

SECRETS!

the magazine of the Young Magicians Club



52nd BRISTOL
DAY OF
Magic
Special Feature



Volume 19 Number 3
June 2012

Davenport

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editorial

Mandy's Magic Words

Life gets hectic sometimes - and for YMC it's been a very productive two months! Some of the members gave excellent performances on the One Show on BBC1 whilst a small group went on a trip to Las Vegas and Hollywood. Kevin has written a brief overview on both - and you will read Harry de Cruz's full story of the trip in the next issue.

I know that this is the time of year when I become a nag! I have to continue this tradition:

Good luck in your exams this summer, whether end of year, GCSEs or AS and A Levels. You need to go on and get a qualification and a career - magic isn't one to take up when you leave school! With the recession as it is right now magicians are finding it more and more difficult to get work, in spite of the great TV coverage there has been. If you are desperate to be a professional magician you need to have a career first and amass a year's salary, untouched, so that you can manage for the first year whilst you are getting recognition.

Be smart - study marketing, business management and even computing and web design. This will help you as a magician - there's more to the magic business than just tricks. Lecture over...!

Do let me know what you would like to see in these pages. It's good to have ideas of what **YOU** want to read about. I try to give a balanced view of the magic world, things that would interest you personally. So keep writing in and remember - if you have a trick you particularly enjoy performing then tell us about it and either give us a dealer's name where we can buy it or a book reference so we can learn it. We love good magic!

Till the next time....



Photo by Mark Hesketh-Jennings

Mandy

NEWS

Kevin's Korner



Kevin Doig

What an incredible couple of months it has been for The Young Magicians Club since the last magazine came out!

I am sure that you will have heard about the trip a group of us took to the USA in April. There will be a full and detailed report in these pages soon but I can tell you some of the highlights.... A day long workshop with Jeff McBride - stunning! Meeting David Copperfield - wow! An exclusive workshop laid on for us at The Magic Castle in Hollywood - fantastic!! Our member Harry De Cruz is writing a full account and we look forward to reading it.

Then when we came back, three of our members appeared on BBC's The One Show. The BBC contacted me shortly after we got home from Los Angeles and, with a Friday afternoon off school for Lewis, James and Elizabeth, it was star billing for them alongside Chris Evans and Alex Jones.

What is really good is hearing so many people saying what a great bunch our members are. Steve and I lost count of how many times we were told by the Americans what nice kids we had taken and I heard similar comments at the BBC. You are magnificent ambassadors for The Young Magicians Club, for our parent organisation The Magic Circle and for magic in general.

We have almost reached 550 members now with three sold out workshops in a row. The Young Magicians Club just keeps getting better. I wish a warm welcome to our new members. I hope you enjoy your time with us and gain from the camaraderie that so many of our members experience.

Kevin Doig Chairman

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Kevin Doig with Lewis Fuller, Elizabeth Rogan & James Wilson

Three On 'One'

Back in April, BBC's "The One Show" were doing a feature on the Davenport family and the world famous Davenports magic shop. They approached us and asked for some young magicians to take part. We gave them details of a number of members who we know perform well and the BBC selected Lewis Fuller, Elizabeth Rogan and James Wilson.

Along with a parent each, and the watchful eye of chairman Kevin Doig, these three members performed brilliantly on the show. Lewis did an Unequal Ropes routine, Elizabeth did a selected card routine and James did variation of the Floating Table from his pirate act. Presenters Chris Evans and Alex Jones were perfect and charming hosts, chatting with our representatives during rehearsal times. Chris said he enjoyed assisting magicians - so much so that he forgot he was supposed to get guest Alan Carr to assist Elizabeth, instead of him, when the show went live. The other guest, Brenda Blethwyn, was amazed when she assisted James.

A great time was had by all.

YMC WORKSHOP DATES 2012

16th June 2012

* 15th September 2012

* 10th November 2012

* 21st July 2012

(J-Day Competition heats)

* Ali Bongo Saturday

21st October 2012 (J-Day)

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). 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

VIVA LAS VEGAS

There will be a fuller report in these pages next time but here is a brief account of probably the biggest event ever organised by the Young Magicians Club! At Easter Chairman Kevin Doig, and Workshop Team Member Steve Dela, accompanied fourteen of our members on a journey of a lifetime. A trip to Las Vegas and Hollywood! And my - how much they packed into a few days.

First in Las Vegas: As well as some sight-seeing of Vegas, old and new, they went to three magic shows including Penn and Teller (where they mingled with the stars at the end), the Mac King Show (followed by an exclusive thirty minute session with Mac himself) and the David Copperfield Show.



Above: Kevin Doig, Steve Dela and fourteen lucky YMC members with the fantastic David Copperfield!



The members were able to go backstage and meet David, straight after the show, and then spend a Q&A half hour with his friend and manager (and star magician in his own right) Chris Kenner. As well as those shows there was a fantastic day-long workshop with the incomparable Jeff McBride - this was really something very special!

Then in Hollywood: As well as spending time on The Hollywood Walk of Fame, going backstage at Warner Brothers Studios, spending a day at Universal Studios theme park and going to a Cirque du Soleil show, there was much magic to be done too. We had an exclusive afternoon with Master illusion builder and collector John Gaughan in his workshop. This was a really unique experience and the members loved it. We visited the Magic Apple, Hollywood's only surviving magic shop, and we also spent an incredible day at the world famous Magic Castle. As well as lunch in the prestigious Houdini Séance room, and seeing the shows open to the public, there was an exclusive workshop for our members given by Jon Armstrong, Rob Zabrecky and David Regal followed by the "members only" lecture given by FISM winner SOMA.



It really was a great trip!

NEW!

LARRY HASS



Larry Hass: taken at Wonderground in Las Vegas by John Shuttleworth.

Welcome back to magic class!

Last month I discussed the basic truth that for our performances to feel like magic (rather than tricks), our secret methods need to be deeply deceptive. This month I want to talk about what I see as the next most important thing: using good words.

While a few readers may have silent acts, the vast majority of you will speak when you perform and it is imperative that your words are good. This is because in performance, and in life, people judge us by what we say and how we say it. If we pause, stumble, and use lots of "ums," if we say things that are empty and trivial, our magic will be forgettable. Who wants that? Not me!

So how do we develop "good words" for our magic? I believe the first, most important step for magicians is to absolutely shun the notion of "patter."

In its earliest use, "patter" referred to the rapid mumbling of prayers in the monasteries (Online Etymology Dictionary). By the 18th Century, the term referred to the sing-song cant used by beggars and thieves in the streets. Eventually this mumbling, rapid cant - infused with puns and silliness - morphed into the "patter songs" of Gilbert and Sullivan. From there it is one small step to the tradition of joke-y, empty "bad words" that marked so many magic presentations in the 20th Century, and still do so today.

Chatter, patter, empty trivial blather, delivered without meaning or feeling: whatever its history, however familiar in magic, as a magician in pursuit of respect, excellence, and bookings, I want none of it. On the contrary, to be successful, I need to say things people will find genuinely interesting. I need to be well spoken and articulate. In short, once again, I need good words.

You might say, "Yes, I understand and agree, Dr. Hass. But where can we find these good words?" In my view there are three different sources.

1. Look in newer magic books and magazines.

In the past twenty years a new practice has emerged in the magic literature. Instead of just describing tricks in terms of "effect\method," more and more sources include complete scripts for the tricks they share. So focus on one trick you like, then memorize and rehearse the script!

"But isn't that stealing? Isn't that unoriginal?" No, it is not stealing to use a script that has been published. If it has been published in a magazine or book, comes with a trick you purchased, or is on an instructional DVD, the rule of thumb is that it is available for your use unless the creator expressly forbids it.

As for the question of originality, I would answer with a question: Is it unoriginal to memorize and perform Shakespeare's Hamlet? In one sense, "yes" - Sir Laurence Olivier and Kenneth Branagh did not write Hamlet; but in another, more important

Musings of a Magic Teacher

sense: that is not their job! Their job is to excellently deliver and perform the “good words” of another. And this can be true for magicians too.

In summary, performing someone else’s “good words” is far better than empty blather. You will learn a lot about delivering words by working with those of an experienced magician; and you will find ways to personalize those words to fit you.

2. Have someone else write good words for you. Not every one of us is a “wordsmith.” I know many magic students and magicians who are not writers. This is nothing to be ashamed of; we all have strengths and weaknesses. But this doesn’t excuse us from needing to have good words when we perform. So if writing good words is not one of your strengths or interests, ask someone who has that gift to write them for you. Then get to work on those good words and deliver them well.

3. Create your own. This is the most advanced level of having good words for our magic - crafting our own words and using them to express our unique ideas and ways of looking at the world. This might sound overwhelming at first, but it is actually quite manageable if you approach it the right way.

Indeed every reader of this magazine has written essays, or stories, for school and you are familiar with the process. First you figure out the theme, then you identify the “intended audience” and then you start writing, knowing that this is merely the first draft.

The process is exactly the same when you are writing good words for a magic routine - except that you are not writing what a teacher requires. Instead, you can talk about whatever you find interesting. Believe me - if you share one of your deep interests and your passion for magic, your audience will be interested too!

Homework Assignment

1. Think about the magic routines you already perform. Identify one that is not getting a great response because the words aren’t good enough.



- 2.** What interesting theme might the piece be about? What would be a great opening line for it?
- 3.** If you get stuck perform the piece as you already do it and record the audio. Then transcribe the recording word for word. Now you have a “first draft” of a script and you are in position to edit and revise it into something much better.

Good luck as you pursue good words for your magic! This is one of the most important things for success as a magician.

THE HARRY POTTER STUDIO



If you are a Harry Potter fan - books, films or both - or you have an interest in movie making, then the Harry Potter Studio tour is an afternoon out for you!

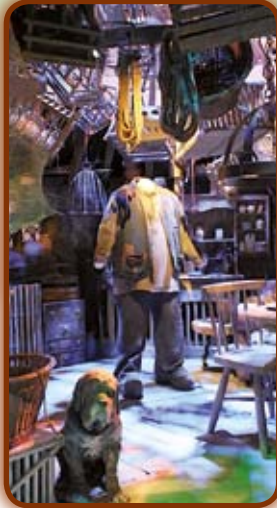
This is not for small children, there are no rides, and very little interaction, but what you get is a testimony to a gathering of people - cast and crew - who worked together for over ten years, in one place, making our imaginations come to life. From the earliest opening moments to the closing sequences, every aspect of film making is shown and explained - from model making and wardrobe to CGI and make up - there is even a Creatures Department! All the iconic props are on show as are the now familiar sets such as the Ministry of Magic and Hogwarts Great Hall. Wander down Diagon Alley and visit Ollivander's Wand Shop - you will find each wand box, and there are thousands, bearing the name of a cast or crew member who was involved with Harry Potter and including J.K. Rowling.

There is plenty of humour, and lots of emotional moments too, because of the close links between the individual people who worked to bring these books to life. I was particularly delighted to meet ex-YMC member Johnna Ash who was an extra in the films and now works part time as a steward there.

The web site advises that you will spend two hours there but we took over four - and had to rush the last part due to them wanting to close the place at 7.00 p.m! You will find plenty to interest and excite you - so take your cameras too!



TOUR LEAVESDEN, WATFORD

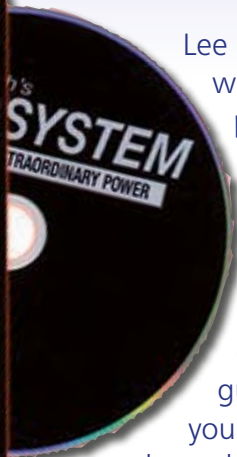


RECOMMENDED MAGIC

JUST THINK

LEE SMITH

Instant video download £4.99 from www.rsvpmagic.com



Lee Smith is probably one of my favourite magicians. He has a wide range of magic tricks available to the public including his popular 'Step System' DVDs which each feature some amazing magic and I would also recommend in addition to this one - **Just Think**.

This is an amazing trick with a great ending. You fan the deck and allow the spectator to think of any card (it really doesn't matter!). You place one card in your pocket, and you guessed it, it is the spectator's chosen card. To add to the trick you then repeat the effect and, after failing to reveal their card, have them turn over their original selection which has changed into their second choice.

Many magic DVDs can get boring. However Lee is joined by Gary Jones, with whom he has been friends for some time, and this makes a big difference to the DVD. Gary points out, several times, where the trick could be changed to make it simpler, easier, or just more amazing! This trick never fails and you reveal their card spot on 100% of the time! Overall this an amazing trick and defiantly worth the price!

Oliver Dunk YMC

CALLING ALL MEMBERS!

REPORTERS NEEDED!

I am looking for YMC members who would be willing to write for 'Secrets' magazine.

Is anyone going to FISM?

Could you write pieces about historical magicians?

Are you performing in shows and would be happy to tell us about that?

This is YOUR magazine – so I need YOUR stories, articles and reports.

Email me now at mandy@TheMagicCircle.co.uk



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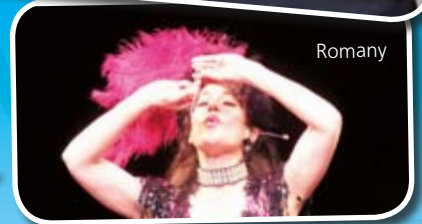
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52nd BRISTOL DAY OF Magic

It was a surprisingly sunny day but there was no time for the magicians to appreciate it. The Bristol Day of Magic was a day full to the brim with everything you could possibly want.

Childrens magic? We had the amazing Oscar Munoz from the US. Close up? Not only a show - with Paul Gertner as its star, and featuring Oscar and Will Gray too - but a superb lecture from Paul too. Stage magic? Here was Pat Fallon from Ireland to lecture on that. With all this there was also a large dealer hall with lots of magic to buy and a



junior workshop with Russell Levinson teaching Torn and Restored Napkin and Pat Fallon demonstrating several different effects.

That was only the daytime! The evening featured a fabulous gala show with Oscar, Pat, Romany, Steve Hewlett, Kockov, Richard McDougall and Martyn James. So the sunny day was wasted on us - but we had a wonderful time!



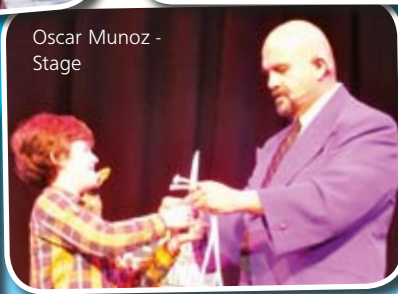
Will Gray



Steve Hewlett



Kockov



Oscar Munoz - Stage



Kockov

52nd BRISBANE MAY DAY



Romany



Oscar Munoz - Close Up



Oscar Munoz - Close Up



Martyn James



Russell Levinson Junior Workshop



Oscar Munoz - Close Up



STOL OF ★ gic



Richard
McDougall



Pat Fallon



Richard
McDougall



Oscar Munoz -
Lecture



Steve
Hewlett



Pat Fallon
Junior Workshop



Paul Gertner



Paul Gertner



Pat Fallon



Pat Fallon
Junior Workshop

TRICKS

CARD GRABBER

By Ian Adair



Takes Practice

Here's a cute card revelation which is easy to make up and easy to perform.

EFFECT:

A spectator selects a card from a shuffled deck and commits it to memory. It is replaced somewhere into the deck, which is again shuffled, the card being lost.

The performer now introduces his 'Card Grabber', in the form of a miniature plastic 'pick-up' gadget, complete with opening and closing claws. He demonstrates how it can pick up small and light items such as cards.

Holding the deck in his left hand, the 'grabber' in his right, he operates the gadget. The deck falls to the table. However, secured between the claws is ONE card - the chosen one!

Extra climax: *suddenly and dramatically the name of the chosen card visually appears on the handle of the grabber - on both sides!*

APPARATUS:

Pack of four plastic 'Magic Grabbers' These are available in some 'pound shops', novelty shops and stores. I found this product in three separate shops in my town alone. These consist of nicely made plastic 'grabbers' as photographed. Each one works by simply pulling back on the lever within the handle. The packs cost less than £1.00 and, because there are four, means that we can use different cards at different shows.

A deck of cards

SET UP:

You must decide upon a particular card in your deck to force upon a spectator. Type or write the name of the card onto a slender strip of paper which is then glued to one side of the grabber. The opposite side is left blank. Using a small piece cut from a miniature double-sided adhesive pad (these come in packets) this is stuck to one of the plastic 'claws', as illustrated.

PRESENTATION:

Remove the deck from the case and have it shuffled. With faces downwards, and the deck in a fan, ask a spectator to select a card. *This can be shown to other members of the audience if wished.* The performer states that the card should be lost in the deck and, cuts the deck approximately in half. The spectator is asked to place the chosen card on top of the bottom pile. As the top pile is being placed on top of it, the little finger of the left hand curls inwards between the two piles, marking the top half of the deck. This is now shuffled onto the front, with a continuous false shuffle, so the selected card always remains at top position.



The performer now introduces his 'Card Grabber' and demonstrates how it works. The 'grabber' is shown on both sides to have a plain shaft. This is executed by using the classic 'Paddle Move'. Treat the central shaft area

much like a paddle stick but don't overdo showing it back and front - a couple of times will do.

Hold the squared-up deck in your left hand, chosen card at top position and towards the performer. Engage the claws of the grabber over the top edge of the deck. Holding this vertically, with a firm hold of the deck, the right hand fingers operate the claws by pulling up the lever. This in turn closes the claws and presses both against top and bottom of the deck. The adhesive pad on one claw will automatically adhere to the top card. Allow the remainder of the deck to drop, the cards falling onto a table surface. Make sure the claws are firmly closed and look as though they are securing hold of the card. Ask the spectator if this is the chosen card. When the spectator say it is, quickly display both sides of the grabber to be plain, then execute the paddle move to show the visual appearance of the name of the chosen card.

MEMBER PROFILE

Sam Pedder



Age: 13.

Current Home? Salisbury, Wiltshire.

Joined The Young Magicians Club? January 2012.

Hobbies apart from Magic? Rugby and ICT- I love to play rugby at school. I play as Prop in the front row of the scrum.

Favourite magic book? I haven't read any.

Favourite magic DVD? Dynamo : Magician Impossible.

Favourite Non-Magic Book? Harry Potter.

Favourite Film? Dodgeball.

Favourite Magicians? Dynamo, Derren Brown.

What Kind Of Magic Do You Enjoy The Most?

Card Magic.

What do you like most about Secrets? The reviews, they are very helpful when choosing what to buy.

Strongest non-magical performing influences? Ant and Dec, they bring comedy to presenting.

Strongest magical influences? Dynamo, his inspirational story of early life gave me the idea of becoming a magician.

What is your favourite magic on TV?

Dynamo : Magician Impossible.

Which magician would you most like to be and why? Derren Brown, I would love to be able to hypnotize people and I like watching mentalism tricks.

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

William Shakespeare, Dynamo and Derren Brown.

Top tip for getting into magic?

First learn sleight of hand, don't rush yourself, good magic takes time.

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

The whole YMC team for welcoming me into the club and helping me with my hobby.

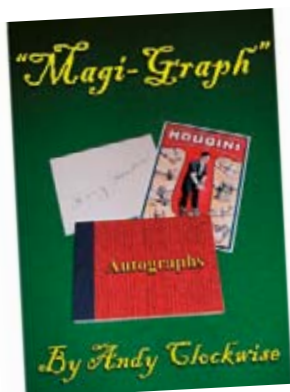
reviews

Magi-Graph by Andy Clockwise

■ Reviewed by Tony Hanscombe



Some practice



Let me say straight away that flip books have been around since Reginald Scot (Discoverie of Witchcraft) and so the principle is old. However Andy has devised a very workable flip book with good presentation.

You get everything to do this - it then needs working on to present it. It comes with an envelope holding the autograph book and force image so is well suited to strolling or table magic - a welcome change from the seemingly endless parade of card tricks.

Presentation and explanation are very well covered on the DVD. Also included are the well produced autograph book, a card with the force picture and an A4 sheet of the autographs. I particularly liked the inclusion of Quick Response icons for those with the smart phones to use.

I could work the trick easily following the instructions; but it needs practice in order to perform it well and, as Andy says, you need to research the names so that you can talk about the magicians. The only adverse comment I have is that I would have liked to have seen it performed in front of a public audience on the DVD but, other than that, a good piece of magic with an effect I will be using.

Available from Alakazam Magic and Magic Box @ £24.99

Value for money?

9/10

8/10

Amaze your friends?

Worth the practice?

8/10

Knockout Prediction OUTDONE by Wayne Fox



Some practice

■ Reviewed by Steve Truglia

Available from
Magictricks.co.uk for £25

Value for money? 10/10

10/10 Amaze your friends?

Worth the practice? 10/10

Wayne Fox has done a great job with this effect.

It is startlingly strong magic for laypeople and magicians alike. The effect involves producing two decks, one red and one blue. The spectator chooses a deck and shuffles it. The spectator then cuts his/her deck and the magician cuts the other, turning over the 'cut to' card. The spectator then turns over the other 'cut to' card, showing an exact match!



Other variations include ending with the spectator spelling the name of a chosen card with the magician's deck, and it matches! Yet another variation allows the magician to spread his deck to show a reversed card which matches the spectator's freely 'cut to' card. Wayne shows a lovely routine in which the magician improvises each revelation...with ease. This is one of the few effects which can be repeated and actually becomes stronger when repeated. What I really like about this is the use of a 'little used' concept which will open up a world of great card magic possibilities. This effect allows jazzing or improvising 'on the fly', but with multiple outs as a safety net. This is a great effect for the improvement of being able to think on your feet during performance. It's suitable for a beginner and equally great for a professional act.

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

Inflated Odds by Darryl Rose

Reviewed by Tim Barnes

★
Easy



Magic Circle member Darryl Rose presents a Russian Roulette routine - but one that's very different!

Here the magician predicts on which pull of the trigger a balloon, loaded onto a Zapper device, will pop. This version is completely safe and, even if it did go wrong, the worst anyone will get is a fright! So, whilst the build up of suspense can be just as great as in other Russian Roulette routines, the absence of any possibility of pain or injury makes it suitable for all audiences, including kids!

However this is even more than just the prediction of a balloon burst.

Here the magician also predicts the colour of the balloon freely selected by a spectator!

You receive the unique zapper, which clips a balloon (*either a round one or a modelling balloon*) against the barrel, plus a stand; a very special prediction envelope, a kid's and an adult's routine, additional ideas plus a supply of balloons. What you don't get is a performance DVD and this package is so much the better for that! You won't find yourself swayed by someone else's presentation and, given that this trick lends itself to so many different styles, you should be able to devise, in a short space of time, an 8 - 10 minute routine that's brilliant and totally unique to you I've used this prop on several occasions, in the lead up to this review, and it's definitely going to stay in my repertoire. It's available at quite a wide range of prices through dealers, so I encourage you to shop around. But whatever you pay, if you do stand-up style magic for kids or adults, you're going to love this.

Props, routines, ideas and balloons. £34.99
www.alakazam.co.uk

Value for money?

9/10

6/10

Amaze your friends?

Worth the practice?

10/10

The Flick Drift by Wayne Fox

★★

Some practice

Reviewed by Russell Levinson

This is a DVD devoted to one card sleight, the Flick-Drift. The effect is that you place your hand on the table and a card appears underneath it.

The cost is £19.99 from
www.magictricks.co.uk

Value for money?

7/10

8/10

Amaze your friends?

Worth the practice?

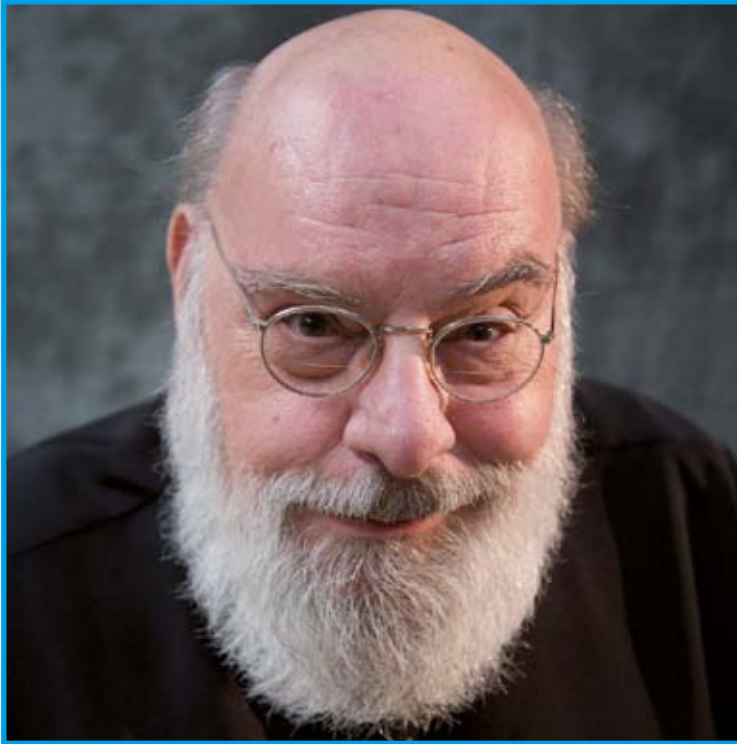
8/10

The move does look magical but needs a touch that will only come with practice. Wayne says it will take a month to perfect. It is a utility sleight that could be incorporated into many routines. It is really for the advanced card worker who has already perfected the basic sleights of card magic and wants to try something different.

Assisted by Jake Banfield, Wayne shows you clearly how to do the move. He gives sample performances with explanations and an overhead shot, together with a repeating loop of film for ease of practice. But there is a lot of padding and repetition which could have been cut by tighter scripting. If you would like to learn this move, Wayne does teach it well.



EUGENE BURGER



PERFORMING STUNTS AND PERFORMING MAGIC!

Like many of you, I genuinely enjoy watching magic. Happily I get to see a large number of magical performances over the course of a year. Not only are there my students here in Chicago, who regularly perform their magic for me, but also the students who come from all over the world to attend Jeff McBride's Master Classes with which I have become involved. Then there is the magic that I see at the Magic Castle which I always visit during my several trips each year to California. Finally there are the magicians that I meet in the many cities to which I am drawn - in the United States, Europe and Asia. I think you get the picture: I really do see quite a bit of magic.

Sadly much of it isn't performed as magic at all. It is performed as a series of stunts. I mean by "stunt" something like balancing an egg on your nose or a feather on your chin. Stunts can be a lot of fun. A stunt is very often performed as an exhibition of an acquired skill. This skill might be something that anyone could develop if they devoted the time and effort; or it might be a skill that is achievable only by a very few. The skill, however, is always within the realm of the possible. Furthermore, the very fact of exhibiting the skill is the whole point - and, in itself, worthy of applause. You have balanced the egg on your nose and there is nothing left but to take your bow.

Performing magic is different. Magic takes us out of the realm of attainable skills, out of the realm of the possible, and into the strange world of the impossible: a world where the impossible is made magically possible. There is a great difference between this and balancing an egg on your nose. If the magician knows when to stop talking, audience members may even enter this strange world where there is no laughter and applause - or where, before any laughter and applause, there is that moment of stunned silence which appears when we come face-to-face with something that we absolutely believed could not be.

To achieve such moments of impact with an audience requires, among other things, that we are able to create a real sense of importance around our magic. Magic demands a sense of importance. And this is what I find so sadly lacking in much of the magic that I see performed. Consequently, we must approach this question of how we shall present our magical effects with great sensitivity and care. We are, after all, talking about empowering people to leave their analytic mind-sets at the door and to enter, for a brief time, the realm of the impossible, a realm of make-believe and imagination, where our most basic beliefs are turned upside-down. Without an over-arching framework of importance, the sense that what we are doing is in some sense very special, there simply is no magic. There are only stunts.

Have I lost you yet?

Our Magical Art

I ask you this question because I don't think this is the way most magicians approach the question of how they shall present their magic before real audiences. Most magicians - and I really do get to see a great deal of magic performed - seem utterly afraid of presenting their magic in a way that presumes it is important; a way that seeks to give a sense that what we are experiencing here is special. They do their tricks as stunts and they hope for the best.

I wonder why? Do you wonder as well? Why do you think so many magicians - perhaps even you yourself - fail to create a sense of importance with their magic, this sense that what is happening here is very special? Why do they present their magic in a way that suggests, instead, that it is basically unimportant and trivial?

The list of answers might be a long one. Most obviously, if we haven't practiced and rehearsed enough, confidence is replaced with the worrisome fear of getting caught, the fear that our audience will see through our intended deception; and, in the process, we will look exceedingly foolish. Informally, the logic goes as follows: "If I make a big deal out of this trick, and it flops, I will look like a jerk. Better to present my magic in a way that, if it does fail, I won't look too bad." Enter idiotic comedy. Go for one emotion, laughter, and forget the fact that there are many human emotions that a magical performance might successfully engage.

If you think about it for a moment, it really is strange, if not surreal, to organize our magical performances around the presumption of failure. Yet, that seems to be what many are doing.

Then, of course, there is the fact the person or character they become, when they perform their magic, has not been consciously chosen by them but, rather, it is a "person" which they have become, more or less, by default. That may sound strange to you but think about it for a moment. An unpleasantly large number of magicians "develop" their performing character simply by watching other magicians and, like good little monkeys, take a line

here, a trick there, a moment from someone else and ideas from wherever they can find them. If they have learned their card trick watching a Michael Ammar video, they often attempt perform the effect as Michael - saying exactly what Michael said on the video. If they have learned their coin trick from a David Roth video, they attempt to perform it, more or less, as David Roth. They watch their videos and then they imitate what they see.

And, in the process, magic dissolves into stunts.

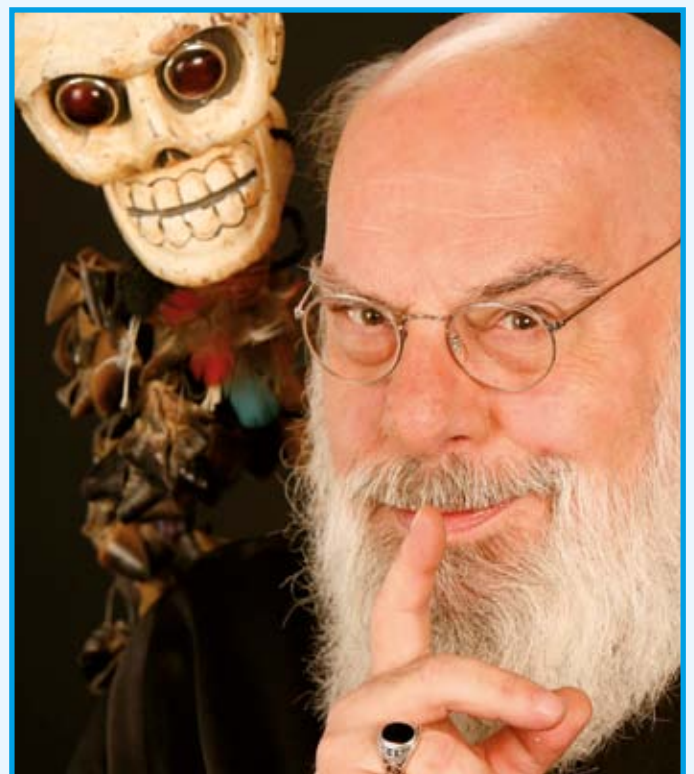
So I leave you with a few questions. How can you give your magic a new sense of importance? What can you do or say - or, more likely, not do or not say - to create in the minds of your audiences the sense that your magic - and you - are both very special?

Do these questions even interest you?

Do they interest you deeply?

If so, what shall you do?

(To be continued...)





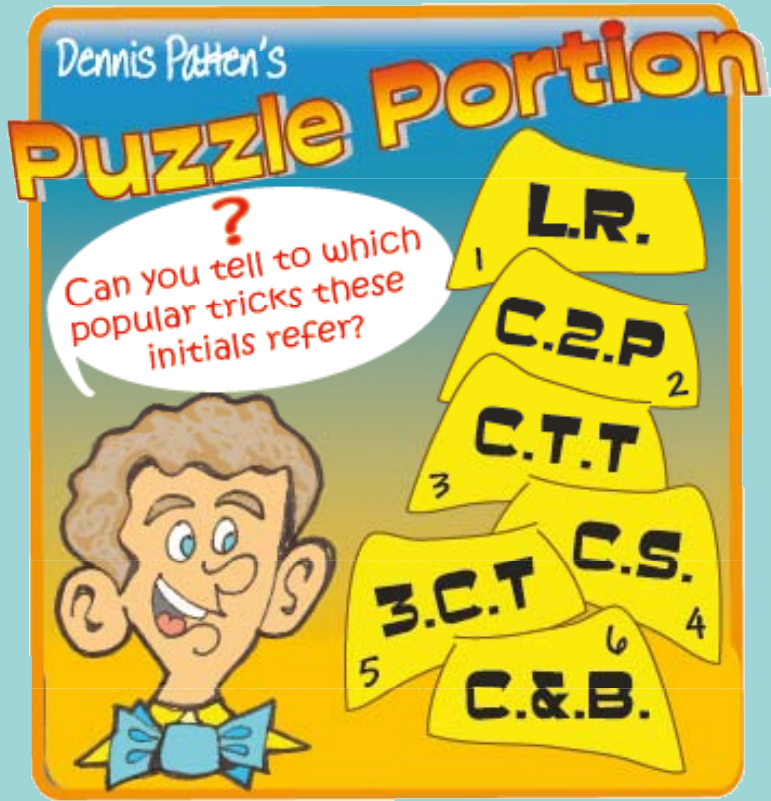
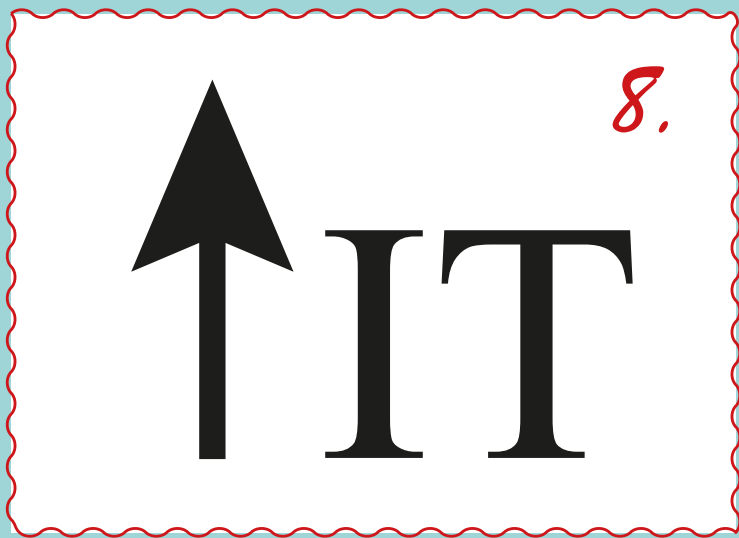
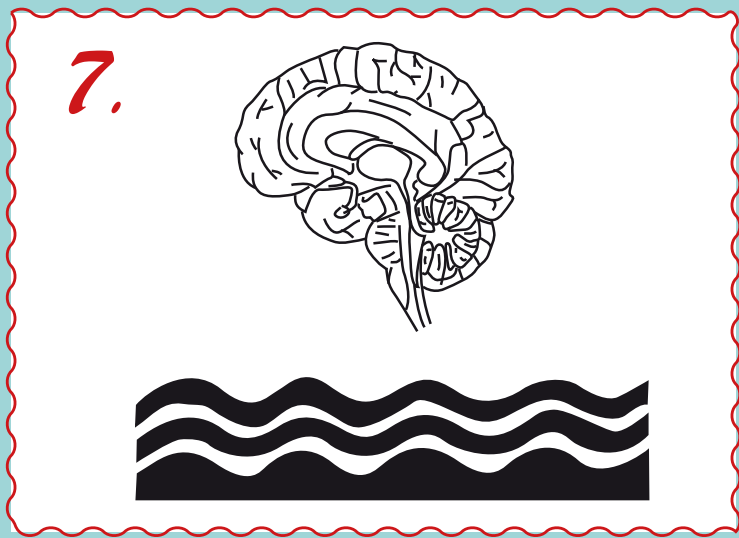
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ADD YOUR OWN TOPPINGS BY SENDING IN YOUR PUZZLES!

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 June 2012. **First one out of the hat wins a super prize!**



Dennis Patten's Puzzle Solution Secrets April '12

Last Issue's Solution

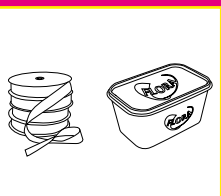
"Svengali" is the pack of cards named after a character from the 1894 Novel "Trilby" by the Author George du Maurier.



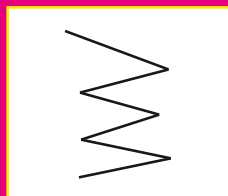
Solutions

April 2012

'What's In A Name'? Solutions



5.
Ribon
Spread



6.
ZigZag

Thanks again for all your efforts last month - we had loads of correct entries (and a few wrong ones)! The winner this time:
TOBY HUDSON, congratulations!

TRICKS

TWIN THOUGHTS

By Ian Adair



Takes Practice

A card prediction type effect using bits and pieces which are easily available.

EFFECT:

Attached to a mini clipboard, which consists of a piece of cardboard and a bulldog clip, is a red backed playing card. The performer states that this will be the prediction.

A spectator selects a card from a blue backed pack, the identity not revealed. This is clipped on the reverse side of the clip-board. Moments later, both cards are removed from the clip. Both cards match perfectly. A case of 'twin thoughts'.

APPARATUS:

A small piece of stiff cardboard slightly larger than the size of a playing card. I use black (*both sides*) card. This is your mini clipboard.

A small bulldog clip.

A pack of blue backed cards.

A red backed card removed from a red backed pack (*use a different card for repeat shows*).

SET-UP:

Let us assume the red backed card being used is the Four of Hearts. Remove the matching card from the blue backed pack.

Place the red backed card squarely on top of the blue backed card (*backs uppermost*) and insert them neatly into the bulldog clip which is at the top area of the clipboard.

Reverse the mini clipboard so the blank side is now on view.

WORKING AND PRESENTATION:

Pick up the mini clipboard and display it. Reverse it so the audience see what appears to be **ONE** card - a red backed one. State that this is your prediction.



Hand out the pack of blue backed cards for examination and ask someone to shuffle them. Allow someone to withdraw **ANY** card from the fan, asking that the face should not be revealed at this stage of the procedure. This card is pushed into the clip on the plain side of the mini clipboard, blue back outwards.

Recapping what has been done so far, the performer, holding the clipboard in the left hand, uses the right to reach behind and pull away the red backed card. This leaves the secreted blue backed card behind, of which the audience are unaware. When the card is removed, the performer reaches forward towards the front of the table so everyone can clearly see it is the Four of Hearts.

At the same time, and quite casually, the left hand reverses the clipboard so that the 'other' blue backed card now shows. By simply moving the hand to the side of the body, whilst all eyes are on the other card being revealed, the switch takes place.

The audience see that the face of the red backed card is the Four of Hearts. When the blue backed card is removed from the clipboard and reversed, the audience see that both cards are a perfect match.

Casually ditch the clipboard in your pocket or into your close-up case.

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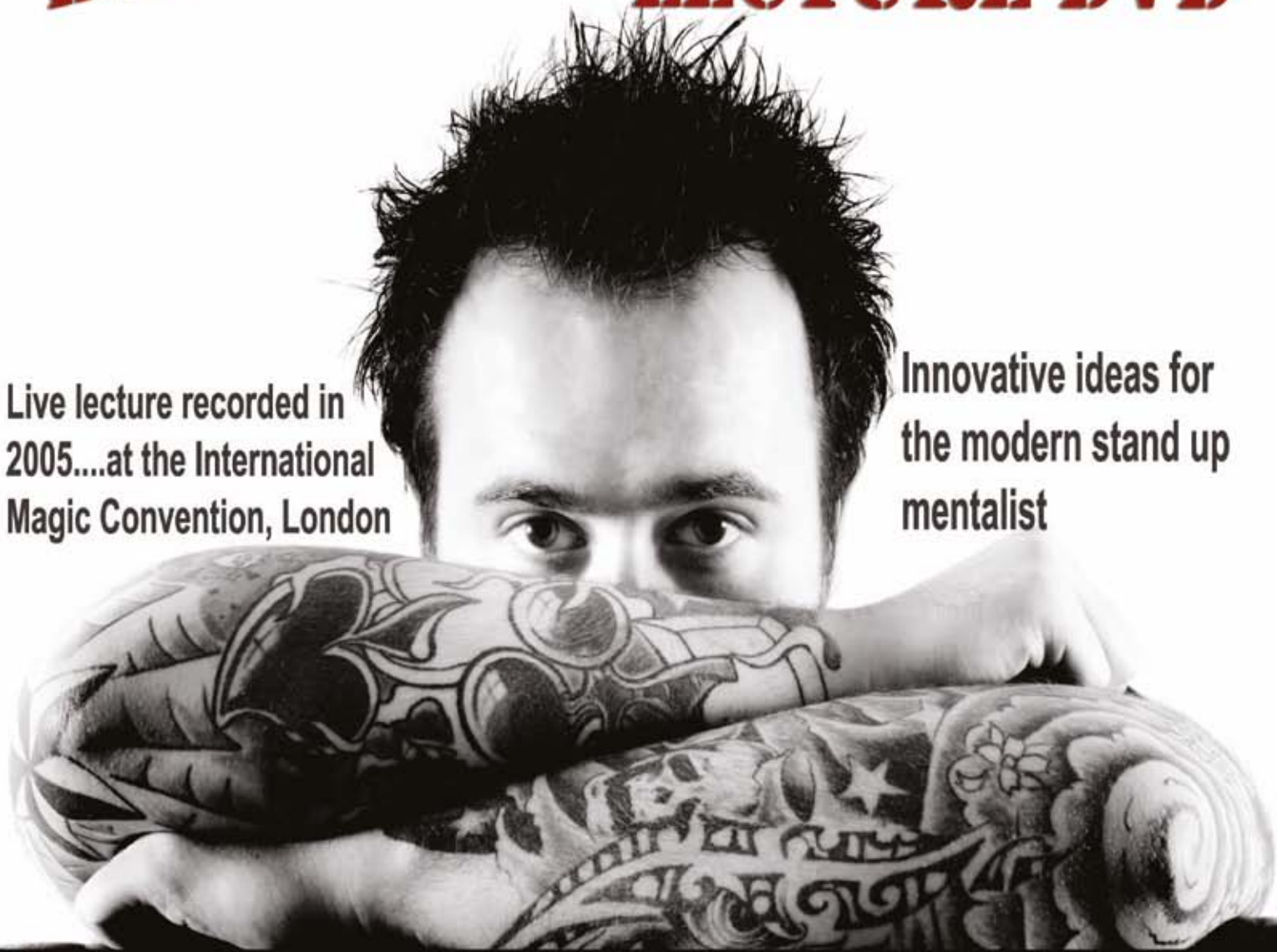


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