

SECRETS

the magazine of the Young Magicians Club



J-DAY 2012

INTERNATIONAL MAGIC WEEKEND



Volume 19 Number 6
December 2012

INTERNATIONAL MAGIC SHOP

LONDON'S MAGIC CENTRE

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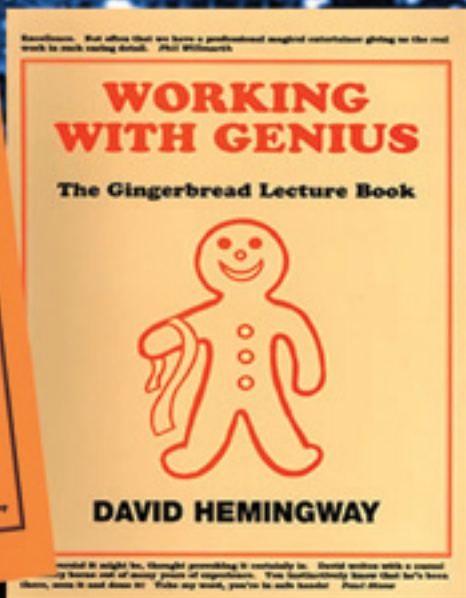
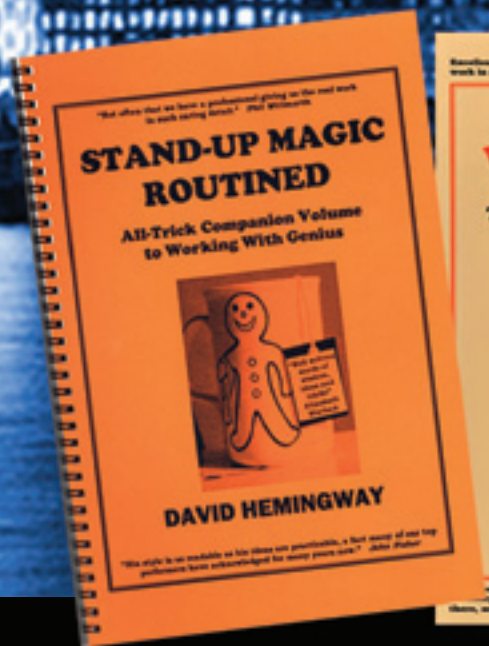
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editorial

The logo for 'Mandy's Magic Words' is written in a blue, bubbly, hand-drawn font. The words are arranged in two lines: 'Mandy's Magic' on top and 'Words' below. The text is set against a bright yellow, horizontally-oriented oval background.

Cover Picture:

Christmas Convention Special

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 to: **mandy@TheMagicCircle.co.uk**

Happy Christmas, Chanukah and Bodhi - and any other holidays you are celebrating this month! Where does the time go? We lurch through the year from one workshop to the next, one Secrets magazine to the next, one convention or magic show to the next - not forgetting one school week to the next, one set of exams to the next... and then it's the end of the year before you know it! What is around the corner? 2013 will, I'm sure, be exciting and magic-filled for all of us - members and YMC team alike!



Photo by Mark Hesketh-Jennings

I am still looking for some good articles for these pages. I would love to hear your news, your views, some historical research and anything else you would care to put together and send to me. We'd love to hear about your performing experiences at the many December events throughout your area. Don't worry about grammar or spelling - that's my job to make sure your thoughts flow nicely for publication. So send me what you have - I guarantee to read it! The joy of Secrets is when there are pages written by... yourselves!

Sadly we have come to the end of Dennis Patten's Puzzles - Dennis has supported us for three years now and we are sad to let him go. Thank you Dennis for your hard work and delightful puzzles - you have kept us all entertained, amused and educated too! If you are a puzzle creator, send in yours for publication here

J-Day was as exciting as ever! The theatre was full and the dealer room packed throughout the day. We have a full report in the centre pages so go and either learn about your own one-day convention - or relive your favourite moments if you were there! Once again, on behalf of the YMC Team, I wish you and your families a magical holiday time and see you in the New Year!

Mandy

NEWS

THE CARD SHARK SHOW

Mayfair Theatre
From 11th January 2013



Enter the dark and dangerous world of the Card Shark. From the Middle Ages through Wild West saloon bars to murderous gangsters - discover how sleight of hand techniques, honed by hardened gamblers, influence modern card magic.

One of the UK's foremost magicians and expert close up magic star Steve Truglia, Member of The Magic Circle, amazes London audiences with classic card tricks, cheats and scams in this brand new and interactive multimedia show with film, images, music and live camera action.

Watch very closely - or you may just miss something!

- page 3 • **editorial** • mandy's magic words
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House of Illusion

Do you want to improve
your skills as a magician?

Rodney James Piper's House of Illusion is recruiting for 2013

Do you want to spend six fun-filled months in the sun performing, twice nightly six days per week, in one of the biggest and best magic shows in Europe? If so, then perhaps you should try auditioning for The House of Illusion's dinner show in **Salou, Spain**. Enjoyed by audiences totalling twenty thousand it was voted one of Tripadvisor's top ten attractions in Europe.

The House of Illusion has been the launch pad for the careers of many professional magicians and is a hotbed of talent and ideas for creativity and development. If you are a budding magician, graduating from YMC in 2013, you can hone your Close-up and Stage magical skills around the terrace, bar and theatre. We are looking to hear from people no matter what your specialty so contact us to be part of our 2013 team. Auditions:

- **Birmingham 25th January** • **Manchester 26th January**
- **London 27th January** • **Blackpool 25th February**

To apply email recruitment@rjpentertainment.com



YMC WORKSHOP DATES 2012

26th January 2013 *

6th April 2013

20th July 2013 *

30th November 2013 *

16th February 2013

18th May 2013 *

21st September 2013 *

9th March 2013 *

22nd June 2013

Sunday 27th October 2013 (J-Day)

NB All dates with * are Ali Bongo show dates.

For members only. Workshop fee £8.00 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 and receive confirmation. Email: kevin.doig@tesco.net**

Young Magician of the Year

Every two years The Magic Circle holds The Young Magician of the Year competition, inviting people between the ages of 14 and 18 to compete for one of magic's most prestigious titles.

In 2013 the heats take place on 10th March, with the finals on 7th April.

The closing date for entry is 31st January. Competitors have to present a stage act, suitable for family entertainment, lasting between eight and twelve minutes. They are judged on technique and general ability, presentation and originality, appearance and personality plus the routining and magical

content of their act. Over the years, competing acts have covered a wide range of magic - manipulations, illusions, comedy, pure theatre and even mentalism - giving the judges a difficult job selecting the winner.

The winner holds the title of "The Young Magician of the Year" and is awarded the Derrick Speight Trophy plus admission to full membership of The Magic Circle at the age of eighteen, with the entrance fee and annual subscription for the first four years waived.

The competition has so far produced 27 winners: Dominic Wood, the first ever member of YMC, took the title in 1995, going on to become half of television duo Dick and Dom. More recently, past YMC members Paul Dabek and Michael Jordan have all gone on to busy careers in magic. **In 2013 it could be YOU!**



2011 Winner:
Ben Proos

BLACKPOOL 2013 - THE MAGIC STARTS HERE!

If you didn't make it to the Olympics of Magic, better known as FISM, then don't despair! The best will be here at the Blackpool convention in February - Grand Prix winner Yu Ho Jin, card manipulator extraordinaire and Marko Karvo whose bird act won the General magic category, plus all the runners up will be reprising their acts. In fact all the award winning acts and runners up from all the categories can be seen in this magic-packed weekend!

That's not all - Simon Lovell, who was featured in the last issue of Secrets, and David Williamson will both be lecturing and performing giving us two off-the-wall magicians together in one convention!

So for a weekend of fun and amazement, with lectures, workshops and performances, covering close up, children's magic, mentalism and stage, you can never ask for more in one event! So be sure to book early - it's the convention of the year! www.blackpoolmagic.com

INTERNATIONAL MAGIC 2012

Jack Taperell



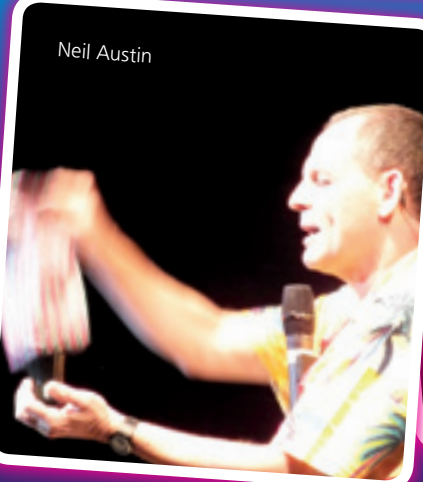
Jack Taperell & Jack Vogler
assist Stephen Bargatze



Jeff McBride and David Berglas



Neil Austin



Ouka



John Archer with
Stephen Bargatze



The 41st International Magic Convention in London was an amazing event, bringing together magicians from many countries. International's sponsorship of a full week, the Festival of Magic, had been something truly spectacular but the weekend was the 'jewel in the crown'.

The fiercely fought Close Up Competition was truly international with entrants from Asia and Europe. Our own Fay Presto was presented with one of the coveted Awards of Merit and the winner was Pierric from Switzerland.

The stars of the convention were available to chat and session with everyone throughout the three days and late into the nights. There was a thriving dealer hall too which received flying visits between the lectures, workshops and shows.

Jeff McBride and Stephen Bargatze were both featured strongly - performing their own lectures and taking part in the International Close Up and Gala shows too. This was a convention that felt like family - everyone welcome and everyone a part of making it a fantastic magical feast. Be sure you book early for next year - you really should be there!



TRICKS

IN THE GLASS APPEARANCE



By **Ian Adair**

Takes Practice

Simplicity is certainly the keynote of this effect for the apparatus used can be obtained in just a minute; all that is required is one normal glass tumbler and a deck of cards.

EFFECT:

A card is selected from a deck of cards. It is looked at, then returned to the deck. After displaying a clear tumbler, the performer places the deck inside the glass. The glass, with the deck inside is inverted. Suddenly the cards fall to the floor, but ONE remains - and it is indeed the chosen card.

APPARATUS:

A glass tumbler.

A deck of cards.

WORKING AND PRESENTATION:

The secret of the effect is so simple that you may think it is not the sort of thing you should present before spectators - but you would be wrong. The effect is good and that is what really matters.

A card is selected from the deck, then the performer cuts the deck and asks the spectator to return it somewhere in the centre. When it has been replaced, the performer keeps a 'break' with his little finger. From the audience's point of view the card is somewhere in the centre of the deck. The cards are cut, bringing the chosen card to the top of the deck. At this stage a false shuffle would be ideal, giving the audience the impression that it is truly mixed up amongst the others.

The deck is placed inside the glass which is held in the right hand. Whilst placing the deck right inside the glass, the top card (chosen one) is pushed down further, allowing it to be 'jammed' against both sides of the glass. When inverted, the left hand holds the deck inside at this stage.



The spectator is asked to call out the name of the selected card and, at the same time, the deck is allowed to fall to the floor or scatter into a hat which may be on your table. One card will remain inside the glass, the top one which has been jammed in position. The appearance of the chosen card in the glass looks very effective.



Another method of presentation: when the performer holds the glass of cards in the right hand, it can be given one sharp upward motion allowing the cards to shoot right up into the air, leaving the chosen card in view inside the glass.

Whichever way you wish to present the trick, I can assure you it registers extremely well.

MEMBER PROFILE

Arvin Potter



Age: 13.

Current Home? Maida Vale, London.

Joined The Young Magicians Club?

November 2012.

Hobbies apart from Magic?

Acting, football and music.

Favourite magic book?

Art of Close Up Levitation Vol 2 by Jon Jensen.

Favourite magic DVD? No Tear by Mark Mason.

Favourite Non-Magic Book? Hunger Games.

Favourite Film? Green Lantern.

Favourite Magicians?

Criss Angel and David Copperfield.

What Kind Of Magic Do You Enjoy The Most?

Close up and stage.

What do you like most about Secrets?

How amazing and easy it is to do something that is mind-blowing.

Strongest non-magical performing influences?

My Mum and Dad

What is your favourite magic on TV?

Dynamo: Magician Impossible.

Which magician would you most like to be and why?

Criss Angel because he does a lot of escapes which I really love.

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

Criss Angel, Dynamo and Derren Brown.

Top tip for getting into magic?

Do as much as you can to improve your presentation because its very important.

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

My Mum, Dad and my brother.

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John Archer



John Archer and Brian Sibley



Brian Sibley



Jack Delvin and Oliver Ward



Jack Delvin and Elizabeth Rogan



Jack Delvin and Charlie Adorian



Roy Marsh and William Tibballs



Jack Delvin and Oliver Ward



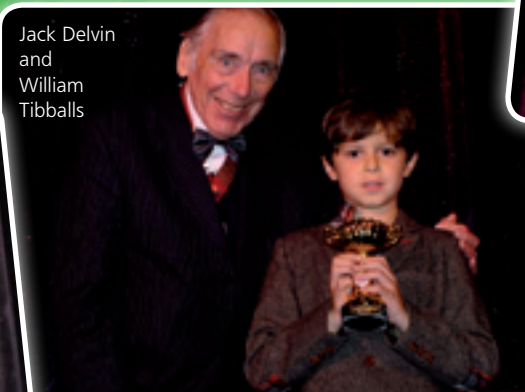
Jack Delvin and Jack Taperell



Jack Delvin and Roman Armstrong



Jack Delvin and William Tibballs



Kevin Doig



JEDAY 2012

WHAT

A J-DAY

Once again J-Day was full to bursting with eager YMC members crowding into the Devant room to see what the dealers had to offer! The tables were packed with so many wonderful things and lots of money was seen to change hands, lots of bags bursting at the seams with new magic, books and DVDs.

The formalities started with a welcome from Kevin and then the first lecture from Nicholas Einhorn, one of the people who had fooled Penn and Teller. The Mark Leveridge Close Up Competition was hard fought with six excellent contestants introduced by Katherine Rhodes; and the Home Counties Stage Competition, hosted by Steve Dela, brought colour, laughter and wonderful skills to the enthusiastic audience. We also enjoyed last year's winner, James Wilson, reprising his pirate act which evolves and improves at every showing.

John Archer, well known as the very first person to Fool Penn and Teller, was interviewed by the experienced BBC broadcaster, Brian Sibley. We learned a lot about John's past and about his development into an award-winning comedy mentalist who is constantly in demand.

Then after a last minute chance with the dealers it was time to find out the winners of the trophies: The Kamar Comedy Kup and Peter McMachon Originality Award went to William Tibballs who also came third in the stage competition: Oliver Ward was second and Elizabeth Rogan first. In close-up Charlie Adorian was third, Roman Armstrong second with Oliver Ward first. The Member of the Year Trophy was awarded to a surprised Jack Taperell.

The Gala Show was fantastic! The immaculate David Weeks introduced comedy magician Steve Price, zany John Archer, manipulator Dave Andrews and Illusionists Amethyst who closed the show, and this one-day convention, with style and excitement.



Charlie Adorian



Simon Grounell



Steve Dela



Oliver Ward



John Archer



James Wilson



Steve Price



William Tibballs



Dave Andrews

Roman Armstrong



Callum McClure



Jamie Longcake



Elizabeth Rogan



Daniel Burr



Amethyst



Nicholas Einhorn



Oliver Ward



Richard Stubbs



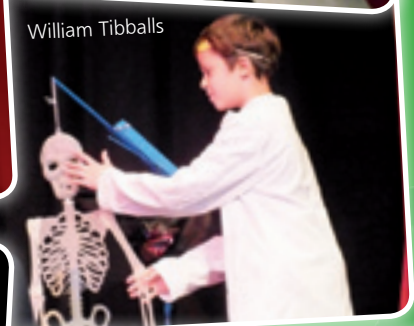
Steve Price



John Archer



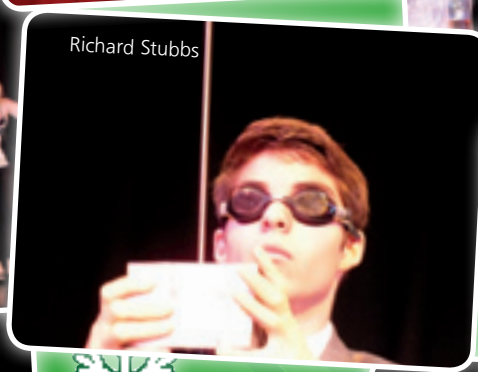
William Tibballs



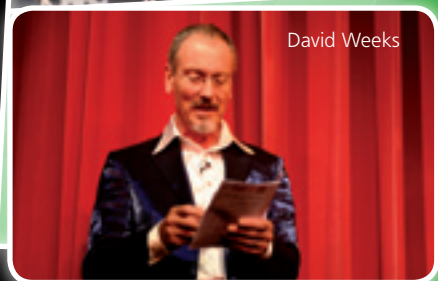
Amethyst



Richard Stubbs



David Weeks



Elizabeth Rogan



Nicholas Einhorn



Amethyst



LARRY HASS

Dr. Larry Hass



Last issue I focused on practice; I explained my view of practice and tried to show it as a profound pleasure rather than a drudge - the usual view. This month we will explore the next step on the pathway to magic.

Memorisation. Readers will recall that we “practise the parts” - both the secret technical maneuvers and the open movements and handlings. We drill them “just about every day.” But a magical performance is also about “good words” rather than empty blather, “ums” and “duhs,” or “making it up as you go.” And delivering your good words effectively is all about memorising them.

Some people seem to be phobic about memorising things. The very idea appears to trigger painful memories of “all-nighters” and studying for tests after which one would be punished for failing to remember things. For other people, it feels difficult or boring to just sit there and recite things over and over again. Quite honestly, this is how I sometimes feel about the memorization part of magic: it is the part of the process I enjoy the least. Personally I would much rather practise and rehearse.

So far in this column I have shared my secret recipe for creating magical performances rather than simply doing tricks. One needs:

- **Deeply deceptive methods**
- **Good words**
- **Engaging presentations**

Knowing this recipe is essential because, for example, if you don't know what is required for bread, then there is no way you can make it! However, knowing the ingredients alone isn't sufficient, for somehow we have to transform them into actual, effective performances. How do we do that?

Last issue I shared my answer: the way to turn the ingredients of magic into wonderful performances is through practice, memorisation, and rehearsal. In my long experiences as a performer and a magic teacher, there is no other path and there are no shortcuts. To be a performer of magic rather than a “trick-ician” we must practice, memorise, and rehearse.

But that doesn't mean memorisation isn't essential. On the contrary once I have written good words for one of my routines, discovered them in a book or purchased them from a skilled writer, then the only way to move forward is by really, truly, genuinely memorising them. Indeed, I can't start to rehearse if I don't! This is because I am missing the words; and for talking acts the words are at least half of what must be coordinated during rehearsal.

Precisely what it means to memorise my good words (what we call “a script”) is to start with the first line and “drill it” until I know it. Then add the second line and drill them both until I know them. Then add the third line, and so on to the end of the routine. Eventually you will have the whole script in your mind, from top to bottom. With continued run-throughs, over and over again and out loud, you will have it completely in your command, and will even be able to pick it right up from any place in the middle. That's

Musings of a Magic Teacher

how "down cold" you want your good words to be.

I understand this process may not sound fun to you; but once you have fully memorised your good words the possibilities for improving your performance are astonishing. For now you can make careful decisions about how to deliver certain lines, when to pause or speed up, when to change your pitch or volume - and what your internal "subtext" is going to be. In short, memorising your script is essential for figuring out how to deliver it with power and excellence.

Please read that last sentence again. Memorisation is necessary for you to deliver your words with power and excellence. It is also necessary so that after any in-performance improvisation you have a solid place to land. Do you see how the problem of mediocre performances in magic is the result of magicians never getting to the memorisation phase of the work? The result is that they end up "performing" a practice session for us with stammering, empty blather attached. The result can never feel like magic, only a trick.

If you are like me - and I believe that you are - you want to create a total situation in which something wonderful happens: "No freaking way!" "Incredible!" You want to genuinely move people with your magic. You want them to remember it later, perhaps even for weeks and months (or longer). For that to happen you must weave a spell with your well-memorised words.

Homework

1. Your first assignment is to lay your hands on a set of "good words" (a script) for any piece of magic you already perform or would like to perform. Please review my column in the April 2012 issue of Secrets

to learn how to write a script and where to find good ones written by others. If you get stuck, I invite you to work with the script for my routine "A Simple Gift" in Gift Magic: Performances that Leave People with a Souvenir. Available at: www.TheoryandArtof Magic.com

2. Start with the first line and memorise it. When you have it down cold, memorise the second line and add it to the first one. Now say them together, again and again. Do that again and again and out loud until you have the entire script memorised. (An alternate approach is to read it into a recording device in chunks so that in playing it back you can first hear it, then say it, over and over again.)

3. Keep drilling this one script. Notice how your understanding of the words deepens. Notice



how your delivery becomes less stiff and more natural. Focus on delivering those words in a conversational way, and play with different styles of delivery: upbeat, serious, slow, excited. This part of the script-learning process is a great deal of fun!

Next month we'll discuss how we put it all together in rehearsal.

reviews



PET by Richard Pinner

Reviewed by Darren Tossell



Some practice



Richard Pinner's PET is, apparently, a 'plastic envelope thing'. (mine's a Border Terrier in case you're wondering). The effect is a variation on the well known card to wallet.

The spectator signs a card, it's returned to the deck and you do your favourite card routine (Ambitious card, Omni Deck, etc). At the end of the routine the card vanishes from the deck, you produce a plastic wallet from your pocket, unbutton it - and pull out a sealed paper envelope. The spectator rips open the envelope and, inside, finds the signed card - a miracle.

Two special wallets and 20 gimmicked envelopes. £25 from www.littleshopofmagic.co.uk

Value for money?

9/10

8/10

Amaze your friends?

Worth the practice?

9/10

The genius of the prop is its simplicity. It's easy to load, simple to reset and you'll be up and running within minutes. The precise and clear instructions are excellent and it's ideal for every level of magical skill, from the beginner to the experienced 'worker'. If you want to see more about PET Richard has even put the instructions for the trick up online.

PET is a great, affordable alternative to expensive gimmicked leather wallets and its use is limited only by your imagination. Signed coins, business cards and more are ideal to load in the ingenious little device - or as Richard likes to call it, PET. This is Highly recommended.

The Nine of Diamonds

Reviewed by Will Houstoun



Advanced

Edited by Mark Beecham and Neil Stirton

Hard bound book
£24.99 plus p&p from
nineofdiamonds.weebly.com

Value for money?

8/10

8/10

Amaze your friends?

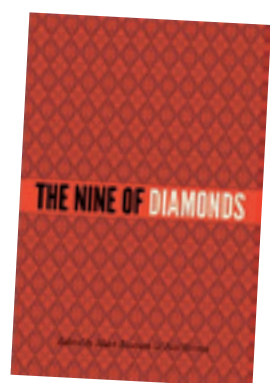
Worth the practice?

8/10

Every week a small group of magicians in Edinburgh meet in a small underground bar to talk about the latest developments in the world of sleight of hand and close-up magic.

Based on the myth of the Nine of Diamonds, the curse of Scotland, the group decided to publish a collection of their work and this is the result. The book contains some twenty-seven items, most of which use cards although there is a chapter dedicated to non-card items.

The material covers a range of different plots and approaches to magic. Items that particularly caught my eye included Mark Beecham's Regurgitator Revelation and a move for The Cannibal Cards, in which the cannibals visually regurgitate a selected card. Tricks that I liked included Amass Aces by Neil Stirton, a neat routine in which the four Aces find the four mates of a selected card; and Mark Beecham's Sesame Street, a two deck Do As I Do sequence that features a great display at the end of the trick. Éireann Leverett also contributes a clever routine in which a random coin is chosen and spun on the table only for the magician to have predicted the coin's value, year and whether it will be heads or tails up at the end of the spin. The Nine of Diamonds is a nicely designed book that has been well written and illustrated. The book's title may suggest "the curse of Scotland" but I am sure that nobody who reads it will feel cursed.





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

Lubor's Lens by Lubor Fiedler and Paul Harris

★ ★
Some practice

■ Reviewed by Noel Qualter



This shines a light on a prop devised by a true genius of magic and puzzles, Lubor Fiedler. Paul Harris popularised this lens and, over the years, has sold it or included it as part of several different products. This, however, is the definitive teaching on this fascinating optical illusion and ramps it up into the strong magic category. You only get one lens with the DVD but you can buy refills if you need them.

Short instructional DVD with props. £12.99 + p&p from www.world-of-magic.co.uk

Value for money? **8/10**

8/10 Amaze your friends?

Worth the practice? **8/10**

The best routine on the DVD is the previously released Reality Twister. It's a very visual piece of magic where the middle section of a pen disappears, when viewed through the lens, and finally ends up permanently twisted. Check out the online demo as it's super visual. You can make extras for the giveaways in thirty seconds - it's really worth it.

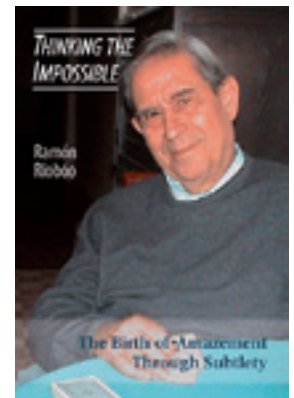
The big question that you need to resolve is: what on earth is the lens? You can't introduce it as an optical illusion lens as you'll destroy the magic. My only thought is that you could find a piece of plastic the same size and glue a crocodile clip to the back of it. Then print your name on a suitably sized piece of paper and slide it between both regular plastic and lens. Now you can call it a 'name badge' saying you've been to an exhibition and picked up a freebie pen. The heat is now on the pen that you've noticed has 'weird powers'. Then you just dismantle the 'name badge' to use the lens in the routine. Lubor's Lens might look like a toy but you can create strong magic with this, it just needs a little thought.

Thinking The Impossible

★ ★ ★
Advanced

by Ramon Rioboo

■ Reviewed by Will Houstoun



Ramón Riobóo was the winner of the Ascanio Award in 1993, he won First Prize in Card Magic at the Spanish National Convention and some of his material has previously been published by Steve Beam in his Semi-Automatic Card Magic series. This is his first book written in English. The material is mostly based on a particular type of card trick - impossible locations, in which a selected card is found under particular conditions. The majority would fit best into a fairly informal conversational style of close-up performance.

Hard bound book with illustrations. £29.49 plus p&p from world-ofmagic.co.uk

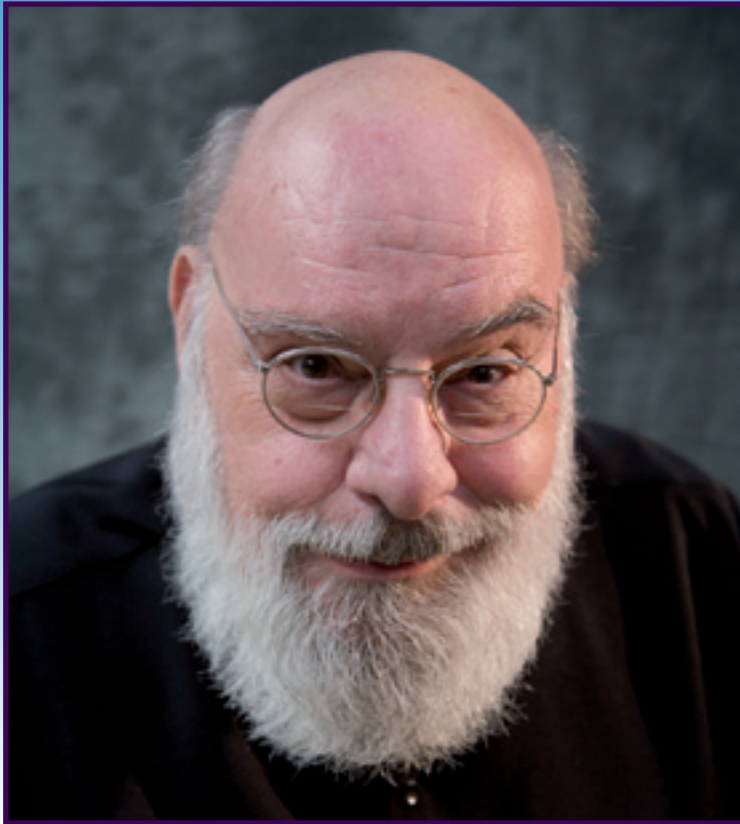
Value for money? **10/10**

8/10 Amaze your friends?

Worth the practice? **9/10**

Some tricks also need table space and the occasional fairly precise procedure. My favourite effect in the book is Telepathy to Order. In this routine a deck is shuffled and then thrown to somebody in the audience. The cards are given as many cuts as desired before five are passed to different members of the audience. Everyone who is holding a card is asked to concentrate on it and gradually the magician starts to pick up information about the cards. First the colours of some of the cards are identified, then the suits. Eventually he/she correctly names every single one of the cards! The deck is completely normal, the magician never has to see the cards the audience members hold - or the deck! There is only one real thing that I find upsetting about Thinking the Impossible. I wish that I could have seen someone do the material before reading the book as I know I would have been fooled badly by the majority of it!

EUGENE BURGER



"CAN YOU TELL ME THE BEST CARD TRICKS?"

I receive quite a bit of email. In fact, I think that we are only at the tip of the future email iceberg - the point where all of us realize we are getting so much email that the whole process has ceased to be easy, fun and convenient and has turned instead into a horrible nightmare. Until we hit that iceberg, I will continue to answer the email that I receive, but I make no promises for the future.

Much of my email is from magicians who are asking questions. Sometimes they ask so many questions I would need to write a small booklet just for them if I were to answer them intelligently. Often the questions are the same. One of the recurring questions that has been asked on more than a dozen occasions is this: "Can you tell me the best card tricks?"

I am reminded of a posting on one of the Internet magic bulletin boards where a writer explained he had purchased a specific (large) book and asked whether anyone would be interested in splitting the reading of it with him - so they could tell each other the best card tricks.

Silly? Stupid? Or just lazy?

Since I suspect I will be asked for my recommendation of the "best" card tricks many more dozens of times in the future, it seems like a good idea to answer this question once and for all here. Eventually, I think we'll put this answer up on my website and then I'll be able simply to refer new email questioners to that place for my answer.

This question, I might add, cuts across age. I have been asked it by fourteen year olds and forty year olds. Many who are drawn to the art of magic come under its spell. But, perhaps sadly, some spells need to be broken.

Ready? I strongly feel that there are no "best" card tricks. The notion that there are "best" card tricks is a purely imaginary idea, a fantastic and fantasy-driven concept, that exists purely in thought, in your head, and not in reality. If you take it too seriously, the search for the "best" card tricks can drive you crazy - and destroy the fun and satisfaction that the art of magic might bring you. For me, seeking the "best" card tricks is a supreme example of climbing the greased pole.

Let's put this another way: the "best" card tricks are the ones that you can perform to great audience impact and response. And that "you" is also "me." The "best" card tricks for me are the ones that I am able to perform to a powerful response.

I am saying, in other words, that what makes a card trick - or any magic effect great - or the "best" - always involves the performer. Much as I don't appreciate the performance of disembodied sleights, I really don't believe in disembodied card tricks - that is, card tricks that supposedly exist independently of their performance. A card

Our Magical Art

trick, of course, can exist as a text in a book with illustrations. Yet, as Alfred Korzybski, the founder of General Semantics, repeatedly told his students: the map is not the territory. A card trick in a book is very much like a map. A card trick in performance is the real territory.

Reading card tricks in books, and talking about them with our magician friends, helps us create this illusion in our minds that card tricks do exist in some real sense independently of their performance. But I think it's just an illusion. It's an example of what Alan Watts called eating the menu instead of the dinner.

Again this suggests that magic in performance, at the very least, is equally about the performer and not simply about the card trick in isolation. I have seen even very simple card tricks produce a tremendous response (sometimes, a much more tremendous response than I even imagined it could receive!). Why? Simply because the performer knew the card trick so well that it was presented in a way that made it a very special - and powerful - experience for the audience.

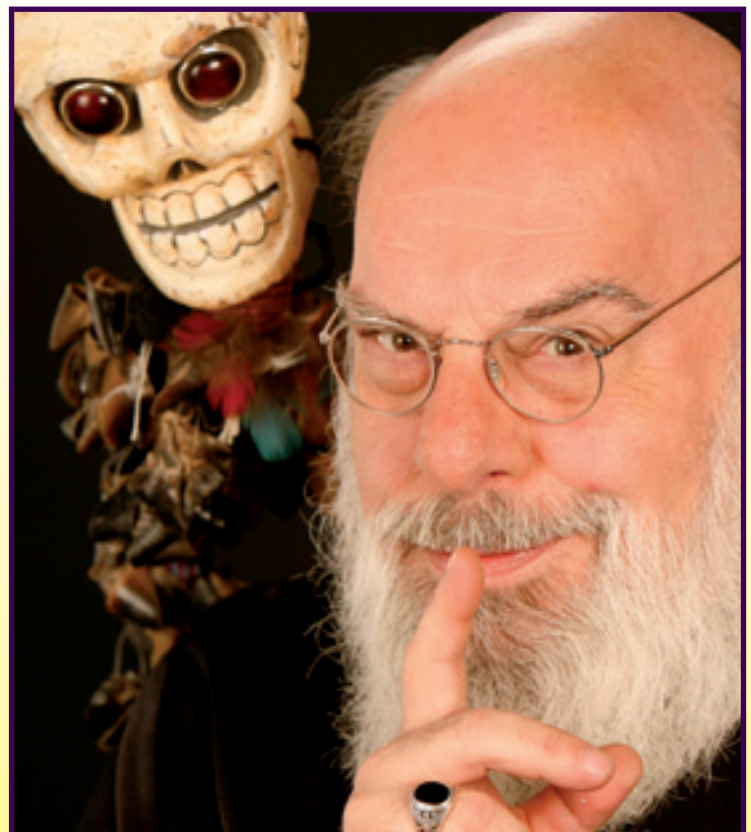
The "best" card tricks for me are the ones that fit (1) my personality and performing style, and (2) my range of technical expertise with cards. Attempting to perform a card trick beyond my technical competence is very much like walking into quicksand. There is no magic, only disaster. Yet this is something that we sadly see all too often.

How did I find these "best" cards for me? Today, my answer may not be wholly pleasant to many readers: I found them through study and experimentation! I studied magic books when I was young. I experimented with the things I read. Other magicians showed me card tricks and sometimes, really rather rarely, I experimented with them as well. Of the probably thousands of card tricks I have experimented with over the years, only a very few have made it into my performing repertoire. Those that did were the ones that "called" to me in some way.

The idea that card tricks can "call" to us isn't as spooky as it might first appear. During an Olympic television broadcast, some years ago, an athlete who was proficient in several sports was asked how he finally decided upon the sport in which he would compete. He replied with breathtaking brevity: "I let the sport choose me."

In much the same way, the magic effects in my repertoire have chosen me and I have responded to their call. Consequently, and this is the important point, they are all card tricks that I genuinely love to perform. The performance of any of the card material in my repertoire really does bring great pleasure to me, the performer. When that powerful connection between card trick and performer happens in the context of a performance, then we can talk about "best" card tricks.

Do I think there are "bad" card tricks? Well, that's another story!





PUZZLE PIZZA

PRIZE COMPETITION

Here is a classic puzzle from the late, great Ali Bongo! If you can solve the puzzle, please scan and send the completed puzzle to me via email at... mandy@TheMagicCircle.co.uk before 31st December 2012 for a great prize!

SYMBOL SUDOKU by Ali Bongo

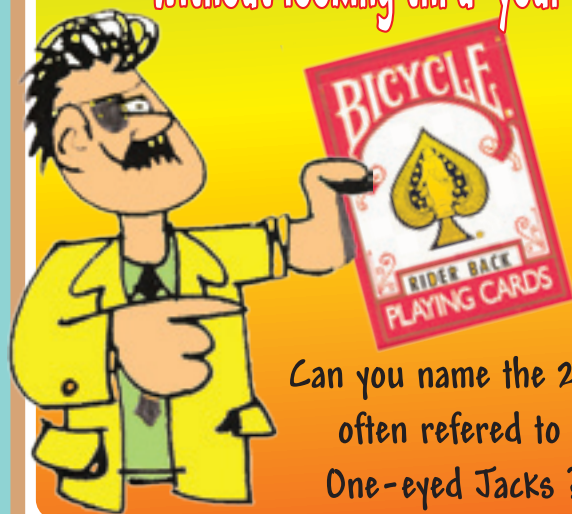
★								♠
♠		○		□		△		
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♣	+	△		♥				
					♦			♣
			△	★			♥	□

THERE ARE NINE DIFFERENT SYMBOLS GET ONE OF EACH SYMBOL IN EACH HORIZONTAL AND VERTICAL ROW... ALSO ONE OF EACH IN ALL THE SMALL SQUARES OF NINE!

ADD YOUR OWN TOPPINGS BY SENDING IN YOUR PUZZLES!

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Can you name the 2 cards often referred to as One-eyed Jacks ???

Dennis Patten's Puzzle Solution Secrets October '12



The Odd One Out

MAGICIAN NUMBER FOUR IS THE ODD ONE OUT. (SEE THE STREAMER)

4

Solutions

October 2012

'What's In A Name'? Solutions



11. Deck Switch



12. Electric Chairs

Roger Dreyer from FANTASMA MAGIC has kindly given Secrets magazine some coins which commemorate the fabulous magician David Roth. One coin, each in a red velvet bag, is winging its way to our winners of last month's competition. They are: **Liam Black, Rowan Luscombe, David Hardman, Robert Soane, Bridget Finn.**

TRICKS

DUPLICATES - BOTH SIDES?

By Ian Adair

The moment you finish performing this 'miracle', the audience will want to grab the deck. They can, for everything can be examined. Furthermore, it literally takes one second to reset the item, which means that if you move from table to table, you will have no problems.

EFFECT

The performer first displays an envelope stating that it contains a prediction.

A deck of cards is fanned showing backs only. A card is selected by a spectator who is asked to keep it face down nearby.

The envelope is opened by the spectator and the contents are read aloud. The prediction names one playing card - and states that this will be the chosen one. The performer, about to remove the deck from the table, smiles. "Ah, I think you are under the impression that the cards are all duplicates. Well, they are on the backs here... and if I reverse the deck... you can see they all have backs on this side too... so they ARE duplicates. But isn't it amazing, out of all those cards, you, selected one which I predicted, the only one which has a printed face. Now examine the deck to your heart's content."

APPARATUS

A Double-Backed Deck: This is a deck which has the back design on both sides of the card and which is available, quite inexpensively, from most magic dealers.

A Regular Card: Any one taken from a normal deck. The back design must match the double-backed deck.

A Pocket Handkerchief.

SET-UP

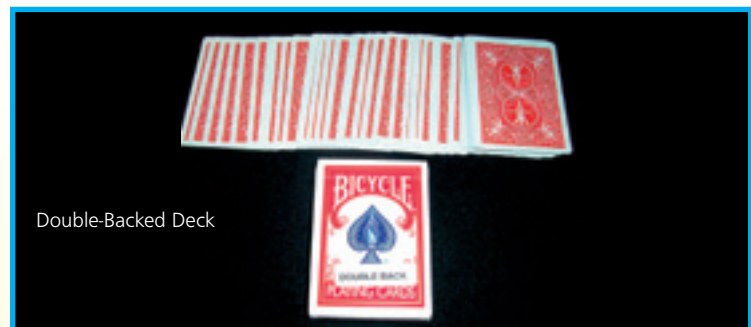
Place the regular card, face up, on the bottom of the deck. Have the pocket handkerchief ready.

WORKING AND PRESENTATION



Fan the deck, avoiding the bottom card being seen, so all the backs on the upper side are shown. Square up the deck and rest it on your flattened left hand (the regular card is still at the bottom of the deck). Now we use the old 'Pocket Handkerchief Force', which works well here, since the only card which is reversed will be the forced one.

The deck is covered with the pocket handkerchief. The performer asks the spectator to cut the deck through the material of the handkerchief, requesting that this should be done slowly. The spectator does so. The performer stops the spectator for a moment and asks "Are you sure this is where you want to cut the cards?" This pause gives the performer the chance to simply reverse the remainder of cards in his/her hand, so that the 'forced' card will be on top and will become the 'cut-at-card'. The top half of the deck, together with the hanky, is removed and the spectator is asked to take away the card which has been cut at - the chosen card! This is reversed for all to see.



Asking the spectator to open the envelope which has been on full view throughout, the prediction slip is removed and the contents read aloud. It states the name of the chosen card, and the performer points to the very card on the table - it is 100% correct! However, most of the onlookers will immediately assume that all the faces of the deck are duplicates - they all match the chosen card. The performer reverses the deck, ribbon-spreading them along the table, for everyone to see that they are all double backs, 'Yes, duplicates indeed! Handle the deck, examine the cards, have a good look at them - and if that's not a miracle, I don't know what is!'

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