

# SECRETS

*the magazine of the Young Magicians Club*

## Special Feature!



Volume 19 Number 4  
August 2012

★ YMC IN USA ★  
★ FULL REPORT ★  
★ PAGE 8 ★

# INTERNATIONAL MAGIC SHOP

LONDON'S MAGIC CENTRE

## DAVID HEMINGWAY COLLECTION.....

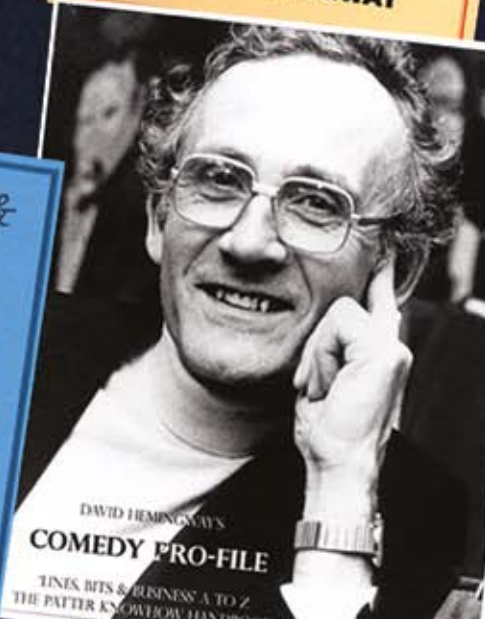
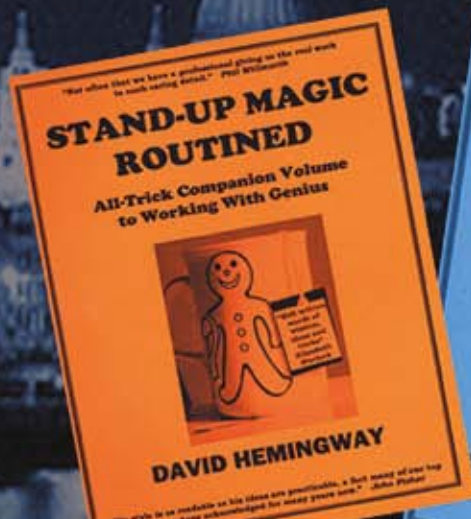
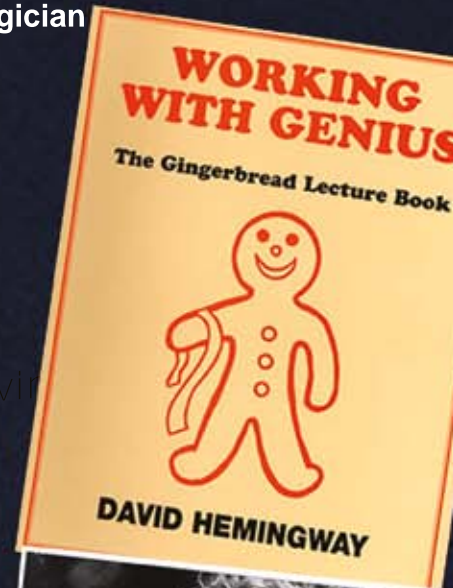
UK Magician/Adviser/Designer presents 4 books for the professional magician

**Working with Genius** - signature tricks from the "Gingerbread Lecture"

**Comedy Pro-file** - the definitive handbook for comedy magicians

**Designed Illusions & Design Delusions** - unique designs & sketches on illusion construction

**Stand-Up Magic Routined** - 10 acclaimed routines



Dates for your diary...

**International Magic Convention 16-18 November**

**The London Festival of Magic 12-16 November**

[www.INTERNATIONALMAGIC.com](http://www.INTERNATIONALMAGIC.com)

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# editorial

## Mandy's Magic Words

**WOW!** I am trying to recover from the exhaustion of FISM - the World Championships of Magic which took place in Blackpool recently. Besides many lectures from top magicians, plus gala shows most evenings, this was a week of intense competitions in both stage and close up. The standards were unbelievably high which made the mediocre stand out even more. We saw approximately ninety-five stage competitors and fifty-five close up ones - so that gives you some idea! Congratulations to ex-YMCers, High Jinx, who entered the competition and received marks worthy of third place. Which reminds me....



Photo by Mark Hesketh-Jennings

Don't forget that the auditions for J-Day are very soon - on 15th September to be exact! Hopefully you are all planning and rehearsing like crazy - remember you need an eight minute act with a beginning, a middle and an end. There will be prizes for Originality and Comedy too, for either Close Up or Stage - so get your thinking caps on because you have a few weeks to prepare.

Summer is a good time to be out and about performing magic so do let me know if you had the chance to enter any competitions at hotels or camps whilst you were on holiday. Thanks to all who wrote articles for 'Secrets' after my plea for reporters. Your pieces will be used in the next few issues.

I am off to the US very soon performing at, and being interviewed for, a convention. I am really looking forward to that. I will also be visiting New York City for a couple of days and I hope to meet up with magicians there - as well as visit the amazing Fantasma Magic Store. Whatever your plans, I hope you have a wonderful summer and we'll all catch up in the autumn!

Mandy

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

# NEWS

## Kevin's Korum



In this issue of Secrets is Harry De Cruz's account of our recent USA trip. Here is a list of all those without whom we could not have had such a great time:

When I started to piece together the itinerary, the first person to contact me, thrilled to be part of our tour, was the wonderful Mac King who invited us to his show followed by an exclusive half-hour private audience with him and which was arranged for us by Mac's client relations manager Rachel Diehl. Mac even personally held up the start of the show for us to allow for the breathless arrival of half of our group who had been held up! That evening we were special guests of the David Copperfield Show and this megastar invited us backstage afterwards to meet him. We were then treated to a half hour long exclusive session with the famous Chris Kenner, Copperfield's executive producer, who had so generously arranged this experience for us.

We had a mind-blowing day in the company of Jeff McBride at his home and magic school. Jeff, and his wife Abi, put together a fantastic day for us and he was the perfect host even providing Pizza for lunch (and illustrating what he had taught us on a bemused Delivery man!) And then to the Penn and Teller Show where their Executive Director Glenn Alai had arranged for us to have the V.I.P best seats in the house.

In Hollywood, we are so grateful to John Gaughan who was very generous in his hospitality at his warehouse and workshop and his willingness to let us marvel at the incredible collection in his private museum.

And finally, our whole incredible experience at The Magic Castle was thanks to the organisation of Robert Dorian who set it all up, Jon Armstrong, Rob Zabrecky and David Regal for a great programme and their exclusive mini-lectures and to Soma, and The Magic Castle members, who kindly allowed us to sit in on his members only lecture.

American hospitality is well-known world-wide and all the above named friends did so much to make our visit so successful. Thank you to you all!

**Kevin Doig** Chairman

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- page 21 • **trick** • ian adair

## THE PUPPET HUT

Close to Brighton, Haywards Heath and Gatwick Airport magician Jamie Clark has opened The Puppet Hut which specialises in Puppets for magicians and ventriloquists. He told me, "Puppets are massively popular at the moment and are second to none at bringing in the bookings. If you don't have one in your act then you are surely missing out! With the release of the new Muppet movie, and the continued success of acts like Paul Zerdin, this country has been crying out for somewhere to view and buy a professional puppet."

Previously most of the better puppets were only available overseas - and after months of trawling websites. The Puppet Hut deals with some of the world's very best puppet makers, including Axtell Expressions in the USA, and it stocks a huge range plus instructional material and some magic tricks too.



The Puppet Hut is open on Thursdays from 10am-5pm and Saturdays from 10am-3pm; but telephone 07725 418751 first to double check before making a long journey. They can also open by appointment and operate a fast efficient mail order business via their website, complete with free UK delivery: [www.thepuppethut.com](http://www.thepuppethut.com). The Puppet Hut, The Old Garage, High Street, Handcross RH17 6BJ

# YMC WORKSHOP DATES 2012

\* **15th September 2012**  
(J-Day Competition heats)

**21st October 2012**  
(J-Day)

\* **10th November 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). 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**

## Thanks Will!

Will Houstoun

Thanks very much for all the 'Whats In a Name' Puzzles! featured on Puzzle Pizza (page 20)

They have been great fun.



Did you know that Will Houstoun was once a member of YMC? He was one of the first young magicians to perform close up magic in a Monday evening show for Magic Circle members. He is now an international award winning magician who specialises in consultancy for film and advertising as well as instruction on both the technical and historic aspects of magic. Will is also an author having researched and written two books on magic as well as editing and illustrating other people's books. He recently became the Editor of The Magic Circle's own magazine.

Nick lee performing his J-Day Award - winning act:



## NICK LEE IN VEGAS!

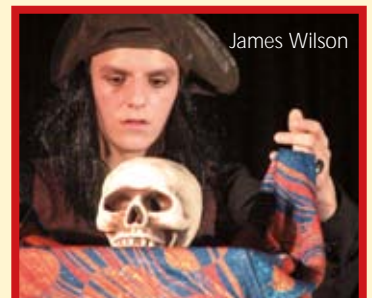
As you are reading this YMC member Nick Lee will be in Las Vegas appearing in the Stars of Tomorrow show!

Nick's act 'Old Nick the Devil' has already won him our coveted J-Day stage trophy and we all wish him well for his performance overseas. It's a great honour to be asked to do this and I am sure there are some of you out there, ready to take part in the stage auditions in September, who may be following in Nick's footsteps in years to come. We have sent many people over the years and they have all done us proud too.

The show is a very exciting part of the Society of American Magicians annual convention and it gives a chance for their junior members (Society of Young Magicians) to show what they can do too. There is always a fair number of young people from all over the world, mostly from the USA, who come to the convention in July and they have some great activities all week – including an icecream social. This year they are in Las Vegas – next year in Washington DC and hopefully I'll be there too! So get rehearsing and yours could be the act chosen to go and represent YMC at SAM!



Michael Jordan



James Wilson

Both Michael Jordan & James Wilson represented the YMC at SAM!

NEW!

# LARRY HASS



Larry Hass: Photo by Paul Pearson.

focusing their talk on the props in their hands. For a few examples, “I am holding six solid steel rings”; “The Kings are in this pile over here and the Aces are over there”; “Along with these cups, I will also use these little knitted balls.” And so on...

My mentor in magic, Eugene Burger, refers to these kinds of presentations as “the adventures of the props

in the magician’s hands”. That is, “now I have these props, and now I do this with them,” and so on.

## Welcome back to magic class!

Last issue I discussed that delivering “good words” is crucially important if we hope to create a magical experience when we perform. Indeed, I believe that joke-y, empty, trivial banter (otherwise known as “patter”) is a primary reason many performances today feel more like “tricks” than like magic.

The next step on our shared path of being magicians rather than mere tricksters is to consider what our good words should be about. In other words, what are the themes of the different pieces in our repertoire? What is the topic about which we speak when we perform a particular piece?

In all my years of teaching magicians and Master Class students, I have found that raising this particular question of theme has been liberating for them and revolutionary for their magic. Why? Because recognizing that magic can be about many issues in life frees magicians from thoughtlessly lapsing into the exceedingly common practice of

The first thing I want to say is that I do not believe such presentations are intrinsically bad. Not in the least! I have seen some presentations about the props that were extremely effective in creating a magical effect or in adding variety to a show. The problem, or risk, in this kind of presentation is that it tends to be lightweight, “fluffy as air.” And that is just a small nudge away from coming across as trivial.

To feel the force of the problem here consider this: no other art form takes for its thematic focus the materials or tools out of which it is made. That is, there are no notable films about cameras and editing equipment, no novels about paper and pens or word processing programs, no paintings about blank canvas and pigment tubes. I suppose such artworks could be made, it is just that they wouldn’t be interesting to viewers or readers; they wouldn’t feel worth the time.

# Musings of a Magic Teacher

This is a very important lesson for magicians; there is something to learn from the fact that filmmakers, novelists, artists, and craft persons of all kinds avoid obsessively focusing on their tools. They seem to realize, in a way that many magicians do not, that paying audiences aren't much interested in hearing about their tools and toys.

What are such audiences interested in? What kinds of films, novels, television programs and plays do real people spend their money and precious time to experience? Here again, when we look outside magic to other art forms, the answer is clear: paying audiences are interested in adventure, competition, relationships, love, games and gambling, predicting the future, overcoming hardship or failure, witnessing beauty, traveling to new places, sports, strange experiences, superheroes, and spooky stories, to name just a few. In other words they are interested in larger things, themes that speak to their lives, hopes, and dreams. Once again, Eugene Burger has put this point so well when he says: "Tricks are about the props; magic is about life."

By all means, the above list of interests is simply the beginning of helping you find more compelling themes for your magic than discussing the props in your hands. I would also invite you to think about the things (outside of magic) that most interest you personally. Try to share your own interests and passions (beyond the props) in the good words you deliver. Because after almost twenty years of performing magic I can tell you that one of the most interesting and engaging things of all to an audience is you.

## Homework

1. Think about the pieces you already perform. Identify one that seems to be uninteresting or trivial because it has become "all about the props." Ask yourself: what larger theme might this be about?
2. Think about your own deepest interests outside of magic. What are your other "passion projects"? Is there a piece in your repertoire that could be about some other thing you love?



3. Study the "good words" of master magicians such as Eugene Burger, René Lavand, Penn & Teller, Ricky Jay, Derren Brown, and Max Maven. Notice how rarely they are about the props. Keep track of the different kinds of themes they do focus on. Your eyes will be opened!

Good luck with this! When you can make your good words be about larger things in life you are more than halfway home to creating magic rather than "doing tricks."

# YMC in the USA

With: Oliver Ward, Sanjivan Parhar, James Wilson, Sonny Pennington, Dominic Anstey, Alex Sprackling, Oren Locke, Atticus Bowring, Joe Betteridge, Callum McClure, Melchior Liege, Albert Lucas, Joe Spinoza and Harry De Cruz.

*by Harry De Cruz*

On the 2nd of April 2012, fourteen YMC members headed off to Las Vegas along with Steve Dela and Kevin Doig. After a twelve hour flight we touched down, had a pit stop at the hotel, and took a walk up the Vegas Strip to Fremont Street - the origins of Las Vegas that we know today. Our first USA dinner was in The Golden Nugget Casino, one of the oldest and most iconic casinos there.

## Day 2

After a well deserved rest from a busy first day we jumped onto the monorail outside our hotel and headed down to the bottom of the strip to get our first full Las Vegas experience. We stood there in awe of



the phenomenal hotels towering over us such as the MGM, Luxor, Excalibur - and New York New York which contains its own roller coaster. It goes around the hotel's buildings which are constructed as a New York skyline. We then went to see Mac King's show at Harrah's hotel and as always he was on top form, getting massive laughs from what actually is a small scale set of tricks. We were then treated to what was, for me, one of the many highlights of the trip: we got to have a Q&A session with Mac. We sat there in awe as he told us how he started as a small stage magician in comedy clubs and now has a Las Vegas show twice a day, six days a week. The interview continued with Mac giving us invaluable advice, hints and tips about becoming a successful magician.

From there, we went to the Venetian Hotel which is styled like Venice City at dusk. The ceiling inside is

painted as a very realistic night sky and the hotel even has its own canal system with gondolas giving rides to the guests around the hotel. We finished the day with David Copperfield's show which includes some incredible effects such as making a car appear on a platform supported and surrounded by audience members. The show concluded with Copperfield vanishing thirteen audience members seated on a suspended platform. We were then treated to a meeting with the man himself and, after a brief chat and a photo, we had a long Q&A session with Chris Kenner, his executive producer.

## Day 3

Day 3 started with us on the tallest observation tower in the US, offering the best views of Las Vegas. This is the Stratosphere hotel. To experience the views a little better, the tower has three of the world's highest thrill rides which either go off the edge or go even higher!



After we had all been shaken up by the rides, we jumped onto a minibus and arrived at Jeff McBride's house - The Magic & Mystery School. Everywhere you looked, from the moment you stepped off the bus, is magic or McBride related. The house was full of his iconic masks, magical props and his many awards. As instructed, Kevin stepped up to Jeff's trophy cabinet, stated 'Abracadabra' and, upon those words, the bookcase slid into the wall revealing his library/museum and even a dance studio.

The day was full of lessons, lectures and workshops, learning many impossible tricks and also learning about performing and the reasoning behind magic. After a bizarre day of many magical happenings including well-known magician Losander just turning up at the door, we then headed off to the Rio Hotel to see Penn & Teller's show. It was as expected,

sensational. Following the finale of their nail biting Bullet Catch, we grabbed a photo with each of them and headed back to the hotel.

### Day 4

Day 4 consisted of an long coach journey through the desert from Las Vegas to Los Angeles Hollywood. We arrived in the evening and headed straight down to the Hollywood Boulevard to see the celebrity handprints and footprints plus the Hollywood Walk of Fame stars.

### Day 5

We started the day by going to Warner Brothers Studio to get the tour of all the movie and TV sets such as the Mentalist, Batman the Dark Knight, The Ellen Show and F.R.I.E.N.D.S. From here, we went over to John Gaughan's private museum and workshop. Bizarrely Teller was there as well, working on a new effect with John. John Gaughan, if you don't know already, is one of, if not THE world's best creator and builder of illusions, creating for Lance Burton, Siegfried and Roy, Doug Henning, Wayne Dobson and David Copperfield. One of John most famous piece of work is David Copperfield's Flying Illusion.



We took a break from the Studios and went over to one of Los Angeles' magic shops, The Magic Apple. After nearly cleaning out their stock and library we headed back to Universal to spend some more time there before Kevin kindly treated us to dinner in Los Angeles' Hard Rock Café.

### Day 7

For me, this was the most unforgettable day of them all as we visited The Magic Castle. For those who don't know, this is the USA's equivalent of the Magic Circle. When the words 'Open Sesame' were spoken, a bookcase slid aside revealing the way into the castle. We were then welcomed by a piano that played by itself any song that was requested. Watching the piano's keys move to my requested song of 'Man in the Mirror' was a bizarre experience for us all.

We were then seated in the Houdini Séance Room which features many priceless pieces of Houdini memorabilia including the only set of cuffs Houdini was unable to open and one of his three sub trunks. After a huge eat-as-much-as-you-like brunch we watched an amazing show hosted by Tom Burgoon and his hilarious Timmy Toilet Paper routine.

From there we headed down to the Castle's library, and into one of its lecture rooms in which we had three



As we freely wandered his workshop and museum we were in pure amazement as John has the original Robert-Houdin Orange Tree effect (as seen in the film The Illusionist) He also owned many of Houdini's original tricks, posters and artefacts - and even the only existing Chess Playing Turk.

### Day 6

Today we went to Universal Studios for their theme park plus a tour of all their film sets and special effects, such as The War of the World's Plane Crash, cars somersaulting in explosions & flash floods. There were also many themed rides such as The Simpson's and Jurassic Park. We experienced the latest ride at Universal, which was using the very best 3D, and found ourselves right in the middle of King Kong and the dinosaur's fight that is featured in the film itself.

private mini lectures from Magic Castle Stage magician of the Year Rob Zabrecky, Jon Armstrong and David Regal. We were also treated to a 'members only' lecture by past FISM winner Soma.

For the evening we visited the Hollywood Bowl, Los Angeles' leading and most famous concert venue; Griffith Park which gives the ultimate views of Los Angles and the Hollywood sign; and finally, Rodeo Drive with its diamond encrusted signs with shopping for the rich and famous.

From myself, and the rest of the YMC that went on the trip, we would like to thank Steve for being alongside us and keeping us laughing throughout - and to Kevin for organising such an unforgettable trip with so many once in a lifetime experiences which will stay with us all forever.

# Kovari Magic



ALI BONGO

Price: £45 + £4.50 P&amp;P

## Pom Pom Prayer Sticks

Every magician should learn this trick! You have four pom poms on two strings, threaded inside a single pole. Whichever pom pom is pulled you can make any other pom pom move - even when the pole is separated into two halves, to prove there's no connection between them!



E45 + £4.50 P&amp;P

## Codology

You have a bar with three fishing lines, and one goldfish. By your command, the fish jumps from the left hand side, to the right hand side. But, because it's shy, it has to do it behind your back. The audience think you've just turned it around. ("Oh, no, I didn't!") But you repeat the trick, and it jumps to the centre. And then, as if by magic, there are three goldfishes hanging, one from each rope.

Invented  
by  
KOVARI



Price: £35 + £3.50 P&amp;P

## Perfect Match

You first place five cards in the left side of the clear perspex frame, and then your audience select five cards, one at a time, to be placed in the right hand side - at any position they choose. Their cards match yours perfectly!

Self-working miracle, available with ESP symbols, animals, or NEW HORROR pictures.



## Zombi Skull



A lightweight and life-size skull with gleaming eyes and luminous markings, for scary stage routines. The skull will also turn under your control. Skull and floating gimmick supplied, cloth may be bought separately.

Price: £25 + £4.50 P&amp;P (Cloth: £15, post free)

## Snake Can



This is a giant snake, with eyes, tongue, and a slinky body. It is nearly 2m long, and springs to life from a small can in front of your unsuspecting audience, who will jump with surprise.

Price: £30 + £3.50 P&amp;P

# www.KovariMagic.com

For further information contact Kovari:

1 Stokes Close  
Stoke Hammond  
Buckinghamshire

Tel: 01525 270536 Kovari@btinternet.com England, MK17 9RQ



Zeki Yoo - Korea  
3rd Place Cards



Yu Ho Jin - Korea  
Grand Prix Winner - Stage



Yann Frisch - France  
Grand Prix Winner - Close Up



Matthew Wright  
2nd Place - Parlour



Pierric - Switzerland  
3rd Place Parlour



Patrick Lehnen - Germany  
2nd Place Cards  
with Domenico Dante

# FISM 2012 BLACKPOOL

# AWARD WINNERS



Eric Eswin  
FISM President



Marvel Prince of Illusions  
- Holland  
1st Place Illusions

The regular Blackpool convention is always an amazing three day explosion of magic - so try to imagine this increased to six days of magic competitions, lectures, workshops and gala shows plus dealer halls with over 200 displaying their wares and trying to entice the registrants to spend their money.

The competitions began at 8.30 every morning – close up before lunch and stage afterwards. If you didn't want to stay in competition mode then there were always lectures happening, sometimes simultaneously, sometimes back to back during that time.

The evenings were full of Gala shows and late night lectures too – although a trip to the Blackpool Tower Circus was a highlight of the week according to practically everyone.

As you will see in our pages there were many great stars of magic performing or just having fun and there were many prizes too. The overall winners of the Grand Prix awards for Stage and for Close Up went to Ju Ho Jin of South Korea and to Yann Frisch of France – both of them amazing performers.

Start saving up now – the next FISM (Federation Internationale des Societes Magiques) will take place in Rimini, Italy and you will really want to be there in 2015!



Guy Barrett - England  
3rd Place Illusions  
with Derek Lever



Johan Stahl - Sweden  
2nd Place Parlour



Jan Logermann - Germany  
1st Place Cards



Marko Karvo - Finland  
1st Place - General Magic



Wayne Dobson & Michael J Fitch



Voronin



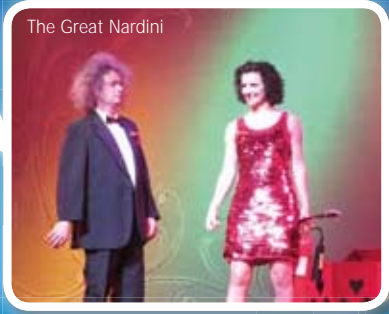
Wladimir



Amethyst



Tina Lenert



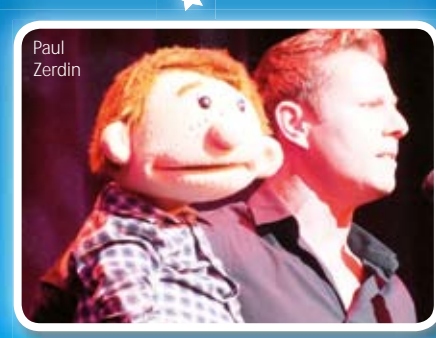
The Great Nardini



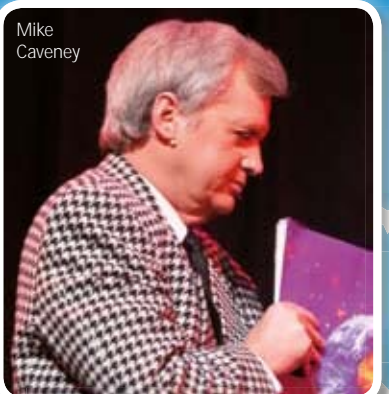
Stan Allen



Soma



Paul Zerdin



Mike Caveney



Michael Weber



Michael Pearse

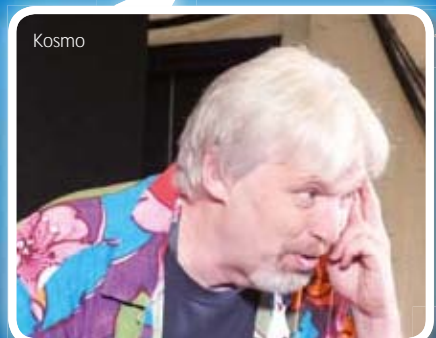


Rafael



Martyn James

# Stars Conve



Kosmo



Kate Medvedeva



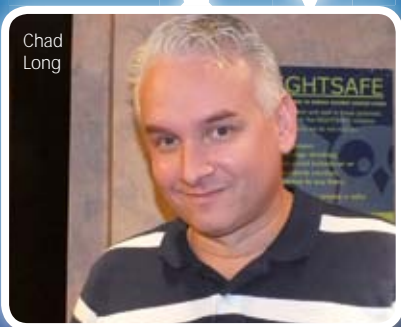
John Archer



Mark Mason



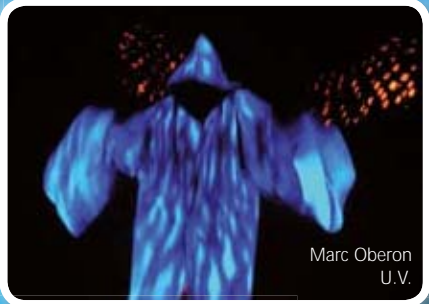
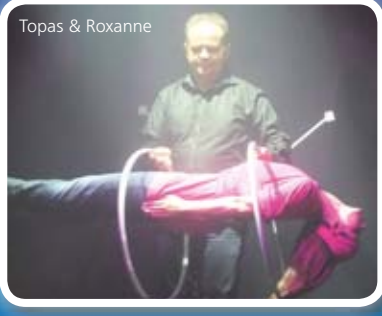
Fackelli and Kil



Chad Long



David Stone



# of the ention





Yu Ho Jin



Xavier Tapias



Matthew Wright



Les Chapaux Blancs

# FISM 2012 BLACKPOOL



Raul Black

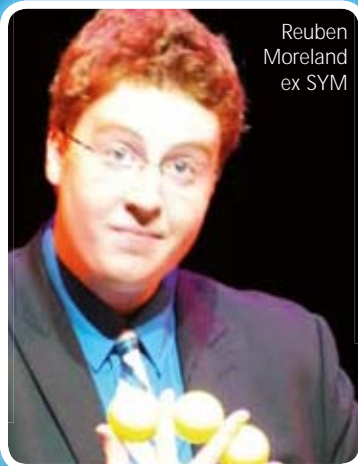
# CONTESTANTS



Oe Tsuyoshi



Mike Chao



Reuben Moreland  
ex SYM



Mantas



Charlie Mag



Kristy



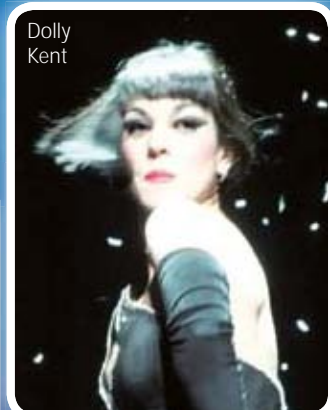
Keelan Leyser  
ex YMC



Hung Po Han



Flick-Flack Modern Magic



Dolly Kent



Dai Kobayashi



Doble Mandoble



Marko Karvo



Brynolf & Ljung (as seen on Penn & Teller)

# MEMBER PROFILE

## Dan Hussey



**Age:** 15.

**Current Home?** Billericay, Essex.

**Joined The Young Magicians Club?** February 2012.

**Hobbies apart from Magic?** Gym and Football.

**Favourite magic book?** The Expert at the Card Table.

**Favourite magic DVD?** For pure entertainment Dynamo - Magician Impossible; but for learning magic at the moment I like Twenty Four Seven vol 2.

**Favourite Non-Magic Book?** The Bedford Boys.

**Favourite Film?** Step Brothers.

**Favourite Magicians?** Dynamo, Patrick Kun, Michael Vincent and Dan and Dave.

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

Close up/Street magic.

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

Learning new tricks and reading about other magicians.

**Strongest non-magical performing influences?**

My family as they support me.

**Strongest magical influences?**

Dynamo and Michael Vincent, as they are both great but in different ways, and also my mum and dad's friend Dave who is a member of The Magic Circle and introduced me to magic at a very early age.

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

Dynamo Magician Impossible.

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

Dynamo because he is a brilliant young talented magician and he came from being unknown, persevered with his passion of magic and followed his dreams (like I intend to do).

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

Houdini, Winston Churchill and Sir Alan Sugar.

**Top tip for getting into magic?**

Get hold of as many magic dvds and books as possible and put in as much time and practice as you can, you will see improvement quickly; and perform to as many people as possible because practice makes perfect

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

My family for supporting me , My mum and dads friend Dave for getting me interested in magic at a young age and everybody here at YMC I wouldn't be here without you - Thank you!

# reviews

## RECALL by Tom Crosbie

★★  
Some practice

■ Reviewed by Steve Truglia



This is a modern version of the memorised deck, featuring the amazing Shadow Stack packed with features aimed at the modern magician.

If you are new to these decks this will be a treat; if you are already a fan of them, this is a must! If this sounds like sales talk, it's not, it IS a reflexion of how very impressed I am with this product.

Available from  
Magicshop.co.uk £24.99

Value for money? **30/10\***

**10/10** Amaze your friends?

Worth the practice? **10/10**

This two DVD set covers the types of memorised decks and their pros and cons; clear instructions on over twenty moves and sleights that are used with this deck; eight great routines which can be used with ANY mem deck; Disc two goes on to describe Tom's Shadow Stack - and what a treat it is! It is packed with spelling routines, gambling routines, really great ACAAN routines, impossible looking 'four of a kind' routines and much more. The stack is set up for a great story telling deck too, easily as good as, if not better than, 'Sam The Bellhop'. Imagine performing a set of tricks, then going straight into a story telling routine with the same deck!!! It includes jazzing advice, The Trick That Cannot Be Explained, plus lots more. There is a previously unpublished false count on this that is worth the cost of the product alone. Oh, and a pdf full of all the info you'll need. I LOVE this!! 10/10 overall,\* and for value 30/10 (because I think it's easily worth 3 times the price).

## The Apprentice by Darryl Rose

■ Reviewed by Steve Truglia

★★  
Some practice

Available from  
alakazam.co.uk for £27.99

Value for money? **10/10**

**10/10** Amaze your friends?

Worth the practice? **10/10**

The Apprentice is a really current twist on a very strong effect, highly commercial and plays big to a large audience - or can equally be used at tables, strolling or close up.

In a stage scenario this is a hoot! A spectator is invited on stage and the audience are asked to stand. With prompts from the magician, or by random questions on slips of paper in a bowl, the spectator, playing THE BOSS, eliminates audience members by FIRING them in groups until only one person remains. This procedure can be hilarious and is a great opportunity to develop audience control, comedy, and spectator handling in a very 'safe' environment, as the routine is well suited to



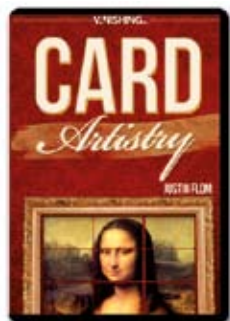
humour. The magician shows a shuffled deck and puts it in the box for the 'BOSS' to hold.

The last person is HIRED, and their first job is to name any number from 1 - 52, but not until the magician produces a prediction in plain view. The Apprentice takes the deck, (note that the magician is 'hands off', and deals cards to the called for number, which is placed face down on the table in plain view. The magician reveals the prediction first, then the BOSS turns the card....THEY MATCH. The deck is spread again to show a normal shuffled deck. Clean, direct, impossible, stunning and EASY TO DO!

## Card Artistry by Justin Flom

■ Reviewed by Noel Qualter

★  
Easy



Card Artistry is the first release from Las Vegas magician Justin Flom. The effect is based on the Chris Kenner trick 'Paint by Numbers' from his classic book *Totally Out of Control*. There are two possible effects/options to choose from if you do decide to purchase Card Artistry. A selected card is revealed by "painting" cards onto a close up mat, which will show either a picture of the Mona Lisa holding the chosen card or a light hearted picture of a brain with the selected card inside. If you like the sound of both, you can for a small amount more, opt for both.

The cards appear to be painting the picture using a simple technique that will unload cards one by one and, as long as you do everything in the right order, you will get a perfect painting. The painting builds card by card, row by row, until finally revealing the card.

The DVD is short but beautifully shot with everything you need to know. The routine is simple enough for a beginner with a little practice. Without giving away too much of the method, you will need to use the reverse side of a large close-up mat or something equally tacky - some types of carpet may suit as well. If you like the idea of the effect and you have a place in mind to perform it, for a small audience, then I'm sure you will get a lot of mileage out of this super-visual piece of magic.

DVD with special cards (Mona Lisa). £23.99 from [world-of-magic.co.uk](http://world-of-magic.co.uk)

Value for money? 8/10

8/10 Amaze your friends?

Worth the practice? 8/10

## Burn Notice by Christopher Wiehl

■ Reviewed by Will Houstoun

★ ★  
Some practice



Different magicians have different ideas of what impromptu magic should be. Some would say that for a trick to be impromptu it can not require any preparation whilst others would say that as long as your audience thinks that it is done on the spur of the moment then that is sufficient. Personally I think that it is the audiences perception that is important rather than the method. With that in mind, Burn Notice, is a clever idea that could be used for some fantastic impromptu magic.

In effect, a spectator chooses one of several objects and you claim that whichever one they choose will be written on a receipt that you place on the table. The spectator makes their choice but, when they look at the receipt, there is no mention of any of the objects on it! You then heat up the receipt with a lighter and, as you do, the name of their chosen object appears in the burn mark left by the flame. The technique for making the ghostly writing appear is really what you are buying when you get Burn Notice but Wiehl also offers a selection of additional ideas for how you can use the revelation.

DVD with bonus pdf. 38 minutes. £14.16 from [magicshop.co.uk](http://magicshop.co.uk)

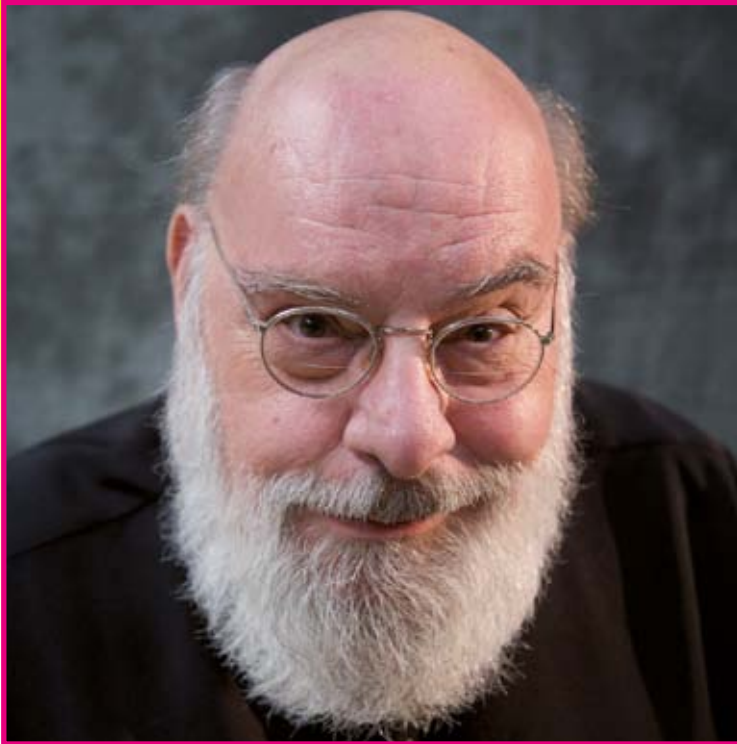
Value for money? 7/10

8/10 Amaze your friends?

Worth the practice? 8/10

As a bonus you are also supplied with a pdf of a special receipt that allows a selection of additional effects to be performed. For the most part these are revelations of well know psychological or mathematical forces or other revelations such as a selected card or banknote serial number. The DVD is well produced and reasonably priced and I can imagine Burn Notice becoming a favourite impromptu effect for many magicians.

# EUGENE BURGER



## BETRAYING OUR INTENTIONS

While it is true that every moment in a magical presentation is important, it is also true that some moments are more important than others.

Consider, for example, that moment in a piece of card magic when a spectator is about to return a selected card to the deck. If you think about it, you will realize that this moment is exceedingly important. I would say that it is a make-or-break moment as far as creating any sense of magic is concerned. If this moment is handled poorly, I'm afraid there will be no sense of magic. If it is handled well, the possibility of a sense of magic still remains.

Let's look at this moment, examine it and see what is involved here. A spectator is about to replace the selected card into the deck. First of all, you must appreciate the fact that if there are any observant

individuals in the audience, this is the moment when they are intently observing, intently watching what the magician will now do. Sensible people realize that the magician really isn't going to let that card get lost in the deck! On the contrary, sensible people realize, when - and if - they stop to think about it, that the magician must in some way keep track of (or, as we say, control) the selected card.

And, of course, they are correct. The fact is that in most card tricks the magician must indeed now do something. In those effects where a card is selected, the card, in fact, now must be controlled (brought to the top, bottom or a known position).

So something must now be done. There are two very different questions here. Let's put aside the usually pondered question of what shall be done (a Pass, a Side Steal, cutting the deck, etc., etc.) and instead turn to the equally interesting, yet too often neglected, question of how whatever is to be done is done.

How shall the magician do whatever now needs to be done? Here is the question:

**Shall it be done in a way that calls attention to itself? In other words, shall we do what we need to do in a way that audience members notice that something is being done?**

These, I think, are crucial questions because, obviously, this is exactly what a sane performer does not want to do! If the audience's attention is drawn to my Pass or Side Steal or my cutting of the deck or whatever I am doing, then I am afraid all is truly lost. Members of the audience may not know what I did but they certainly know that I did something - and any sense of magic is snipped at the bud. These are the cruel facts-of-life of close-up performance with playing cards.

From one perspective, as magicians we are here in a rather paradoxical situation: we must perform an intentional act without betraying any sense of intention. Such moments, of course, come into play

# Our Magical Art

not merely with card tricks but with much of the magic that we might choose to do. There are often those moments when something special needs to be done and yet we must do it in such a way that it is not noticed. We must execute an action yet give no sense that any special action is being done - so that our audience never becomes aware of the fact that we are doing anything at all.

## **And how shall we do that?**

At its heart, I think this really is a question of acting. It is a question of the individual performer's ability as an actor whose challenging role here involves the necessity of intentionally doing something and yet, at the same time, of pretending or acting as though nothing at all is being intentionally done. Again, to betray our intentions at this point in a magic routine is to spoil and destroy the sense of magic.

## **So, how shall we do that?**

Would you like a single - or simple - answer to that question? If so, I shall now disappoint you. Frankly, I don't think there is a single or simple answer. I think there is only awareness.

First of all, there is the general awareness that we need to cultivate that not all of the interesting and important questions in magic are questions of method - questions that deal merely with "what" method or technique we shall use. Beyond that, we need to be aware that there are also equally important questions of "how" we are able actually to perform our sleights and moves, the questions of which intentions we actually betray and which we are able truly to conceal in our performances.

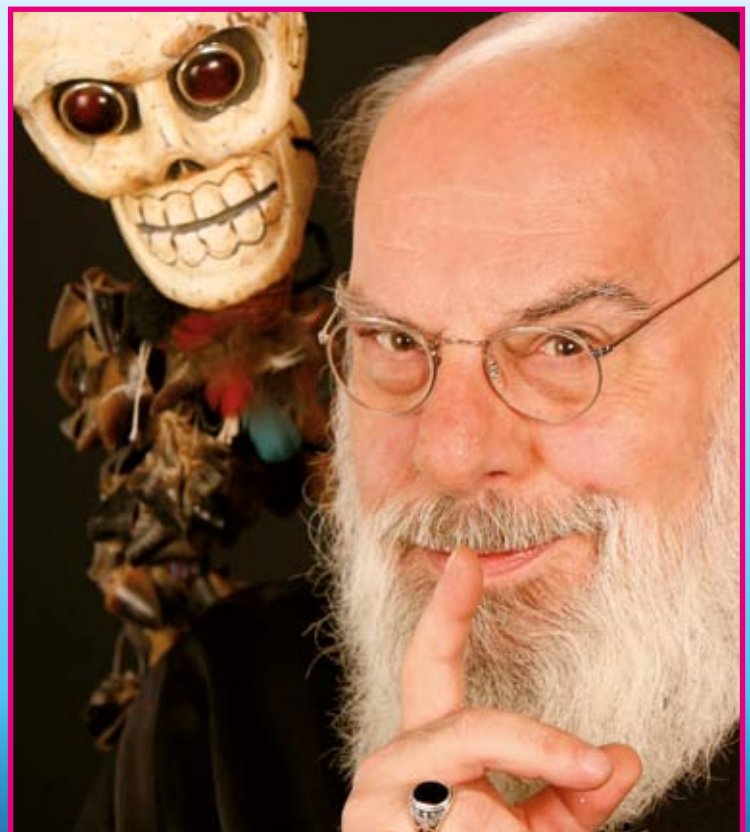
Second, there is the specific awareness of how we are actually handling (specific) moments in some of our (specific) magical routines. Moving beyond general awareness, I am here talking about actually beginning the process of examining and evaluating whether or not you are betraying your intentions when you actually perform the concrete effects in your own repertoire - and then facing the truth of what you discover.

Here, recording your performances and watching them can give you a real picture of what your face is doing as you perform that Pass, or how your hand is twitching just before you execute your Side Steal, or how you really look very guilty just before that Double Undercut.

I am saying that sitting down alone and quietly watching your recorded rehearsal sessions and performances, watching with a specific awareness of what you are doing at specific times, can be a very great help if you are truly sincere about wanting to grow and not simply move sideways with your magic performances.

Quietly watching what you are doing. Just seeing it. Not being in a hurry to make evaluations or changes but, rather, first, of all, just seeing what you are doing. Simply watching yourself with "ruthless honesty," as the theologian Rudolf Bultmann used to say. Have you ever watched yourself in this way?

## **Need I tell you that it requires courage?**





# PUZZLE PIZZA

ADD YOUR OWN TOPPINGS BY SENDING IN YOUR PUZZLES!

## COMPETITION

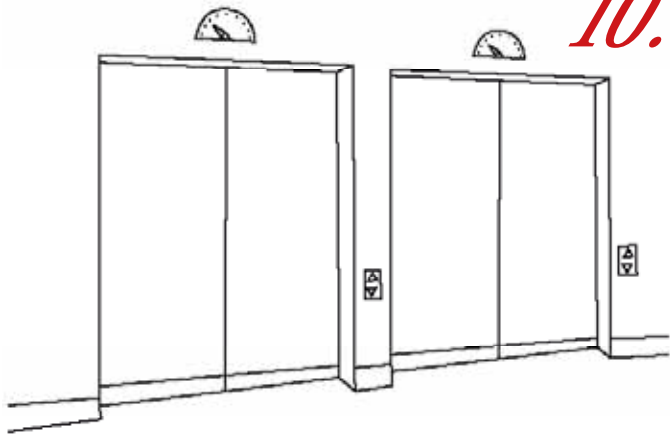
### *What's in a name?*

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](mailto:mandy@TheMagicCircle.co.uk) before 29th August 2012. **First two out of the hat each win a special FISM prize!**

9.

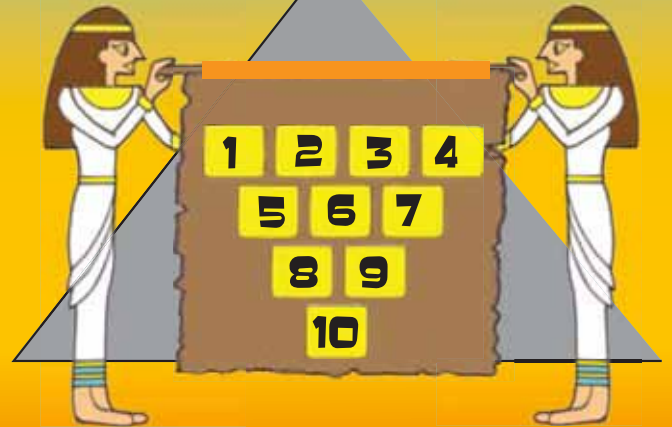


10.



Credit: Puzzles supplied by Will Houstoun - thanks!

## Dennis Patten's Puzzle Portion



King Cheops' office staff seem to have the Great Pyramid plan upside down - Can you invert it by moving just three bricks?

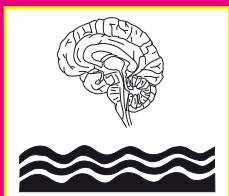
## Dennis Patten's Puzzle Solution Secrets June '12



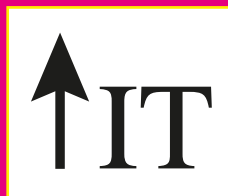
## Solutions

June 2012

'What's In A Name?' Solutions



5.  
Brain wave



6.  
Topit

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

# TRICKS

# IMPOSSIBLE?

...*n* so!



Takes Practice

By Ian Adair

**Paper Tearing effects always register, especially if they carry a message. This one does, as you will clearly see.**

## WORKING AND PRESENTATION:

### EFFECT:

The performer displays a strip of paper which bears the bold lettering **IMPOSSIBLE**. He then states that nothing is impossible if you are a magician. He goes on to tear the strip into several pieces, then presses these into a small packet. Blowing on the torn pieces, the magician proves his statement is true to word, because he not only restores the strip of paper, but the word **IMPOSSIBLE** now appears as **POSSIBLE**. "You see, everything is possible when you are a magician."

Pick up the strip of paper displaying the word **IMPOSSIBLE** and explain why the word is there.

Start tearing the strip from both ends, placing each torn section on top of each other, and then arranging them together over the area where the duplicate packet is located on the rear side. Fold in the edges of the papers to a neat package, resembling the duplicate on the rear side, and use a the small piece of clear tape to secure them (matching the taped duplicate packet).

### REQUIREMENTS:

Two strips of coloured paper of the same size. To make up a set (make spares at the same time for repeat shows) use your computer and printer.

Use a bold font, as large as possible, and type the word **IMPOSSIBLE** with the second word **POSSIBLE** well below it so that, when printed, you can cut this into two separate strips. For best effect use the 'landscape' option when making these up.

Fold the strip which bears the word **POSSIBLE** into a neat packet and use a small piece of clear tape to hold it together. This folded packet is attached to the rear side of the **IMPOSSIBLE** paper, approximately in central position. Use glue or paste for this purpose. The reason we use coloured paper is to not allow a 'show-through' from the rear side.

Have the end of a small piece of clear tape attached to a table, or case, nearby.



As you reach for your wand, from your table, pocket or case, the wad of papers is casually reversed. Wave the wand over the papers and start unfolding the duplicate. When fully opened, the audience will realize that the paper strip is now fully restored - but will be surprised when they see the word **POSSIBLE**. Don't forget the 'tag line': "Nothing is impossible, as you can see."

**Note:** If wished, you could commence showing the paper strip with the word **POSSIBLE** printed on it instead of **IMPOSSIBLE**. Patter lines would be different as you tear up the strip to reveal the word **IMPOSSIBLE**. The performer could say: "They often say that everything is possible. I believe this to be true. You see, it is possible for anyone to tear this strip into little pieces, like this. It's also possible to blow on them like that! But look! (strip is reopened to show word **IMPOSSIBLE**) this surely is impossible, don't you think?"

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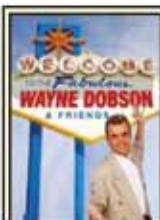
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# MAGIC SMOKE

## FROM ANYWHERE VERSION 2

by Adam Topham

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