

Secrets

THE MAGAZINE OF THE YOUNG MAGICIANS CLUB

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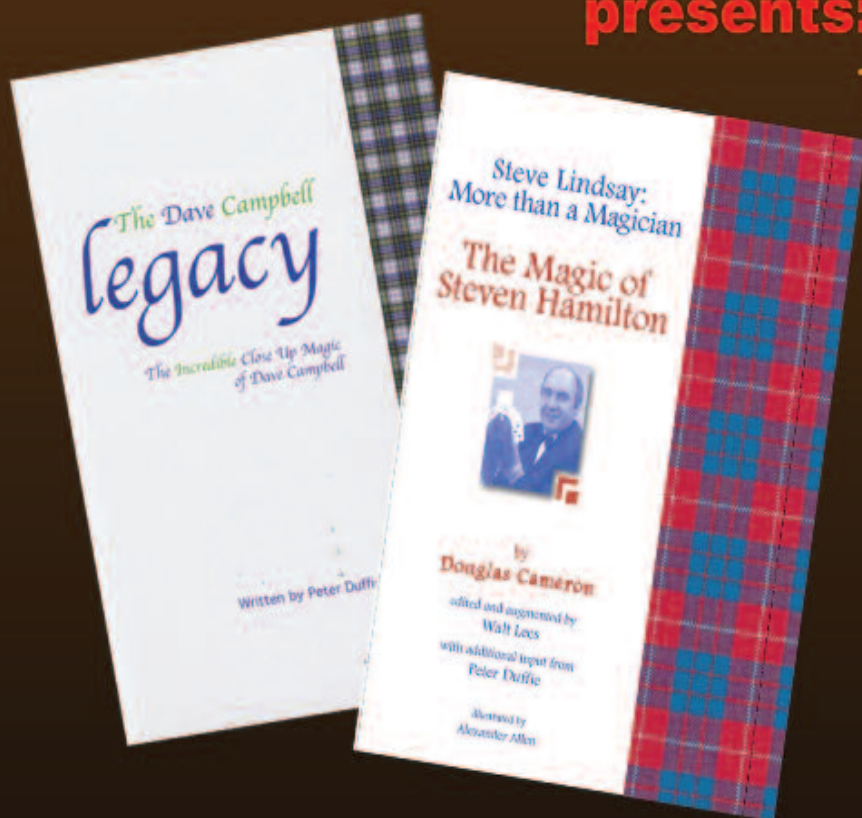
INSIDE
CHRISTMAS SHOW
PAUL GORDON
MENTORS' DAY
AND LOTS OF TRICKS



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WHERE THERE'S A WILL...



Happy New Year, and welcome to a new volume of *Secrets!*

I must begin this issue with an apology to all of you who received the December issue of this magazine a few weeks late. Unfortunately there was a delay in getting some of the content for the magazine and this then pushed the delivery period into the time when Christmas presents and cards are clogging up the postal system. The combination of

these problems led to the delay. They also led, I suspect, to a low number of entries in the monthly competition for a very good prize (a copy of Dynamo's new book)! Fortunately, I do have a second copy so I have picked a winner from those who entered based on the last issue, and there is a chance to enter again this month. Turn to page 20 to find out more.

As we enter the new year I suspect that some of you will be on the lookout for new tricks you can learn. If that describes you then you are in luck, as we have no less than five different tricks explained in this issue. (That is more than you find on many DVDs!) Some come from regular contributors like Chris Wardle, Ian Adair and Stuart Scot, but we also have two items from a new contributor Paul Gordon. Paul is something of a card expert and you will find that one of the tricks in this issue is good for beginners whilst the other requires a bit more knowledge and sleight-of-hand... hopefully that gives everyone who likes card tricks something to work on.

Whilst everyone loves learning new tricks I suspect that some of you, like me, are also trying to think about how else to improve your magic. Simply learning more and more tricks may not be the answer and after deciding that this year is the one where I am going to really work on my own show I thought I would share some of the ideas I have on how you can make your magic better, rather than just learning a few new tricks, later in these pages.

Finally, in the last issue I mentioned how big a fan I am of The Magic Circle Christmas Show, and suggested that if you could get tickets then you should. Now that Christmas has passed and I have seen the show I can tell you that it was one of, if not the best Magic Circle Christmas Show I have seen! You can read more about it later in this issue.

I hope you have kept up your New Year's Resolutions, and that 2018 is a good year for you.

Will

Will Houstoun

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Anson Lee

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contents



PAGE 5



PAGE 8



PAGE 15

- 1 Editorial
- 2 Kevin's Column
- 2 News
- 4 Trick: Thimble Swindle
- 5 Learning From Your Mistakes
- 6 Wonders from the Workshops
- 8 The Magic Circle Christmas Show 2018
- 10 Trick: The Eight of Diamonds
- 11 Trick: Tenkai Sandwich
- 13 Trick: The Compelled Finger
- 14 Cover Conjurers
- 16 Trick: A Date With A Playing Card
- 17 A New Year's Resolution
- 18 Reviews
- 20 Puzzle Corner

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Happy New Year to you all! I wonder how many of you received a book for Christmas. A few years ago, it was predicted that computers would mean the death of magazines and books but there are now more magazine titles than ever before and both online and high-street sales of

books are on the increase.

Some people new to magic or inexperienced or immature in their approach think that magic can be learned effectively from YouTube or the huge number of DVDs that the dealers are now producing. There are so many problems with this. Learning bad presentation skills is one of them. I am constantly amazed at how many

young magicians are permanently huddled over their hands and never look up at their audiences. Another problem is that people are becoming carbon-copies of each other. There is no individuality as magicians use the same patter to the same new tricks, with the same mannerisms and presentations.

Magicians who consult books are doing tricks which no-one else is doing. They are developing their own patter or even if using the patter written in a book, are delivering it in a way that is unique to them and tailored to their personality. They are discovering what a fantastic heritage there is in magic with some wonderful but neglected techniques instead of taking a gaffed deck out of a package, putting on the DVD and presenting the identical routine to the other 112 magicians who have purchased this latest idea (which is often a very slightly altered version of something that came out last month).

I want to encourage the study of books. The Magic Circle has a semi-regular feature at our clubnights where a member will talk in the library about their ten favourite books in magic. These are usually well attended and equally well received. I am introducing

news



Fairies and WICKED Magicians...

Over the last fifty years Magic Circle Member David Drummond has assembled a vast collection on the subject of pantomime and now you can see it for free! A selection of the collection is shown at The Beaney House of Knowledge and Arts in Canterbury. The exhibition will run from 25 November until 18 February and admission is free.



Fashion, Film and Magic

If you like fashion and magic then this is the video for you! Circle Member Christopher Howell consulted on and starred in their latest fashion film "Hackett Magical Christmas." He performs as his alter-ego Norvil with his sidekick Josephine. The video can be seen at www.vimeo.com/241666233

Strictly Debbie

You may not know this but Debbie McGee, who recently did so well on *Strictly Come Dancing*, is a Member of The Magic Circle. Congrats to her from the YMC and now you have a good piece of trivia to impress Mum and Dad.





this idea to our Workshops and we kicked off this initiative at our January Workshop with our President (and President of The Magic Circle, too) Scott Penrose talking about his personal choice. It was a phone call from Scott which initiated this idea and I hope YMC Members will appreciate the magicians who will be presenting their choices over the next Workshops.

Use your local library. Scan the second-hand bookshops. Support the dealers who promote their books. And enjoy your reading.

Kevin King

What's 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 23 February, 23 March

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 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 6 February, 20 February, 6 March, 20 March

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.

History and Mystery at The Magic Circle 5 March

Enjoy a visit to the House of 10,000 Secrets with a unique experience at The Headquarters of The Magic Circle. Be enthralled by tales of past Masters of Magic during a guided tour of the building which houses priceless treasures, memorabilia and magical posters. Make a wish while turning three times on The Magic Circle emblem beneath the magnificent staircase which leads to the Devant Room displaying unique apparatus of the past. Marvel at the hand-painted murals on the staircase depicting magic from its early beginnings to the present day.

Enjoy some entertaining close-up magic presented by a skilled member of The Magic Circle and a unique live magic performance in our fully equipped theatre which includes a hearing loop.

Doors open 11am, event starts at 11.30am and lasts two hours, which leaves plenty of time to explore the rest of London.

Suitable for ages fourteen and above.



trick

Thimble Swindle

CHRIS WARDLE



Effect

The performer has five different-coloured thimbles, one on each finger of his or her left hand. A spectator names any of the five colours, a completely free choice.

The rejected thimbles are removed one by one and given to the spectator to hold. Turning their hand around, the performer reveals that the chosen thimble is the only one with a large black cross marked on the other side!

Apparatus

You need five plastic thimbles (you often get these in children's magic sets or you can buy them cheaply online or from places such as Hobbycraft). You also need a dry-wipe pen in black. The colours of my thimbles are red, orange, purple, blue and green. You simply

need to make sure the dry-wipe pen will show up against the colour of the thimble.

Working

Before your performance, draw a cross on one side of every thimble and then have them on your hand with the hidden crosses towards yourself. To dispose of the 'rejected' thimbles, you have to take hold of them to pull them off, so your right-hand fingers naturally curl around the thimble, rubbing off the dry-wipe cross as you do so.

This is a very old method and was more commonly used with plastic tiles or plates, which you had to slide across the tablecloth or carpet when they were rejected in order to secretly rub off the pen. However, this meant the trick had to be worked on a table and it was not a very natural move to slide the items in this way. Here the thimbles are handled in a way which seems very innocent, no table is required and the effect is worked up by your face, with your hand raised, so you can keep eye contact and connect with your audience. Give it a try!

This is a very old method and was more commonly used with plastic tiles or plates, which you had to slide across the tablecloth or carpet when they were rejected in order to secretly rub off the pen.



Learning From Your Mistakes

by Dick Passingham

A while ago I asked Mandy Davies if I could do a spot in an Ali Bongo Show at The Magic Circle. (These always take place after a YMC Workshop so if you would like to see one try and plan to do both the show and the workshop, and make a day of it! Ed.) She also suggested that I put the act in as an audition to become an Associate of the Inner Magic Circle. I failed!

Why? It was not that I had not practiced enough and it was not that there were no original moves in the act. And I got some big laughs. The problem was that I had not tried out all the tricks before a large audience before. So I didn't know whether I would get the laughs at all the points that I expected them. And I hadn't thought of how to get applause at the end.

Unfortunately I don't have a video of the performance. But I do have videos of other performances, and I have also got videos of performances in rehearsal. And I have very detailed charts of all the timings, moves that went well and moves that didn't, the laughs I expected and the laughs I didn't, and the applause or lack of it.

The reason is that you cannot learn from your mistakes unless you know what they were and you cannot improve your performance if you do not look at it with a critical eye.

The truth is that you don't know a trick until you have performed it in front of people again and again. Paul Daniels said that it wasn't until he had done the Chop Cup 300 times that he knew how it should go. Watch him perform it on YouTube (The Legend Paul Daniels Chop Cup Routine). He makes it look easy, but it isn't.



Photo: TMC Archive

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wonders from the workshops

YMC Workshop Saturday 25 November 2017 Reported by Charlie Robinson

There was a particular buzz of excitement for this particular YMC Workshop because it was Mentors' day. This is the day where some of the oldest Members of the YMC teach us some of their favourite tricks and techniques.

But first, before the Mentors' sessions could take place, we had the competition and an hour or so in which we could discuss new ideas, tricks and gimmicks. We had lots of new Members at this meeting who tried to impress others with their special effect or skill. One new Member, in particular, impressed all of us with his dice stacking skills... many of us all had a go at it but we all failed!

Next it was time for the monthly Competition, which is an optional event to take part in that you sign up for as you queue at the start of the day. This month we had a wide range of effects, as well as the traditional mountain of card tricks,



Dominic Martin comperes the competition at his last ever workshop

including a nice mentalism piece performed by Billy Roche Menezes that actually won the Over-14 category. In the Under-14 category, new Member Bo won with a very nice torn and restored card routine with a lot of dry humour thrown in.

Congratulations to both the winners and all who took part.



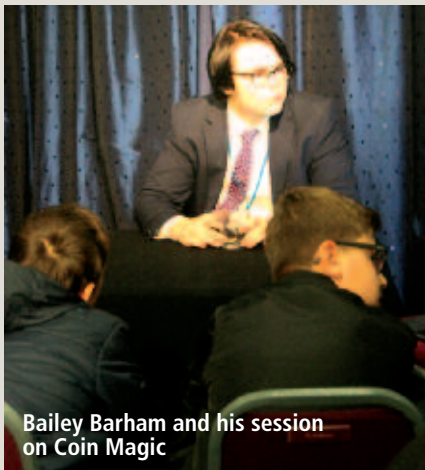
Sam Hinch demonstrates Memorised Decks



Joseph Hardy demonstrates Card Tricks using Sleights and Moves

After this was lunch, when people eat as fast as they can so that they will have more time to show each other even more tricks and ideas, as well as buy cards and other novelties from The Magic Circle stall.

In the afternoon we were treated to four lectures instead of the usual three, which was nice. In the Theatre Josh Hennes talked to us about performing tricks with relatable items. One trick he demonstrated was Cube 3, which is a good one as everyone is familiar with a Rubik's cube. Then, in the same area we had lunch, was an amazing lecture by Sam Hinch, where he talked



Bailey Barham and his session on Coin Magic

about memorised decks. He explained how to memorise decks of cards and even how to create your own special deck. This was an especially good lecture for me as I do a lot of memorised deck work.

The third lecture of the afternoon was by Joseph Hardy in The Devant Room. Joseph taught an advanced, but amazing, sandwich routine, which some Members found easy and some found a little harder. Luckily Joseph was there to help. On the other side of The Devant Room we had Bailey Barham, who astounded us all with his unique coins across routine, which

turned out to be very easy. He also explained the best coins to use, such as Morgan Dollars, and resources to learn coin magic such as the *Meta/* series by Eric Jones, produced by Ellusionist.

Overall it was a very good day and we learnt a lot of workable material.



Josh Hennes called his session Putting My Competition Act Together



Some of the competition performers waiting for the winning vote

YMC WORKSHOP DATES 2018

Saturday 10 February 2018:
Annual auction
Saturday 10 March 2018*
Saturday 14 April 2018
Saturday 12 May 2018*
Saturday 16 June 2018
Saturday 14 July 2018*
Saturday 15 September 2018
J-Day auditions.*
Sunday 21 October 2018 J-Day.
Saturday 24 November 2018*

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 11 am – 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

Christmas SHOW 2017

Reported by Will Houstoun

Sometimes stepping away from something gives you a new perspective on it and, having missed last year's Magic Circle Christmas Show, I certainly found that to be the case when I returned to see it on cold evening last December. In a perfect case of 'absence makes the heart grow fonder' I fell for the event anew, something that was made all

then the main show was announced.

The evening's compere was Quentin Reynolds (whom you may have seen at J-Day), who kept the audience excited and the evening moving at a good pace as well as performing a few of his own routine. To begin he warmed the audience up, getting them clapping and smiling, before announcing the first act, Marc Oberon. At a whirlwind pace Marc took the audience through more magic in a few short minutes than most will see in a lifetime! He performed manipulations and levitations of giant silver balls, mind reading, a beautifully pared-back linking ring routine and a poetic piece featuring a rose, paper crane and an apple. His performance mixed patter with musical accompaniment and elicited some very strong audience responses, particularly for a sequence in which he located cards, named at random, from a pack in increasingly magical ways.

Next up was Neil Henry, who featured a selection of very funny material, beautifully interspersed with strong magic. Often magic happens at the expense of comedy, or vice versa, but in this case the two were integrated seamlessly. Two particularly



Mat Ricardo

strong items from his set were the regurgitation of spaghetti letters, tied to a piece of string, that spelled a word freely selected by an audience member, and the disappearance of a page from a magazine, found in the centre of a Crunchie bar.

The first half ended with a completely different style of magic, as Anson Lee took to the stage with his sophisticated manipulation act. In the last few years a new technical approach to manipulation, pioneered in Korea, has taken the magic world by storm with acts wowing convention audiences with fooling manipulations all over the world. Until this evening, however, I had not seen the impact of such an act on an audience of laypeople rather than magicians. I am glad to now be able to say that it plays every bit as well as it does for an audience of



Anson Lee

the easier by wonderful organisation, hospitality and a superb cast of performers.

The first thing that any YMC regular will notice on arriving is just how busy the building feels. On the night I visited excited children (in front of equally excited parents) huddled round The Magic Circle stand, watching demonstrations of Svengali packs and D'Lites before pulling out their wallets; groups emerged from The Museum discussing the stories they had heard about our collection; and groups of people 'oohed' and 'ahed' around The Clubroom and Devant Room as they were welcomed and performed for by close-up magicians. And



Marc Oberon

Photos: Darren Martin

magicians, albeit with perhaps less appreciation for the technical side of the act, and Anson's energy and sense of fun seemed infectious to the audience.

After Anson's act it was the interval, and another chance to make sure that no area of our Headquarters went unexplored, before we were called back to the Theatre for the second half of the show, beginning with Mat Ricardo. There is a long-held idea that in any magic show the juggler will steal the night and, following Mat's strong assertion that he is not a magician, he can certainly claim to have demonstrated this. Armed with a table covered with kitchen implements Mat performed remarkable stunts using spoons and knives, before closing with his trademark feat of not only pulling a table cloth off a table covered with plates and cups and saucers, but also putting it back on again. One could argue,



Quentin Reynolds

however, that his use of a knife-through-arm gimmick makes him more a magician than he would like to admit!

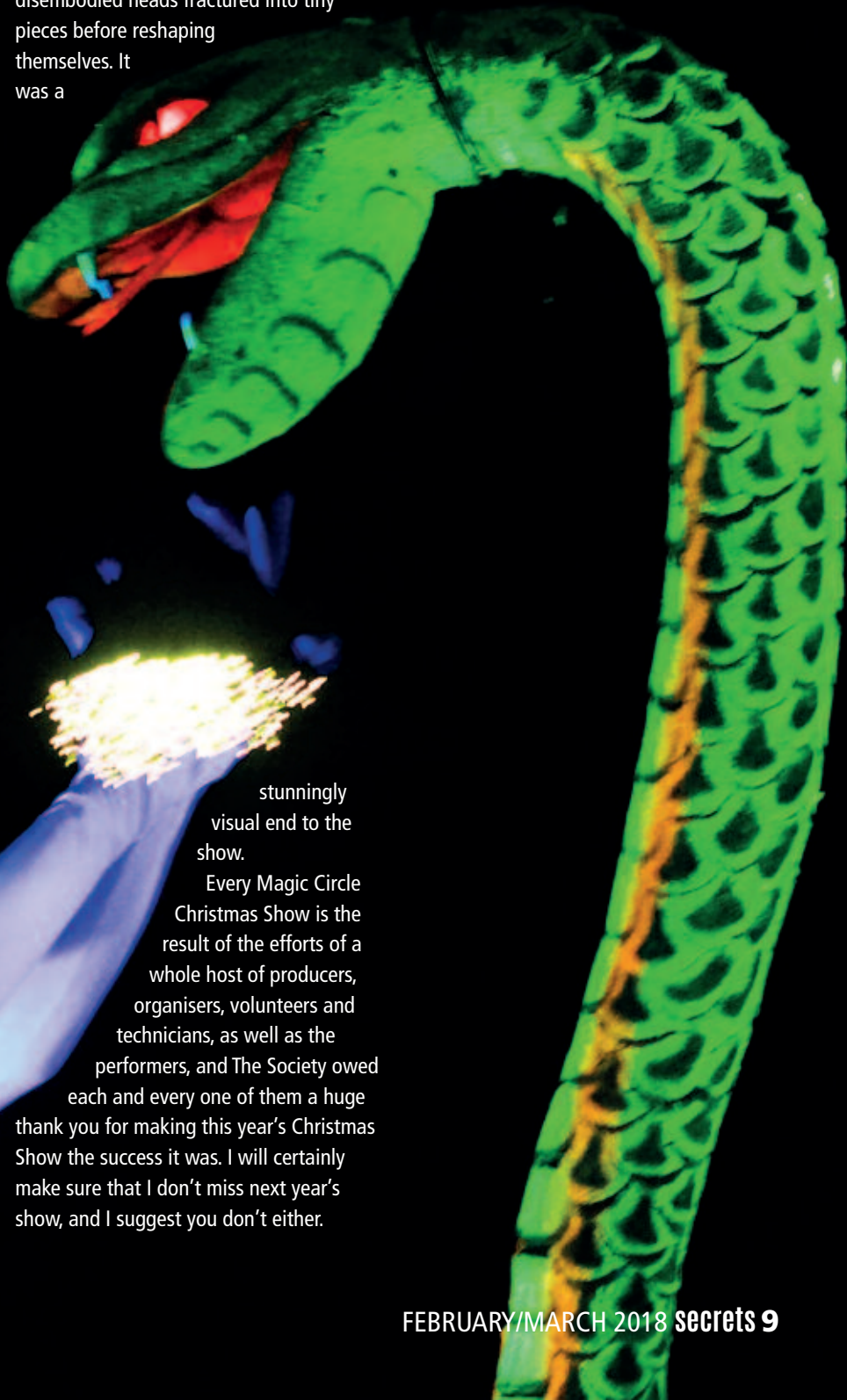
The final act of the night was one with an extensive set-up, creating the perfect opportunity for Quentin to not only introduce them but also to share some of

his own magic with the audience. One of the pieces he performed is a personal favourite, a beautiful routine about spiritualism using nothing more than two white handkerchiefs. The piece has a beautiful range of movement and volume, finishing with a moment in which the theatre audience collectively hold their breath for the best part of a minute, and I hope that everyone reading this will

Marc Oberon and Company

get to see Quentin perform it at some point (If you didn't already at J-Day).

The final act of the evening was Marc Oberon and Company (Lauren Chappell and Chris Wilder). Anyone who expected more of the same as what they saw Marc perform in the first half was in for a surprise, as Marc brought an expanded version of his black art act to The Magic Circle Stage. With the stage bathed in UV light a series of glowing characters took the audience through a weird adventure in which snakes floated through the air, alien forms floated and dissolved, and disembodied heads fractured into tiny pieces before reshaping themselves. It was a



stunningly visual end to the show.

Every Magic Circle Christmas Show is the result of the efforts of a whole host of producers, organisers, volunteers and technicians, as well as the performers, and The Society owed each and every one of them a huge thank you for making this year's Christmas Show the success it was. I will certainly make sure that I don't miss next year's show, and I suggest you don't either.



Neil Henry

tricks

PAUL GORDON



The Eight of Diamonds

This is a theatrical piece using Ed Marlo's Automatic Placement Principle. It's a self-working trick, one that anyone can do. I like

number eight, you remember the eighth card, and so on. Don't, however, pause, blink, or stop me before I stop. Keep a straight face, no emotion! You ought to [tongue in cheek] find that easy!"

Here, you lift the deck – faces towards the spectator – and spread cards from the top of the deck into the right hand. (Don't reverse their order, and look away as you spread the cards.) You

it a lot because it's easy (for those lazy moments), magical, and very entertaining. Harry Lorayne liked it so much he asked if he could publish it in *Best of Friends III*. This version is a tad different. It requires much acting. Without it, it becomes a mathematical monstrosity. Please practice and rehearse this accordingly.

Place a borrowed, shuffled deck face down on the table. Say,

For years and years, magicians have tried to get folks to think of a random small number. But when they do, they always choose six or possibly seven.

"For years and years, magicians have tried to get folks to think of a random small number. But when they do, they always choose six or possibly seven. I'd like you to choose a small number, but in such a way that even you won't know what it is. Here's the best way to do it. While my back is turned, I'd like you to cut off a small packet of cards from the deck. No more than, say, fifteen or so cards. (He can cut off up to seventeen, but no more.) If, by accident, you cut off too many, put some back, or we'll be here all night! When you have done that, secretly count them.

Then, when counted, place them on the table, and cover them with the palm of your hand so I can't see the thickness. Okay? Don't forget your number! I'll turn around now!" Let's assume, for this description only, he cuts off seven cards, and the seventh card (he will shortly see) is the Two of Clubs.

"So, you have a random number in your head. And it's true to say that **even you** weren't too sure what it'd be, right? Okay! Now, I'm going to show you cards from the top of the deck – one at a time – counting from one onward. If you are thinking of the



"Yes, I think this is it. We have enough cards here. Yes, I think your card is red... I think!"

count: "One, two, three, four..." up to fifteen. As you show the fifteenth card, say, "I guess you've seen one by now?" Casually push two more cards off the deck beneath the fifteen. You then close the spread and catch a little-finger break under the top seventeen cards. As you lower your hands, casually cut (or double cut) the packet to the bottom of the deck. (Cut a few cards from the bottom of the deck to the top, and then cut the cards at the break, moving the bottom portion to the top.)

Say, "Here, drop the deck on your packet, and square them so I can't see the join." You don't want to be accused of seeing the thickness of the small packet and, therefore, of counting the cards.



This action must be a casual off-hand one. Act nonchalant. I do it without looking. I just use peripheral vision as I make a side comment to someone else. Then say with forcefulness, "I now know what your card is! I really do. And, not only will I tell you what it is, I will magically find it!" Magicians watching this will be amazed. It's a killer line! Anyway, if you can, do a few false cuts of the deck. Say, "Please cut the deck into two piles. Thanks! Hmm, I think your card is in this pile. Let's see if I have enough!" You pick up the original bottom half (after he's cut the deck in two) and deal the cards onto the table, thereby reversing their order. As you swiftly deal, say, "Yes, I think this is it. We have enough cards here. Yes, I think your card is red... I think! (You've now finished dealing.) I'm going to spell your card. As I said, I think – I'm not certain – your card is red. Don't tell me yet (don't let them answer). Here we go!" When you do the swift deal, you don't have to deal them all individually. When you are left holding about ten cards or so, simply drop them on the tabled just-dealt pile as you mutter, "Yes, that's enough!" Again, it's all acting.

Pick up the just-dealt deck, and hold it in readiness like a gunfighter gets ready for the draw, kind of tense and nervous. You now spell, from the top of the (half) deck, one card per letter, t-h-e-i-g-h-t-o-f-d-i-a-m-o-n-d-s (eighteen letters/eighteen cards). With dramatic flair, say, "If your card was the Eight of Diamonds (here you hold the last card, the 's' of Diamonds) and *this* was the Eight of Diamonds, you would be impressed. Am I right? No! What was your card? The Two of Clubs?" Pause for two beats, and then turn over the in-hand card to reveal it as his. Toss it on the table as you say, "Thank goodness for that!" I always get screams at this point. It's such a surprise!

I love this trick. It goes without saying that you can, instead of spelling the Eight of Diamonds, use the Three, Seven, or Queen of Diamonds. Oh, yes, if the spectator actually sees or chooses the Eight of Diamonds at the start (and it's happened a few times), it's miracle time! Have fun.

Tenkai Sandwich

When I forgot to publish this in *Gold Dust*, I promised to publish it in *Gold Dust Companion*. Well, I forgot to publish it in *Gold Dust Companion*, too. This first appeared on my *Deck in Hand* video in 1989.

Prior to your performance, table the two black jacks face up. From the shuffled deck, have a spectator choose a card. Once noted, control it to the top. Say, "The black jacks are going to ►

search the deck for your card." Catch a pinky break under the selection (top card) as your right hand reaches for the jacks (Fig 1). Place the face-up jacks on the deck, and instantly pick up all three cards in right-hand Biddle Grip. Using the left thumb, peel the face jack onto the deck, but catch a pinky break under it (Fig 2). Drop the two right-hand cards as one onto the deck, and instantly cut all three (supposed two) to the bottom. As you do the above, say, "The jacks are on their way, but let's make it hard for them."

Here you get ready for the Tenkai Optical Revolve like this: The face-down deck is in dealing grip with the sandwich on the bottom. The right hand in Biddle Grip lifts up half the deck about two inches above the bottom half (Fig 3).

As the right hand turns to the right, the left hand turns over

(Fig 4) and places its half in jogged on the face of the right-hand half (Fig 5). Table the deck as is.

Move the bottom face-up section to the right and the top supposed face-down section to the left in readiness for a tabled riffle shuffle. It's a very deceptive subtlety. Riffle shuffle the deck, but make sure the top three cards of the left-hand section fall last. It's a wonderful illusion of cards being shuffled face up and face down. Continuing, turn the deck over (another back is seen), and complete cut the deck as you say, "The jacks have got to find your card in this mess, but not only have they found it, they've straightened out the remainder!" Spread the tabled deck to show a straightened deck and two face-up jacks sandwiching one card (Fig 6). Reveal it as the selection using all of your dramatic prowess.



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6

trick

STUART SCOTT



THE COMPELLED FINGER (An Impromptu Mystery)

This is an old principle that lends itself to an impromptu

presentation and doesn't even need a table.

Effect

You need two spectators

and four different coins. You ask the first spectator to turn his back while the second selects one of the coins. The coins are mixed up. Then the first spectator turns back. He places a finger on each coin and is asked to lift his fingers one at a time. Yet strangely he is compelled to keep his finger on the selected coin.

Method

The first spectator is asked to turn his back. The second spectator is asked to select one of four different coins. (You can use other objects, but coins are the perfect size and shape.) Hold them out in your hand in a row and ask him to point to one and then remember it. If he selects a coin at either end ask him to mix the coins around. Stop him when the coin is not at either end of the row.

Now ask the first spectator to turn around. Tell him to place his hands together palm-to-palm.

Then ask him to tuck his second fingers in so that the second knuckles touch, as

shown in the illustration. The coins are in a row on your hand and, depending which way you count, the selected

coin can always be shown to be in position number three. Take the coins in order

and place them between his thumbs, forefingers, ring fingers and little fingers. Your aim is to place the selected coin between the ring fingers.

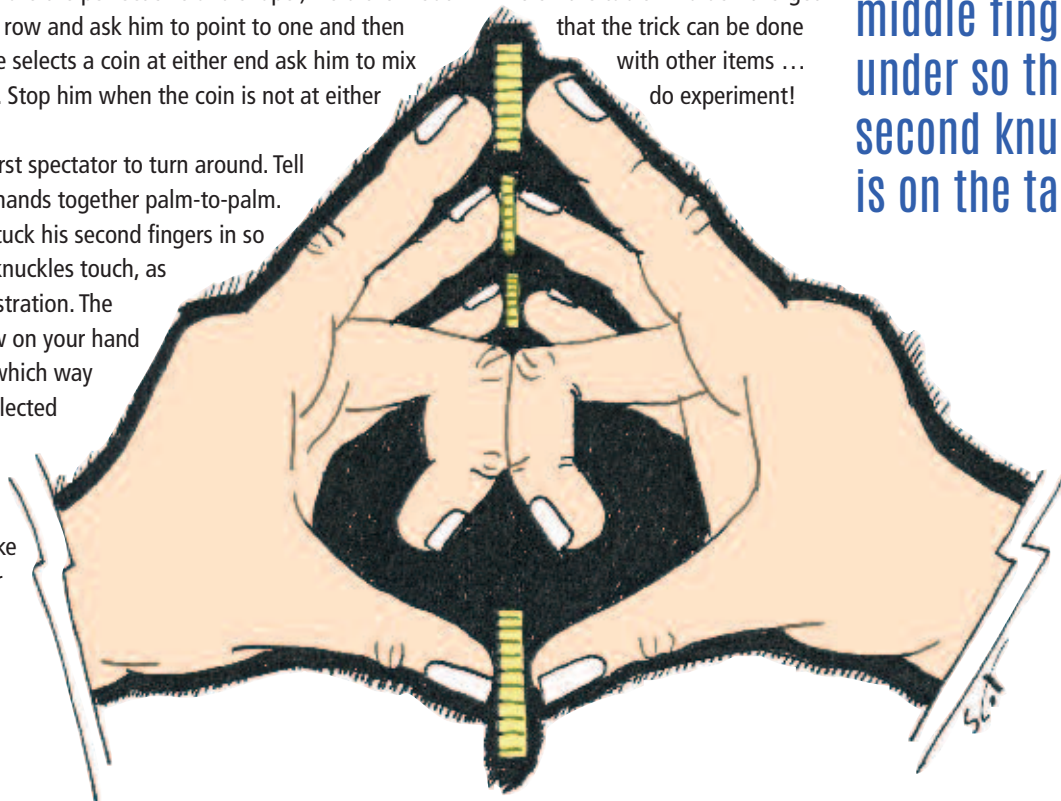
The second spectator is asked to concentrate on his selection. The first spectator is told that he will be compelled to keep hold of the selected coin. Ask him to drop the coin between the

thumbs, then the coin between his forefingers, then the coin between his ring fingers. Because his middle fingers are tucked back he will be unable to release this coin!

This effect can also be done with one hand flat on the table, then tucking the middle finger under so that the second knuckle

is on the table. And don't forget that the trick can be done with other items ... do experiment!

This effect can also be done with one hand flat on the table, then tucking the middle finger under so that the second knuckle is on the table.



Cover Conjurers

In this month's Cover Conjurers we feature an excerpt from the Cover story on David Weeks, a professional magician with expertise in drama who was The Magic Circle Examinations Officer for many years. There is also an excerpt from a piece on Barry Murray, a record producer and behind-the-scenes man who worked extensively with Paul Daniels.

David Weeks

Interviewed by Will Houstoun

Will: Have you always been a magician?

David: I studied English and Drama at a teacher-training college, which allowed me to develop acting skills, coupled with techniques for managing audiences. I gained the confidence to persuade an audience to act and react in particular ways, to achieve the ultimate satisfaction of either learning in a fun way in the case of children, or being entertained in the case of adults and children. Clarity in creating a



context and developing a clear line of thought is something, I suggest, that is good for both learning and for magical performance.

Will: I believe you went on to teach...

David: At college a friend and I worked on revues, sketches and, in my case, the inevitable magic performance. My friend, a year above me, left to take up a teaching post and invited me to perform at a parent's evening. The headmaster afterwards suggested that I bear this school in mind when I finished my training course. A year later I contacted the school, went in for an interview, was shown around the school and given the start date. The easiest interview for a job that I have ever had in my life!

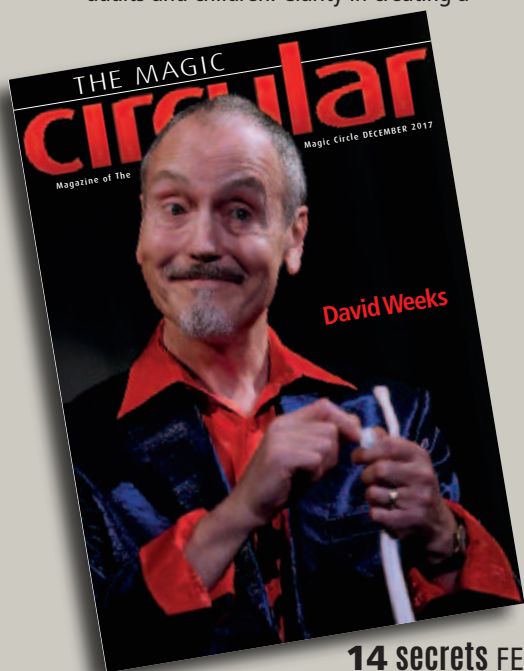
I continued performing all through my 32-year teaching career and, through a work colleague, did quite a number of events to raise money for research into Muscular Dystrophy. It was at these events that I met Larry Barnes, a Circle Member, who suggested that I join the society. Council ratified my Membership on 23 September 1991.

Will: And what kind of magician would you say you are?



Top: A POD Show. Above: At the British Library,

David: Seeing magic as a kid I didn't differentiate between adult shows and children's shows. It was either magic or it wasn't. A view that I still hold: magic is for audiences of all ages. There are no conditions or venues that can't be done. In 1000s of shows I've performed I can't recall ever being defeated by the circumstances. Where the noise level is so hysterically high that even the audience have given up talking I drop into mime. I have performed in the space of a postage stamp and on very large stages, surrounded 360 degrees and standing on a table at a medieval banquet, in a tiny room full of children in a



council house and for some of the wealthiest citizens in the country with properties to match; at the christening of an Arabian princess in the family's stately home; and at a birthday party in hospital for a child who loved magic but who was in the final stages of a battle against cancer. To me it matters not, give me an audience and away we go. Anytime, anywhere, any event. (Sorry this is beginning to sound like an advertising pitch!)

Will: When did you shift to doing magic full time?

David: In the year 2000 I quit teaching and, with the help of Jack Delvin and Roy Marsh, took to performing magic for a living. As has been observed by others, this kind of activity beats working, though as has also been commented, the hourly rate for shows has to include the many hours of learning how to perform effectively in the first place!

Barry Murray by Charlie Burgess

Barry joined the Circle about 40 years ago. In 1979 he approached the then Secretary, John Salisse, with the idea of making *The Magic Circle Record* for the general public, where magicians would talk their way through a simple piece of magic and inside the gatefold sleeve would be descriptions and illustrations to go with each effect. Salisse gave the go-ahead and so, armed with his tape-recorder, Barry got to interview 19 of the top practitioners of the day, a jaw-dropping list which is worth repeating: Paul Daniels, Terry Seabrooke, Alan Shaxon, Ali Bongo, Michael Bailey, John Wade, Bob Read, Chris Pratt, John Fisher, Salisse, Alex Elmsley, David Berglas, Patrick Page, Geoffrey Robinson, The Great Kovari, Brian King, David Beckley, Alan Kennaugh and John Fisher.

The PR machine went into overdrive. Salisse, whose day job was being a director of Marks & Spencer, knew the top man at WH Smith and so 60 magicians went into their shops around the country on the day of release to publicise it.

Murray said: "We held a national media launch reception at Chenies Mews,



challenging a news reader from ITV to be sawn in half, and made the news. Paul Daniels, who was already on TV, went on Parkinson. I got a call from Parky's producer John Fisher, asking whether I had a copy of the record. I had a flat print out mock-up of the sleeve which I quickly folded and glued together and sent over to TV Centre. I was worried it might uncurl under the TV lights. Anyway towards the end of the show Parky asked why these magicians were giving away magic tricks. Paul whipped out the record sleeve and said: 'No, we're not giving them away, we're selling them.' Brilliant."

Murray's meeting with Daniels for *The Magic Circle Record* was to open up another chapter in his life. He said: "Paul turned up and came into the kitchen; the idea was that the magicians would show me what they were going to do and I would be a sort of arbiter. Anyway he showed me a couple of tricks and we decided we were going to use the Topsy Turvy Card Trick. Paul stood up and I asked him where he was going as he presumed we were going to a studio. I said: 'Paul, when I turn the fridge off, you're in it.' He was astonished that you could record 'just like that.' He said he'd always wanted to make one of these instructional records and I said, "let's make one; so we did and it was called *The Paul Daniels Magic Show on Record* and it was put out by BBC Records. But that was recorded in a studio in Denmark Street."

Murray's professional and personal friendship with Daniels was to prosper further: "After the magic record Paul said: 'Why don't you come and work on MY show. You can create things and we need

people like you.' I worked for eight or nine years on it. Ali Bongo was the programme associate, Gil Leaney was the magic advisor, Graham Reed was magic consultant so the only title left was magic researcher. It quickly became much more than that. I contributed original effects and concepts, and took care of the research. I also acted as something of a bridge between the magicians and the technical side. I would literally burn a monitor in the gallery during dress runs and recording and if anything looked suspect I would yell out and sometimes takes were aborted. I remember Ali saying to me, 'I'm so glad you're here, now I don't have to worry about them filming the wrong shots.' It was flattering to hear that from the great man."

When I ask what Paul was like Barry says: "Long before there was an X factor he had it. He was so funny off-stage as well as on and if he were here now you would be on the floor laughing. He was a magic nut. He just loved it and he would put as much into performing for one as he would for a thousand. Watching him perform was a masterclass in timing and how to manipulate people for magical purpose."



On Set with Paul Daniels

trick

A Date With A Playing Card

IAN ADAIR



Effect

The performer commences by saying: "Everyone has a special playing card. Some prefer a special week of the year. I intend to combine both kinds of favourite." A deck of cards is tossed onto the table surface and is on full view throughout the routine. Next, a pocket-sized

diary is introduced, and this is handed to a spectator in the audience. "Most people who keep a diary enter dates of events and things of importance, but I differ. There are fifty-two weeks in every year and fifty-two cards in every deck. That's why I have listed every card on Saturdays throughout my diary."

The spectator, having looked through the pages to check that all the listed cards are different, hands over the diary to the performer. The performer asks the spectator to shout out "Stop!" anytime they like, as she riffles through the pages of her diary, and then stops at the 'stopped-at' page. The diary is handed back to the spectator who is requested to remember the name of the card written on the page (e.g. the Five of Hearts) and the date it is entered at (e.g. 13 August).

The spectator is asked to name the card and date for all to hear.

Another spectator is asked to remove the deck from its case, and to locate the Five of Hearts. Boldly written across the face of this card is the date 'Sunday 13 August' and the Five of Hearts is the only card in the deck with writing on it.

Both the diary and the deck can be handled by members of the audience and this effect is suitable for both close-up sessions as well as larger shows.

Requirements

A pocket diary. Inexpensive diaries are available from different outlets costing under £1. In fact, at the beginning of the year, some shops reduce the prices of these, many to half-price!

Using a bold black pen, write the name of each playing card against any date during each week. I use

Saturday as the day I enter my card names, since it usually appears on the right-hand side pages in most diaries.

Select the card you wish to use in the routine, and write its name somewhere in the centre of the diary. Trim the top right-hand corner (slightly) of the page above this.

Remove whichever card you decide to use (in our example, the Five of Hearts) from the deck and write the date on its face using a black permanent marker pen (in the example 'Saturday 13 August'). This card should be mixed amongst the remainder of the deck, which is placed in its case.

Working and Presentation

Toss the deck onto the table and explain that it will be on full view during your experiment, and continue to deliver the patter lines, suggested in the 'Effect' section.

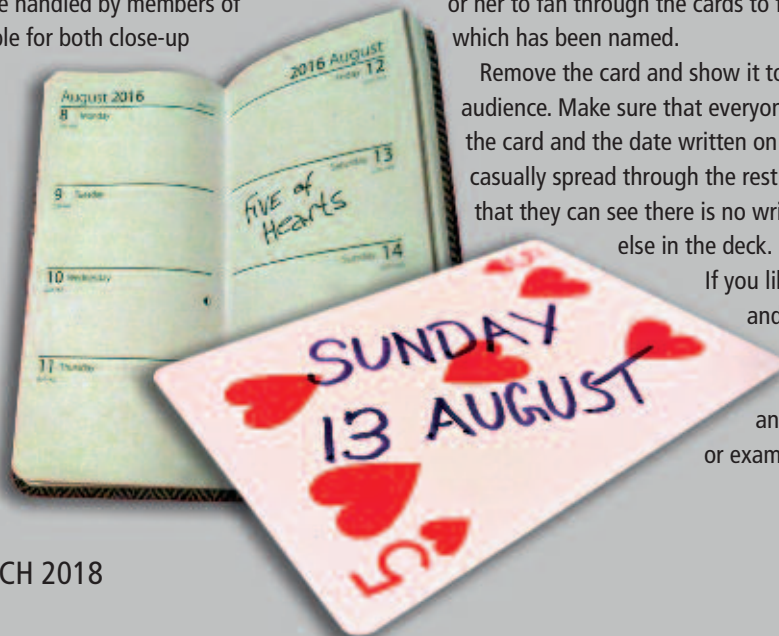
Hand the diary to a spectator and ask him or her to look through the pages so they can be confirmed that a different playing card appears on each date throughout, covering the fifty-two weeks of the year.

Explain that you intend on riffling through the pages, and whilst doing this, mention that you require the spectator to shout out "stop" anytime they wish. In doing so, your left hand holds the diary open, whilst the right hand thumb riffles through the top right-hand corners. Start by riffling at a slow pace, then speed up. You will find that you can stop at the required page, the one which contains the written name of your playing card, thanks to the corner that you have trimmed from it. Keep the diary open at this position and hand it to the spectator to take note of the written card (Five of Hearts).

Ask the spectator to name their card and request another spectator to open the case and remove the deck. Further ask him or her to fan through the cards to find the card which has been named.

Remove the card and show it to your entire audience. Make sure that everyone gets to see the card and the date written on it, and then casually spread through the rest of the deck so that they can see there is no writing anywhere else in the deck.

If you like, the deck and diary can be left on the table for anyone to handle or examine.



I have been working on a one-man show for the last three or four years, and have performed it in all sorts of venues around the UK, America and Germany. Until now, however, I have developed it in quite a random way, making improvements and developments as and when I had ideas or problems I needed to solve. This year, I have decided to take a more focused approach to developing the show, and I thought that you might be able to use the steps I have chosen to help develop your own magic, whether a single trick or a whole show.

Dream

The first step is to decide exactly what it is you want to achieve in the show or piece of magic that you are working on. What would the dream trick be? What do you want your audience to think at the end? What do you want them to feel? Don't worry about how the trick works yet, but do try and include as much detail as possible when you imagine the dream version; the more detail you have in the dream the easier it will be to know when you have achieved it.

Commit

Now you have a dream version of a new piece of magic. Making that dream a reality will include some challenges and it is far too easy to drop the project or delay really working on it when you hit the difficult moment! To force yourself to work through the challenges commit to a performance. Make sure that you have a good amount of time to work on your magic but don't make the gap too long; the more pressure there is to deliver something good the more likely you are to work at it. And remember, this doesn't have to be a big show. You could just tell some of your magic friends that you will show them a new trick at the next YMC meeting... then you will make sure you have something to perform by the next Workshop!

Collect

You have a deadline, you have a dream... now it is time to gather everything you need to make that dream real. Look at the tricks that are for sale with various dealers and see if any of them fit into your dream, read books and watch DVDs to see what you can use from them, and if the answers can't be found in the things other magicians have already invented then invent your own methods! The

idea here is not to learn to do everything you need for a trick, but to identify what you will need to be able to do to make it happen. And don't forget that you will probably need something to say, or a piece of music, to accompany your performance, so try and think of what that will be too.

Practice

Whether your trick is based on difficult sleight-of-hand, clever apparatus or psychological principles you will need to practice bits of it. And practice is not the same thing as fiddling with a pack of cards whilst watching TV! When you practice you must start with a clear goal. You should then try to achieve that goal, and record your efforts or watch them in a mirror. Any time you see something that you think is less than ideal pause, try to make it better, then try the whole thing again. The key to good practice is to make sure that every time you do something you are concentrating on how it could be improved, and that the next time you do it you try to do something to make it better.

Rehearse

Most magicians just fiddle with their props, some practice, very few rehearse. In rehearsal you should not be working on the individual pieces of handling (you will be good at them after your practice is complete!) but on the performance as a whole. Imagine an audience of people you are performing for and do everything exactly as you would in a show, including any music or patter you will use. Even try to keep going if a mistake happens!

Reap the Rewards

If you have followed all these steps there is a good chance that you have not only managed to develop and perform a piece of magic but also that what you have developed is better than it would otherwise have been. So enjoy the feeling of your achievement!

... but also remember that this process is never really complete. After your performance you can choose the bits that you felt were furthest away from your dream and go back through these steps with them. Or you can choose a new piece of magic to work on instead.

Whatever you do, though, enjoy it and know that your magic will be better than it was before!

A NEW YEAR'S RESOLUTION

by Will Houstoun

reviews

Nitrate

by Cameron Francis

Props, written instructions and online video instructions, 16mins. \$20 (£15), from your favourite dealer. Dealers contact Murphy's Magic supplies.

Reviewed by Bob Gill



This is the latest release from Cameron Francis, who has an enviable track record of producing self-working routines and novelty packet effects. Here he takes a well-travelled plot (B'Wave), turns it into an ok packet card trick and brings some extra climaxes to the routine. For the packet-trick enthusiast this is wringing the most out of a plot; from the point of view of the mentalist he muddies what is a clear, clean, classic effect.

Briefly, the spectator names

one of the four kings. Depending on their choice, at best this turns out to be the only face-up card in a packet of four; at worst it turns out to be the face card of the packet (which is lame to say the least). Then the faces of the other three cards are shown to be blank. The King is tabled and has turned blank, whereupon the remaining three cards turn into the other Kings.

The routine is admirable in its efficiency; it offers a lot of effect from a small packet of cards, a false count or two and a half pass. But for me it represents much that is reprehensible about card magic; there are cosy moves (like a card being shifted to the bottom of the packet for no reason, except to set you up for the next stage). And you start and finish dirty; at least you do not have extra cards nor sticky cards, as is the norm in contemporary packet tricks of this type.

You get all the necessary cards, and instructions in both printed and film form, in a small leaflet and a link to a video explanation. The video lasts about 16 minutes and includes explanations of the necessary sleights, including Boris Wild's Kiss Count, Vallerino's Rumba Count, Elmsley's Ghost Count and some more widely known moves. The video is well filmed and the explanations both in print and on screen are very clear and concise.

The B'Wave link is perhaps unhelpful given the cardician nature of the actual routine, and I freely admit my eyes tend to glaze when presented with such run-of-the-mill card magic. As such it seems likely to appeal more to the hobbyist rather than the

working magician; I just think there are superior, stronger packet tricks out there a-plenty. But that's me. If you are attracted to the effect depicted in the trailer, this methodology is unlikely to disappoint.

Gary Jones At The Table Live Lecture

by Gary Jones

120 min Instructional Download. \$7.95 (£6), from your favourite dealer. Dealers contact Murphy's Magic supplies.

Reviewed by Bob Gill

Gary Jones has produced a vast output of material over the last decade-and-a-half, mostly in the form of multi-trick DVDs. They are typified by quick effects, with the emphasis on bringing to bear his inventive ingenuity and subtlety rather than mainline sleights (although it is fair to say that Gary Jones has his manipulative chops down and then some). He is a thinker and a simplifier, with an eye to commerciality. One of his attributes is how consistently he brings off the quality/quantity balancing act.

When magicians are the target market for your wares, there is an understandable tendency to focus on effects and their methods, pursuing the road towards novelty twists and finishes on what magicians already know. At that Gary Jones is a past master.

So it comes as a genuine surprise, and a most pleasant one, that in this outing he takes a different tack. There are routines and sleights here, but they do not form the rump of this lecture... and for once this truly deserves that over-used and under-delivered term.

Right from the get-go it is clear his aim is to give the viewer as deep an insight into what it takes to perform close-up magic for a living as can be crammed into two hours. This is reflected in his choice of tricks and routines; they have the feel of mainstream excerpts from his daily repertoire, rather than showboating for magicians' gratification (with a couple of forgivable exceptions).

When I reflected on my notes and realised the scope of the



topics he had covered outside of the tricks, I was taken aback. How's this for a list: misdirection and its attendant psychology; a forensic examination of pocket management; approaching a table or group; misdirecting and controlling the space and people from the off; types of venues, particularly private house parties; leaving a table or group in a memorable way; working charity events; body language (theirs and yours); handling the alpha male in the group; how to handle those multi-magician strolling shows; dealing with hecklers; approaching and handling the top table; and the importance of embracing failure and mistakes as part of your artistic development.

He preaches keeping the whole table/group engaged, primarily through the use of direct questions; table etiquette; what not to do; and, throughout, the importance of control; building and maintaining momentum and impact; timing and pace. All delivered with enthusiasm and the wisdom gained from over 20 years of professional performance.

I'd guess that half the two-hour running time is devoted to these practical topics; if you just got that hour for your paltry entrance fee it would have been a veritable gift. But he also includes nine highly practical routines that you sense are from his working programme rather than items developed for the purposes of novelty.

Yet again Murphy's Magic have produced a memorable and invaluable lecture for the price of a couple of bag of sweets.

Changeling ODO

by Marc Lavallo and Martyn Rowland

Instructional DVD and materials. \$34.95 (£26), from your favourite dealer. Dealers contact Murphy's Magic supplies.

Reviewed by Bob Gill

The forerunner of this effect appeared two years ago and that original version is included in this package. Which begs two questions: is this version a worthy improvement to the original? And does it have anything to lift it above the innumerable bill changes available to us? The answer to both is a categorical 'yes.'

This is a bill change that allows two visual transformations, for example from a folded £5 to a £10, then to a £20, in the spectator's hand, where you can leave the final bill resting for them to examine. One unusual feature is that for once we do not look enviously at our US friends with their one-sized bills; this can accommodate different sized bills, of any colour, denomination, or material. So you can change newspaper, a lottery ticket, an IOU or a till receipt to a bill then a second bill, giving you a variety of plots.



Mechanically speaking there is now a single gimmick that does the hard work, lifting away at the end to leave you clean (the original used two separate gimmicks). That gimmick also now locks, allowing you to handle the bill more freely than before.

You receive supplies to make three separate gimmicks; Marc Lavallo swears he tried a hundred different types before finding the perfect size, strength and thickness. The film provides instructions on how to construct the gimmick in excruciating detail; half the running length is devoted to taking you through the manufacture as he makes the gimmick from scratch. These 'special somethings' are reusable.

The use of polymer notes is not a barrier, indeed Marc teaches you using UK currency. If you are not a fan of arts and crafts you either have to grin and bear it; find a kind someone to make it for you; or pass on it. I found making the gimmick straightforward, just simple cutting and sticking involved. You will have to cut up some bank notes (assuming you use bank notes), although they would be redeemable with a bit of patience and sticky tape. All in all it will take about 20 or so minutes to build, but it's a one-time thing if you use polymer notes or those Tyvek lottery tickets or till receipts. The gimmick is very deceptive and looks great when complete.

You'll also be taught three different routines, through both live and studio performances on the well-produced DVD. In Note-Possible a signed, borrowed note changes in the spectator's hand for a lesser value note (or coupon, etc.) as a kicker, their signed note appears in your wallet. The fine Two Bill Transpo effect, where the note is isolated in a glass held in the spectator's hands, looks stunning; however our polymer notes do not lend themselves to it in the way paper bills do, so you might want to concoct a routine involving paper props.

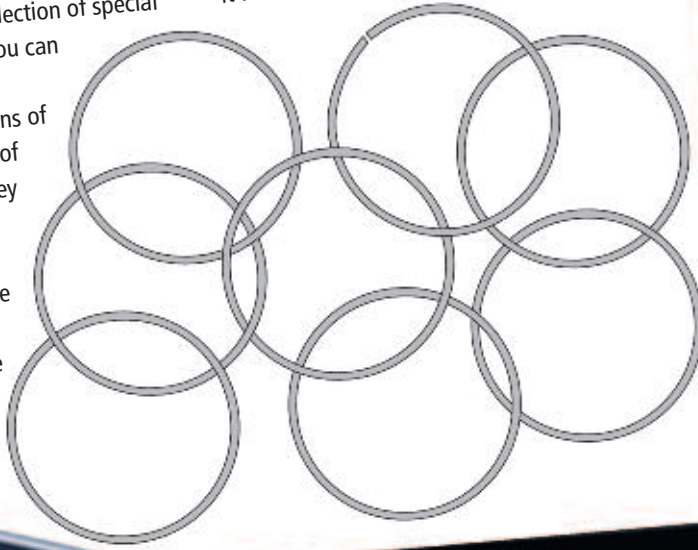
If you like the effect and the visual nature of the changes, you'll love this, and more importantly, you'll use it. It's a very clever idea that can be performed surrounded, and resets almost immediately. For what you receive some might regard it as a tad pricey (and that's before you take into account the destruction of up to three notes) but as ever, if you use it it's well worth it.

puzzlecorner

Name That Trick!

The classic magic trick, the linking rings, is normally done using a selection of special metal hoops. The kinds you can buy from magic dealer's include single rings, chains of two linked rings, chains of three linked rings and key rings (a ring with a gap in it that can seem to link and unlink from the others). Unfortunately the rings in the picture got a bit jumbled up. Can you work

out what kinds of rings are in the set? And as a bonus, can you work out why you might return the set to the person you bought it from if it arrived like this!?



Prize Question

Unfortunately the December issue of *Secrets* was delayed, so I know that some of you did not receive your copy until after the January 1 deadline for the prize question. To keep things as fair as possible I accepted late entries last month and have obtained a second copy of *Dynamo: The Book of Secrets*, for this month's competition, so everyone has a chance to win! To enter, send your answer to the following question to editor@youngmagiciansclub.co.uk by March 15. The winners will be drawn at random from the correct answers.

Dynamo's new book contains many secrets, not all of which are magical. One secret is Dynamo's real name, can you tell me what it is? (Clue: His initials are SF.)

Last Issue's Answer

Last month's question was as follows: Dynamo's new books is called *Dynamo: The Book of Secrets* but has the subtitle "a beginner's guide to modern magic." Who was the author of the book, titled *Modern Magic*, that was the definitive beginner's magic book in the Victorian period? (Clue: the book was published in 1876.) The correct answer was Professor Hoffmann. Congratulations if you got it correct, and even more so if you were the randomly selected winner!

The set of rings consists of one set of three linked rings, one set of two linked rings, two single rings and one key ring... and the reason you might return them is that the gap in the key ring is narrower than the rings it needs to fit over!

Linked Rings - Solution



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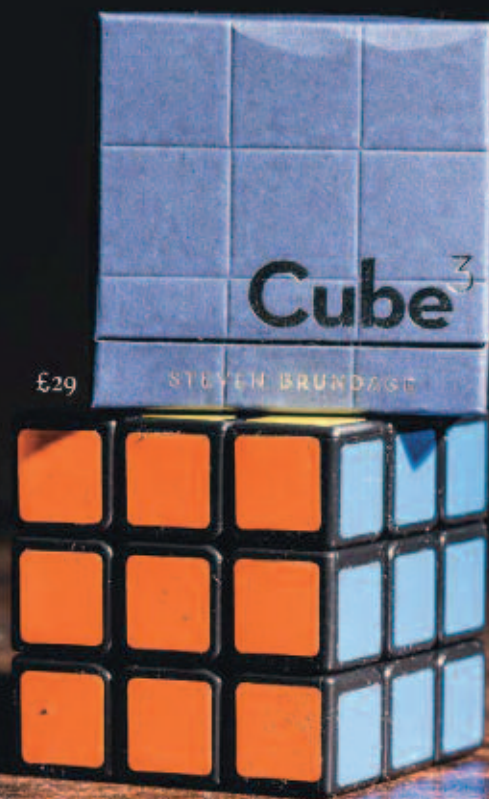
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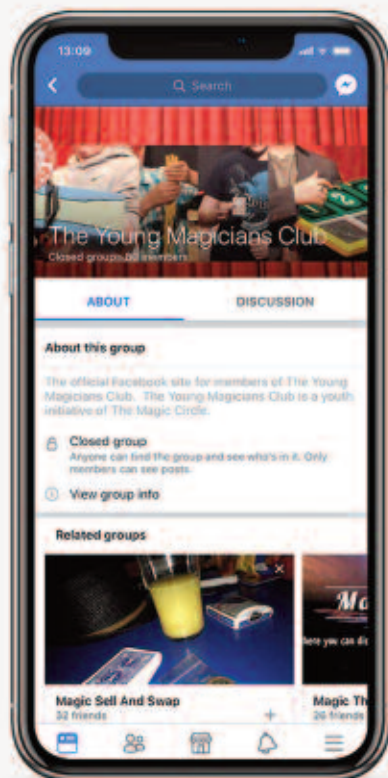
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