first step on this path toward excellent magic: making sure our magic is deceptive.

This may sound obvious, or trivial, to you but the uncomfortable truth is that the majority of magic I see, either in person or on a screen, is not fully deceptive. When this happens the result isn't really magic at all. It may be “theatre,” but it isn't magical theatre.

How does it happen that many magicians seem to be deceiving themselves, about their secret methods, but not their audiences? Setting aside the instances of insufficient rehearsal, I believe it happens for two primary reasons: they have settled on pieces that use vulnerable techniques or, in performance, the method is not deep enough.

Let's start with the first of these. In magazines, books, online and at magic conventions we are inundated with countless “tricks.” Tricks are not rare these days, they are “dime a dozen”; we are drowning in them. The honest truth is that most of them are really not very good. They may be fun to read, or look good when framed on video, but wouldn't astonish a watchful spectator in the real world.

Sometimes these tricks use techniques that are unnatural or unjustified (for example, the Change-Over Palm, the Down-Under Deal, the handling for many card forces.) Sometimes they involve setting up in a way that can't be deceptively done in live time. Still other times they involve techniques or props that have been fully exposed in magic kits or on television (The Linking Rings, the Strait Jacket Escape, even the Cups and Balls).

Nonetheless, it is easy to get drawn in to some of these tricks. It is easy to tell ourselves that loving the trick, or its theatrical value, is more important than anything else. This brings the result that our magic isn't as magical as it needs to be. It sometimes seems to me that magicians have an unspoken agreement about this: “I won't point out that your method isn't invisible if you won't point that out about mine.” But remember: magic must be deceptive or it isn't magic.

The second problem I see is that some people's techniques are not deep enough - they are too close to the surface of an effect - and they draw attention to themselves.

To understand this: imagine that you are enjoying a

Musings of a Magic Teacher

still, beautiful mountain lake and suddenly - out of the corner of your eye - you catch a little ripple or a splash at the surface. All of a sudden you realize there is a fish under there! It doesn't matter that you didn't actually see the fish; the splash is enough to tell you there is something 'fishy' going on.

I perceive these 'fishy splashes' in a lot of performances today.

"Wait, why did she just bring her hands together for no reason?" "Wait, why is he holding the cards in a tight packet, and showing them one by one, rather than displaying them all at once?" "Why did he put his hand in his pocket right then?" "Why did she turn the card face down onto the deck right before laying it on the table?" Ssssss... that is the sound of magic leaking out of your tank.

So what is the answer? How can we avoid these common problems and make our magic more deceptive?

My first answer is to encourage you to be extremely selective. Don't latch onto the first thing that catches your eye, even if it is a classic. Study potential tricks closely, and ask yourself with ruthless honesty: "Would this piece deceive the most intelligent person in the room?" Indeed, if your piece can deceive the smartest person, then everyone else comes along for the ride!

My second answer is to carefully analyze the tricks you already do, or are considering doing, and pay attention to the technical moments that are too close to the surface. Ask yourself: "How can I better manage this moment so it doesn't cause a 'fishy ripple'?" (Perhaps you need better

misdirection or a certain body movement.) "Is there a better handling I can use here that will feel more fair?"

Here is the great news! I have found that when magicians fully remember that their magic must be deceptive, they do a lot better job at astonishing people. And you will too!



This Issue's Assignment:

1. Identify one trick in your repertoire that isn't getting as strong a reaction as you would like.
2. Study the trick closely and honestly: is there a technical method or a sleight that is betraying itself?
3. Ask yourself: is there an alternate method or handling, or a body movement that would be more deceptive there?

Keep at it! Don't give up! Fully deceptive magic is rarely found; it must be crafted. Have fun and good luck!

TRICKS

★★
Takes Practice



We are delighted that Ireland's celebrated magician, Pat Fallon, has agreed to share this deceptive card trick with you. Pat is a multi award-winning magician with an international reputation. He is Ireland's only gold star member of The Inner Magic Circle and a recipient of the prestigious Merlin Award.

EFFECT:

A brand new, sealed, pack of cards is handed to a spectator who is requested to open it, remove the Jokers and advertising cards and give the deck a good shuffle. As this is being done you take an envelope from your pocket and, from inside this, you remove another smaller envelope which you say contains an accurate account of what is about to happen during the next few minutes. The spectator is requested to deal cards, face down, one at a time onto the table and stop at any time. When the dealing stops you drop the envelope on top of the last card; you briefly recap on what has happened so far. The envelope is then opened by the spectator to reveal your prediction, which states that the last card dealt will be the Two of Clubs. Upon turning over this card your prediction is proved to be correct.

THE HISTORY:

A very long time ago the Supreme Magic Company marketed an effect by Tom Sellers entitled 'Perfecto Prediction' which used a clever gimmicked envelope to switch a selected card. I must admit that I never liked the original effect, but I did think the concept was very clever even though the envelope could not be handled by the spectator.

I filed this information away in the back of my mind; then, around 1989, I devised a close up act for competitions and used this principle in a 'stop' card trick with a previously unopened deck. The one and only occasion I took part in a close up competition, which was at an I.B.M. Convention in Limerick, I included this routine and carried off the first prize!

APPARATUS:

A new unopened Bicycle deck and a prediction in the form of a slip of paper bearing the words 'THE CARD YOU STOP AT WILL BE TWO OF CLUBS'. You seal the prediction in a brown envelope, approximately six inches by three and a half inches, which is placed into a slightly larger DL envelope, approximately eight and a half inches by four and a half inches, which has been previously gimmicked.

To gimmick the envelope: cut the address side from a second identical envelope and cut a small half circle in the centre of one of the long sides. On the underside of this piece lightly outline, in pencil, the size of a playing card so the middle of the long side of the card would correspond with the half circle. Apply glue to the remaining surface (Pritt Stick is ideal for this) and stick this to the address side of the envelope with the half circle going at the top. See Fig. 1 and Fig. 2.

THE EXTRA SPECIAL CARD TRICK

By **PAT FALLON**

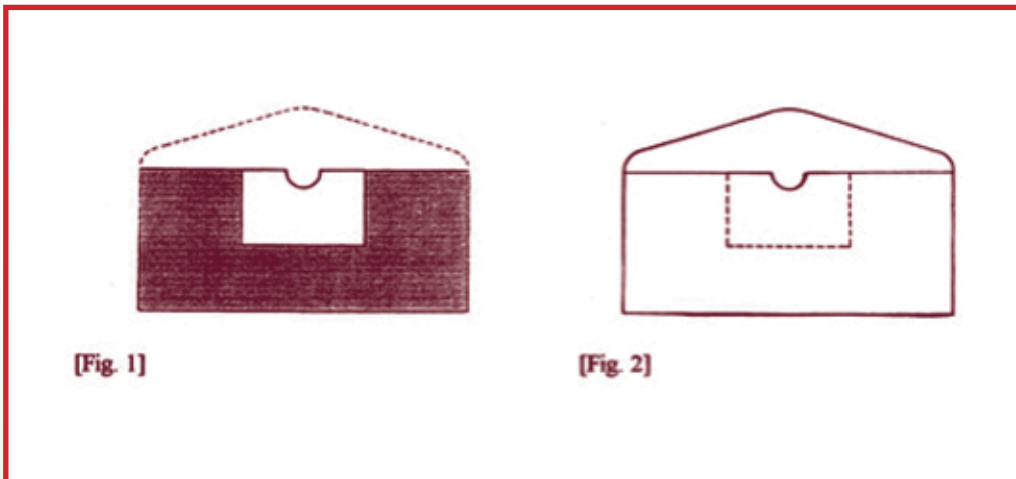
SET-UP:

If you examine a new pack of Bicycle cards you will notice that it is usually possible to open the cellophane wrapper without damaging it too much. You can then carefully prise open the bottom of the card box, with a sharp craft knife, which will allow you to slide the cards part of the way out (not all the way or it may be difficult to get them back in) and remove the Two of Clubs. Return the remainder of the cards to the box and reseal the bottom of box with double sided tape, then the wrapper by applying a small amount of clear adhesive to the cellophane. Insert the force card, face up, in the pocket of the fake envelope and place the sealed prediction envelope into the gimmicked envelope without sealing it and put it into your inside jacket pocket

envelope from your pocket and take from it the smaller brown envelope containing your prediction, showing it to be sealed. Close the flap of the large envelope - which you can also show as your fingers cover the cut-out half moon shape. Holding this envelope in your left hand, flap side up with the cut out towards your right hand, you place the prediction envelope on top, slightly overlapping the front edge.

Have the spectator deal the cards face down until choosing to stop; you can, of course, Allow an opportunity to deal some more cards if wished. At this point, with your right hand, you slip the prediction envelope off the top of the larger gimmicked envelope while your second finger makes contact with the card in the pocket. The card is pulled out secretly, under the prediction envelope, and both are dropped together on top of the last card dealt. This you say, will prevent, any tampering with the selection as you recap what has

taken place. During the recap the large envelope is returned to your pocket and will be promptly forgotten about. Have the spectator remove the prediction from the envelope and read aloud what it says. When the top card is turned face up it reveals your prediction to be absolutely correct.



FINAL NOTE:

Because the card has been removed from the deck earlier you could pencil dot the back of it, or corner short it, before placing it in the faked envelope, which would give you a useful key card for any follow up routines.

Additional information: A similar routine to this was published in the book 'Adult Magic' by Paul Daniels and Barry Murray in the late eighties and I also discovered that another routine using a leather wallets with an extra outside pocket, was marketed by Ken Brooke and could achieve the same effect.

WORKING & PRESENTATION:

Hand the sealed deck to a spectator and ask him/her to open it and remove all the Jokers and advertising cards before giving them a good shuffle. As the spectator has no reason to believe the deck has been opened previously the missing Two of Clubs will not be noticed. Following this process remove the large

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BLACKPOOL

Convention



Axel Hecklau



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Kim Tae-Won



Ha Won-Geon



Yuji Yasuda

John Archer



Charlie Fry



Losander



Danny Hunt
Amethyst



BLACK

Mark Raffles
presents
Ken Dodd with
Nevile King
award



Wayne Dobson receives the
Ken Dodd award



(from left) Russ Stevens, Brian Sefton, Michael J Fitch, John Archer, Duncan Trillo,
(front) Wayne Dobson, Joe Pasquale



Andy Nyman



Michael
Webber





Jimmy Tamley



Gregory Wilson



Christopher Hart



Jason Latimer & George Sampson

KPOOL Convention



South Korean invasion of The Magic Circle HQ.



Aaron Crow



The Evasons



Ponta The Smith

TRICKS

Predicta-coin

By **Ian Adair**



Takes Practice

A close-up trick which just cannot go wrong!

EFFECT:

The performer first states that, prior to the experiment taking place, a prediction has been made.

Resting on a small mat are three plastic caps which have individual numbers on them - 1 2 3.

Whilst his back is turned, the performer requests a spectator to cover a coin with one of the caps and then arrange them in a row, in any order wished.

The prediction reveals which numbered cap contains the coin.

APPARATUS:

Three plastic caps taken from milk containers.

These are usually the same size no matter what size of container is purchased. Make sure all three are the same colour and, using white Acrylic paint, mark numbers 1 2 and 3 on each.



Glued to the underside of number 3 is a circular paper spot with the prediction:



Coin is under No. 3

A mat. This is simply an oblong of coloured cardboard which has a 'prediction' attached to its underside as follows:

I Predict You Will Place The Coin Under Cap No. 1

Finally, you require a marker pen onto which is attached a thin narrow strip which carries yet another 'prediction', as follows:

Coin Is Under Number 2

SET-UP:

Have the mat on the table, prediction side out of view. The three plastic caps are simply resting on this, numbers showing. The marker pen is positioned so the 'prediction' strip is not in view.

Although a coin can be borrowed, it is useful to have one handy. I have found that a fifty pence piece is best for this effect.

WORKING AND PRESENTATION:

Point out the three caps, emphasizing the numbers displayed. Borrow a coin and place it near the set of caps. State that you have made a prediction which will be revealed later. Explain that a spectator will freely select a numbered cap under which he or she will place the coin. Furthermore, all three caps will be arranged in a row, in any order wished. This will be done whilst the magician turns away.

No matter which numbered cap the coin is freely placed under, the prediction is always 'correct'.

The performer turns to face his audience and asks the spectator which numbered cap he or she freely chose.

If the spectator says "Number 1, the plastic cap bearing this number is lifted to reveal the coin underneath. The other two caps are picked up and discarded. The performer simply reverses the mat to reveal the 'prediction'. Should the spectator select cap number 2: this cap is lifted to reveal the coin and the marker pen (which has been used to write the prediction on the first place), is shown to have the 'prediction' on its side.

Number 3 cap, when lifted, reveals the coin and, when reversed, its underside displays the appropriate 'prediction'.

It's one of those close-up effects which just cannot go wrong.

MEMBER PROFILE

Leon Thomson



Favourite Magicians? Derren Brown, Dynamo, Ali Bongo, Ian Rowland, David Blaine.

What Kind Of Magic Do You Enjoy The Most?
Close Up.

What do you like most about Secrets?
Diverse range of magic material.

Strongest non-magical performing influences?
Michael McIntyre.

Strongest magical influences?
Ali Bongo, Ian Rowland.

What is your favourite magic on TV?
Derren Brown shows.

Which magician would you most like to be and why? A cross between Derren Brown and Dynamo for the amazing creativity and entertainment.

If you had your own TV chat show and could interview any three people - real or fictitious, dead or alive - who would they be? Tommy Cooper, Paul Daniels, Andy Nyman.

Top tip for getting into magic? Practice, practice and more practice but don't drive your parents mad!

Some people I would like to thank in magic for either their help or encouragement?
Ian Rowland, Ali Bongo and YMC.

Age: 16.

Current Home? Barnet, North London.

Joined The Young Magicians Club? February 2006.

Hobbies apart from Magic? County table tennis player, Air Cadet.

Favourite magic book? Royal Road to Card Magic.

Favourite magic DVD? Michael Vincent.

Favourite Non-Magic Book? Bounce by Mathew Syed.

Favourite Film? The Prestige.

reviews

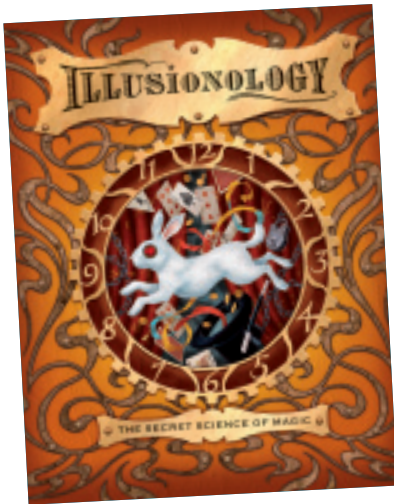
ILLUSIONOLOGY: The Secret Science of Magic

by Emily Hawkins

■ Reviewed by Mandy Davis



Some practice



This book is not like any other magic book. Although it is not specifically aimed at magicians it would be a super book for someone who wants to investigate many different forms of the art. It gives information on illusion, deception, and even body tricks and it includes the instructions for thirty effects, with props for some of them too. It is a wonderfully produced book, well illustrated and with information and history in small bites that are easily digested. It is very interactive in various ways, each page holding a pop-up model, lift-up covers on secrets or actual fans of cards needed for

a specific trick. The illustrations are very elaborate and the style of the artwork is very imaginative.

You will learn about the greats from Dedi in ancient Egypt, the Great Lafayette and the Amazing Hofzinsler to the Davenport Brothers and, of course, Houdini. Illusions span Pepper's Ghost and Asra, Light and Heavy Chest and the Rose Tree.

This is a useful book for anyone with a thirst for knowledge about magic and illusion.

Published by Templar Publishing
at £14.39 from Amazon

Value for money? **8/10**

7/10 Amaze your friends?

Worth the practice? **6/10**

Maelstrom by Tom Stone

■ Reviewed by Will Houstoun



Advanced

Tom Stone is one of my favourite magicians. He is not just a great performer, technician and creative thinker but also refreshingly honest about his feelings for magic.

No author in his right mind would ever write 'You don't need this book!' in his introduction. Yet those are Tom's first five words! This leads into a thought provoking seven page essay that touches on areas including performing rights, why being called a genius is insulting and what the rewards are from creating magic. Tom also offers his thoughts about the artistic construction of magic, development of a character and how to tell a story through your performance.



The book also contains a huge selection of material. The tricks include items designed for stage, parlour and close up and the props explored range from classic items such as the multiplying bottles and the cylinder and coins. If

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

you are looking for new routines, for stage or close up situations, you will certainly find something of interest here. For me, however, it is not the tricks that make Maelstrom such an interesting book to read. To me the book's real value is in Tom's honesty and the way that honesty can provoke you to think about your own approach to magic.

Many magic books seem to be the equivalent of a friend who tells you that everything you do is wonderful. Maelstrom is more like a friend who tells you when an idea is bad, when you flash a move or when a joke just isn't funny. It might not be quite as easy to listen to, but if you do listen, you will become a better magician because of it.

Hard backed book illustrated.
£37.99 plus £1.99 p&p from
www.amazon.co.uk

Value for money? **7/10**

8/10 Amaze your friends?

Worth the practice? **9/10**

Evolution by Bill Goodwin

■ Reviewed by Brendan Patricks

★ ★ ★
Advanced

Bill Goodwin, creator of the magazine Penumbra, brings us Evolution - a book in PDF downloadable form. It contains sixteen items with playing cards featuring contributions from names such as Larry Jennings, Gordon Bean and Helder Guimarães.

PDF, illustrated. £13.00 plus p&p.
5 MB Download from
billgoodwinmagic.com

Value for money? **8/10**

8/10 Amaze your friends?

Worth the practice? **8/10**

Evolution

Bill Goodwin

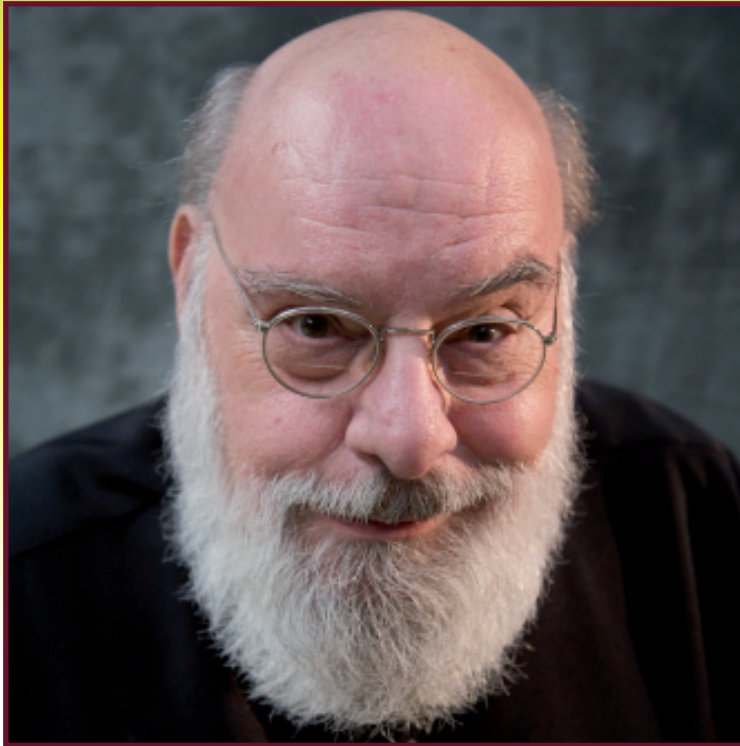
The effects range in difficulty from some which are completely self-working to others requiring intermediate sleights. There are certainly gems to be found. Larry Jennings's previously unpublished Countback Aces also now includes an excellent alternative handling from Gordon Bean. The routine is a self working Ace location in which the deck remains completely out of your hands and it is very fooling!

Crimp Hideout allows you to show every corner of the deck whilst a crimp is in place thanks to a clever sleight called Rotator which is published here for the first time. Reversal Tutorial, again incorporating the Rotator sleight, is a visually satisfying

effect for a deck with an obvious one-way back design. Pocket Calculator, a maths-themed routine, ends with a production of a calculator from between two playing cards.

To try everything in Evolution you'll need a handful of Tally Ho Jokers, some decks with a one-way back design and a slim calculator - as well as your own favourite brand of playing cards. A good knowledge of basic and intermediate sleights is required although some technical moves, like the tricky Stewart Gordon double turnover, are described. Evolution is illustrated with clear photographs. It is an interesting read and, at just under £13.00, isn't going to break the bank. Evolution is well worth further investigation and will most likely inspire you to start playing around with some of the ideas it contains.

EUGENE BURGER



MAGICAL PRESENTATIONS

I suppose there is one question that is asked of me more than any other. It is asked in a variety of ways but the main thrust remains the same. The question is this:

How do you go about putting together a magical presentation?

My answer is usually a variant of, "If I had a simple answer to that question I would write a book and tell everyone the secret of constructing presentations - but the truth is that I don't."

I really don't! If I had, not only would I write that book, I would also no doubt have a larger and more fabulous personal performing repertoire of my own. No, I don't think there is a simple answer to the question of constructing presentations. Well, there is one answer: "Jump into the water and begin!" But we'll get back to that rather curious answer in a moment. When I look at the more successful routines in my own repertoire, I see that there was

no one simple way or method by which they were put together. Sometimes, the idea of a presentation came first; but in other cases, the bare magical effect was the beginning point.

Let me be specific. It may surprise you to know that I have written - and actually perform - four different versions of the Torn and Restored Thread. Many readers are familiar with the version I have done on several television shows where I burn the thread and talk about the Hindu myth of the creation and destruction of the universe, symbolized by the activities of the gods Brahma, Vishnu and Shiva. That version, however, was the second version that I created.

My original presentation was about vampires - and I bit the thread with my teeth. I might still be doing that version today except for some dental work which altered that place in my mouth where I could bite the thread. Suddenly I found that I could no longer bite thread easily and so, without a presentation, I didn't perform the effect for almost a year. Needless to say, that depressed me because it is certainly one of my favorite pieces of magic.

Then one day, quite out of nowhere, the thought hit me that I could burn the thread with a candle. A second flash reminded me of the Hindu creation myth. Then the task was relatively simple: tell the story in as few sentences as possible and choreograph the words spoken with the effect's action - which is (1) show thread, (2) burn thread, (3) ball up loose pieces, (4) put ball on single strand, and (5) show thread restored.

When I appeared in "Hauntings: A Shakespearean Séance," in Los Angeles in 1998, the show's writer, Peter Howard, Max Maven and I wrote a third script for the effect that would bring it into the theme of the show: the spirits in the works of Shakespeare. I have since revised that script around the theme of broken human relationship and sometimes perform it for both magician and non-magician audiences. You may find the fourth script the most interesting of all because here the effect is performed in silence! This presentation was written for those perform-

Our Magical Art

ing situations (such as corporate cocktail parties, restaurants and lounges) where (1) such serious themes might not be fully appropriate for the happy occasion, and (2) there are more things than my performance competing for my audience's attention. While the effect is performed in silence, there is a verbal set-up which goes like this: "One of the things that people often say to me is that I talk a great deal and, therefore, distract you. And so I would like to perform a piece of magic without saying anything at all. Well, I do need to say a few things. First, this is yellow cotton thread. Second, this is an example of pure sleight-of-hand. Third, this is dedicated to the pyromaniac deep alive within each of us." Then, I smile and perform the effect in silence, but with apparently great concentration on what I am doing. I find that this silent version can be as strong in its impact in some settings as the verbal presentations.

The point here is not simply that there are many presentations that can be wrapped around our various pieces of magic, but also that we need to think about the types of places that we perform when we think about the presentations we might develop. Here are two concrete thoughts. First, when you start thinking about a presentation for a specific piece of magic, don't forget that, if you are typically a speaking performer: **presenting one effect silently may give your show a new sense of texture.** When you consider the surprising compactness of sound systems today, you might want to think about adding some music to this silent routine. The image of Andrew Goldenhersh, a magician in Southern California, has flashed before my mind. Andrew performs utterly amazing sleight-of-hand with coins silently to beautiful, almost hypnotic music. The result is truly marvelous because, as we watch him, we realize that magic is a beautiful art.

My second concrete thought has to do with audio taping rather than video taping. Although I have always been an advocate of video taping rehearsals and performances, and have learned a great deal from video taping my own, there is also a benefit

from audio taping. When we video tape, we can be so dazzled by the visuals that we don't really hear what we are saying. When we audio tape, we have no pictures to distract us; there are only our words.

This is important: As a speaking performer, I deeply believe that my performances (of an individual trick or an entire show) should be interesting purely on the verbal level, without the visual addition of the magic tricks. If, through audio taping, I find that my show moves along and is interesting purely on the verbal level, then I am confident that when I add the visual effects to the verbal presentations the result will be even better!

Is your magical work interesting purely on the verbal level? Try audio taping one of your own routines, or a full show, and find out for yourself. You might discover pauses that don't contribute anything positive as opposed to moments of silence strategically placed for impact. You might discover that you are endlessly repeating yourself. You might find that some of those jokes are helping in the big picture. I have a strong feeling that if you do audio tape your presentations you will certainly discover some things of great value, things that you would not otherwise have discovered about yourself and how you perform your magic.

And so the answer really is to jump into the water - and begin!





PUZZLE PIZZA

ADD YOUR OWN TOPPINGS BY SENDING IN YOUR PUZZLES!

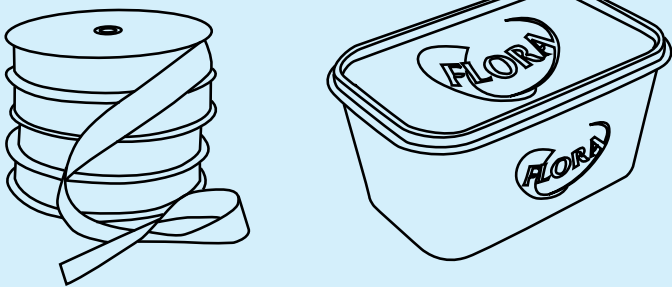
COMPETITION

What's in a name?

Below you see cartoons representing two magic effects or terms. If you know the answers send them to me via email at mandy@TheMagicCircle.co.uk before 29th April 2012. **First one out of the hat wins a super prize!**

By the way... A **BIG** thank you goes to Will Houston for his generosity in providing all the 'What's in a name' puzzles! They are proving very popular. Thanks Will.

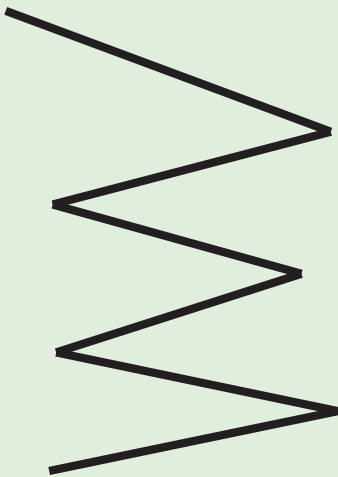
5.



Dennis Patten's
Puzzle Portion

Do you know which pack of Magic cards is named after a fictional Hypnotist Character in a Victorian Novel.
??

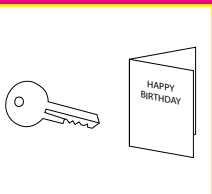
6.



Solutions

February 2012

'What's In A Name'? Solutions



3. Keycard



4. Chopcup

Dennis Patten's Puzzle Solution Secrets February '12



LAST ISSUE'S WAND SPIN SOLUTION
The answer is 8 times on the 1st day
 $8 + 14 + 20 + 26 + 32 = 100$

Thank you for all your efforts last time - we had loads of correct entries (and a few wrong ones)! The winner this time: **Roman Armstrong**, congratulations!

Chat from a Champion

by Andy Clockwise

Photos by Mike Sullivan

When I first started performing magic, at children's birthday parties, I never imagined that, many years later, I would be crowned the best in the land, the UK Children's Entertainer National Champion - and collect my huge trophy from the organiser of the world's largest magic convention in front of thousands including some of the greatest 'names' in Magic - wow!!!

My journey has taken sixteen years, performing at thousands of children's birthday parties and, from each and every one, learning something new. I don't mean learning a new trick for each performance but learning of ways to improve the same trick each time either by patter, positioning or timing, things that can only come with experience.

On my DVD "Smelly Jelly" I share a ten minute video of my very first children's birthday party. It's horrendously bad with so many things wrong - but I thought, at the time, I was doing what was right; I wasn't and I learned. I learned so much from my first show that my second was much better; my third better still and so on. In December 2011 I won the Watford Association of Magicians Children's Entertainer Of The Year Competition. Winning this gave me the courage to apply to enter the Blackpool competition again. I had entered it in 2008 and came third. I wasn't disappointed. I had also entered the WAM competition twice before and not won those. Not



Andy with
Kenn Dodd

winning a competition is sometimes better than winning. It made me work harder on my act, tweaking it here and there and now I've won both - hoorayyy!!!

After the competition, walking around the Blackpool convention, I received lots of positive comments. People seemed to think that I genuinely had a good chance of winning. Those comments were nice to hear but, of course, not everyone stopped me and told me that so I didn't start to believe I could win. After all, nobody is going to come up to me and say "Oi, Clocky, you were rubbish and you don't stand a chance!"

My phone rang on Sunday afternoon - I ignored it. A voicemail said "Hi Andy, because you've won the Children's Competition, could you get in contact with one of the organisers ASAP please?" I had to replay the message, I couldn't believe it. I called back and Derek Lever, the convention organiser, confirmed that I had won. I just burst into tears and quickly ended the call to have a quiet moment and compose myself. I was so happy.

I remember calling my wife, Shaz, just minutes later and could barely get the words 'I've won' out before blubbing again like a baby once more.

I absolutely love performing magic for children, for me there is no better job in the world. And to be recognised as the "best" feels brilliant!!! If at first you don't succeed, try and try again - I did!



Andy with
Derek Lever

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