

SECRETS

the magazine of the Young Magicians Club

Who is Simon Lovell?



Volume 19 Number 5
October 2012

INTERNATIONAL MAGIC SHOP

LONDON'S MAGIC CENTRE

Look who's coming to "Ron's" this year...



Jeff McBride



Simon Drake



Juan Tamariz



Joe Atmore



Eric Mead



Rick Merrill



Noel Britten



Joanie Spina



Stephen Bargatze

With many more names still to be announced...!

International Magic Convention 16-18 November &
The London Festival of Magic 12-16 November

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Established by Ron MacMillan over 50 years ago and still a family business !





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Simon Lovell in the USA

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editorial



By now you have settled into the new term, new classes, new schools or colleges, and I hope you are all happy with your coming year. Some of you will have important exams and have to let magic take a backseat - but keep your membership up, visit the website and read Secrets in your relaxation time to keep in touch.

Aren't you excited? It's nearly **J-Day** and it's going to be great - a full day of magic with lectures, dealers and a gala show. The competitions are the main event though and I heard that there

were sixteen stage performers and sixteen close up ones at the auditions - all vying for the six places in each category for **J-Day**. This means it will be an unmissable day so be sure to **buy your ticket now** - no tickets available on the day! Find full details of how to get yours over the page.

November brings the International Magic convention in London. As well as many stars appearing across the weekend there is the prestigious Close Up Competition. It's fun trying to work out who David Berglas will be honouring with his award each year - the secret is so closely guarded and it's always a fabulous one. Everyone looks forward to the Sunday afternoon presentation. The big gala show runs both Saturday and Sunday nights so you get the choice. Try and buy a ticket just for that if you can't make the whole weekend. See opposite for full details.

Magic is a world of its own and the kindness and friendship shown to me last month when I visited the US was fabulous. Read all about that side of my trip on page eleven.

I am delighted that we have received articles from YMC members as a result of my request for reporters. We will be featuring one of these in the Christmas edition so keep sending them in and it might be you. I am particularly interested to know if we have any budding historians who would like to write a series on magicians of the past - email me at the address on the left.

See you next time!



Photo by Mark Hesketh-Jennings

Mandy

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

NEWS

Kevin's Korner



Kevin Doig

The only members I get to know well are those of you who come regularly to workshops on a Saturday each month. I got to know some even better through the recent YMC trip to Las Vegas and Hollywood plus media events such as The One Show. But the majority of you are "mail order" members belonging, I imagine, for this brilliant magazine and the website. About one quarter of you attend workshops.

On leaving YMC, at the age of eighteen, many of you go on to join The Magic Circle but some of you don't. I think the main reasons are that you are going away to university or choosing different hobbies. This is something I find disappointing.

We have had a number of recent graduates from YMC to TMC including Megan Knowles-Bacon, Ed Hilsum, Alex Sprackling and Harry De Cruz. James Wilson (our very own pirate of the Caribbean) graduated in August and he cannot wait to join The Magic Circle. Of course you do not have to pass any kind of audition to join the YMC but you do for The Magic Circle, which is rather scarily known as the examination! I wonder if that puts some of you off? It shouldn't – you can do close-up or stage and if you are not quite good enough first time you can try again at a later date.

Both Megan and Ed are running very successful Magic Societies at their universities. Ed provided the performers at a recent Ali Bongo Saturday Show from his University Society and they used it as an opportunity to take examinations for membership to The Magic Circle.

Steve Dela, Ben Hart, Michael Jordan, Will Houstoun, Dave Loosley, Natalie Cro, Chris McGeever, Josh Miller and Oliver Mealing are all high profile members of The Magic Circle and all are YMC graduates.

Graduation to The Magic Circle when you are eighteen should be your goal. Let's show those adults just what a talented lot you are. Let's have a record graduation from YMC to TMC over the next few years!

Kevin Doig Chairman

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DEALERS' DAY 2012

Saturday 27 October 2012
Royal National Hotel,
Bedford Way, London, WC1H 0DG



The Magic Circle Dealers' Day will once again take place at the Royal National Hotel, just off Russell Square.

This year sees another fine gathering of dealers with everything from basic consumables to some of the most innovative effects on the market available to view, try and buy.

Come along and meet your friends; session and discuss magic in the cafe or bar; stock up on your equipment or be tempted by the latest miracle.

Doors will be open 10am to 4.30pm and entry is free to members of the Young Magicians Club on production of your membership card.

YMC WORKSHOP DATES 2012

21st October 2012
(J-Day)

***10th November 2012**
*Ali Bongo Saturday Show

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

INTERNATIONAL WEEKEND CONVENTION - THE LONDON 'MARATHON'

The Convention runs from November 16 - 18th and this year features seven lectures, two special stage shows, the close up competition and two Gala Shows - one close up and one stage. A full weekend of top-notch magic, comedy and variety to satisfy even the most voracious of magical appetites.



Jeff
McBride

International Magic are thrilled to announce that Simon Drake will be giving his first ever live lecture. Simon has been at the forefront of magic developments over the last twenty three years from his creation and starring role in the ground breaking TV series, 'The Secret Cabaret' where his dark presentations stood out dramatically from the other glossy packaged magic shows, to the creation of his own venue the 'The House of Magic'.

The full line up for the convention is: Jeff McBride, Juan Tamariz, Eric Mead, Joanie Spina, Rick Merrill, Stephen Bargatze, Joe Atmore, Neal Austin, Woody Aragon, Arthur Benjamin, Michael Vincent, Lukas and several surprise guests!



Juan
Tamariz

www.internationalmagic.com

Your Day J-DAY

The excitement mounts!
J-Day is such a short time away
SUNDAY 21ST OCTOBER!

The star of the day will be John Archer - the first person to ever fool Penn and Teller on their show! He will be giving a lecture as well as appearing on the star-studded Gala Show so be sure to get your ticket soon! There will be an Interview with... or a second lecture, the finals of the annual Close Up and Stage competitions and a room full of dealers for you to buy all the tricks you've read about!

Tickets for members or graduates are £15.00 each. Adults are asked not to attend as we need every seat for members if possible please. During the week before the convention adult tickets, at £30.00 each, will be available for the parents of contestants only.

Call the box office on:

020 7387 2222

or email

CMA@TheMagicCircle.co.uk for details

LARRY HASS



In my previous columns, I have shared my views about the foundational elements of magic performance.

First, our secret methods must be fully deceptive. Indeed, there is no "magic" if they are not! Next, we must use "good words" when we speak, rather than stammering, empty blather. Finally, our presentations need to be about themes and topics that are genuinely interesting to our audiences.

Deceptive methods, good words, engaging presentations: in this, you have learned my secret formula for

creating magic rather than doing stuff that feels like "tricks." But now we can move to the next level by asking, "How do we get from knowing the recipe to actual, effective performances?"

After so many years of performing and teaching magic, I think I know the answer. Moving from knowing the recipe to creating magical performances involves three important things: practice, memorization, and rehearsal. There are no shortcuts here: practice, memorization, and rehearsal are utterly essential to being a successful performer. Here and in the next issue, I will discuss each of these things in detail, hoping to inspire you in their pursuit!

Practice. As my mentor Eugene Burger says, we have to "practice the parts." That is, we have to practice things such as false shuffles, secret loads, False Transfers, flash productions, card controls, steals, ditches, false counts, hidden switches, and Palms-to name just a few. Beyond the "sneaky stuff," we also have to practice things such as handling our props elegantly, taking the stage effectively, making good eye contact, introducing props and putting them away without breaking the flow.

We "practice the parts," over and over again. This is why I like to call practice "drilling." Just like athletes, soldiers, and musicians, successful magicians do their drills.

Eugene says that practice needs to be conscious and regular, as opposed to thoughtless and irregular. I agree, and would go further. In my own experience, the most successful performers spend time practicing and drilling just about every day. As the Maestro René Lavand once told me: "When I don't practice every day, I know. When I don't practice for two days, my wife knows. When I don't practice for three days, my audience knows."

Musings of a Magic Teacher

So let me ask: do you have a daily practice time? Do you have a carefully chosen practice plan, or do you merely fool around with whatever stuff comes to mind? I strongly recommend that you develop a practice regimen of some sort. For me, personally, I start just about every day with a set of breathing and voice exercises, then I drill a core set of card sleights (from very simple to advanced ones,) and then I move to practicing the parts for a few pieces in my existing repertoire or for new ones I am working on.

All-in-all, this formal practice regimen takes about an hour each day, usually in the early mornings, but I also get plenty of practice in around the edges of things: while waiting for airplanes, during TV commercials, killing time in the kitchen before dinner, and before bed. To insure I am able to practice in those odd times, I have sets of my beloved props scattered at key locations around my house and I always carry them with me when I travel.

Now, you do not have to follow my regimen or pattern! You might set up your practice in different ways or at different times. But what is important is that you "have a practice." And that you consciously, carefully arrange your life so that you stick with it.

The wonderful news is that if you develop a practice for drilling the parts of your magic, it won't take long before you start saying, "I get to practice," rather than "I have to practice." I will tell the honest-to-heavens truth: practicing my magic is one of the most pleasurable things I get to do, just about every day. It gives me a constant feeling of achievement and growth; it feels like I am "coming home" to a true core of myself as a magician. And it will do that for you too!

Homework Assignment

1. Without scolding yourself, have an honest look at the state of your magic practice. How often do you practice the parts of your magic? Do you have a specific regimen or do you tend to drift around from this to that?
2. Given what you have just discovered, can you make a forward plan to get better, or more regular, practice time? What time of the day is best for you? What reminders can you put in place to keep you on the path of practice rather than getting distracted?



3. People tend to give up on practice when they feel overwhelmed by trying to work on too many things. So start small and simple: what are a handful of "parts" you want to focus on to launch your new regular practice regimen?

Next issue, we will move on to the two other steps on the path to successful performance: memorization and rehearsal!

TRICKS

COIN CONFUSION



By Ian Adair

Takes Practice

This effect is an easy one for spectators to follow and extremely simple to do. It will fool those who may know the old secret of having an 'extra' box of matches up the sleeve. In fact, you can perform this effect with sleeves rolled up.

The magnetic finger gimmick can already be secreted within the working hand, being gripped between the fingers. Alternatively, it can be secretly picked up from the pocket or close-up case when required.

EFFECT:

Three matchboxes are displayed, two empty and one containing a coin. The performer closes the matchboxes and rattles all three. Only one makes a sound - the one containing the coin. He asks a spectator to follow the matchbox which contains the coins. This is moved around among the others.

No matter which box the spectator selects, the performer proves him wrong. He then reveals the whereabouts of the matchbox which holds the coin.

This is repeated several times, the spectator never succeeding to find the one with the coin.

APPARATUS:

Three matchboxes.

Three 2p coins. Such a coin is attracted to a magnet - part of the method used here.

A special, but simple finger gimmick. This consists of a thin flat magnet which is obtainable from magic dealers. Using a strip of flesh-coloured Elastoplast, cover the magnet, allowing a small length to protrude. This extra length should be long enough to grip inwards, between the fingers of the working hand.

SET-UP:

Two of the matchboxes are set up with a 2p coin wedged between the inner tray and outer cover, as in the photograph. Both boxes remain open at the start and appear to be empty inside. They can even be lifted, and shaken at this stage, without any rattling noise sounding. The third box has the third coin inside.



WORKING AND PRESENTATION:

Display all three boxes. Shake all three, revealing that two are empty and one rattles.

Close the boxes which conceal the wedged coins. These should slowly drop inside. Remove the coin from the third box and drop it back inside. Now shake it so the audience can hear the rattle.

Move the boxes around, but keep them in a line. Ask a spectator to point to the box he/she thinks contains the coin. In picking up this box, the finger gimmick is pressed against the flat base of the box. This in turn attracts the coin inside, so, when shaken, the box appears to be empty. Pick up one of the other boxes and, still using the magnetic gimmick, shake it too. Both boxes appear to be empty ones. Lift up the third box, shake it, and prove that the coin is inside. Open the box to prove this fact. This procedure is repeated several times and the boxes can be shaken using the same hand throughout, depending on when the gimmick is required to be pressed against any base of a box.

NOTE:

At the commencement you may wish to roll up your sleeves and say "As you can see folks - nothing up my sleeves - well I tell a lie - my arms are there!".

MEMBER PROFILE

Tom Elderfield



Age: 15.

Current Home? Little Chalfont, Buckinghamshire.

Joined The Young Magicians Club? 14th June 2012.

Hobbies apart from Magic? Cricket, football and acting.

Favourite magic book? The Expert at the Card Table.

Favourite magic DVD? Dynamo's Concrete Playground.

Favourite Non-Magic Book? 'I am not a serial killer' by Dan Wells.

Favourite Film? Rat Race.

Favourite Magicians?

Hans Klok, Derren Brown and Dynamo.

What Kind Of Magic Do You Enjoy The Most? Street, close-up magic.

What do you like most about Secrets? The small tricks that you can go and perform which usually have very little preparation.

Strongest non-magical performing influences? My Mum and my Dad who keep supporting me, and of course my big brother, Jack.

Strongest magical influences? Leonard Lawrence (My Grandad).

What is your favourite magic on TV? Dynamo: Magician Impossible.

Which magician would you most like to be and why? Evan Cloyd - not only does he perform his tricks very well, he can make a bad trick look good and adds some humour into his acts. He is also a performer who I could be like in the future, as he is not really famous but does perform very effective 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? Paul Daniels - he is a great Magical Legend who would be great to talk to. Derren Brown - I would love to talk to him about hypnotising people and using the power of the mind to misdirect. Boris Johnson - just because I think it would be quite funny!

Top tip for getting into magic? Even a trick that may not seem very effective can amaze an audience if you perform it well.

Some people I would like to thank in magic for either their help or encouragement? My Grandad, all my family, Evan Cloyd, Jason Goss, Shafay Ditta and of course everyone at YMC.

Kovari Magic

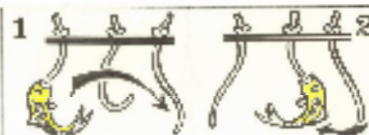


ALI BONGO

Price: £45 + £4.50 P&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!



Invented
by
KOVARI

£45 + £4.50 P&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.



Price: £25 + £3.50 P&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&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&P

www.KovariMagic.com

For further information contact Kovari:

1 Stokes Close
Stoke Hammond
Buckinghamshire

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

HAVE ACT – WILL TRAVEL!



Troy von
Scheibner



Margaret Steele



Jill & Kyra at the Rhode Island Convention

I spent a good part of August in the US and I have to say that it was because of friends and colleagues in the magic world that I had such a wonderful time!

It all started with an invitation to perform at a convention in Long Island which was completely WOW! I stayed with Bruce Kalver and his family; some of you may remember him from J-Day a few years ago. Earlier this year I met Margaret Steele who has produced the memoirs of 1930s magicienne, Adelaide Hermann - and performs her act . We were both on the Gala Show and, when the convention ended, we spent three glorious days sightseeing in New York and meeting up with some other amazing friends..

Monday saw Margaret and I meeting with two Long Island magicians, Mike Maione and Phil Levy. We visited Roger Dreyer and his famous Fantasma Magic Studio where I discovered one time YMC member, Troy von Scheibner, filming some secret stuff - that was an incredible coincidence and the director invited me to be interviewed for the film which was a great honour. Then Phil, Mike and I jumped into a cab to meet up with the notorious bad man of magic, Simon Lovell in his usual habitat - a bar! You can learn more about Simon over the page in the in-depth interview. We all crossed the street some time later to enjoy Monday Night Magic.

Two days later I met magic historian and collector Rory Feldman and was thrilled to be shown his collection of Howard Thurston artefacts, costumes, posters and everything you could ever imagine referring to one magician's work. Four days later I travelled back, by train, to Rhode Island for another week with the Kalvers. It was an incredible and truly magical time thanks to the friendship of magic.



Troy von Scheibner filming
in Fantasma Magic Studio



Bruce Kalver



Bruce Kalver



Rory Feldman

WHO IS SIMON LOVELL?

Simon Lovell has lived in the US for over twenty years now - and yet his name is still in the forefront of British Magic. If you know of Card in Mouth or a comedy strait jacket routine you will know Simon's work. He started learning his craft at the age of four; his Grandfather, a professional poker and dice hustler, gave Simon two packs of cards as a gift. Over the next ten years Simon was taught all the 'tricks of the trade' which meant he could Second Deal before he could do a Double Lift!



Simon Lovell

I have known Simon for almost twenty years - having met him just prior to his leaving the UK. I have met up with him, spasmodically, on both sides of the pond. I spent a fun-packed week with him at The Magic Castle in Hollywood - he was performing in the Parlor when I was pretty much a beginner. I was thrilled when Simon heard I was visiting New York and we spent some time together, reminiscing as well as attempting to answer some questions that you might have asked him if you had been there too!

1. You started in magic by learning from your grandfather who was an expert with cards. So when did you branch out into magic using other props, magic without cards?

When I was younger I tried all kinds of magic even escapes and illusions (resulting in being burned and blown up accidentally!) Yet it was always cards that drew me back and, to this day, I still fiddle around with them on most days looking for the secret that might unlock the next big thing! Having tried other kinds of props I've yet to re-discover the love affair I have with cards. So, while I have a pretty wide knowledge of other magic, cards remain my main interest. I do still read as widely as possible though - because an illusion secret, a coin secret or even a bird act secret can inspire something with another prop... like cards!

2. You went to Brunel University and then to the USA to study. What were you reading? Did you ever use your degree in the workplace?

At Brunel I studied Economics, Sociology and Maths. I left before graduating, something I kind of regret but I guess I wasn't cut out for academia! I never really used it in the real world - though I would still stress to all that a good education is paramount. As a performer who has to interact at all levels of society it is important to be able to not just do tricks but also to be able to connect with people. A good education will never let you down in that respect. For aspiring magi I suggest a good business degree... after all, show-business is really two words - show and business - you can have the best show on the planet but if you don't know how to sell it through business then you are lost! You may do the best trick on the planet - but afterwards, if a high flier asks you what you think of the political or eco situation and you can't answer then you are lost. You've just been catalogued, in their mind, to another piece of the 'hired help' compared with 'Wow that guy was so cool!' Do you want to be considered as a favoured guest or as a member of the waiting staff? Education is critical to interaction! I am starting to sound sensible... yikes!

3. In your twenties you dropped out of magic for five years and used that time to find your style. How did you do that? What advice would you give young magicians about that?

It was advice given to me by magician Fred Robinson among others. He encouraged me to get out of the

WHAT'S HE EVER DONE FOR MAGIC?

'cottonwool-protected' magic world and do my stuff for real people. Ignore the new tricks on the market but, instead, focus on just a few. Learn everything about them under various (often precarious) conditions – and learn to be me and NOT the tricks! A real magician is not about the tricks - magic isn't tricks at all - it's how you interact with the audience. A great magician is really just telling a story and using the magic as a vehicle to do so. The end of the trick may be a delightful climax but it is the journey that makes them remember you - YOU not so much the trick. That's when you truly become a magician! Yikes! I'm still sounding sensible!

4. Which modern day magicians do you admire? I know the list of those you admire from the past is legendarily long.

There are so many great magicians out there that it would be unfair to name them but, as a rule of thumb, I'd seek out the older guys because, simply by surviving, they have the knowledge and teaching that can help you. Don't worry about the newest DVD of a seriously cool 'flippy floppy' move. Instead look back and read. Learn that classics of magic are great magic because they ARE great magic!



A great illustration of Simon Lovell from his website: simonlovell.com

5. You have taken close up magic and expanded it so that it plays for a large audience as well as an intimate one. What is the secret to taking a small trick and playing it huge so that everyone can see it and experience it?

A very good question but thankfully quite easy to answer. It's about the performer! I've lost count of

the times I've watched a guy do a trick and he never connected with the crowd. He (or she of course) has just watched their own hands. The magic trick is everything to them: "Ohhhh look how clever I am - I can do it and you can't!"



Simon Lovell with Mandy Davis

Connect with the audience, respond to them, interact with them: HAVE FUN WITH THEM! Of course a small trick to a large audience also requires that you focus attention on everything. Even though they may not see everything they understand what is happening. They see through your helper's eyes because you are making everything clear to them and that helper's reaction will help sell the trick to them! Revered magician Guy Jarret used to close his headline vaudeville shows with a penny and nickel transposition and, even though 99% of the audience couldn't see the trick, he sold it to them. It was about HIM and THEM - not the trick!

6. You are known in the US for exposing cons – how did you get involved in this kind of thing?

Cons have been an (allegedly) big part of my, somewhat scandalous, life since I was a kid. I wrote the book 'How To Cheat at Everything' and that got me very wide exposure as an 'expert' on these things. Also my work on the hit USA show White Collar has broadened my exposure along with some TV specials like the CBC's 'Won't Get Fooled Again' among others. I've kinda accidentally become 'America's Con-man'!

WHO IS SIMON LOVELL?

7. You also now do a fair bit of acting – how did this become part of your life?

Wasn't it Robert-Houdin who said a magician is just an actor playing the part of a magician? We are all, as magicians, actors to some extent. I've been lucky enough to be offered acting roles and enjoy them very much. I'm nearly always cast as a bad guy but, as a bonus, they get the best lines - and get to kill or maim people too - so that's OK!

Mandy, are you ever going to ask me a question so I can give a silly answer?

One of Simon's favorite books is Frank Garcia's Million Dollar Card Secrets.

On this DVD Simon has picked his very favorite effects from the book and both shows and explains them in detail.



8. What does the future hold for you both short and long term?

Long term, as with everybody, I guess death. I can see the opening to my self-written eulogy now: "Life is too short - as I've recently discovered". Shorter term, some new DVDs, a new book (or two) and, hopefully, more mainstream writing and acting. I also hope that my ever increasingly long running Off-Broadway Show 'Strange and Unusual Hobbies' (currently approaching its 8th anniversary) keeps toodling along! I just try to enjoy life every single day. I have been very lucky and hope that it all continues along life's tremulous trails for a while longer!

9. Are you likely to come to the UK in the foreseeable future to perform or lecture?

Mandy, if you organize it I'll be there in a heartbeat!

I'm not sure anybody still remembers me over there but it would be great fun to meet old friends and discover new ones!

10. Finally what advice can you give to YMC members about magic both as a hobby or as a career?

Hmmmm....

Study everything at first in magic - then learn to specialize. Nobody can be the best at everything. Every single 'great' I've met had their five or six tricks and they rarely strayed from those. It's all well and good to know 800 tricks but it is far better to do five or six better than anybody else. I've fiddled around with a zillion tricks over the years but if asked to perform I stick to my five or six effects. I know everything about them, the presentation is honed and I know how to really sell them. Also, don't limit yourself to magic... STUDY EVERYTHING! Everything can inspire you! Finally, before I really ramble on, never be afraid to follow dreams. Don't worry about others' opinions. As Tommy Wonder said, "Follow your dreams and the rest will follow you!"

Mandy can you ask me one silly question to get my reputation back?

10.5 What's your favourite animal?

Aardvark no explanation!



Special TRICK

THE NIGHTMARE DECK

By Simon Lovell

Being Simon, as well as some superb tricks, in his 'Simon Says' books there are some great comedy routines. This is one of them - and if you have seen it before, now you know that it's Simon's original work:

EFFECT:

Basically, to big laughs, the magician shows a deck of 'specially' marked cards.

APPARATUS:

A marked deck. For this very silly bit of business you will have to mark up a deck. Using a thick marker pen, on all but four or five of the cards write its name in big letters and numbers e.g. 4S, AD, QH, 7C etc. Set the deck with the unmarked cards on the top and memorize the order of the top three (unmarked cards).

A pair of sunglasses. The super large ones you find in joke shops would be ideal.

PRESENTATION:

I say: 'Marked cards are one of the cheat's most famous tools of the trade. This deck (I bring them out) is perhaps my favourite! It has been marked with a special kind of ink, visible only through special Polaroid lenses with the grid set at seventeen-point- three degrees. Luckily I have a pair of such glasses with me!' I now bring out the glasses and put them on. I then pick up the deck and look at the back of the top card.

Now I say: 'This is incredible! *You* can't see a thing on the backs but I can tell you that the top card is the..... of.....!' I call off my first memorized card and turn it face up to show that I am correct. I call out the second card and turn it face up. Then I say 'Imagine if you had this set-up in a card game! You could win just about every hand with no skill at all!' I

then call and turn the third card before saying: 'This is all well and good for me but you still can't see a thing! Would you (I point to a nearby spectator) like to have a go?'

I remove the sunglasses and lean forward to hand them over. As I lean forward my left hand comes over the dealt-off cards. My left thumb pushes the yet unseen remaining unmarked cards off onto the pile that has already been seen. This simple little dump is covered by the spectator taking and putting on the silly sunglasses. I now hand the 'marked' deck to the spectator.



Everybody can see the marks but the spectator, wearing the glasses, doesn't know that! He or she thinks that the marks are standing out because of the glasses and it will often take several minutes to get suspicious. The longer it takes, the funnier this gets, making it a truly Nightmare Deck of cards!

EXTRASILLYTHINKS

I've noticed that people will look at the back and face of only the first two or three cards. Then they are so fascinated by the marks that they don't bother to check the faces. For this reason my fourth and fifth card are marked wrong! They may have JC and 4D on the back but are actually the 3C and 10H! The person will be holding up a card as they say 'This is incredible! I know that this is the Jack of Clubs!' everybody else is looking at the face of the Three of Clubs. It will just add a little more to the insanity level!

reviews

Childsplay by Chris Congreave

Reviewed by Richard Pinner



Some practice



Chris very kindly thanks me, on the DVD, for my trick, Kids Kards, which gave him the inspiration – and also Gary Jones, for his effect Touched, as another source of inspiration.

Along with the well produced DVD you get half a deck of blank-faced cards. On the DVD are three versions of the photo reveal already for you. You need to supply half a deck of regular cards, do a little printing and some drawing.

The effect is great. First you show a picture of a little girl. This gets put away and then you have two cards chosen: one physically, one

mentally. The picture is re-shown fully and the girl is holding a hand drawn duplicate of the first chosen card. You say she drew you another card before you came out and show it - it's the merely thought of card! Check out the demo, 'Childsplay Magic', on YouTube.

There are several different handlings on the DVD including an iPhone version. You don't need a wallet but I think the effect is diminished if the second reveal (the duplicate hand drawn card) isn't in some way restricted. However Chris and Lee Smith clearly explain everything on the DVD.

The effect is very strong, the method is simple, the plot straight forward and I think the price is right. You get a fully worked-in piece that you can do immediately. This is not a pipe dream, or just another half baked idea, that you will resent buying. It is highly recommended.

Blank cards plus DVD.
£22.99 plus p&p from
www.alakazam.co.uk

Value for money? **8/10**

9/10 Amaze your friends?

Worth the practice? **8/10**

The FFFF Book

Reviewed by Will Houstoun



Some practice

325 pgs, £31 plus p&p from
www.magicbookshop.com

Value for money? **8/10**

8/10 Amaze your friends?

Worth the practice? **8/10**

The FFF book celebrates a specialised, invitation-only, close up convention and some of the magicians who have attended during its forty-three year history. It provides historical information, stories from past conventions and a large quantity of material from a range of FFFF attendees.

At the start of the book is a short history of the convention, as well as some memories of its founder, Eddie Fechter. This leads smoothly into a section of the book devoted to pranks and practical jokes from FFFF - reading them here is the next best thing to hearing them live.



Following this light-hearted start you will find the real meat of the book, the tricks. As you would expect from FFFF the majority of the material is designed for close-up or parlour situations, although a couple of other items did slip in. You will notice the calibre of the magicians who have contributed: just under sixty contributors including names such as Steve Beam, Steve Dushek, Steve Cohen, Dan Garrett, Paul Gertner, Tom Craven, Phil Goldstein, Pit Hartling, Harry Lorayne, Gary Kurtz, Gary Plants, Rocco, Mike Skinner, David Williamson and Herb Zarrow. The quality of the material lives up to their reputations. You are not simply getting material from some of the best magicians to recently attend the convention, you are getting material from some of the best magicians who ever went to FFFF.

Keylicious by Jeff Prace

Reviewed by Will Houstoun

★★
Some practice



Jeff Prace's Keylicious is a clever idea for an impromptu routine using every day objects. In performance you take a key out of your pocket that is attached to a split-ring keyring. A spectator looks at both items and then you separate them to hold one in each of your closed fists. Magically they change places. You then put the key in your fist and wave the keyring over the top. As you wave, the keyring visually transforms into the key, and the keyring is found inside your hand. After a few more transpositions you place both the key and the keyring into your hand one last time and they magically link back together.

You begin and end totally clean with a genuine, examinable key and keyring in play.

Using the included gimmick, the routine is fairly easy to learn and you should be able to pick it up pretty quickly. The DVD itself is clearly shot and the explanations are clear and thorough.

If you enjoy performing impromptu tricks, like copper silver transpositions, Keylicious will be worth a look. In addition to using every day items, the contrast between a key and a keyring in size and shape is much more pronounced than, say, a different coloured coin. Not only does Keylicious give you an alternative to other transposition routines using everyday objects, you also get one with great visibility and a number of very magical moments.

22 Min. DVD with
gimmick. £22.99
including postage from
www.world-of-magic.co.uk

Value for money?

8/10

8/10

Amaze your friends?

Worth the practice?

8/10

The Treachery of Tricks by Francis Menotti

Reviewed by Will Houstoun

★★
Some practice

The first DVD shows seven routines, demonstrated and clearly taught. I particularly enjoyed 'Vivid', a clever prediction of the value and date of a freely thought of coin; and 'Pieces of Nothing', a one coin routine. The routines range from almost self working to moderately difficult and are suitable for a range of venues from parlour to walk around.

So far, so good - but the second disc is where Francis's biggest talent shines through: creating intriguing and unusual magical presentations. There is an interview in which he discusses his thoughts on show construction, scripting, character development and inspiration - then a thirty minute parlour show with a live audience.



2 DVD Set \$39.00 from
www.papercrane.com

Value for money?

9/10

8/10

Amaze your friends?

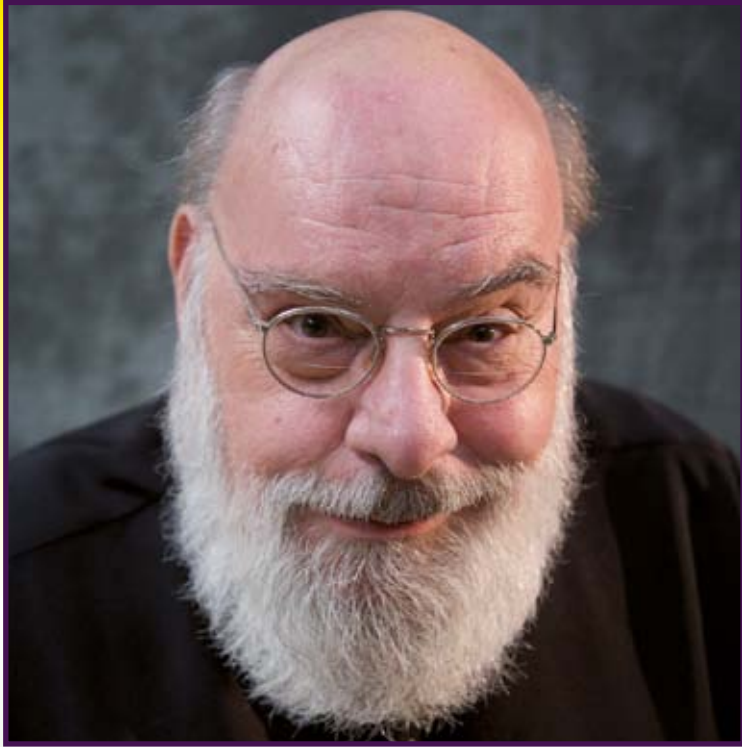
Worth the practice?

8/10

If you have never seen Francis perform I would recommend that you watch the show, before any other part of the DVDs, as it will give you a real feel for the creativity with which he approaches magic. As an added bonus, and something I would love to see more often, there is also the option to watch the show with an audio commentary. This allows you to see the performance whilst Francis explains his reasoning behind the show's structure, what is happening at any given moment and why.

Interested in new tricks? The first DVD should keep you happy. Theory? you will enjoy the second. The opportunity to watch one of the most creative magicians perform a half hour show, and explain his thinking behind it all, is easily worth the price of this set.

EUGENE BURGER



IMPORTANT DISCOVERIES ALONG THE WAY

Have you made any interesting or important magical discoveries lately?

It probably won't surprise you to learn that, over the years, I have experienced my own involvement with the art of magic as endlessly fascinating - and so my enthusiasm for magic is today as intense as ever. As I see it, there is so much to learn about this marvelous art, so much to study and then to experiment with for ourselves. There are plots that have not yet been imagined and explored, and there are exciting new methods that are waiting in the future, in the next clearing along the path. For me, in other words, magic really is a road that has no end.

As I have written, when this thought first occurred to me as a teenager, I found it both sad and beautiful. Every accomplishment in magic was balanced by the deep knowledge that I would never be able to master all of this art, not in an entire lifetime. There is simply too much material and our lives are far too short. And so we must make (hopefully intelligent) choices.

On the way, as each of us travels along our magical pathway making our various choices, if we are attentive to what we are doing, we sometimes do make interesting and important discoveries about this art of magic, and also discoveries about the ways in which we might perform our own magic to greater impact and power. With most of these discoveries, it isn't that no one has ever made them or thought of them before us. It is, rather, that finally discovering them for ourselves, in this individual way, gives them new power and makes them real for us in a new way. We can claim them, not as original discoveries, but as our own personal discoveries.

In our mad scramble to devour the newest magic books and videos, we are in danger of sometimes forgetting the important things about being magicians. The important things fade from our consciousness as we become lost and tangled in things that are less important. But what is important? And who is to answer that question?

For me, one thing that has steadily grown in importance over the years is discovering certain things for myself, through my own work and magical experimentation in solitude, and not simply relying on what other people say I should be doing. Yet, today, this seems but rarely valued in the magic community. We appear much more concerned with gossip and politics and finding out what is new and what other people think. We look to others to be our magical authorities. Yet, sadly, if we are always trying to fill our heads with what other people are thinking, there is little room for recognizing and appreciating our own thoughts and ideas. And without some sense of ongoing personal discovery, our relationship to magic becomes, at best, second-hand.

Our Magical Art

Putting this in down-to-earth, practical terms, don't you see that you can learn far more about naturalness when palming coins, for example, if you spend a day with a coin secretly palmed in your hand than you will learn from reading several books? And if you were to do this every day for a month, I suspect that your hand will exhibit real naturalness when palming even if you can't explain everything that is going on in words.

Here, then, are two things that I have discovered through watching the performances of countless numbers of close-up magicians over the years. Let me state them. The first discovery is that most of them, as performers, talk too much and, other than when giving specific directions to audience members, say very little of consequence.

My second discovery is that most of these performers are going too fast. The vast majority perform their magic at a pace that is much too rapid. They are in too big a hurry. Performing close-up magic at a fast pace, except in the work of the few who really can do it entertainingly, is the breeding ground for experiences of confusion rather than experiences of magic.

I think that for magic to happen at all in performance, at least two things need to hold. First, there needs to be a sense that what is happening is special. By almost anybody's definition, magic is special: we speak of "magic" when we are confronted with the amazing, the astonishing, the impossible, the uncanny. Performing too fast loses this sense that the performance is special.

Second, magic requires focus. If audience members lose focus, the performance becomes unclear and even confusing. We get the sense that anything could have been done by the magician. Impact dramatically drops.

In my work, I want to create a sense of magic in the minds of my audiences. My first concern is to give people the sense that my performance is special and, by extension, that I am a truly special magician

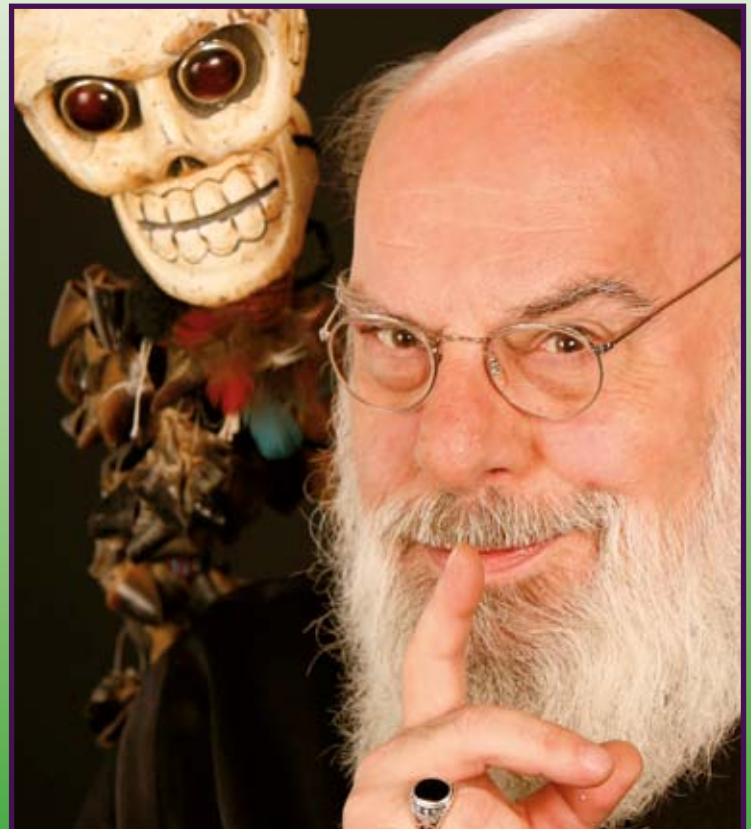
- and even that it is their good fortune to be able to witness one of my performances. And, need I add, I want to do this without coming off as an egotistical bore?

Second, I want to perform my magic in a manner that allows my audiences never to lose focus on the proceedings, so everything remains clear and there is no confusion about what is happening. To do that, for me, has meant learning to slow down and to treat what I am doing with a conviction that my magic really is important and worth your time and attention.

How are you relating to your magic during your performances?

Is it with the underlying presumption that magic is silly, trivial, unimportant?

Are you performing at a pace where your audiences lose focus and lose the sense that what is happening here is special?





PUZZLE PIZZA

ADD YOUR OWN TOPPINGS BY SENDING IN YOUR PUZZLES!

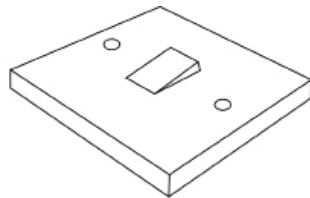
COMPETITION

What's in a name?

By Will Houstoun

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 October 2012. Prizes this time are specially made David Roth coins, each in a velvet bag.

11.



12.



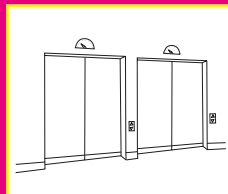
Solutions

August 2012

'What's In A Name'? Solutions



5.
Three Fly



6.
Double
Lift

Dennis Patten's
Puzzle Portion
The Odd One Out

1 2 3

4 ? 5

WHICH IS THE
ODD ONE OUT
IN THIS LINE UP
OF MAGICIANS

Dennis Patten's Puzzle Solution Secrets August '12

SOLUTION TO CHEOPS' PYRAMID

The 3 Bricks moved
are Ten, One & Four.

First move brick 10
above bricks 2 & 3
then bring down brick
1 next to brick 8 and
finally brick 4 alongside brick number 9 !!!



Thank you for all your competition entries last month - the winners of the Special FISM prizes are... **Tom Phipps and Dan Shears**, congratulations!

TRICKS

ELIMINATION

By Ian Adair



Takes Practice

This is a version of the classic trick called The Last Card. It is ideal for close-up work, at the table.

EFFECT:

A sealed envelope is shown, the performer stating that inside it is his a prediction. This is displayed upright throughout the effect.

A deck of cards is displayed on both sides and then shuffled. The performer deals two piles of eight cards from the top of the deck onto the table, keeping them well apart. One is for an assisting spectator, the other is for the performer. "This is an experiment dealing with elimination," the performer says. "Which pile of eight cards are you going to select? Right, we shall use this one."

The remainder of the deck is discarded and the eight cards are divided into two piles of four, both being squared up, with their faces downwards. "Now, whichever pile you point to, this one will be eliminated".

Being now left with four cards, the performer splits them into two piles of two and, again, asks the spectator to eliminate one of the piles. This done, the two remaining cards are split, the cards being kept apart from each other. "Please eliminate one of these cards so we shall be left with just one - your choice!" the performer remarks.

The spectator is handed the envelope which has been on full view throughout and requests the spectator to open it. The prediction slip is removed and read aloud. The last remaining card is reversed. Both match!

APPARATUS:

A Svengali Deck - a Deck of cards that most of us already own. This was one of the first gimmicked decks I ever purchased and these are still available today at a low cost. The deck consists of long and short cards, plus 27 duplicates. Every second card is a duplicate and, because of the clever principle used, when riffled through the deck can display a range of different looking cards, or, when riffled in opposite direction, only the duplicates are on view.

WORKING AND PRESENTATION:

Get a spectator up to assist you. Display the deck by first fanning the backs. Reverse the deck and hold it in your left hand, the right hand fingers riffing through to show that the cards are all different.

Although this deck can't be properly shuffled, it can be given numerous overcuts, which give the impression of the cards being well mixed up. The performer can say "I shall mix them up before I start."

The deck is held face down on the palm of the left hand. The right hand deals off the face-down cards onto the table. In doing so, they are dealt one at a time - one for the spectator and one for the performer, and so on, until there are two piles of eight cards. Doing this, the performer is left with the pile of duplicates. The remainder of the deck is discarded.

The wording now is very important. The performer says "This is an experiment dealing with elimination. Simply point to one of the piles." Should the spectator point to HIS/HER pile, the performer says "Right, we shall use this pile and eliminate the other one". In doing so, he casually displays the faces of the pile to be discarded. If, on the other hand, the spectator points to the pile containing different cards, the performer says "Right, we shall eliminate THIS pile". No matter which pile is pointed to, the pile containing the duplicates is always left.

Now left with a pile of eight cards, all of which are duplicates, the elimination process continues. Cards are dealt back and forth into two piles each time, right through until only ONE card remains. All other cards are discarded, preferably inside your pocket or bag.

The envelope is handed to the spectator who is requested to open it and remove the prediction slip. This is read aloud, and the last remaining card is reversed.

A perfect match!

NOTE: This version can also be performed using a Rough & Smooth Deck. If performing to a larger crowd, why not use clear glass or plastic tumblers, the piles being placed upright inside each, for all to see clearly.



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