



SECRETS

The Magazine of the Young Magicians Club

BRISTOL DAY OF MAGIC



Volume 21 Number 3

June 2014



INTERNATIONAL MAGIC SHOP

LONDON'S MAGIC CENTRE

THE
INTERNATIONAL
MAGIC
CONVENTION

LONDON

We're delighted to welcome back

TOM MULLICA

ALSO APPEARING:

**JONATHAN PENDRAGON -
DOC EASON - BOB SHEETS
AND MANY MORE TO BE ANNOUNCED**

DATES: 14-16 NOVEMBER 2014

PRECEDED BY

THE LONDON FESTIVAL

OF MAGIC 10-14 NOV 2014



Tom Mullica

www.INTERNATIONALMAGIC.com

89 Clerkenwell Road

London EC1R 5BX

Tel: +44(0) 20 7405 7324

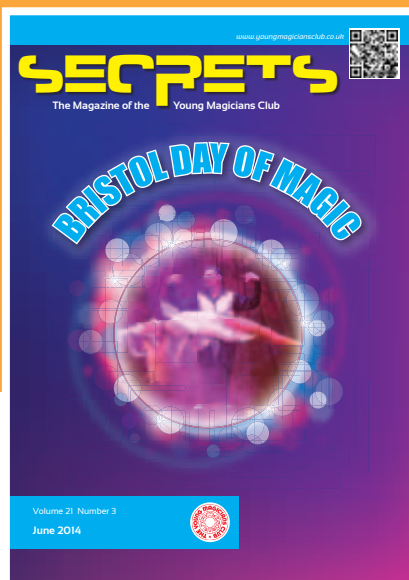
Established by Ron MacMillan over 50 years ago and still a family business !

Main photo courtesy of Arto Airaksinen

*Don't forget if you are visiting
LONDON, UK, we are a REAL*

on street MAGIC SHOP -

Pop in and Visit!



Cover Picture:
Daniel Dean - Bristol Day of Magic.

Published by The Young Magicians Club,
Centre for the Magical Arts,
12 Stephenson Way,
London, NW1 2HD,
England.
Tel: 020 7387 2222

Editor: Mandy Davis
Advertisement Manager: Peter Scarlett
Email: secrets@peterscarlett.com

Designed and printed by PNC Print & Design
020 8953 6116 artwork@pnc-print.co.uk

© June 2014, The Young Magicians Club.
All Rights Reserved.

Opinions expressed may not always
reflect those of the Editorial team,
The Young Magicians Club team or
The Magic Circle Council.

The Young Magicians Club Team:

President:	Jack Delvin
Chairman:	Kevin Doig
Secretary:	Clive Hyams
Treasurer:	Dave Andrews
'Secrets' Editor:	Mandy Davis
Webmaster	Chris Wood
Workshop Team:	Steve Dela Katherine Rhodes

For YMC information, workshops etc
contact info@youngmagiciansclub.com

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

Volume 21, Issue No 3 June 2014

Welcome to Secrets Magazine

Editorial

Mandy's Magic Words

Summer is on its way - really, it is! Before long you will be finished with exams and the school year will end. What then?

Some of you will go on holiday, either in this country or further afield. Some will stay home, maybe taking a job to earn money so you can buy what you want. Whichever you do, be sure to have some magic with you at all times - but don't rely only on a pack of cards!

There are many and varied impromptu magic tricks that will astound audiences, especially for small groups of people in all kinds of situations. During the junior workshop at the Bristol Day of Magic, Don Simpson and I covered several ideas which were met with great enthusiasm by those who were present. It's worth having something that you can do without carrying anything around in your pocket. Borrowed objects have far more impact; they can't possibly be 'doctored' when the spectator had it in his or her house or pocket the whole time.

Impromptu effects range from mind reading to spoon bending, from book tests to coin vanishes. One of the most famous collections of impromptu magic was collected in a book by Martin Gardner, it's worth you reading that - seek it out in The Magic Circle Library but it may also be available from your local library too!

After the summer you will no doubt be returning to full time education - a new school year or a new school entirely. Teaching may change in pace, as public exams become more important and grow closer in your curriculum. You may need to put magic away for a while to concentrate on your studies - don't worry, the magic bug never leaves! You will find it useful once the exams are over - you might use it to earn money to keep you while at University. It looks great on your application forms too! A trick performed during interviews makes you memorable - as long as it's a strong one and doesn't fail. So think carefully about a fast and impactful effect that can be your 'interview' piece and, believe me, as long as your qualifications are sound, you will hit the mark and be the one remembered by those who hold your future in their hands!



Photo by Mark Hesketh-Jennings

Mandy

NEWS

Kevin's Korner



Firstly - an appeal. Please ensure we have an up-to-date email address for you on file. I send out a monthly email to all members and some of you do not have an email address on our system at all while others of you have addresses that bounce back to me when I hit "send". You might be missing out on something very special!

There have been some sad workshops recently. Every year we lose members as they arrive at their eighteenth birthdays and have to graduate from membership. It feels like a whole generation has recently gone - some high profile members who made it on television including Daniel Kramer on Penn and Teller (as well as Jack Taperell who has only a couple of months left with us) plus Elizabeth Rogan and James Wilson who were on The One Show. Sonny Pennington, Nick Lee and Lewis Clarke all drew attention at The Magic Circle's Young Magician Of The Year competition and Leon Thompson now presents his own full evening stage show. Ashley Green and Caleb Bond are another two recent leavers.

So where is there for them to go when they leave The Young Magicians Club? We encourage them to join The Magic Circle, of course - and The Magic Circle has a brand new route to membership. You can become an Apprentice of The Magic Circle for up to two years before you need to take the examination (audition) to join. You will be allocated a mentor (we had mentors before they did!) who will help guide you through the process and advise you when you are ready to take the exam (usually well before the two years are up!)

Although Apprentices are not allowed to call themselves Members of The Magic Circle in their publicity, The Magic Circle Apprentice Scheme allows those wishing to join The Magic Circle the opportunity to enjoy the benefits of being a Member, as they prepare to take their exam, including full use of the library and our weekly Monday night meetings. You will need to have a Member of The Magic Circle propose and second you - but those of you who have attended YMC Workshops regularly can ask Katherine, Steve, Rob or me; and those of you who haven't may belong to a local magic club and/or know Members of The Magic Circle who will propose you.

For more details (including a video presentation) visit: www.themagiccircle.co.uk/join-us. (Note: There are six pages of membership information; see links on the left hand side of The Magic Circle's website). For further assistance please contact: membershipsec@themagiccircle.co.uk I very much look forward to seeing more and more members of The Young Magicians Club graduate into Membership of The Magic Circle.

Kevin Doig Chairman

page 3 •	editorial	•	mandy's magic words
page 4 •	news	•	all the latest info
page 6 •	advice for young magicians	•	jeff mcbride
page 8 •	trick	•	chris wardle
page 10 •	jim tyler	•	dice cup catch
page 11 •	special feature	•	bristol day
page 15 •	member profile	•	sam bolton
page 16 •	reviews	•	tricks, books & dvds
page 18 •	where are they now	•	megan k. bacon
page 20 •	trick	•	ian adair
page 21 •	puzzle pizza	•	puzzle, humour & solutions

Bargatze, Merrill & Corsaro - The Comedy Process

Comedy writing isn't pretty. Like making sausages, it's a process with an end product that is up to the taste of the audience to appreciate. Walking the fine edge of a razor doesn't even begin to describe it. It takes grueling hours to labour over a line that might take a few seconds to deliver; while other jokes come at the spur of the moment. Creativity is a muscle and must be exercised - meaning good ideas don't necessarily come easily.

Stephen Bargatze and Rick Merrill are well-known in the International magic community as comedy magicians. David Corsaro has been the longtime producer of "Time To Be Awesome" video blog. This blog features video interviews with some of the most awesome magicians in the US who talk about their magic and roads to success.

Together these three magicians created a one-time-only comedy skit that featured as the closing act at the annual Fechter's Finger Flicking Frolic (F.F.F.F.) convention. Steve and Rick combine physical and mental humour that entertains the audience and leaves the attendees talking about their act for the next year.

To enjoy the podcast, discussing how they work together and create comedy mayhem, visit themagicwordpodcast.com. Here Stephen Bargatze, Rick Merrill and David Corsaro go on record with a 'tell all' about their creative process and how they came to work together. They talk about moulding ideas, structuring jokes, brainstorming, comedy clubs and more.

YMC WORKSHOP DATES 2014

19th July 2014 *

20th September 2014 *

Sunday 26th October 2014 (J-Day)

29th November 2014 *

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**

Paul Daniels and Debbie McGee: The 'Back Despite Popular Demand' Tour!

"The FIRST Farewell tour" went SO well that, despite Paul Daniels saying it would be the end, theatre managers have chased the lovely Debbie McGee and him to take the show on the road again.

Paul and Debbie were the number one magicians for fifteen years with endless TV series and live performance spanning many years. Paul's cheeky chappy character brought a sparkle to some of the best magic, from Ali Bongo, Members of the Magic Circle Graham Reed and Barry Murray - and a host of other big names from across the world, who featured weekly, as well as speciality acts that became famous in this country for being shown on the Paul Daniels Magic Show.

You can still catch Debbie most Sunday mornings on iPlayer for Radio Berkshire.

Tour Dates

Sept 18th The Forum, Billingham
Sept 19th The Town Hall, Kidderminster
Sept 20th The Arts Centre, Evesham
Sept 21st The Harlington Centre, Fleet
Sept 24th The Wyvern Theatre, Swindon
Sept 25th Windsor Hall, Blackburn
Sept 26th The Arts Centre, Livingstone Howden
Oct 2nd The Civic Theatre, Rotherham
Oct 3rd The Broadway Theatre, Barking
Oct 4th Chipping Norton Theatre
Oct 5th The Playhouse, Weston-Super-Mare
Oct 8th The Savoy Theatre, Monmouth
Oct 9th The Playhouse, Epsom
Oct 10th Blackfriars Arts Centre, Boston
Oct 15th Millfield Arts Centre, Edmonton
Oct 16th Hazlitt Theatre, Maidstone
Oct 17th The West Cliff Theatre, Clacton
Oct 24th The Lyceum Theatre, Crewe
Oct 25th The Gatehouse Theatre, Stafford
Oct 29th The Playhouse Theatre, Whitley Bay
Oct 31st The Regal Theatre, Tenbury Wells
Nov 2nd Gordon Craig Theatre, Stevenage
Nov 6th Grand Pavilion, Porthcawl
Nov 7th Palace Theatre, Newark
Nov 8th Camberley Theatre
Nov 12th The Ashcroft Theatre, Croydon
Nov 15th The Mill, Banbury
Nov 21st The Princess Theatre, Hunstanton
Nov 22nd Chequer Mead Arts Centre, East Grinstead.





ADVICE FOR Young Magicians

Picture:
Jeff McBride.

PEOPLE SUPPORT WHAT THEY HELP CREATE

One of the maxims I live by is "People support what they help create." This holds true in just about any organization, political movement, internet group, club and yes, even in the theatre or at a magic show. I currently feel that the more audience participation there is in a show, the more successful that show becomes. If you look at current Las Vegas shows, the ones that have lasted have a lot of audience participation: Penn & Teller, Mac King, Amazing Jonathan. Even Criss Angel has taken out most of the Le Cirque music and dance numbers, replacing them with audience participation routines.

After years of study, and professional training, my personal magic style has evolved to include much more audience participation. When I first started in magic I didn't have good role models. Many of the magicians that I saw interacting with their audience members made jokes at the participants' expense. It was very typical to see magicians using "insult humour" to get quick and easy laughs. I did not feel comfortable doing this type of comedy; in fact, I wanted to perform dramatic magic without all the cheap comedy bits.

"Stand on the trap door."

"Show me your hand, no the clean one."

"Show the card to your friends... if you have any."

This kind of humour simply was not what I wanted.

MODELS AND MENTORS

Early in my career I did not have teachers to coach me through the process of creating an effective magic show; or to help me design interactive audience participation segments for my show. It was challenging enough to rehearse and control my own movements and choreography. The addition of having to manage audience participants on stage was beyond my ability at that time.

Many of the most successful magicians utilize audience participation in their shows. Before I go any further I must really differentiate "magic acts" from "magic shows." The typical magic act, the kind we see on variety shows, on television or at magic conventions, are very often music-driven and highly visual in nature. They are usually short - three to twelve minutes - acts like Rudy Coby, Kevin James and Jerome Murat all come to mind in this category. Many magicians start with an act, then develop more repertoire to create a full "magic show."

MAGIC ACT OR MAGIC SHOW?

A "magic show" differs from a magic act, in that it is longer, often a full evening experience. There are usually different styles of magic: dramatic, comedic, solo effects, grand illusions, smaller close-up effects with video support and, yes, audience participation routines.

by Jeff McBride

SPECTATORS VS. PARTICIPANTS

There is a huge difference between a spectator and a participant. A spectator spectates, merely watches, witnessing without being directly involved. A participant is co-creating the experience and has a role to play in the production of the magic. When I hear magicians say: "I have the spectator select a card," I cringe inside. I am aware that they are not conscious of the words they are using. The more conscious we are of our words, the more conscious we can become as performers. Spectators do not pick cards; they watch cards being picked. Participants pick cards.

A MAGICAL FORMULA: TRANSFORMING LOOKERS INTO DOERS

When designing your show, try to find the times where you can move your audience from being objective witnesses into subjective participants. Objective witnesses have less responsibility and do not participate in the action. A subjective participant is actively engaged in the magic experience. They support the show by not only applauding at appropriate moments but also by selecting cards, helping the magician with various tasks, and activities, like holding ropes or other props on-stage with the performer.

WARNING!

Not everyone wants to participate by coming on-stage! I have seen many acts get into embarrassing situations by forcing an audience member to come to the stage. An audience member doesn't have to come to the stage to participate in the show. There are many ways to transform individual objective witnesses into a collective of subjective participants. Even getting the entire audience clapping rhythmically, to the beat of the music, transforms single individual objective witnesses into a group of subjective participants. When an audience is all clapping rhythmically, you have given them the temporary role of "the drum section," in the musical accompaniment, and they are helping to create the experience.

MICRO AND MACRO PARTICIPATION

My good friend and mentor, Bob Cassidy, taught me the difference between solo audience participation

and mass audience participation. Micro-participation is when one participant is involved with an effect, such as a book test or a billet reading. A macro-participation effect is where the entire audience gets to play. The classic "question and answer act" is a good example; everyone gets a pencil, a question card and an envelope. Many magicians have had good success with micro-participation. The Amazing Jonathan has one person from the audience on stage for much of the show. Mac King utilizes five or six people during the show yet, at the end of his show, he has the entire audience chant his name: "Mac King! Mac King!" This is an example of macro-participation.

AUDIENCE ENGAGEMENT TECHNIQUES

You can create subjective participants in the audience by having them involved, for instance, by saying: "Ladies and gentlemen, by a show of hands, how many people have travelled to London?" Audience members raise their hands, participating in answering the question. Another way to have people answer a question is by saying, "Ladies and gentlemen, by a round of applause, who has travelled to London?" Both ways work to not only create energy and movement in the audience but, also, to give them another place to applaud, other than just the ending of an effect.

Asking everyone in the audience to think of the first person they ever kissed, for a prediction effect, and then tossing a ball out into the audience, to select a participant, is better than getting one person up onstage and then asking them to think of a person's name. Simply: more people get to play the "think of a name" game. Another popular way is to have the audience all do the well-known "arm twist" illusion. Penn & Teller, at the beginning of their shows, often invite members of the audience to come onstage and sign a special prediction envelope. When a magic theatre-goer steps onto the stage, they are no longer a spectator - they are an involved participant. In many cases, these participants play the role of the Judge and Jury, to make sure that all the procedures look fair.

I encourage you to study great performers and how they generate excitement, mystery and fun by utilizing effective audience participation techniques. Explore ways you can welcome your audience into your magic world, and participate in the magic. People support what they help create! If you have ideas to share with me on ways that you engage your participants, let me know - jeff@mcbridemagic.com.

TRICK:

COLOUR

CONJURING

Put your finger on any one of the NINE COLOURS in the box on the right. Spell out your chosen colour, moving your finger one square along for each letter. (You can move up, down, left or right, but not diagonally - that's cheating!)



By Chris Wardle A.T.M.C

You are not on TURQUOISE, so cross it off with a pencil. You cannot land on squares that you cross off.

Now move 5 squares, not landing on TURQUOISE, remember!

You are not on YELLOW, so cross it off. You now cannot land on it.

Move 2 squares.

You are not on LAVENDER, so cross it off.

Move 3 squares.

You are not on SCARLET or GREEN so cross them off.

Move 3 more squares.

You are not on ORANGE, so cross it off.

Move one square for the last time.

Now look at my predictions below:

**COLOUR CONJURING
MY THREE PREDICTIONS:**

You are not on WHITE

You are not on BROWN

Your freely-chosen colour is BLUE!

GREEN	ORANGE	WHITE
YELLOW	BROWN	BLUE
TURQUOISE	LAVENDER	SCARLET

This is a simple piece of mathematical magic but, under this dressing it appears to be all about colour choices. If you offer someone the colour grid, ask them to follow the instructions and your three predictions will always be correct! It is an adaptation of similar number grids devised by Karl Fulves and Bob Longe to name but two. However the use of the colours of the rainbow and the triple prediction are my own ideas.

You can perform this in close up, have the grid and instructions on your publicity material, even perform this in an email, it has many uses! (Keep the predictions hidden until the end!)

If you are interested in hidden mathematical principles or enjoy number tricks, then this effect is taken from my new book 'MATHS TRICKS AND NUMBER MAGIC', which includes sixty tricks using numbers, playing cards, words and more unusual adaptations. Just follow the instructions and the book performs magic tricks for you! It is £6.99 on Amazon but there are TWO copies to give away in our competition!

**For a chance to win one of these books turn to
Puzzle Pizza on page 21 - Good luck!**



Diamond Jim Tyler *Presents*

HEAD FOR DRINKING

BET:

Set-up two small glasses as in *Fig. 1*. Bet someone they cannot drink the drink without using their hands. Instruct them that the uppermost empty glass cannot touch the table. Tell them that they cannot use any sort of tools and must only use their body from the neck up.

SECRET:

First use your chin and neck to grip the uppermost glass and wedge it there *Fig. 2*. Secondly, you can lift the filled glass with your teeth and slowly tilt your head to drink it.

Executing this stunt will typically draw a small crowd.

Extract from - *Bamboozlers - The Book of Bankable Bar Betchas, Brain Bogglers, Belly Busters & Bewitchery: Volume Three* by Diamond Jim Tyler. The foreword of the book is by Mac King. Available from: www.djtyler.com



Fig: 1

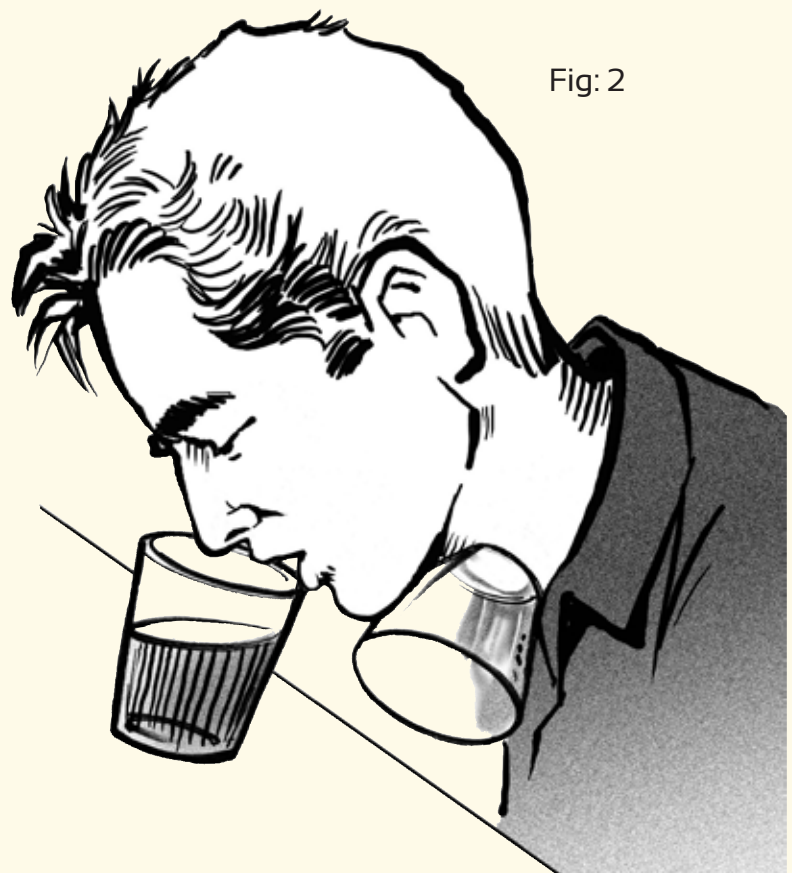


Fig: 2

Destination Dance



Gaetan Bloom



The Euphoria Show Choir



BRISTOL DAY OF MAGIC

BRISTOL DAY – THE MAGIC AT WESTON-SUPER-MARE!

The attendance was up again this year and the day was packed full of treats for everyone, no matter what magical preference. Some of the events overlapped so it was impossible to do all - but those I did attend were really superb!

After watching the official opening, by IBM President Neil Roberts, my task was to run the Junior Workshop and this sadly clashed with lectures by Ian Rowland and

Words & Photos:
Mandy Davis.

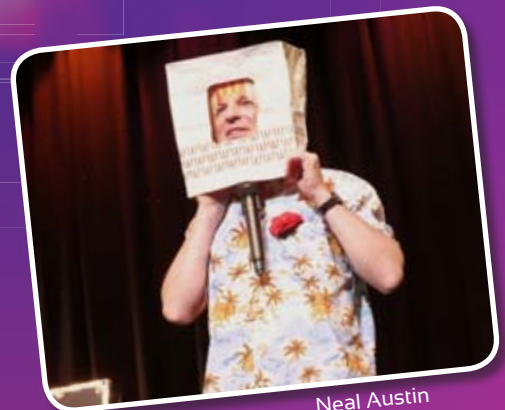
Daniel Dean



Paul Romhany



Neal Austin





Magic Olly. Ian's a superb mentalist as I'm sure you know already; Olly specialises in family magic and family shows - I heard great things about both events.

However, we still had a decent group for the workshop and everyone had a wonderful time. Award-winning magician, Don Simpson, taught some great impromptu tricks with straws and coins, plus a bottle-top matrix that was a real fooler and very simple to do. I also did some teaching, using the PATEO Force, to perform an intriguing effect with borrowed objects. It was good to see some members of YMC attending and to catch up on their news.

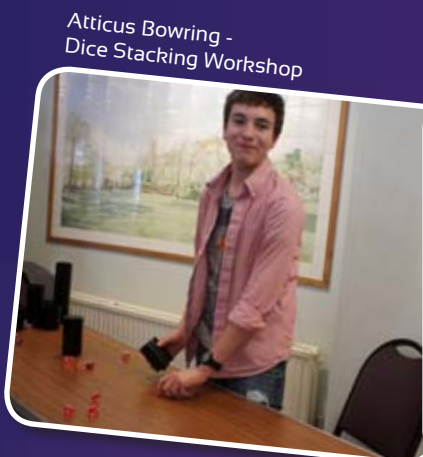
We were able to stay in the room we were using as, immediately after our session, the International Close Up Show took place. Bristol Day always repeats the sessions, so that everyone gets a chance to see the acts, and the performances are spread over three rooms. So the order of the acts, and sometimes the content, can change depending where you were sitting.

Denis Behr gave us some fabulous card effects. His Oil and Water really captured me, with its simplicity of routine, as he had the spectator do a lot of the work. It was the spectator, for instance, who put the cards on the table and then Denis sat and 'waited', building up the tension, before revealing the mixed handful had separated into reds and blacks. His final addition of Angelo Carbone's 'Out of Order' trick added an impossible finale to this - truly magical!

Gaetan Bloom not only performed a very funny routine - but also explained it in detail. He had a prediction board and chose an audience member to shuffle a deck. However this was a kind of one horse race! The volunteer had to gallop across the performing space, whilst shuffling the cards, until a designated spectator shouted 'Stop!' At that point the volunteer had to call out the name of the card he thought was on the top of the deck and then display it. Whether or not he was correct (and he was, three out of four times) the card was then pegged onto a board for all to see.

These actions were repeated for three more cards, the volunteer also having to steeplechase as he shuffled - jumping over imaginary fences! When the four cards were finally hanging from the pegs, it was shown that their numbers matched the prediction! The apparatus was ingenious and Gaetan spent time explaining it all in great detail.

Ian Rowland filled the room with his presence. His routines were fun and fast, his skills with both the tricks and the use of volunteers being well honed. He invited me to help with his final effect, again fun, funny, clever and polished.





Gaetan Bloom



Neal Austin



Paul Romhany: Stage - Charlie Chaplin

Paul Romhany has a Charlie Chaplin act but is also an excellent close up worker. His set was fun too with a dictionary test as well as a diary one.

Immediately after the close up show was a lecture, in the main hall, from Gaetan Bloom. His balancing card led to an audible gasp from the audience - such a simple but magical effect. This was followed by more and more intriguing magic from linking giant safety pins to some fun apparatus that knotted rope when a handle was turned on a cardboard tube. Gaetan proved how his worldwide reputation as a Maestro of Magic was earned with his imaginative and ingenious tricks and simple and cheeky methods.

There was another session of close up and then a final lecture by Denis Behr which I didn't get a chance to attend. The afternoon ended with two workshops - one on magic with balloons and one on dice stacking which really appealed to YMC member Atticus Bowring - who you can see in the photos! Do ask Atticus to demonstrate his new found skill during a YMC workshop as I know he bought the apparatus needed!

The Dealer hall was busy throughout the day with people either buying new miracle, replacing 'stock' items or sifting through second hand magic.

A break for supper and then it was into the nearby theatre for the Gala show. The compere was Dean Winters who was a good link between the acts and the opening sequence from the Euphoria Show Choir was lively and fun. Paul Romhany gave us his wonderful mix of magic and movement in the guise of his signature act, Charlie Chaplin. Then Neal Austin was side-splitting with his quick change from dinner suit to hawaiian shirt, and shorts, plus non-stop funny lines and throw away tricks. One of the most memorable was a Head Twister formed from two McDonalds paper bags!

Ian Rowland bent spoons with great zest and excitement and the help of a volunteer plus some very enthusiastic patter.

Gaetan Bloom inadvertently made flowers disappear and cut and restored his yellow microphone cable when his rope disappeared before he could tamper with that. He was once again fun and ingenious with his twists on classic ideas. He ended with his famous card manipulations - performed wearing boxing gloves!

After the interval the Euphoria Show Choir enthralled us with the music of Alladin while magician Daniel Dean provided suitable magical intervention as the genii. Then Paul Romhany returned with some lovely Linking Coat Hangers, ably 'assisted' by a sweet young audience member. Gaetan Bloom was back with his rendition of Card in Kiwi Fruit - and a whole lot of other fruit and vegetables too!



Neal Austin



Daniel Dean - Alladin



Ian Rowland



Daniel Dean & Co.



Daniel Dean & Co.



Daniel Dean - Alladin

BRISTOL DAY OF MAGIC

Finally
Daniel Dean
performed with several grand
illusions which included a Substitution
Trunk and a levitation as well as Linking
Rings and other well choreographed effects to
end this truly spectacular and highly entertaining
show.

The whole day excelled and the Bristol Society of Magicians should be proud of their efforts. If you didn't make it there this year, consider it as a future outing. The daytime venue is ideal and secure while your folks spend their day on the promenade or in the town. The events all take place in the one building and there is a cafe so you won't go hungry! Then they can meet you for supper before you all make your way to the nearby theatre to enjoy the great Gala show.

Put it in your diary - you won't be sorry!



Denis Behr

Junior Workshop



Denis Behr

MEMBER PROFILE:

Sam Bolton



Age: 11.

Current Home:
Ashburton, Devon.

Joined The Young Magicians Club?
May 2014.

Hobbies apart from Magic?
Acting, Computer programming.

Favourite magic book?
Royal Road to Card Magic by Jean Hugard & Frederick Braue because of... well, pretty much everything in it!

Favourite magic DVD?
More iCandy.

Favourite Non-Magic Book? The Last Olympian by Rick Riordan (The Percy Jackson series).

Favourite Film?
Now You See Me.

Favourite Magicians?
Dynamo.

What Kind Of Magic Do You Enjoy The Most?
Card magic and Mentalism.

What do you like most about Secrets? Everything.

Strongest non-magical performing influences?
George Lucas.

Strongest magical influences?
Dynamo, Gary Jones and David Blaine.

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

Which magician would you most like to be and why? Dynamo - because of how modern his tricks are, his excellent patter and because people just don't know how to do most of 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? Jack Wilder - from Now You See Me, Dynamo, David Kwong and Percy Jackson - from the books by Rick Riordan.

Top tip for getting into magic?
Practice is a definite. Believe anything is possible. Perform as soon as you have mastered a trick - show someone, get their feedback, see if they can see through it and, most of all, follow your instincts.

Some people I would like to thank in magic for either their help or encouragement?
My Mum and my friends.

REVIEWS

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

Jarrow - The Humorous Trickster



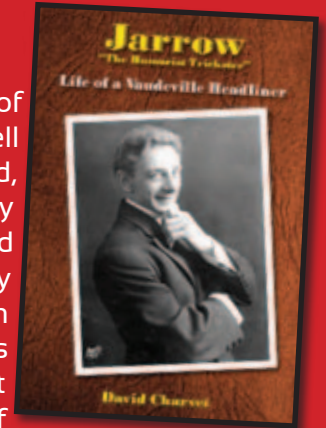
Advanced

By *David Charvet*

■ Reviewed by Will Houstoun

168 pages, hardbound, 9.3 x 6.3. £24.00 plus p&rp from www.charvetmagic.com

David Charvet's *Jarrow - The Humorous Trickster* is based on two new sources of information. First he gained access to a selection of family photographs as well as a collection of clippings relating to Jarrow from Jarrow's grandson. Second, and perhaps most importantly, a research file on Jarrow, that had belonged to Jay Marshal, came up for auction and was purchased by Charvet. Charvet discovered that Marshal had actually bought the rights to write a book of Jarrow's life story in 1957 for \$200 and, along with those rights, had recorded an interview with Jarrow about his life; had been given original documentation featuring the dates of important events in Jarrow's life; had a written report of Jarrow's entire act along with all the patter, handling and bits of business; and had a collection of photographs of Jarrow performing and explaining his act shot in a studio by Life photographer George Karger. That is more than enough information with which to create a fantastic book.



The book is divided into two main sections: one biographical and one instructional. The biographical section covers Jarrow's entire life including his entire performing career. You will read about his early life and the influence of performers such as Buffalo Bill Cody, with his Wild West themed touring show; Erich and Theo Weiss, the Houdini brothers, early in their careers, and Eugen Sandow, billed as The World's Strongest Man, who controversially performed his act wearing only a loincloth. You will read about how Jarrow worked as a strongman, busking in the bars of the Bowery, and happened to meet Max Malini, a magician who influenced Jarrow's style of magic. You will learn how and why Jarrow created the Bill in Lemon, based on the Coin in Orange from Hoffmann's Modern Magic; and why he decided to become a professional magician. You will also learn how Irmo Fox influenced Jarrow's style of comedy and delivery. Finally, and perhaps most importantly, you will learn how Jarrow's career spanned most of the first half of the twentieth century, weathering World Wars, the Depression and the advent of cinema and television with an act of six tricks that never changed. As Charvet comments near the end of the biography: "Emil Jarrow was a product of his times. He rose from the depths of poverty to theatrical stardom using just his wits, talent and a few simple objects. he brought laughter and mystery to over three generations of audiences, keeping the spirit of vaudeville alive."

The second half of the book is dedicated to those six tricks that served Jarrow so well for over forty years, along with a few bonus items. Five of the main six tricks — Jacob's Ladder, The Lemon Trick, The Coin Exchange, The Tobacco Trick and The Eggs and Glasses — are explained. Each trick is broken down into the handling itself, the patter that Jarrow used to use on stage and some additional comments (perhaps the reasoning behind some actions or somebody's recollections of Jarrow's performances). The descriptions are mostly clear, although some background knowledge will be needed to fully understand them and, where necessary, Charvet has supplemented the photographs of Jarrow performing with illustrations for extra clarity.

If I were to make one complaint about *Jarrow - The Humorous Trickster* it would be that, whilst the text is certainly readable, the layout is sometime rather jarring and there are a few typographical errors. Charvet does, however, write with his usual smooth and informative style and there are a number of interesting illustrations throughout the book. It is often said that the real value in magic history is not in knowing a list of dates when certain events happened, or in knowing who invented a particular move or trick, but that it is in being able to study a particular performer's work in order to understand why they achieved the success they did and what can be taken away from those lessons. If that is the case then *Jarrow - The Humorous Trickster* succeeds doubly: first in that the

reader can examine Jarrow's life and career in the bibliographical section of the book and, second, in that they can analyse precisely what he did in his act and his reasoning for it as they read the explanation of his act.

Silver Swindle *by Romanos* ■ Reviewed by Lewis Starnes

Gaffed coins and instructional DVD. £15.00 plus p&g from your favourite dealer supplied by Murphy's Magic Supplies



Requires practice

Silver swindle is a 'guess which hand' effect. The magician removes a handful of change from his/her pocket, takes two identical coins and invites the spectator to sign one of them. What follows is a three phase routine in which the magician can always tell which coin the spectator is holding - the signed or unsigned coin. I should point out the magician is given the discarded coin to hold behind their back in each phase.



Romanos devised the coin gaff that makes this effect possible and it's available in UK, Euro and US currency. It's teamed with a Dave Forrest routine which is taught on the DVD with a little help from Andi Gladwin. Dave focuses his presentation on psychology and lying and makes the spectator, and his/her ability to lie, the centre of the routine. The coins in the spectator's mind are incidental (or they should be). The routine climaxes with a final phase in which you cleanly and openly predict which coin the spectator will choose to keep before the choice is even made - a good climax, I think, that may even leave some of your magician friends puzzled.

I do wonder if the magician taking back a coin during each phase may tip the method for some particularly astute or sceptical spectators. A good patter and presentation will be essential to help sell the effect. I think this will play strongest as an impromptu feat of reading people's 'tells' and wouldn't necessarily be the first thing you perform to a new group. I've seen impractical and expensive/ electronics focused methods of performing this effect. This method is both practical and low cost and, if presented well, will deliver some good reactions.

Frame *by Alexis de la Fuente* ■ Reviewed by Lewis Starnes



Requires practice

Gimmick and instructional DVD. £12.00 plus p&g from your favourite dealer supplied by Murphy's Magic Supplies

A card is selected and lost. The magician also chooses any card and has it signed before drawing a simple black frame on the back of this signed card which is shown to everyone. The spectator names the original selected card and - one shake, or click of the fingers - the black frame is filled with a miniature hand drawn version of the spectator's card. This is a simple and visual effect that packs a punch.



You receive the gimmick and a DVD that clearly takes you through the effect and various handlings. The gaff is relatively simple and the thickness of one playing card. Also included is a special something to repair the gimmick if needed. However, you won't need to be repairing it often and the DVD covers this simple process well. One nice touch is that the moment the visual change occurs, the card can be freely shown back and front and it is still clearly the signed card. Now, on the offbeat, it can be united with the deck momentarily before you give out the signed card as a souvenir. Another nice touch: you can customise the gimmick to reveal whatever you choose - provided it fits within the frame.

There are a couple of minor drawbacks. Firstly, the gimmick makes a small noise when the change occurs. Any noisy environment will cover this or a click of your fingers will work just as well. Secondly, for table hopping, you'd definitely need to find a quiet corner to reset for a minute or so between each performance.

I think this is a strong, visual effect that leaves the spectator with a surprising keepsake. The response you'll get versus the sleight of hand required (minimal) is great so if you're looking for a genuinely visual card moment, this could be it!

WHERE ARE THEY NOW?

Where am I now? Well, literally, I'm at University avoiding revising for my final exams. Writing about magic is far more fun than anything on this degree! But that's not of much interest to you.

Since most of you probably don't have clue who I am, I'll start with some background. I am Megan Knowles Bacon, a 21 year old female magician (yes we do exist!) from London, but I am currently studying at the University of Kent in Canterbury. I was a dedicated YMC member from 2003-2011, and attended pretty much every workshop possible. I think I only ever missed three meetings in the eight years, and I'd probably still be there if they hadn't made me leave at eighteen! When I first attended a workshop, I was a small, shy girl who rather stood out from the group of seventy boys. Over the years I grew in confidence, performed, won prizes in many competitions and benefitted from several amazing opportunities! With help from the YMC, and Mandy Davis, I was granted a scholarship to attend the Sorcerers' Safari Magic Camp in Canada; I was asked to perform at the SAM convention in Atlanta! My proudest achievement was probably winning second place in Young Magician of the Year in 2009. I also made some awesome friends at YMC, and am hoping to meet up with them again over the summer.



Mystery School students with Jeff McBride, Eugene Burger & Larry Hass.

As I've grown up, I've found out more about what works for me in magic. During my time at YMC I found I had a passion for stage magic, and constructed several stage acts over the years. I also love giving my magic a meaning, or story, as I think this makes it more interesting to watch. Winning a

scholarship from The Magic Circle to study with Jeff McBride in Vegas certainly helped with this! Although I still combine my routines with ballet (as in my very first act), my style has changed a lot! To summarise - I used to perform as a pink fairy (cringe!) and now present a character based on the

I am now a member of The Magic Circle and attend as many members evenings as I can. University has temporarily taken over my life, so I don't get to visit as much as I would like, but I still get to do lots of magic! Before I was even accepted onto my course, I had agreed with the University to be vice-president of the brand new 'UKC Magic



Black Swan. I now have more skills, knowledge and an abundance of ideas, so once I finish university, there should be several more acts on the way!

Megan Knowles Bacon



Society', which another old YMC member was setting up. I am now its President, and, over the past three years, have been heavily involved in its running, persuading professional magicians to come and lecture for us, teaching budding magicians, performing at lots of events. We teach a wide range of magic, to all abilities, but most importantly, we have a lot of fun! My experiences from YMC have really helped me to come up with ideas of what to do each week too! Recently we did an evening where I gave groups a bag full of random items (such as pom-poms, bamboo boxes

and reading glasses), with which they had to come up with tricks. This was based on a session I remember from my earliest years at YMC, and made for a hilarious evening, with really quite impressive results!

One of my favourite parts of running the UKC Magic Society has been organising the stage shows. Every year I have been able to convince complete beginners to walk out on stage and present a full stage act in a matter of months! It is great fun to

help come up with acts I know I would never perform, and it is incredibly rewarding to work closely with new magicians (and now friends) and see them fall in love with performing magic. Some members are now considering taking The Magic Circle examination and, despite only having done magic for three years, I really believe they have a good chance of getting in! I'm also pretty proud of the fact that girls make up about 40% of the membership - which is far higher than any other magic society I know! I think it is indicative of the effect a female role model can have in our world! We won an award for 'best new society' in our first year and are hoping to be in the running for Kent Union's 'best society' this year! The society has dominated my life for the past three years but, with all our achievements, I'm really glad it did!

So where am I now? I am eagerly looking forward to leaving studying behind - but dreading leaving the UKC Magic Society. I graduate in July but will probably be back next year helping out anyway! I'm also taking on the responsibility of organising the shows for my local society, the Bexley Magic Society, which I am looking forward to doing. I miss YMC a lot and thoroughly recommend that you attend as many workshops as possible, since you never know what useful skills you will get from them! As for how I'll be spending the rest of my time after university, I leave you with the same answer that I give everyone else - magic and sleeping!

TRICK

EFFECT:

Two playing cards are removed from a cardboard holder, these being shown on both sides. The holder is shown to be empty. One of the cards, eg: Nine of Clubs, is replaced inside; the other, eg: Queen of Hearts, is placed into the jacket pocket. After some byplay both cards magically change places and both cards and cardboard holder can be examined by spectators.

APPARATUS:

Any two cards: For the benefit of this description the above mentioned cards are the ones referred to throughout.

Four playing cards: These should have similar back designs. These must be two sets of duplicates (eg: two Nine of Clubs and two Queen of Hearts).

A cardboard holder: See below.

SET-UP:

Using one of each of those cards, a special gimmicked card is prepared. Cut the Queen of Hearts card in half and, using a Prit-Stick, attach it to the complete Nine of Clubs card. You now have a card which displays half a Queen and half a Nine of Clubs. The audience never see the full front of this card and never get the chance to examine it either. The other two cards (one of each Queen and Nine of Clubs) are inserted into the cardboard holder.

The cardboard holder is not a folder nor an envelope. A strip of thin card is folded over, as illustrated, the long edge being glued. This results in a flat tube, open at both top and bottom ends. This holder should be of the size to take two playing cards

The gimmicked card is secreted inside the jacket pocket.

TRANSPOSITION

by Ian Adair

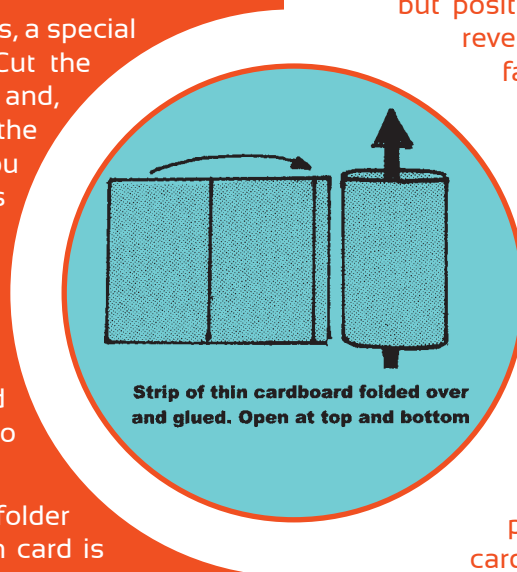
WORKING AND PRESENTATION:

Display the cardboard holder on both sides and remove both regular cards. These can be handed out to members of the audience if wished. Buckle open the cardboard holder so spectators can see right through it - it's genuinely empty now.

Display the holder horizontally throughout and first insert the Nine of Clubs inside. Display the Queen and place it into your jacket pocket (keep your hand inside and retain grip of this card).

State that you intend making both cards change places. Snap your fingers and look inside the holder. State that the cards have indeed changed places but now explain that the difficult part of the trick is to make them change back again! Snap your fingers again. Ask a spectator to remove the card from inside the holder (yes, it's the same one as was originally placed there) and smile, as though you have done something clever. This card is replaced inside the holder. This is simply a comedy bit of business which also allows you to introduce the gimmicked card. Leave the Nine of Clubs card inside your pocket and bring out the gimmicked card, with its back towards the audience. You now arrange the Queen section of this card underneath the regular Nine of Clubs, but positioned higher. This means that when reversed both cards appear to show the faces of both cards.

Square up the set of two cards and slide them into the holder. State that this time you really will make them change places. Reach inside the holder and partly bring out (to the point of the join) the gimmicked card, showing the Queen section. Casually show this around and then as you remove it completely, make a point of reversing it (and holder). The audience will see the protruding card being removed. This card (supposedly the Queen) is placed into the pocket and ditched there, at the same time the regular Nine of Clubs card is gripped. Snap your fingers as before and allow a spectator to remove the card from inside the holder - it's now the regular Queen. Remove the regular Nine of Clubs from your pocket, proving both cards have definitely changed places. The cards and holder can be left on the table for spectators to handle.





Puzzle Pizza

Add your own toppings by sending in your puzzles!

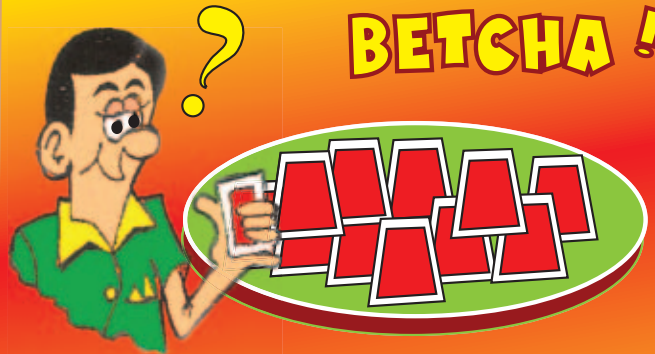
COMPETITION

As mentioned by Chris Wardle on page nine, here is this month's competition prize - and it's a cracker!! Maths Tricks & Number Magic by Chris Wardle.



Puzzle Portion

Here is a **BETCHA!**



Lay out 11 cards on a table and challenge your pals to take away 5 cards then add 4 to give just 9 instead of the expected 10

To be in with a chance of winning this super prize just answer the maths based question below...

QUESTION

PERFECT NUMBERS

A perfect number is the sum of all the factors that divide evenly into it— including 1 but excluding the number itself. The first perfect number is 6, which is divisible by 3, 2 and 1 and is the sum of 1, 2 and 3.

So far, thirty-eight perfect numbers have been found. Can you work out what the second perfect number is?

$$1+2+3=$$

6

Please send your answers to mandy@TheMagicCircle.co.uk before 30th June -

Good luck!

Dennis Patten's Puzzle Solution Secrets April '14

Dennis Patten's **Tricky Terms** from last issue Solution



Double Lift

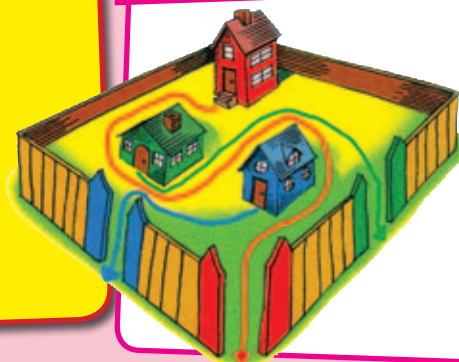


GLIDE ~~X~~

"One card & One card only"

Solutions

April 2014



The worm can crawl 22 cm as shown above.

The Kaymar Magic Company
Quality Affordable Magic



10% Discount to Young Magician
Club Members

The New Kaymar Catalogue
is now available Only £3-00

(includes £3-00 discount voucher off future purchases)

Visit our Website www.kaymarmagic.com

or visit our magic studio at :

The Kaymar Magic Company Ltd
43, Waltham Crescent
Nuneaton CV10 9JG
02476 353904

magicbox

So much magic to choose from only **ONE** dealer
stocks it all....



Buy 12 decks of cards and
receive two free

Free UK next day delivery
on orders over £40

Free effect, routine or idea
with every newsletter
(subscription free)

Huge range of exclusive
effects only available from
Magicbox

MAGICBOX, 11 PERCY STREET, NEWCASTLE UPON TYNE, NE1 4PW
TEL: 0191 2325335 WWW.MAGICBOX.UK.COM



Magicseen

Keep informed and stay entertained with the UK's No.1 mag

www.magicseen.co.uk

PATRICK PAGE MAGIC



"Patrick was a genius
of our craft - better
at magic and more
knowledgeable than
any of us"

Derren Brown

Learn how to perform classic magic
from the master magician Patrick Page

- * 3 Card Trick * Topit Vanisher * Thumbtips
- * Card in Wallet * Hanky Panky Cloth plus
much, much, more!!

For Magic Effects, Books, Instructional DVDs
and more information go to

www.patrickpagemagic.co.uk

or speak directly to Pat's daughter
Janette Page on Telephone 020 8378 5105

THE CARD COLLECTION

All the latest decks of Playing Cards in
one place!

We stock over 2000 decks of cards in
various brands and sizes.

See all the decks on our new website
www.cards4magic.co.uk

THE LARGEST RANGE IN THE UK

VISIT OUR SHOWROOM

Mon-Fri 9am to 5pm

The Card Collection

87, Ellingham Way Industrial Estate
Ashford, Kent TN23 6JZ

E-mail: clive@cards4magic.co.uk

Tel : 01233 647878

Fax: 01233 646487



ALAKAZAM  MAGIC UK
PRESENTS
INSCRUTABLE II
JOSEPH BARRY

Distributed exclusively by Murphys Magic Supplies. www.murphysmagic.com

Alakazam Magic Limited, Unit 113 Ellingham Industrial Estate, Ellingham Way, Ashford, Kent TN23 6LZ
Telephone: +44 (0) 1233 637888 / +44 (0)1233 663636

Davenport's Magic

Central London Magic Shop since 1898

www.davenportsmagic.co.uk

Beginner cups & balls and DVD set. New and exclusive.

£17



Safety Catch



A borrowed watch visibly penetrates onto a loop of examined rope

Comes with DVD and necessary rope

Price: £15.00 + P&P



Mark Leveridge Magic, 13A Lyndhurst Rd, Exeter EX2 4PA
01392 252000 magic@markleveridge.co.uk www.markleveridge.co.uk

*P&P Online orders calculated automatically on a weight based scale. Orders by mail please add 20%