

Secrets

THE MAGAZINE OF THE YOUNG MAGICIANS CLUB VOLUME 23 No 3 JUNE/JULY 2016

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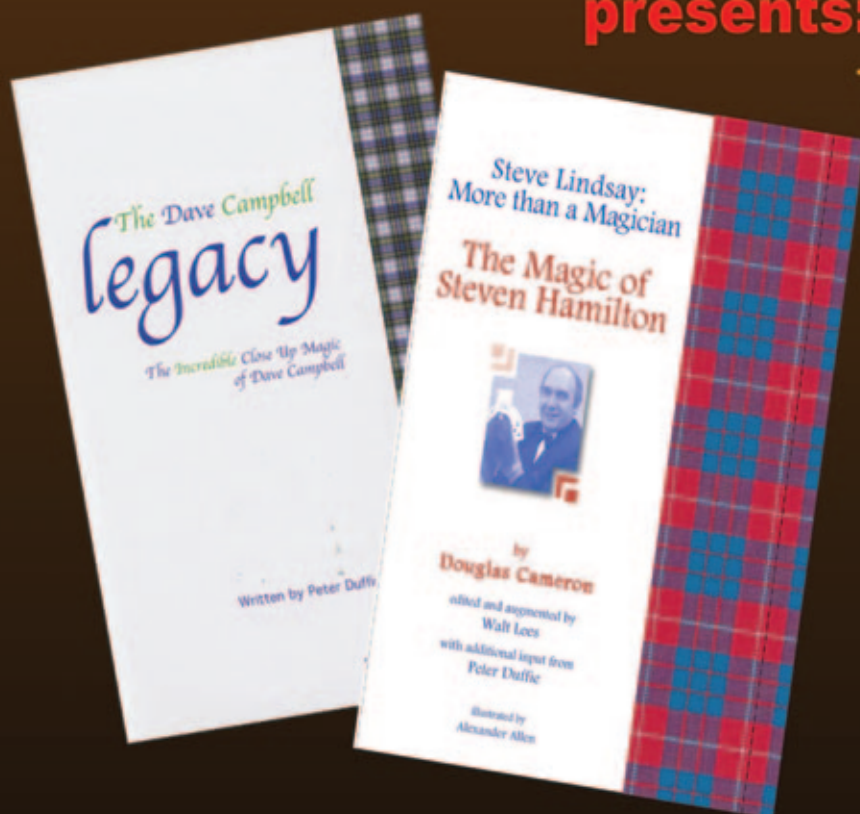


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WHERE THERE'S A WILL...



I hope that when you received this issue of *Secrets* in the post you had a momentary start on opening the envelope, in part because we feature Dynamo on the cover, but also because the cover itself looks rather different – in fact you will find that the whole magazine looks rather different. One of my major

goals on taking over the publication was to update its style and, with a huge amount of work from our designer John Hawkins, this is the first example of the new style. Thank you, John.

In this issue we introduce another new feature, "Not Magic But...", in addition to those that have appeared in the last few issues. One of my favourite things about magic is how many people are expert conjurers who use their passion support of a career other than performing magic. I know people who work in radio, television, film, theatre, special effects, business, hospitality and even an ex-director general of the FBI who are all passionate about the way magic works with their career and this month you will meet Matt Stirling, a professional stunt man with an astonishing list of film credits whose magic is an important part of his life.

Dynamo has performed magic live for more people in the last year than most will in a lifetime, with nearly one million spectators attending his live shows, so I was delighted when he agreed to an interview for these pages where he tells you a little about how he got to where he is today. It was also a happy coincidence that both he and I were in Los Angeles, on the West Coast of the United States, to attend the Academy of Magical Arts annual awards show (with an after party at The Magic Castle). Dynamo won their Magician of the Year trophy, thanks to his TV and live work, and I received a Literary Fellowship for my writings on magical subjects. I remember first hearing of The Magic Castle in this very magazine when I was a teenager. Back then I never dreamed I would perform and lecture there on several occasions, let alone receive one of their Fellowships, and it makes me excited to discover what you, the current Young Magicians Club membership, will do as you take your interest in magic in all sorts of different directions.

Magical Wishes,

Will Houstoun

Dr Will Houstoun MIMC
editor@youngmagiciansclub.co.uk

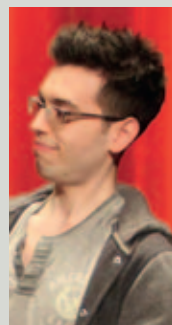


Cover Dynamo

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I have compered at Ali Bongo Shows before, but in April I performed my stage act in one of those shows for the first time. A number of you came to see it and I know for many of you, it was the first time you have seen me perform. Those

of you who were there saw why so many performers say never work with children or animals... or liquids!

You see, I have a gag in the act where I appear to believe I am invisible and a glass of Coke seems to empty itself on my table. Now, I was using a prop that I had only used three or four times in shows and, although I had rehearsed over and over with it, there was just a little extra anxiety involved. And the worst happened as I knocked over my glass of Coke. It went everywhere. I was not overly concerned about the gag being lost (although there were kind performers in the wings who ran off to get my bottle from the dressing room so that I could refill the glass if necessary) but my immediate concern was the drink going over all my props!

A quick bit of fumbling moved most of the props out of harm's way and I carried on with the act. The show must go on! I even managed to get a laugh from the audience by referring to the accident later on in the act. Regular attendees of our workshops will know that when things go wrong, I always refer to it as "character building." Although this has become a bit of a quotable catchphrase, there is some truth to it.

Every performer makes mistakes or has mishaps and it is with coping with those eventualities that you learn to keep calm, put it behind you and, if appropriate, make a little humorous quip. We all learn by our mistakes and the more you perform, the more experience you will have in getting yourself out of a difficult situation.

Try to anticipate everything that can go wrong in a trick or an act and try to have an "escape route" if that eventuality should happen. You cannot predict every possible calamity, but being prepared is a good start, and reacting well when it does happen should be the aim. If a trick does go wrong but you have thought of a way out, don't say it has gone wrong as the audience does not know what was supposed to happen. When the unforeseen happens, keep calm and carry on! Don't allow it to affect the rest of the act. It's happened. It's history. Forget it. Then after the act, use the experience to learn for the future. Surviving the unexpected really is character building!

KEVIN DOIG *mimc* Chairman

news

A Statement from The President

The Magic Circle is incredibly proud of its youth initiative, The Young Magicians Club. I am very proud to be the President of The Young Magicians Club by default through being President of The Magic Circle.

The Young Magicians Club has a Membership of nearly 400 of you aged from 10 to 18 with *Secrets*, possibly the only glossy magazine specifically for young magicians in the world; a Members-only website which is about to have a significant overhaul; an annual one-day convention, available only to Members, which attracts some of the biggest names in magic; and a superb programme of monthly Workshops taught by some of The Magic Circle's best.

It is sad but probably inevitable that with such a large Membership there will be the occasional Member that lets the rest of you down. We recently had to terminate the memberships of three of our number due to some ongoing unacceptable behaviour. They

whats on at the circle



Full details of all public events and booking rates can be found at www.themagiccircle.co.uk

Close-Up Magic at The Magic Circle 3 June, 1 July

This event showcases some of the best close-up magicians available and audiences get to meet the performers and experience the magic in the intimate setting of the headquarters of the world-famous The Magic Circle in London, often taking part themselves. An amazing collection of close-up magicians presenting superlative magic right before your very eyes. Seeing is believing!

Doors open 7pm; event starts at 7.30pm





President Scott Penrose

were part of a small group of Members to whom we had previously spoken about some undesirable conduct. These three had chosen to continue these displays through some quite offensive online comments. You are all aware of cyber-bullying and cyber-abuse and we take very seriously our expectation that Members and staff of YMC should feel safe and comfortable with us.

If you do experience any discomfort during your time with YMC, please do let any of our Officers know. You can speak personally to the staff or email to info@youngmagiciansclub.com. We can promise your concerns will be taken seriously. We want your time with us to be fun and relaxed.

and finishes at approximately 9.30pm.

All shows are of a universal nature and young enthusiasts are welcomed, over the age of ten.

At Home with The Magic Circle 14 June, 28 June

A regular evening of mystery and wonder featuring some of the club's top magicians. This event features history, close-up and stage entertainment. Doors open at 7pm and the Club Room bar and museum are open. Parlour magic begins at 7.30pm.

During the interval, The Magic Circle museum and the Club Room bar are open once again and you'll have a chance to explore the fabulous headquarters. Then it's time for a dazzling show in The Magic Circle theatre to finish off your evening. Individuals can book online.

Suitable for ages fourteen and above.



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GROUP
ARE YOU
THERE YET?



Our YMC Facebook group is becoming very popular and increasing numbers of you are joining up. If you have a Facebook account (yes, I know you have to be 14 or over) then sign up and join in our discussions.

Your fellow members are there waiting for you!

wonders at the workshops

by Tom Scarle, Edward Hilsum, Sam Hinch, Steve Dela and Eric Michels

YMC WORKSHOP Saturday 12 March 2016 by Tom Scarle

With much excitement, the doors to The Magic Circle opened at 11 o'clock, welcoming a plethora of magicians all enthusiastically waiting to begin their day, sharing ideas and performing to one another. When the time came, we all made our way up the spiral staircase and into the theatre where the monthly competition would be held.

The Under 14's category began with

Hector Warner, who gave an interesting presentation on a basic card effect which involved him, metaphorically speaking, climbing into the mind of the spectator to discover the identity of the selected card. Secondly, Josh took to the stage and performed a quick-paced routine, finding a selected card again and again. Something a little different came from Amos Wollen, who executed his take on the classic egg bag routine, making an

egg appear and disappear in a seemingly impossible manner. The final performance, also the winning one, was from Luke Oseland, who tore a playing card in four and, accompanied by background music, proceeded to piece it back together until it was restored to its original condition. A wonderful finish to the first half of the competition.

Dean Leavy was the first to appear in the Over 14's category and performed a

Photos : Kevin Doig



Luke Oseland



Dean Leavy



Paul Abbey



Martin Cox

routine comprised of skill and a surprising card-to-pocket finale. Using a few gags to warm up the audience beforehand, Bailey presented a cut and restored rope, returning it to its original condition within seconds. Seb Yandle had a presentation based around his control over a deck of cards, which he demonstrated by producing an entire suit as well as maintaining the order of the remaining cards. Finally, Emmanuel began with a supposed ambitious card routine which lead to the incorrect card coming to the top. Using a lighter, a pip was burnt off the card, transforming it into the initially chosen selection. Congratulations to

YMC WORKSHOP

Saturday 9 April 2016 by Sam Hinch



RINGS AND THINGS by Edward Hilsum

For my workshop I taught the ring flight, using the method with a reel. One of the key points I made is that I think it's best to minimise the distance the ring travels, once the ring is connected to the reel. To do this, instead of letting go immediately after the false transfer, first relax the hand with the ring finger palmed down by your side and then let the ring retract on the reel from that position. This way, the ring will only be travelling a few centimetres on the reel, meaning there is much less chance of flashing and the journey of the ring is much safer. This same idea can be applied to any effect where something is being pulled inside your clothing by a reel, such as the popular vanish of a pen.

I also talked about the general performance point of not rushing, especially when vanishing the ring and revealing where it has re-appeared. A great piece of advice I had from Joanie Spina was to imagine a photographer at the back of the room watching your performance. Imagine that they've never seen you before, so they don't know what you're about to do and that they're taking photos as you're performing. Any moment you want to be remembered, you need to pause, otherwise the photo will end up blurry! This really helps you to remember to take a beat to focus on the important moments in your performance, making your magic much clearer and therefore stronger. This is something that should be done in the performance of any magical effect.

Dean Leavy, who won this category due to the entertaining nature of his routine.

The afternoon brought three different lectures, two of which were in The Devant Room and one of which was in The Theatre. Beginning in The Devant Room, Paul Abbey opened his lecture with a simple production of a sponge ball at the fingertips. As well as this we learnt a false transfer and a small routine applying the sleights he previously taught. Edward Hilsum gave a masterclass on Ring Flight, teaching

subtleties such as ensuring the performer allows the moment to sink in when the ring is found to have travelled to his or her key case. Additionally, he also contributed his thinking around audience management techniques. Finally, Martin Cox centred his focus on the Elmsley Count and taught effects utilising the move, such as Vernon's Twisting the Aces. This concluded the March 2016 workshop, yet another success, after which everyone travelled back to where their days began.

The day opened with a very close Performance of The Month competition, full of great magic. The Under 14's competition was mainly card tricks, but it was very strong. Performances ranged from having a selected card appear face down in a sealed deck to a feat of freezing time with playing cards or a two-deck Out of This World and even a gag with a pea can result in a mess on the close-up table! The competition resulted in Matthew Turner winning with his sale-tag change and gambling demonstration. The 14 and Over's competition also consisted of hard-hitting magic and mentalism. It included a four-to-one card transposition, lie detection with a game of Rock Paper Scissors, a torn and restored card, some fork bending and even a signed card travelling to the back of the room with a corner missing that was found in a sealed pack of gum in another member's bag! The winner of this competition was Samuel Prior, who performed a very technical and visual rope routine. Unfortunately in the morning, there was also a goodbye to give to Connor Walsh, who has reached the age of 18 and will therefore be leaving the YMC. ▶



Samuel Prior and Matty Taylor



Dave Loosley

After lunch three very different workshops were given. Eric Michels gave a very interesting talk on the illusionist David Copperfield (whose real name is apparently David Seth Kotkin). We watched some clips revealing how he uses storytelling in his magic and a video of him vanishing the Statue of Liberty. We also learnt some interesting facts about him (for example, he once cut off the tip of his finger while performing a rope trick), including the many world records

he has set (the first magician on the Hollywood Walk of Fame, the most magic shows performed in a year, the highest number of Broadway tickets sold in a week). The next workshop was with the much-missed Steve Dela, who gave an in-depth talk on peek wallets. He talked about the different kinds of wallets, the benefits and drawbacks of some and even a peek envelope that can be made incredibly cheaply! Finally, Dave Loosley returned to share some clever and fun

effects. He demonstrated his new effect Inflexion and taught a challenging two-card transposition routine for the move monkeys. He also taught a fun mentalism effect that used the 'free will' principle (but with Sharpie pens), as well as a very fair way to find a selected card after it has been shuffled thoroughly into the deck.

After the workshop there was the Ali Bongo show that consisted of great close-up and amusing stage magic. The close-up show featured many great performers, including Dave Loosley and Lewis Starnes. There was a variety of magic, from cards to mentalism to Rubik's cubes. The stage show (as usual, hosted by Mandy Davis) was also a lot of fun with performances from many different types of magicians. This included another lecturer from the day, Steve Dela, who performed intriguing mentalism featuring a great book-test routine. Lee Hathaway from *Penn and Teller: Fool Us* performed an impossible signed bill inside walnut inside egg inside lemon, and even our very own Kevin Doig performing entertaining comedy magic.

It was a fun and informative workshop and one that would have been a shame to miss!

PEEK WALLETS AND MULTI OUTS by Steve Dela

At the April workshop I was asked to come along and teach something a little bit different to my usual card tricks. Not many know that apart from doing close-up magic I am also a stage mentalist. This makes up a large part of my professional work so I was delighted to come and talk about something different, focusing on peek wallets (a wallet that lets you secretly see information someone has written on a piece of paper).

There are many types of peek wallets available to buy. The most popular on the day seemed to be the John Cornelius Thought Transmitter. This is a small plastic wallet which, when

activated, lights up to project the information written on the inside through the wallet so that it is facing the performer. The advantage of this type of device is the fact that it looks so innocent and fair. The spectator writes down the information that you wish to peek later, the wallet is closed up, handed back to you and, on wrapping it with elastic bands to further secure it, you press down on the corner and the information shines through. You don't need to open the wallet in order to get your peek and this works well, providing you put the wallet away and distract your spectator from ever remembering that they wrote anything down.

The next type of wallet would be one



Steve Dela

MORE THAN JUST A MAGICIAN

By Eric Michels



Eric Michels

Who is David Copperfield and what makes his magic different and unique? My session at YMC summarised his contributions to magic as an inventor, historian, TV award winner and master of grand-scale illusions, with his genius being as a “provider of proof.” Watch his illusions on YouTube and enjoy not only the effects themselves but the proof he provides. For example, when he made the Statue of Liberty disappear, the green screen radar, the photographs taken all around the statue before and after the vanish, the testimonials from eye witnesses (including a priest, he must be honest!) and the search lights scanning across the site when the statue is gone all add proof to the idea of what has happened. All of these things contribute to turning a vanish into a miracle and this is what makes David Copperfield more than just a magician.

which needs to be re-opened in order to get your peek. An example is the Stealth Assassin available from Alakazam Magic. The advantage to this type of wallet is its appearance. It looks just like a regular wallet. I would favour using this in a professional environment as it would look better to my clients. The disadvantage of a device like this is that in order to get your peek the wallet does need to be re-opened. This is usually done under the guise of needing to go back in it to get something. Please don't ever just re-open the wallet to get your peek, as this is a dead giveaway!

Possibly the best and cheapest way of getting a peek is to buy yourself a small C7-size black envelope (try eBay) and

then to cut a lengthways slit in the back of it. The slit needs to be at the back (the opposite side to the flap) and below the bottom 'V' of the opening when viewing from the front. This is usually half way down the back of the envelope. To perform, have your spectator write down the information on the back of a business card (or any small bit of card that would fit in the envelope). Take it from them and place it into the envelope, making sure that it goes into the slit and out to the back again. To get your peek, lift the envelope so that the spectator's writing is facing you as you go to place it away out of sight. This looks super clean and is often one of the most effective methods.

YMC WORKSHOP DATES 2016

Please note, the July workshop date has changed to the 30th of the month.

Saturday 25 June 2016*

Saturday 30 July 2016*

Saturday 17 September 2016

J-Day auditions*

Sunday 23 October 2016 J-Day

Saturday 26 November 2016

Mentors' Day*

NB All dates with* are Ali Bongo show dates. All dates without * currently have no show.

For members only. Workshop fee £10.00 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 for each workshop when you receive the email opening registration (normally one week before the workshop). You will receive confirmation that you have successfully gained a place. Email: chairman@youngmagiciansclub.com

If you would like to report on a Young Magicians Club Workshop e-mail me at editor@youngmagiciansclub.co.uk

dynamo

Interviewed by Will Houstoun MMC

In a few short years Dynamo has propelled himself to an unprecedented level of magical fame in the UK, just completing a huge tour of arena size venues. After the final date of the tour Dynamo took the time to talk with me about his career and his love for magic.

Will:

Congratulations on completing a huge tour of live shows and having some incredibly popular television shows. How did you get on television in the first place?

Dynamo: First and foremost, I had a vision for a show. I had an idea for the way I wanted to approach the magic that hadn't really been done on television in this country. It then took a long time to convince people of my vision and to get them to trust that the idea would work. Watch gave me the platform. They weren't the biggest channel, but they got behind me and believed in what I could do.

We were also allowed to do the magic the way we thought

it had to be done. A lot of shows are restricted to a stereotype of how a magic show should be made – they choose everything from the material you perform to the cameras you can use. When I started putting videos out it was on YouTube and it was just me and my friends going out and filming magic without any of the red tape. It is hard enough just performing the magic well, let alone trying to overcome the hurdles that TV puts up. A lot of performers don't really understand it. They watch a show and think: "I can do that trick, why aren't I on TV?" The reality is that there is so much more that goes into a TV show. It is like a really great performance on stage that looks effortless. What you don't see are the weeks leading up to the show, where the performer stays up till six in the morning rehearsing to make sure everything goes right!

Will: Did you ever fall into that trap?

Dynamo: When I was a kid and I watched other magicians, like David Blaine or David Copperfield, I would sit there thinking: "I can do this, I do better flourishes than him!" Over the years I have studied Blaine's approach to magic and why he has become successful and it all makes sense. It is not about the tricks you are doing, it is all about injecting yourself into the performance.

Will: So you have really seen both sides of the coin?

Dynamo: Yes. People can say: "Dynamo doesn't have any personality in his performances." I would say that I do, it is just not a traditional performance personality. I don't start telling a story about a watch that my grandfather gave me ten years ago ... I don't create a story to go with my magic. I prefer to tell stories that naturally occur in my magic, or just to present the magic as it is. I think magicians, sometimes, are scared and don't believe that magic itself can be entertaining ... they feel that you have to add a story or comedy or something else. But the reason we all got into magic is ▶

Photo: Andrew Timms



When I was a kid and I watched other magicians, like David Blaine or David Copperfield, I would sit there thinking: “I can do this, I do better flourishes than him!”

probably just a moment when we saw something that was amazing. We don't remember the story that went with it, or the jokes, we just remember the cigarette that went through the coin, or the chosen card the wrong way round in the deck. We remember the simple visual of the magic itself.

Will: How did you find the transition from working on television to doing such huge live venues?

Dynamo: I actually found it a breath of fresh air in some respects. Having done television for the last five years prior to the arena tour I was happy to be doing and learning something new. As arena magic hadn't been done like this, I had no blueprint to stick with which allowed me to do whatever I wanted.

Will: What do you like best about live work vs television and what do you like least?

Dynamo: The feeling you get walking out on stage in front of a live audience is like no other, television could never recreate that buzz. Television magic is always such a stop and start process, it's hard to perfect anything before moving on to the next. Unlike stage performing, TV magic means I was performing to an audience that wasn't there, which restricted my connection.

Will: I know you always have a great consultancy team, some of whom were once YMC Members, and you have worked with your manager Dan for years. How did that start?

Dynamo: I was performing, doing events and filming videos for YouTube and a DVD thanks to a Princess Trust business start-up loan. I had managed to arrange to film at an event because I knew the security guards and Dan turned out to be the event's main organiser! He was so impressed with what I was doing that he invited me to join them for the rest of the events in the tour and he started to get me a few bookings. He also became interested in magic, not to perform but from a creativity point of view. Now he is the first person I speak to whenever I have a new idea. He probably knows more about magic than most magicians I know yet he can't shuffle a deck of cards! He has the understanding of a layperson and at the same time knows about how magic works and how to use it to make good television. He helps me to make everything I do better and helps me to share it with other people in the best possible way.

Will: Most magicians seem to be one-man operations, trying to do everything themselves. What advantage do you get from working with others?

Dynamo: When I first started, I didn't trust anyone to do anything for me. I thought I could just do it all myself but that was just taking my focus away – I was trying to be a jack of all trades so I was spreading myself too thin. Now there are people who are better designers than me who can do design, there are people who are better at marketing who can do that, and I can focus on my magic and my presentations because that is what I am, a magician. Every single success story involves a collaborative process, and it is how you can use that collaborative process that determines how successful you can be. If you want to succeed at anything it is all about getting the best group of people around you and then working out how to make them work together. You have to stop thinking that using other people takes anything away for you, it empowers you when you do that.





Photo: Andrew Timms



Will: What advice would you give to YMC Members who see your career and want to try and achieve the same things?

Dynamo: Put the art of magic above everything else. Don't chase fame or money. It's about the magic and most importantly letting your magic speak for itself.

Will: What is next for you?

Dynamo: Having just released my first ever magic kit, I want to spend my time helping young magicians and introducing magic to a whole new generation of people who may not have been interested in magic beforehand, which can only help to keep magic alive. For me, it's about a legacy, not just my own, but ensuring that one hundred years from now, magic as art form will be just as current and even more respected than it is today.

Will: It has been quite a journey. What do you think magic has given you?

Dynamo: When *Magician Impossible* came out, for the first time in 29 years, I felt accepted just for being me. When I was in school, I got into magic because I didn't have any acceptance – now I feel that I finally do.

Dynamo has kindly offered to give a lucky *Secrets* reader an exciting prize... To find details of the competition turn to page 18.

Not Magic But...

Matt Stirling

by Matt Stirling MMC

I have been performing magic in some capacity for over thirty-five years now and it is the best thing I have ever taught myself.

In my work life I started by training as an actor at the Italian Conti academy and through my year there I performed magic. Then, when

I left, I continued using magic throughout my career while on numerous tours and Pantomimes.

In 1994 I started training for the British Stunt Register and I qualified in 1999, leading to performances as a stunt man on such films as *Batman Begins*, *Blade*, *Pirates of the Caribbean*, *Harry Potter*, *Fast and Furious 6* and *Star Wars*. Every day on set is a thrill to me and I have a great life working with some very special people and seeing the world.



Matt Stirling

I thank my lucky stars, however, that I continued with the magic as it has got me through my life and I will never let it go. Everyone on set, from behind the scenes worked to actresses and actors, knows me as 'Magic Matt' and I have had the opportunity to entertain some great actors and actresses in the down time between takes. I also continue performing close-up at weddings and parties to this day as I enjoy it and it's such a big part of me. Magic is a universal language, so wherever I am in the world, even if I can't speak the language, people will always smile and gasp, which always makes me smile.

In 2002 I qualified as a stage hypnotist and started performing my own style of mentalism and hypnosis show. Now I have performed a new show every two years since 2008, raising money to help stunt performers who have been injured in the course of their jobs.

There are so many good stories from the films I have worked on. For example, I played Oakes in *Fast and Furious 6* and got beaten up by Dwayne Johnson, 'the Rock.' We rehearsed for the fight for a week and Dwayne came in the last two days to work with us. He was a great guy,



On the *Fast and Furious 6* set

so nice and friendly. In the scene he had to throw me all over an interrogation room. We did it with wires, which was all good, however on one of the takes my legs went through the ceiling and pulled the whole ceiling down on top of the crew and Dwayne. There was debris everywhere and Dwayne and myself were in hysterics as we did warn everyone about the possibility, but no one seemed to believe it was going to happen until it did!

trick

STUART SCOTT



A few years ago a friend showed me a tri-tetraflexagon, a piece of paper that could be shown as having three sides using a method similar to a Humber Wallet. It occurred to

me that it might be possible to re-design it to have four sides. Eventually I came up with what I call a quad-tetraflexagon. (I think it sounds better than tetra-tetraflexagon!)

Effect

You show a red piece of paper. With a quick fold the other side can be seen as blue. But with another fold you reveal the paper to have a green side. Then a final fold can show that this piece of paper also has a yellow side... a four-sided piece of paper!

Method

Using the template (fig. 1) it should be possible to construct one of these. Each side of the quad-tetraflexagon is made up of four panels. Each panel should measure about two inches

THE QUAD-TETRAFLEXAGON A FOUR SIDED PIECE OF PAPER

square. The template shows which sides of each panel should be which colour. By following the pictures (fig. 2) you should be able to fold the pieces together the correct way. Once folded in the correct way the last panel needs to be taped to the first panel as indicated. No matter which way the quad-tetraflexagon is folded, one side will always be red, but by folding it different ways the other sides can be shown to be blue, green or yellow. Alternatively it is possible to have pictures on each side. Depending on what types of pictures you use (clubs, hearts, diamonds and spades, for example) you can make up many different effects. You may find it takes a little bit of playing around to get the hang of it though...

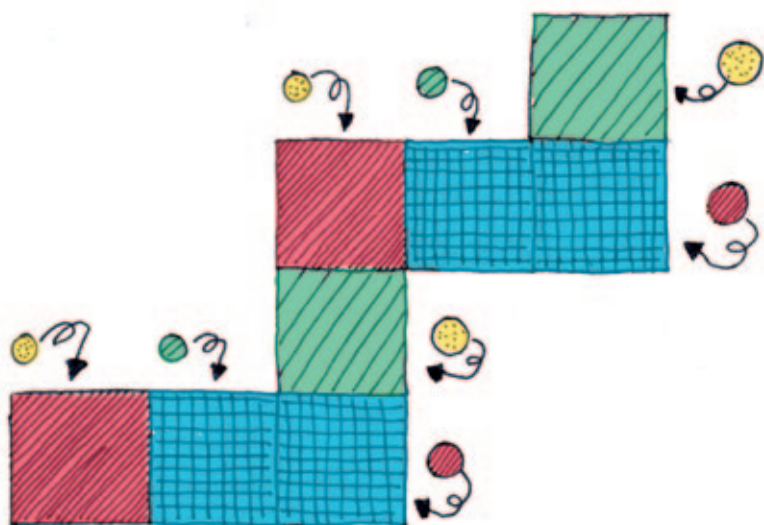


FIG 1

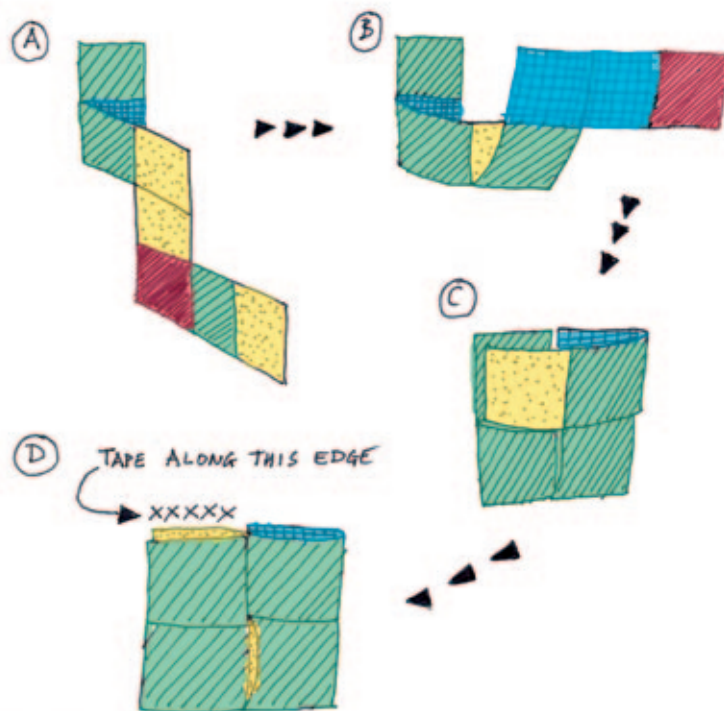


FIG 2

trick

CHRIS WARDLE



ULTRA-SIMPLE LIE DETECTOR

Effect

A fun trick, where a spectator can lie or tell the truth, but at the end, you find exactly which card they chose!

Presentation

The performer deals ten cards from the top of a shuffled deck and hands them to a spectator, asking them to mix the cards and then deal them into two face-down piles. They are then invited to look at the top card of either pile, remember it and show it around, while you look away. They then place it back on the pile it was taken from and pick up the other pile and place it on top. The chosen card is now lost in the middle of the packet of cards.

The spectator is told that they are about to take part in a lie-detector experiment! The spectator can name any card value, the one they saw or a lie! Whatever value is called, you 'feed' the word into the lie detector, by spelling the value and

dealing one card for each letter into a face-down pile on the table. For example, if the spectator calls "Jack" you deal four face-down cards – J, A, C, K – as you spell the value of the card.

You now ask them if they were telling the truth. Again they can be honest or lie. If they say "Yes" deal three more cards –Y, E, S – and if they say "No" then deal two cards – N, O – onto the pile already on the table. Now drop the rest of the small packet of cards on top. (It will only be one or a small number of cards.)

You now ask one final question, "Were you telling the truth all the way through? Was it all lies, all the truth or a combination of both?" (Again, they can be honest or dishonest.) Whatever they say, "lies," "truth" or "both," you pick up the whole packet and spell, dealing one card face down for each letter of the word.

If they say "lies" or "both," then take the next card and ask them to now truthfully name their card and turn it over. The

lie detector will have found their card as it is the one in your hand. If they say truth, then take the card on the last letter of the spelling, the "H" – it will be their card.

A quick and magical lie detection test!

Working

This is based on a trick called "Pronto" by the late, great Aldo Columbini, which has produced several variations over the years, notably by Arun Bonerjee in *Abra*, such as his variation using names of drinks called "In Vino Veritas," in issue 3283. There have also been many lie-detection-themed tricks in the past. A clever example can be found in Barry



Murray's book, *Paul Daniels Adult Magic*.

The spelling in this version always results in the chosen card becoming the fifth card down from the top of the deck after the second spelling, as long as you use card names which spell with more than three letters. Therefore, if the spectator names an Ace, Two, Six or Ten, put "the" or "an" or "a" in front of the value – it is up to you. (If they name "ace" spell "T, H, E, A, C, E.") If the value has four letters or more, just spell its name, as in the example at the start. If you now follow the procedure above, it will always work. You only have to ask three questions and any ten cards can be used, so it is a genuinely shuffled deck at the start. There have been many spelling tricks over the years, but they usually involve you spelling the answers to at least five questions, such as "odd or even," "red or black," "high card or low card," etc., and it is very easy to lose you way in the procedure. Here it is

very simple and direct for you and for your audience to follow.

Just remember the key steps:

Spell the value of the card (Put "T, H, E," "A, N" or "A" in front, if it is a three-letter value).

Spell either "Y, E, S" or "N, O," then drop the rest of the cards on top.

Pick up the whole packet and spell either "L, I, E, S," "T, R, U, T, H" or "B, O, T, H." Their card will be either the next card, if you spell "lies" or "both," or the final "H" card when you spell "truth."

This is a fun, impromptu trick that requires no reset or sleight of hand. I hope you enjoy my streamlined version of this classic idea. As always with this kind of effect, it is the presentation that sells it, making it baffling and entertaining.

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Cover Conjurers

In this month's Cover Conjurers we welcome Brendan Rodrigues, The Magic Circle's Close-up Magician of the Year 2016, as well as Barry Murry and Janette Page, who talked with me about the Pat Page Audio Archive, a digital resource featuring interviews with some of the twentieth century's greatest magicians.

I know there is a big controversy about combining flourishing and magic. I think flourishing does have its place in magic, especially with particular styles. Now, my style is a very show-off, flourished one, so I definitely want to put flourishes in there. Because my background is as a flair bartender I want to keep something of that in my performance so I tried to combine it with magic and my personality. It's funny

because normally I'm quite a humble guy but when I'm performing I'm different, the opposite of what I would normally be. I think it works well for me.

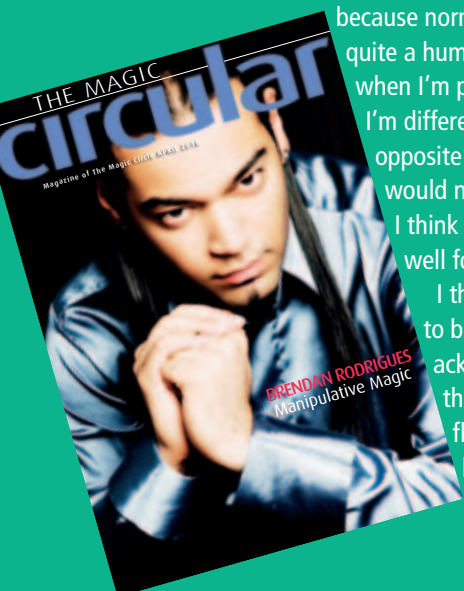
I think it has to be acknowledged that flourishing is kind of showing

Brendan Rodrigues: Manipulative Magic

off though, so I make a joke about it in my act. I'll flip this ring around my fingers and spin it all over the place and I ask people, "Do you know what this is called?" And they say, "No, a ring, maybe?" And I'll say, "This is called showing off." They think, "Oh, okay, he's making a joke so he's aware of the elephant in the room." I also don't often tell people I am going to do magic for them. I normally say something like: "Let me show you a few technical moves, something with skill." Then I incorporate a bit of magic in that act and it takes

them by surprise.

I think you've got to find your own personality and work out how magic and flourishes fit for you. When I'm performing at my residencies, I'll walk up to a table with a crystal ball and say, "Let me show you something cool." I'll talk about how I manipulate my fingers and move coins with my fingers rather than ever mentioning the idea of doing magic. Find your personality, and if you can show it through a combination of magic and flourishing, then that's perfect for you.



The Pat Page Audio Archive

I asked both Barry and Janette to tell me something about the content they most enjoyed in the Pat Page Audio Archive and this is what they told me. You can find out more about the Archive at www.patpagearchive.com

Barry: I had grown up with Cy Endfield's *Entertaining Card Magic* on my bookshelf and had practised all those marvellous effects, but I never ever saw Cy perform. I quizzed Pat about Cy many times and although Pat could convey much about Cy I still only had a general sense of the man. Listening to Cy's recordings was something of a revelation to me. Now I not only have a very clear sense of the man but I now know his story in his own words in his voice. I have also heard Cy performing for lay people and know so much more about the tempo of his performance – wonderful stuff!

Janette: Albert Goshman and Dad talked about having families who were not interested in magic and how they would both be remembered when they were gone. Albert had no idea that his son would be running a sponge ball factory and Dad had no idea that his family would be running a magic dealership dedicated to his magic (neither did we!). Albert spoke about not being remembered because he had not written a book and that the writing of books was key to being remembered. Out of that discussion my Dad agreed to write *Magic by Gosh*, the book about Albert



Goshman. Like so many of the magicians that Dad interviewed, Albert gave great and valuable advice on how to perform, what to perform, and the difference between amateur and professional magicians. Dad was also brave enough to ask him about his legendary dress sense!

In another interview Dad asked Dai Vernon about hustling a rich gambler in California in the early part of the twentieth century. Dai denied it, of course, but when Dad told him that he knew on good authority that he was involved (from somebody else who had

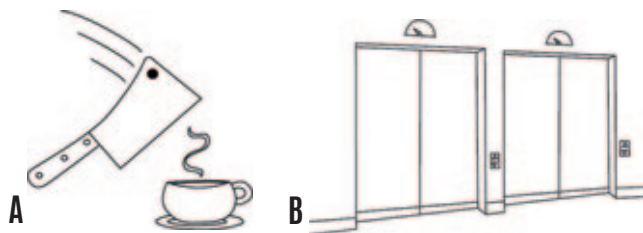
been there) Dai spilled the beans. Dai famously fooled Houdini with his card magic and did not think much of Houdini as a magician – a great escapologist and a great publicist but not a particularly good magician. We could not believe it when we listened to the recording that we actually knew someone who had met Houdini.

Dick Turpin is one of my favourite interviews and possibly the one that I am most proud of. Many of the people included in the archive are famous in their own right but Dick Turpin is relatively, if not totally, unknown. He was a street magician from Southend who worked in Oxford Street, outside the Tower of London and at various other places in London, scratching a living from performing magic. He was very good and taught my Dad a few moves that he used to use. Dad interviewed Dick Turpin late in life and his inclusion in this archive should, I hope, immortalise his place in the history of magic. There is a particularly interesting part in the interview where Fred Kaps, who was there at the time of the interview, got a few tips about performing card magic from Dick Turpin.



Say what you see

Can you identify what moves the following illustrations refer to?



Prize Question

Last issue's prize question was: "What was the full name of the magician and mind-reader who performed as 'Alexander the Man Who Knows?'" The answer was Claude Alexander Conlin. Congratulations to everyone who managed to send in the correct answer. The prize winners have all been contacted privately but if you didn't win or couldn't answer the question why not enter again this month?

Dynamo has become well know as one of the UK's most popular magicians but he doesn't perform with his real name. Can you tell me what his real name is? (Hint: I want to know both his forename and surname.)

To enter, send me your answer to the following question to editor@youngmagiciansclub.co.uk by July 1. The winners will be drawn at random from the correct answers.



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member profile

James Llewellyn

Age: 15. Joined The Young Magicians Club January 2013

Hobbies apart from magic

Long-distance running because I love to push myself to the limit. I also enjoy theatre and every year I visit the Edinburgh Fringe Festival to watch as much variety as possible.

Favourite magic book

The very first magic book I read was *Card College* by Roberto Gobbi. It was given to me as a Christmas present by my uncle, who is also a passionate magician. It was this book that inspired me to explore close-up magic and remains one of my favourite books along with *Card College Lightest* by the same author. This book is packed full of effective, mostly self-working, card tricks.

Favourite magic DVD

I have loads of DVDs because I often find them easier to work through than books. It would be a difficult choice, but I think that *The Elmsley Count Project* by Big Blind Media would be my favourite because it has helped me to master this move which I believe is one of the most crucial sleights in magic.

Favourite non-magic book

The QI Book of General Ignorance by Lloyd and Mitchinson.

Favourite film

The Dark Knight because of the superb acting by Christian Bale, Heath Ledger and the legendary Michael Caine.

Favourite magicians

My absolute favourite stage magician would have to be Pete Firman. He blends comedy and magic effortlessly and he is a very likeable guy. Also, Penn and Teller, Derren Brown and Morgan and West.

What kind of magic do you enjoy the most?

For me, close-up magic is the most exciting because you get the thrill of seeing the audience reactions right in front of you.

What do you like most about *Secrets*?

The Puzzle Page... only joking! How could I choose this when there are Members of the YMC writing articles about conventions they have attended recently which I find really interesting?

Strongest non-magical performing influence

The comedian Stewart Lee, because the timing of his jokes is perfection. Good magic performances are also all about the timing.

Strongest magical influences

As a close-up magician I am most inspired by Will Houstoun and Michael Vincent. I saw their lectures at the South Tyneside International Magic Festival earlier this year and learned a lot from them.

What is your favourite magic on TV?

Derren Brown's TV specials. I think this needs no explanation on – they are just great!

Which magician would you most like to be and why?

Dynamo because he is lucky enough to perform close-up magic to a host of interesting people and celebrities.

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 had so much to teach us about magic), David Jason (whose comedy character, Del Boy, I grew up with and picked up so much about comedy performance from) and the Pope (to talk about what it is like to lead so many people).

Top tip for getting into magic?

Learn from watching lots of magicians and then find your own style.

People you would like to thank in magic for either their help or encouragement

My uncle Mark, who was the person who introduced me to magic and took me to all the conventions and taught me everything he knows. Also, my mum and dad because they take the time to take me to all the magic events I do and support and encourage me.



reviews

At The Table with: Eric Jones by Eric Jones
Instructional Download. \$7.95 (£6) from your favourite dealer. Dealers contact Murphy's Magic supplies, www.MurphysMagic.com
Reviewed by Chris Wood

Eric covers roughly six tricks in this lecture. He opens with his handling of Smoke from Alan Rorison, and follows this with a collectors routine, his version of Hellbound Spellbound by Chris Kenner, a simple copper silver routine, an impromptu coin in hat and finishes with Ishkabibble, his double instant sandwich effect. Also is a performance only of the coins across routine he will be releasing that used in his *Fool Us* appearance.

Eric is a graceful performer and from the start you are impressed with his hand movements and pantomime skill. When he reveals he was a brief student of Slydini everything clicks into place and you can see the influence clearly, including his flow and graceful rhythm, which he discusses. He may not be on the same misdirection level as Slydini but he is certainly a cut above average and his coin work is particularly excellent with some lovely natural touches. It was interesting to hear his modest evaluation of himself in that he does not consider himself a creator and only applies his handling and style to improve existing effects. I'm not convinced he succeeds with



Smoke where although his pantomime of fantasy becoming reality has real value as a plot, the handling is flawed with the awkwardness of the pen in his mouth, which he highlights

twice by talking with it still there, and then breaking the logic of that being at all necessary when it is finally removed and placed on the table (or pocket) for the finish.

However his cleaning up of Hellbound Spellbound will make you want to revisit it. I always thought this was a show-off piece for magicians and Eric has cleaned it considerably to the point where it is not only useable in the real world but much more convincing magically. His use of various subtleties to give the impression of empty hands is superb and it becomes a completely different beast. Everything else here has real value. Ishkabibble particularly looks great, though he doesn't explain it fully compared to the other pieces as it is a separate release.

Eric is certainly a true student of magic and credits all his sources well, which is not to be under-valued, and as a

performer there is much to admire here. His teaching of the technical aspects is excellent and very clear. Overall this is well worth the time to watch and worth investing in.

The Invisible Dove Harness By Daniel Ka
Gimmick. \$24.95 (£17) from your favourite dealer.
Dealers contact Murphy's Magic supplies, www.MurphysMagic.com
Reviewed by Edward Hilsum

Invisible dove harnesses are a contentious topic. Some say that if used correctly they are safe, while others say that they are dangerous for the dove. My view is the latter, however I have researched them a great deal and bought every type on the market, so I will try and evaluate this one as best I can.

While the idea of using a harness to produce a dove from bare hands goes back at least 50 years, it's very difficult to determine who actually created the first harnesses as many books on dove magic do not give any credit, or credit incorrectly! Shimada was one of the first to use them and there is a design in Marian Chavez's *Encyclopedia of Dove Magic*, published in 1979, which has become one of the standard designs.

Daniel's harness is almost identical to the one in Chavez's book, although in the instructions it says "Designed by Daniel Ka. Based on Maykel's idea." I have not seen any harness in the past with Maykel's name credited, nor can I find any information about him online. I've written to Daniel asking for details of Maykel's design but I'm still waiting for a reply. In Daniel's defence, there is one small difference in his design and that is the type of fastening he uses. However, for me, this is a backwards step as it assumes doves come in two sizes, as opposed to some other designs which are adjustable.

To say the instructions are minimal would be kind. You need to be experienced with both dove handling and body load techniques to understand how to use the harness. The instructions are incredibly short and vague, with no mention of safety for the dove.

For these reasons I cannot recommend this product. If you are interested in using invisible harnesses, I think Tony Clark's design is the best in comparison to the rest, because he has given some thought to the safety of the dove. Nevertheless I must say that I would not be comfortable using any invisible harness design I've seen. I believe that, due to the very nature of the production, you're putting the dove in unnecessary discomfort and danger.

Channing Pollock, Johnny Thompson, Lance Burton, Amos Levkovitch and Marko Karvo decided not to use invisible harnesses for a reason. I hope in the future more dove magicians will agree with them.



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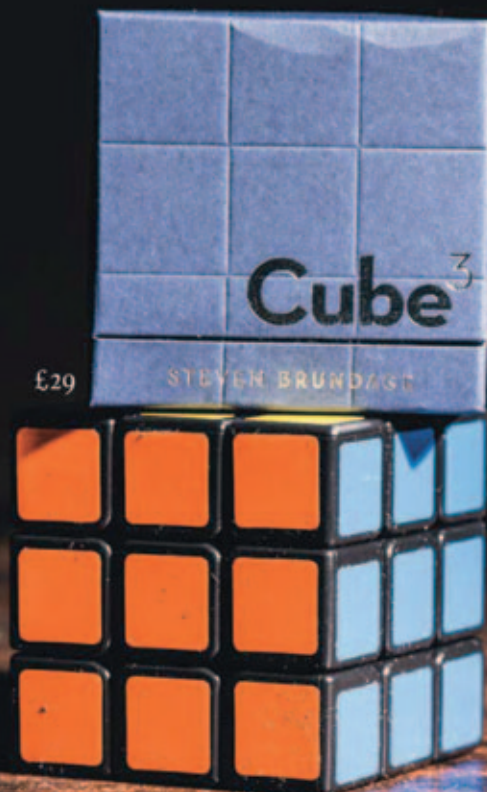
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