

THE MAGIC MAGAZINE FOR MAGICIANS & MENTALISTS

MSM

MAGICSEEN MAGAZINE

Taster Issue
No.9



ALSO INSIDE:
CHRIS CROSS

REVIEWS
NEWS
CLUBLAND
MIDLANDS
MAGIC DAY



YANN FRISCH

VIVE LA FRANCE!

IN THE NEWS



BRITAIN'S GOT TALENT!

Well done to David Penn & Karen Tomkins for reaching the semi-finals of the talent show on ITV. It was nice to see a genuinely talented act on there amongst the s**t bell-ringers, and dogs that walk backwards. Her Majesty the Queen said: "Talent, my arse!" OK, she didn't really say that. However, US mega-star, and good friend of magicseen, David Copperfield really did make it known he was backing David & Karen to do well...

'AT HOME' WITH TONY GRIFFITH...

A day long event for those looking for a more in depth discussion and learning experience on Sunday 13th November 2011.

£50 (£45 if booked before 31st August). Includes Morning Coffee, Buffet Lunch and Tea.

Each person attending will also receive a 'goodies' bag worth more than the price of registration.

Tony has lectured throughout the U.K. Europe, Australia, New



Zealand and the USA. Plus The Magic Circle on 7 occasions and The Magic Castle on 5 occasions where he has also given over 100 performances.

The day will cover a variety of areas such as Close Up/Stand Up Magic in the real world, Presenting and Organising a One Man Show, After Dinner Speaking/Entertainment, Working in Schools, Promotion, Publicity and Organisation.

Requested areas of special interest to those attending will be covered.

Numbers attending will not exceed 12 persons.

tony@tonygriffith.co.uk



NATHAN PENLINGTON – URI & ME (& EDINBURGH)

Nathan Penlington fuses psychic magic with an obsessive and interactive comic deconstruction of the spoon-bending icon/oddball that we all know and love. And he's taking his show to Edinburgh later this year!

During Nathan's time of researching and previewing the show in 2010, Uri Geller caught wind of the show. Uri is famously litigious and attended an early London performance of Uri & Me in the company of his lawyers. But to everyone's surprise, especially Nathan's, Uri didn't press a lawsuit but invited Nathan to lunch at his house. Nathan has taken Uri to meet his mum and dad. In a further twist to the story Uri has recently given Nathan eleven shirts he used to wear in the 1970's at the peak of his fame.

Uri & Me premiered as a commission piece at the London Word Festival in March 2010. It sold out four nights at the Camden Fringe in August 2010. In Oct 2010, it played for two nights at Brighton Comedy Festival. In April 2011, Uri & Me was performed at Christ Church College Oxford, as part of The Times Oxford Literature Festival, and is directed by Tom Bell (Tommy & The Weeks, Delete The Banjax). This show is not to be missed say the national press. So don't miss it!



BLACKPOOL ONLINE

You can now buy your convention tickets for the Blackpool Magic Convention online, using paypal. Go to the registration page at blackpoolmagic.com and click on the relevant ticket/s you wish to purchase. When you are done view your cart, click to pay and you will be sent your tickets in the post by Registration Officer, Arthur Casson. Alternatively you can download the registration form and post it to Arthur Casson with your cheque for the relevant amount or quote your credit card number.

CHRIS CROSS

INTERNATIONAL PLAYBOY!



“I’ve been working Semi-Pro since I was 13 and full time since I was 16. I LIVE Show business!”

With his quirky dress-sense, ponytail, glittery eye shadow and black eyeliner it would be impossible to imagine Chris Cross climbing the ladder of any conventional career. Sadie Rothwell-Inch chats to the biggest hair and one of the biggest talents in the UK...

“I’m a contortionist and escapologist” he says with the casual air of one that has just announced he is ‘in insurance’. “I started out as a magician and still regularly perform stand-alone cabaret magic shows and close-up magic for lots of different events.”

A look through his mesmerizing website says it all. Along with the magic and cabaret acts, Chris does in fact climb ladders – all the way to the top of a crane from where he dangles, upside down over rivers and such like, while disentangling himself from a straight jacket, against a rapidly ticking clock.

It’s highly unlikely that his inspiration was born from a session with his northern school careers adviser. Surely the determination to succeed in such an unorthodox profession boasts equally remarkable origins.

“Well I was shown my first trick at school when I was ten by another kid in my class. I went to Magicbox and bought a ‘Coin Vanisher’ for £2.49 from Michael Murray and Graeme Shaw (back when he had a mushroom haircut and I looked like a fat little girl) and practised the trick with the crocodile clip on a piece of elastic fastened to the

inside of the jacket with a safety pin. As you can imagine I must have jazzed in my pants when I saw The Raven!”

This initial boost was all Chris needed to propel him into a future of entertainment. Clearly, like many Geordies, he has the verbal capacity to keep up with his fast-paced thoughts and the words flow freely as he describes the transition from schoolboy to award-winning entertainer.

“I carried on learning and buying tricks, and worked just for tips. I would wear a suit and talk the talk and do great card tricks so there were no questions asked and I just kinda got permission to go and hustle the people with a deck of cards! I did alright and saved up. When I was 14 I got into doing a street magic show for tips too between occasional bookings and I would go out on the weekend and busk until I started working a few (five) nightclub residencies EVERY Fri and Sat night in Newcastle City Centre at 15.

“I’ve been working Semi-Pro since I was 13 and full time since I was 16. I LIVE Show business!” he shouts. This boyish charm and enthusiasm opens doors for Chris. “I get booked a lot as a Host/Compere and sometimes as a Charity Auctioneer at which point I incorporate all of my 3 skills.”

It is these skills which have brought global acclaim and financial stability at a relatively young age, which Chris doesn’t take for granted: “As a result of my style of



“I get booked a lot as a Host/Compere and sometimes as a Charity Auctioneer at which point I incorporate all of my 3 skills.”



“I don’t do anything seriously. It’s either outrageous and outlandish or funny but if I am booked for a gig I am a good boy.”

performance and the unique stuff I do in my show it has taken me ALL OVER the world, sorted out a mortgage and got me comfortable at the tender age of 21. Bless. I want to gig in Tokyo and Japan. Miami would be a dream come true and checkout Vegas as I still haven’t been! – Not to mention The Magic Castle in Hollywood where I really want to perform! I would LOVE to do a few gigs in Oz too, as I’m half Ozzie but have never been. If anyone wants to offer me some gigs then get in touch with Em!” (Em, or Emily is his PA).

Chris continues to talk about his early busking days, confessing that: “The magic show on the street I had was s**t, admittedly, but it was a start!”

I’m beginning to suspect that where a life in the limelight could have encouraged an over-inflated ego it has instead given us a uniquely talented artist who is loved because he takes himself lightly. Chris obligingly confirms my thoughts.

“I don’t do anything seriously. It’s either outrageous and outlandish or funny but if I am booked for a gig I am a good boy.” He seems to be behaving himself reasonably well at the moment, and word has it that there is a regular slot in London which is going extremely well...

“Yehhh ‘The Carny Cabaret Show’ at Madame JoJo’s in Soho. It’s going great,

thanks. It's an Alternative Cabaret Showcase featuring the oddest acts in the world mixed with burlesque dancers, magicians, comedians, etc. It's a CRACKING show! The Press are loving it."

While Chris gives me an enthusiastic review of the Soho gig, I just can't get past his previous comment about being a 'good boy' when booked for a gig. Does this imply that the rest of the time he isn't?

The trilby-donned head nods vigorously: "I can do as I please at a Comedy Club or the Edinburgh Festival or somewhere - I start by dancing on the line and at times by crossing it. But I'm trying to be a good boy now so I remain 100% bookable, but there's still the odd slip up here and there."

By his own admission Chris knows only too well the wayward side of life along with where and when to draw the line and reign himself in. I assume this can only come from personal experience. As Chris continues to recount his journey it becomes transparent that far from being fully focused on the target from the start, his arrows flew wildly off-course for a while, namely at a time when many boys his age would have been studying for college entry. "A fellow performer by the name of Rob-Roy Collins took me under his wing and helped me put a better act together - this was the birth of my Contortion/Escape Show. I went to Galway for the Arts Festival, followed by a week in Dublin Busking when I was 14, and made some cash and came home. I did London, Torquay and Edinburgh in that six weeks too. Great fun. I got spotted in Torquay high street by a pub owner who was putting on a talent show. He offered me a spot that night and I accepted, qualified for the finals and went back down but didn't win. A singer won. However, an agent was a judge and offered me a full Summer Season when I was 15 in the holiday parks on the South Coast doing a different one every night miles apart. I took the gigs naturally. They KILLED me! I did this for nearly two months. I was a mess. It took a while to get myself sorted out but I did thankfully - but it took a while."

Whoa! So what did his parents make of all this, and the subsequent turnaround to success?

"My mother and I have mutually disowned each other and I have lived with my Grandparents for the majority of my life..."

"My father was Australian and left before I was born. Fair play I guess. My mother and I have mutually disowned each other and I have lived with my Grandparents for the majority of my life and still do now, despite the fact I have my own house! They are my REAL parents in my opinion, they are the BEST. They have put up with so much, been through a lot with me through my teenage years and now they are very proud of where I have got to after all of the stress and overworking. They are my crutches in my business, day to day activities and life itself. I will be knackered when they are gone. I love them so much and they mean the world to me. I wish they were my age, even though they act it already!"

Suddenly I see how easily Chris could be misunderstood. This is an admirable young man, making the most of his lot despite the odds - despite believing that it is 'fair play' that a father can decide to leave before really getting to know his son - despite believing that a mother can walk out on any child with a 'mutual agreement'.

From this moment I want to turn maternally on Chris. I want to clutch his head him to my mammoth bosom (if I had one) and tell him it will all be OK.

Chris now warbles about his upcoming adventures, starting with a particular Scottish favourite.

"I LOVE Edinburgh Festival! Can't wait 'til August, 1 street show every day and 1 venue show at The Voodoo Rooms every night for 21 days. That's 42 shows PLUS guest-spots. Probably 55 shows in 3 weeks. Insane. Especially since in July I have a contract touring the UK with 2 shows EVERY DAY too in 'The Mad Hatter's Circus'. I will be playing the role as Mad Hatter and it's for Haven Holidays - a bit different to what I am used to, to be fair, but with this being a family show around holiday parks it should be an



interesting one and I'm ready for the challenge of not being me for a change and toning myself down. Could be good for me. We'll see. I have the usual Dubai, Amsterdam, etc gigs booked in too, and I'm excited about more duty free on the way home! Another 10 litres. I think so!"

No prizes for guessing there's a big year ahead then. Onwards and upwards for you Chris!

"Last year was quite big too. The World Buskers Festival in Christchurch, NZ, Paris for the Valentines Season, gigging for the Bahrain Formula One where I did card tricks for their Prince. Athens to be on 'Greece's Got Talent' and I got through to the Semi Finals with an escape trick I made-up myself which was cool! In May I did the States for the first time too - that was AMAZING - I LOVE AMERICA!!! I headlined a tent at The Glastonbury Festival called 'Fish and Tits' and went on to loads of other festivals for the season including the Big Chill, Kendall Calling, Bomfest, etc. Hanging out with all the big bands and stuff - always fun.

www.chris-cross.co.uk

Photos by: Jennifer James Photography of Hollywood. Susan Vasconcelos of Gudstuff Photography LA. Get your Tatts Out of Liverpool. Paula Smart Photographic UK. IAMVIP Newcastle. Grime & Glamour Photography. Apologies to anyone else that has not been mentioned...

Quick Q&A

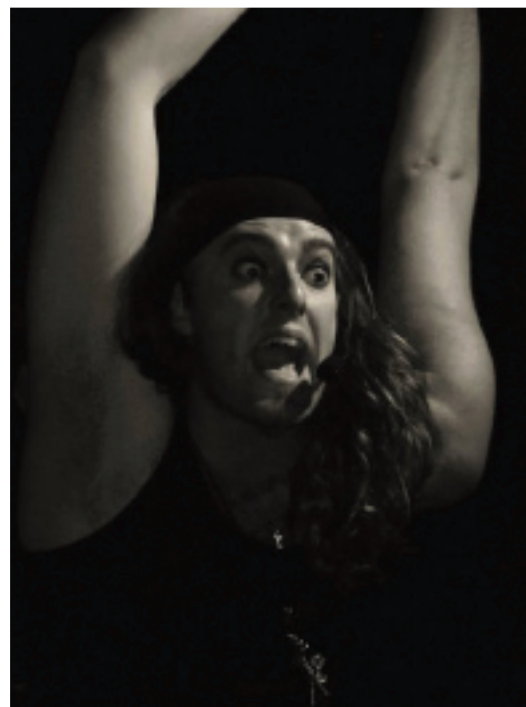
Comedy: What's it all about?

Making a tit of yourself, other people, not giving a damn and laughing about it. Repetition. Awkward silences and dancing in them. Drawing a line and then rubbing it out and laughing at the fact people think there IS a line. Dares. Timing. Gagging the audience. Repetition. Unbelievable situations. Jokes. Talking utter rubbish. Repetition. Involvement and confidence. Honesty and lies. Repetition. Silence.

Worst habit?

Buying stuff. Expensive stuff. Stupid stuff. REALLY Cool Stuff! I have a 3 bedroomed house in Newcastle. For me it is a nightmare. I need double glazing and a new combi-boiler system, a new fence, need to decorate, etc and was saving up. Instead I got an ex-arcade air hockey table and a few arcade games machines in the garage, I converted a room into a dark red & gold cinema with projector, screen, old foldy velvet cinema seats, a popcorn machine, old posters, etc! Dear me. I also have one of James Brown's (not the 'pot o jam' bloke, the hardest working man in showbusiness I'm talking about!), concert worn tuxedos framed on the wall, Fred Astaire's tails and smoking robe, also his bow tie and hankerchief, etc. I have LOADS of autographs in displays such as Evel Knievel, Charlie Chaplin, Michael Jackson and lot of other of my heroes! I love Taxidermy too. I EVEN have a life size replica of Han Solo frozen in Carbonite from Star Wars. I must get some windows.

“I have the usual Dubai, Amsterdam, etc gigs booked in too, and I'm excited about more duty free on the way home! Another 10 litres. I think so!”





YANN FRISCH

FABULOUS & FRENCH!

Graham Hey talks to the young, cool FISM winner.

Photography by Xavier Belmont

Those who saw Yann Frisch win the FISM European Championships in Blackpool earlier this year will not easily forget the impact that this diminutive, long-coated Frenchman had on them. I didn't see the actual competition itself, but it didn't take long for the buzz to reach me. I went

to speak to one of the FISM judges, to see what the fuss was all about. The judge, who shall remain nameless, was professional throughout. I asked: "This Yann Frisch that I've heard about, do you think he will win it?" "I couldn't possibly say!" was his reply. "Let me just say that it was one

of the best acts I've ever seen." "Will I be able to see him tonight?" I asked? "Yes", he said. Only the winners were performing that evening. I think that was a clue!





I fortunately saw the winners' show, and even though I expected a lot after the feedback from other people, I was still enthralled by Yann's unique interpretation of what is essentially a cups and balls routine.

I spoke to the enigmatic Yann a few months after his FISM victory, and asked him if the win had changed his life? "Absolutely not," he laughs. "I still cycle to market on my rusty bike. And that's how it should be!"

So, first things, first, tell us a bit about your winning routine! "Well, I began to create it when I was in the second year of circus school, two years ago. One day I found myself with a ball in one hand and a glass in the other. That made me want to come up with something, that's how it always starts. Then I write down a short version of the routine in five minutes - the beginning, what happens, the end. The last part comes in trying to put into practice what you have imagined doing, so you sit down and have a go. That's how the technical part works. As far as the character is concerned, I just let it emerge gradually - hitting my head, all the energy, all that comes from improvising. I never imagined doing this routine for more

"I never imagined doing this routine for magicians and I did this routine for more than a year before I presented it to magicians. It's a routine which I do a lot on the current circus circuit."

than a year before I presented it to magicians. It's a routine which I do a lot on the current circus circuit."

Yann's routine is as much about mime as it is magic, and I ask him if his roots are in mime? "I have not had any formal training or experience in mime," he says, "Working with the body is very important to me, but this is not specifically 'mime'. I have noticed that magicians are often tempted to employ different roles, for example, like a 'gentleman'. But there are plenty of other roles to be explored. You don't have to economise when it comes to movement. It's all a question of choice. You just have to realise that these choices exist. This is all

part of the vital questions which you ask yourself when you decide to perform in front of people. Usually I find that magicians are clever, but not so good at this side of things."

February was Yann's first trip to Blackpool. He says, "It was great to perform on the Gala Show with all those people in silence. It was great to have the chance to meet people like Eric Jones, Rune Klan..."

Yann is just the latest in a long line of creative performers we've grown to love from France. David Stone, Gaeten Bloom, Ettiene Pradier, Boris Wild, Mathieu Bich...oh, we could go on! "I think that

“I like close-up. I love anything which results from putting together ideas. Tricks only rarely interest me. I love seeing magicians as ‘composers.’”





France has a history and culture which obviously impacts on our imagination and creativity," continues the quietly spoken magician. "France is a good country to be in when it comes to creativity because you don't always find these things elsewhere! As far as French performers go, I really like Bébel, for his touch, the way he thinks about what he's doing, where everything is thought through, deliberately chosen. He's a real lover of magic!"

Yann tells me that he's currently working on a solo show which will include a lot of speaking as opposed to mime. He says, "I love words, they are great to play around with." The one-man show is about an hour in length, but he reveals he is also working on another show with two 'acrobat' friends from the Cirduc School.

Like the true artiste he is, Yann describes his love of close-up magic with real passion. "I like close-up. I love anything which results from putting together ideas. Tricks only rarely interest me. I love seeing magicians as 'composers'. They make choices, they make changes, they look for inspiration. They are real authors. From several words with the same meaning, an author has to choose the right word. I like it when it is the same for magic. People might think, not unreasonably, that it's just a matter of finding a technique, a move which works, which is effective."

I suppose the problem with creating a classic routine is: 'How do you follow that?' Is Yann under pressure to top his winning routine?

"No, no particular pressure because I am just happy for things to happen and I find the process interesting. That's the job I have chosen to do, as simple as that."

Nothing seems to bother Yann. He's the classic bohemian artiste, with a close-knit group of creative friends who get together to further their art, almost in their own little world. It's a great retro image, not unlike the great artists who gathered in Paris cafes to discuss their painting styles and thinking in the early 1900's. I wonder where he keeps his FISM trophy – is it in pride of place on his mantelpiece? Shrugging his shoulders, he says, "I really have no idea where it is."

THE PUBLIC VOTE!

We asked a few people who saw Yann's performance to give us their verdict....

"I loved Yann's routine because it took something which I think is a bit 'old hat' and presented something really new and exciting!"

Liam Jefferson, Hull

"Great stuff! I liked his character as much as the magic. It was the overall feel of it, the humour, the pace. The opposite of boring. Everyone was talking about it."

Harry Statham, Southport

"A young guy doing something really different with something that's been around for thousands of years. It shows that you can make anything great, with a big dose of imagination and lots of practice!"

Pete Murton, Prestwich

"I loved it all. It was like the whole convention was waiting for something brilliant. Usually there's one effect, or performance that sparks everyone's imagination – and this was it. We all wanted to like it, and we all did. And then we all wanted to see it again!"

Robert Harvey, Wirral.

QUICK Q&A

The best show you ever did was?

I think that it was an improvisation during a clown course, and I really lost myself when doing it.

The worst?

One day when I just really did not want to have fun!

Biggest influences?

I think Raphael Navarro and Etienne Saglio are the magicians who inspire me the most.

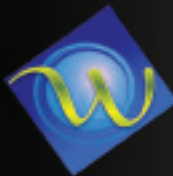


Midlands Magic Day

A Magic Dealers and Lecture day at The National Motorcycle Museum In Solihull On Sunday the 28th August 2011.



Registration desk opens at 8:30 with access to the Dealers Area from 9am - 5pm. The lectures run between 10am - 5:30pm and include David Jones, Paul Gordon, Michael Vincent and Marc Oberon. 50% of the proceeds from the Dealers Area entrance fees will be donated to Acorns Childrens Hospice.



Booking and Further Information available at www.magicday.co.uk .Sponsors



MIDLANDS MAGIC DAY

Sunday 28th August 2011

Matthew and Ginny, owners of Warped Magic, are hosting The Midlands Magic Day at the National Motorcycle Museum on the 28th of August 2011.

Throughout the day they are hosting a series of lectures in the Crows Nest Suite. David Jones will start from 10am, and he will be followed by Paul Gordon at 12 noon. In the afternoon Michael Vincent will be on from 2pm with his latest lecture "The Craft of Magic". To finish off the day, Marc Oberon will be lecturing from 4pm showcasing some of his magic from his award winning FISM performance. All lectures will last between 60-90 minutes.

The day also consists of a Dealers' Hall where many dealers will be selling and

demonstrating their latest magic tricks. Dealers currently include Warped Magic, Big Blind Media, Stephen Tucker, Adrian Sullivan, Magician FX, Paul Voodini, Zane's Magic Shop, Full 52 Media, Paul Gordon, House of Magic to name a few. More dealers are interested and should be confirmed on the website soon. The dealers area opens from 9am - 5pm.

The registration desk opens from 8:30am on the day. The convention is supporting the local Acorns Children's Hospice on the day and 50% of the entrance fees to the Dealers' Area will go straight to Acorns. All the dealers have kindly donated various magic items which will be raffled off throughout the day and all money raised from this will also go straight to Acorns. Entrance to the Dealers' Area is £3 for advance bookings and £4 on the day.

Tickets for the various lectures can all be purchased separately, and are priced at £5 if purchased in advance or £6 on the day.

There are a LIMITED number of advanced purchase gold passes available which will get you full access to all 4 lectures and the dealers area, these are priced at £22.

All details can be found on the website www.magicday.co.uk

Warped Magic say: "Please come and join us on this special day and see some fantastic lectures and browse around the Dealers' Area and help us to raise some much needed funds for the Acorns Childrens Hospice."

CLUB LAND

Mark Leveridge

The UK is famous for its large network of magic clubs, most towns and cities boasting at least one and sometimes two organisations. In many ways magic clubs have been the lifeblood and heartbeat of the national magic scene for many decades, and so we thought it would be good to showcase some of the clubs in order to illustrate how important they are to magic in the UK. If you would like YOUR magic club to be featured in a future issue, contact editor Mark Leveridge (markleveridge@magicseen.co.uk) to say that your club would be willing to take part, and we will be happy to consider your society for a future feature.

THE MID ESSEX MAGICAL SOCIETY



Fact File:

Founded: 1977

Meeting Place: The Cricketers, Penny Royal Road, Danbury, Chelmsford CM3 4ED

Website: www.essexinfo.net/mems/

Current Secretary: Michael J. Alderman - mike@michaeljalderman.myzen.co.uk

Meeting Nights: Every Tuesday

Start time: 8pm

Joining fee: £10

Annual subs: £15

Current President: Len Wilkinson

No. of Members: 36

Junior Section: Youngsters are welcomed (with an accompanying parent) at age 15. At 16 the person can apply for associate membership and then at 18 is entitled for full membership.

Main interest of members: Mainly close up but some members have interests in stage, cabaret and mentalism.

Events/conventions organised by the club: the club raises funds by providing magic

evenings of close up and stage magic as a charity fund raising event. In August they club has its annual BBQ, which offers the opportunity for friends and family members to join club members in a social event. Then in December, the club has its annual Awards Dinner at a hotel in the Chelmsford area. This is a social evening which includes a cabaret show, close up and the presentation of the club awards.

Prominent members past and present: Simon Lovell, Len Blease (who had a series on Anglia Television), Graham P. Jolley, Dave Brown, Colin Wade (Colinski), Steve Kliskey and Keith Charnley.

History

The Mid-Essex Magical Society was formed on 6th April, 1977. The first meeting was held at the home of Len Wilkinson (Marco the Mystic). There were seven founder members, four of whom are no longer around. The remaining founder members are Ray Cooper, Keith Charnley and Len Wilkinson. Jimmy Williamson was elected as the first President and Keith Charnley, the Secretary/Treasurer.

To start with, we met in each other's houses. In September of that year, we moved to our permanent home at Spring Lodge in

Witham, where we met once a month. We also did our first MEMS show, which was at St. John's hospital in Chelmsford. By that time, we had some new members, notably Gareth Massey, Steve Kliskey, Colin Wade (Colinski) and Simon Lovell. Gareth took over as Secretary, and organised our first annual dinner and started the MEMS magazine, which ran for quite a few years. Eventually, Ray, Keith, Gareth, Steve, Colin and Simon all turned pro. Our first annual dinner was at Spring Lodge, Witham, the main act being Brian Miller and Audrey. The following year we had Alan Shaxon.

In 1980 we moved to the George Hotel in Witham and met in a room at the back. Amongst our lecturers we had Ali Bongo and Wally Boyce, sadly neither of whom are still with us. During this period, Ken Pumphrey took over as Secretary/Treasurer and edited the MEMS magazine. After a few years there, we moved to The Wheatsheaf pub in Hatfield Peverel. We continued with our monthly meetings and our annual

The club is keen to foster the development of its members, and to that end there are regular teach-ins and demonstrations at meetings.



dinners, which were always successful. We also put on shows in Chelmsford, Colchester and surrounding areas. At this time (1997) Michael Alderman MIMC was elected Secretary, Len Wilkinson AIMC was elected President and the late George Key edited the MEMS magazine.

We then moved to the White Hart in Witham for a short time. One of our members, Stuart Hammond, owned a restaurant in Ingatestone and he said we could meet there, so we met at his restaurant for a few months, but it was quite a trek for most of our members, so we looked around for somewhere else to meet. We eventually found a pub in Sandon, just outside Chelmsford, called The Crown and they let us have a room for nothing, so we moved there in 1999 and had some very pleasant meetings there.

After several years there, the pub caught fire and so we had to look again for somewhere to meet. We managed to find a very nice pub in Danbury, The Cricketers, and once again they let us have a room for nothing.

We now meet once a week, with a lecturer once a month or so and the club has grown from strength to strength with quite a few young members. We enjoy doing our MEMS shows which are always very well received. Our annual dinners are always well attended and our future looks bright.

And Another Thing...

The club is keen to foster the development of its members, and to that end there are regular teach-ins and demonstrations at meetings. Non-members, by special invitation only, are welcome to regular

meetings, and then when the club is hosting a visiting lecturer, members of other local magic clubs are invited to attend on payment of a small entrance fee. Meetings which take place annually include an auction night, a workshop evening, plus there are two competitions, one for close up and one for stage magic. In the future the MEMS would like to set up a 'swap' night with other clubs in the area where MEMS goes to the other club to entertain them for an evening, and then that club is invited back to do the same at the MEMS headquarters. Any club interested in this should contact the Secretary.

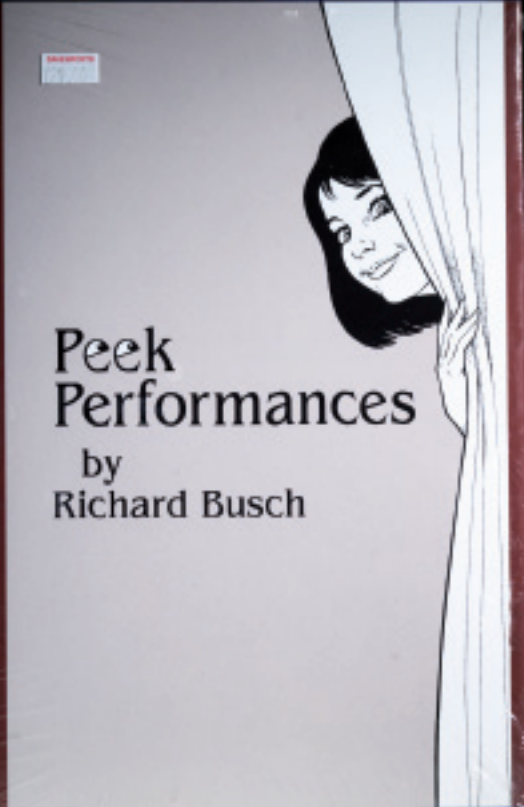
Davenports Magic

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Take a peek inside...

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Peek Performances

by
Richard Busch

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CHOP

Craig Petty

Available from:
www.worldmagicstore.com

Price: £20.83

No prizes for guessing that 'Chop' is a chop cup style routine, but this one comes with a difference, or three. First you use any unprepared disposable paper or polystyrene foam cup, second you use a borrowed signed note and there is only one balled up note used throughout the routine, third, the lemon, produced at the end of the routine, is shown to contain the original signed bill.

Sounding good so far? Well, from the magician's perspective it gets better. Clearly, as the cup is genuinely unprepared, the necessary magnet is external and has to be concealed or disguised in some way. In Chop the powerful magnet is concealed in an object which has a perfect rationale for being present and in use throughout the routine. Externalising the magnet also opens up a range of moves which are just not possible with a standard chop cup. Gone is the need to tap the cup on the table to dislodge the ball which means that the routine can be performed on almost any surface - no need for a mat or other soft working surface. With the provided gimmick in place, the rolled up note is under the performer's control at all times. With the note loaded the cup can be lifted at will either to reveal the bill, or to show that the cup is still apparently empty. In Phase five, the bill travels and arrives under the cup on the spectator's hand. As the note is completely under the performer's control the bill falls onto the

spectator's palm at exactly the chosen point, a very strong moment. If you love those times when you do a move, almost in the open, but which remains undetected, then you will love the steal in Phase three when the bill is removed while the mouth of the cup is upright! Very sneaky. The Chop package comprises of a DVD, the necessary gimmicked Sharpie and a couple of small metal tags to make up a gimmicked note. The DVD shows the routine performed twice, once in a live setting and once in the studio, followed by a detailed explanation of the small set up and each of the seven stages in the routine. The explanations are very detailed and helpfully include subtle but important tips on handling which heighten the effect. There is also a 'bonus' section in which Craig Petty explains a short sequence of moves with a Sharpie pen that he uses to introduce the Chop routine.

In the final phase a lemon is produced and using a sequence properly credited to Carl Cloutier,

cut open to reveal the original signed bill. To use the bill in lemon finish a new lemon is required every time the routine is performed so it is necessary to re-set from a stock of pre-prepared lemons. Similarly, the used lemon has to be discarded, which might be difficult in some working situations. Although some suggestions are made about how to deal with the problem, essentially the performer has to cope with lots of lemons and the spectator gets back a lemon soggy note.

The routine is not difficult but practice is required to handle the concealed magnet with confidence and to execute some of the bolder moves. Practice which will be more than amply repaid by an adaptable routine with some strong magical moments. **SB**

WHAT'S HOT: Subtle method with some strong magical moments.

WHAT'S NOT: Soggy lemon refuse problem.

★★★★★



TELETHOUGHT WALLET II

Chris Kenworthy

Available from your favourite dealer

Price: £45 (approx)

Chris Kenworthy's original Telethought Wallet was a great success when it first came out a few years ago, and rightly so.

I don't think I'll be giving anything away by saying that the Telethought Wallet is a peek device. The original method was so clever and was even in plain sight all along on the outside of the wallet.

The Telethought Wallet II uses the same principle as its predecessor, however, the peek is now inside the wallet making the handling much easier and cleaner, in my opinion.

Basically, anything that is written on a business card and inserted into the outside pocket of the wallet can be peeked at from the inside.

The wallet itself is made to hold business cards and nothing else. It is not a huge wallet that will take up loads of pocket space. This packs small. It is very nicely made with gold corner protectors to stop it bending in your pocket. If I'm honest though I think the gold corners cheapen it a little, but that's just me.

It is supplied with simple printed instructions. There's no fancy

DVD with loads of effects to learn and a batch of printed cards. There are endless mindreading effects possible with this wallet (drawing duplications, book tests, telepathy experiments, etc). I'm sure anyone who performs a mentalism effect/act could easily incorporate this into it with no problem at all. Highly recommended. **PS**

WHAT'S HOT: Great improvement on the previous version. Excellent peek device.

WHAT'S NOT: The gold corners slightly cheapen the look for me.

★★★★★



PERSONAL FX

Wayne Dobson

Available from your favourite dealer.

Price: £15

One thing you can always count on with any of Wayne's effects

is that they will be easy to perform and pack a huge punch. Personal FX is exactly that!

Here's the basic effect. Three business cards are removed from a small leather holder. The cards are laid out in a row. The spectator puts their 'PHONE' on any of the Three business cards. Next they place their 'KEYS' on either of the two remaining business cards. The last card goes back inside the 'WALLET'. As clean as it gets, the spectator flips over the business cards and written on the reverse of each

card is 'PHONE', 'KEYS' and 'WALLET'. Each item is in exactly the right place.

This really is very easy to perform and works every time. I wouldn't recommend repeating it to the same audience, as it may give away the secret, but as a one off performance it doesn't get much cleaner and more direct than this!

The wallet is nicely made from leather and is just big enough to hold the three business cards needed and nothing else making it easy to carry around with you.

This is a brilliant way to hand out your business card at the end of the effect.

The effect resets in seconds. Slightly longer, of course, if you give away any of the cards used.

This is £15 well spent and something you WILL actually use. **PS**

WHAT'S HOT: Highly commercial, easy to perform mental effect.

WHAT'S HOT: Can't be repeated for the same audience.

★★★★★



CEDRIC'S TRIED AND TESTED ROUTINES FOR KIDS' SHOWS

Ian Adair

Available from: www.practical-magic.com

Price: £15.00

Cedric Richardson may possibly not be a name you are familiar with, especially if you have not been involved with children's magic for that long, but during his lifetime he was a professional children's entertainer, he had his own Children's Entertainment Bureau (i.e. he ran an agency for children's workers), he toured the

USA with his cabaret act and in fact for a decade he lived in America and was manager of Abbott's Magic Store. A perfectionist by nature, Cedric had a real talent for taking classic magic props or established routines, and giving them a new lease of life through good routing and presentation. Author Ian Adair was a close friend of Cedric's for many years, and through a combination of meetings and exchanges of long letters, Ian was party to and involved with the creation of many of Cedric's routines.

In this 196 page A5 size perfect bound book Ian offers full details of about 30 of Cedric's best childrens' routines. Most of them are supplied with Cedric's own patter too, this usually being a key part of the success of the effect as he used it. The range of magic is extensive, with Cedric's routines for classic props such as the Silver Sceptre, the Magic Painting Book, Professor's Nightmare, Clippo, the Chinese Sticks, the Obedient Block and Magic Baking amongst others, plus there are effects of a more

individual nature which use readily available props such as the ubiquitous change bag and the spirit slates, or which use props you can easily make up yourself.

One thing that is slightly unusual about the material offered here is that there are some tricks which are not obvious kids' tricks but which Cedric has managed to create suitable presentations for. For example, he details a routine for the Obedient Matchbox, there's a simple yet effective routine using a coin and a matchbox, and my favourite effect in the whole book is a version of the ring on wand, which I could certainly see myself doing in my own shows. The use of close up tricks dressed up for children is something that I have used for years, but it's not often that I have come across others who have taken the same course.

As well as providing detailed explanations of the effects, Ian also drops in some interesting snippets of information about Cedric and the material he used,

plus he also includes some publicity shots of the man himself. One slightly odd omission is that nowhere does Ian give Cedric's life dates, so it's a bit difficult to put the contents of the book into context. There are mentions of events in 1972, plus references to the 1950's, but exactly when Cedric was working and when he died I couldn't find any reference to in the text.

Although some of the material is a little dated, the basis for most of the effects is solid and will only require the reader to use a little imagination to re-work some of the patter and presentations to make it relevant. Much of it is timeless though, and to receive nearly 30 routines for just £15 makes the book extremely good value. **ML**

WHAT'S HOT: a wide variety of magic, including some close up for kids

WHAT'S NOT: obviously some props to make and a bit of updating to consider

★★★★★