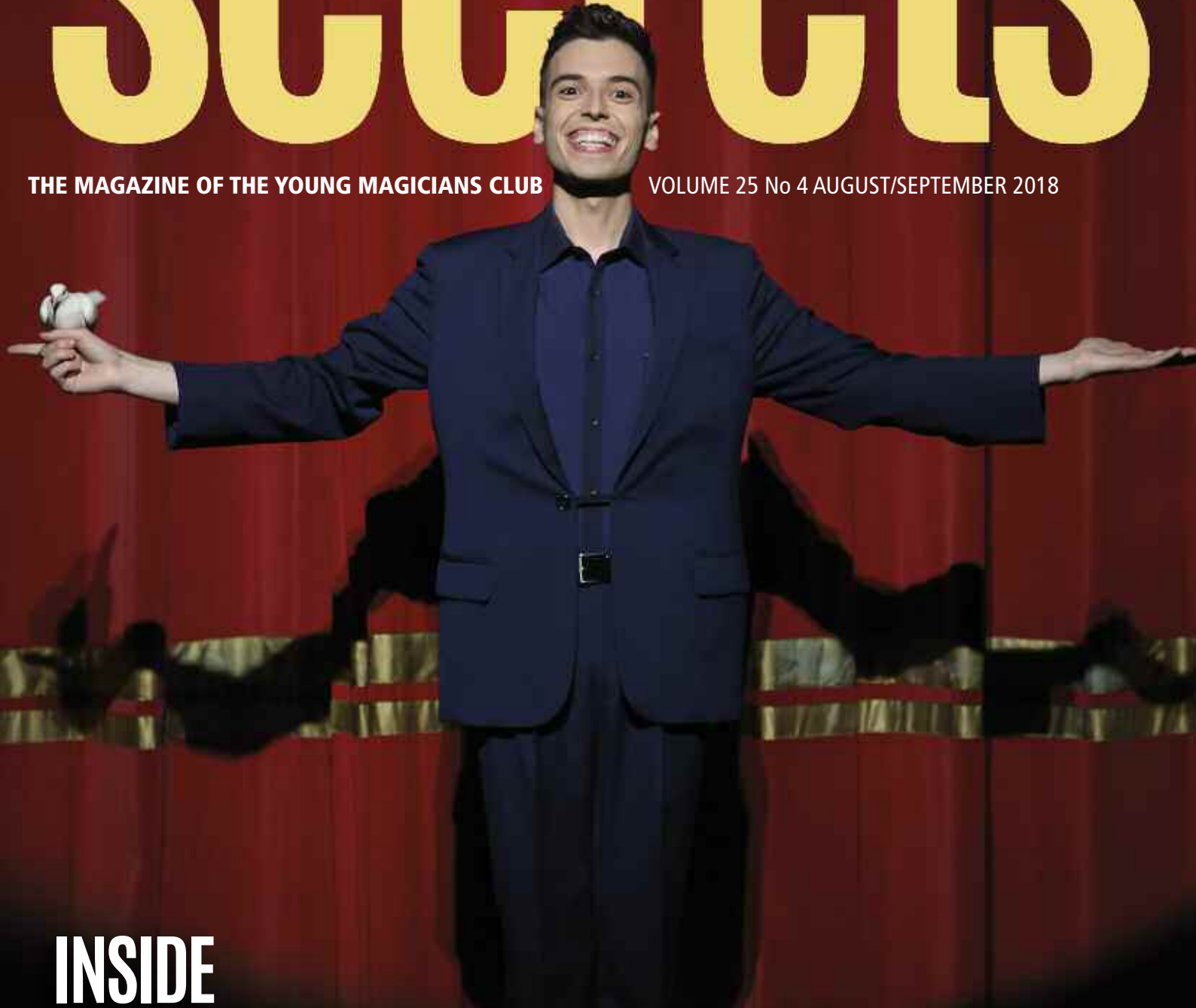


# Secrets

THE MAGAZINE OF THE YOUNG MAGICIANS CLUB

VOLUME 25 No 4 AUGUST/SEPTEMBER 2018



**INSIDE**

**DICK PASSINGHAM • GERRY COTTLE • PIFF**  
**WONDERS FROM THE WORKSHOPS**  
**PLUS LOTS OF TRICKS**



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WHERE THERE'S A WILL....



The cover of this issue of *Secrets* celebrates an exciting evening for the Young Magicians Club... The Magic Circle Stage Magician of the Year 2018 final starred a number of ex-YMC Members and one of them, Edward Hilsum, won the competition! One of the reasons Edward did so well was that as well as performing beautiful magic he looked completely relaxed on stage and, as a YMC Member, you have the opportunity to work on achieving just that thing.

If you decide you want to be a good performer, and perhaps also enter competitions, etc., in the future, then a great way to improve is to get what people refer to as 'flight time,' time onstage performing for an audience. At the YMC Workshops there is always a competition in the morning which offers a perfect opportunity to perform in The Magic Circle Theatre and there are also the YMC competitions at J-Day, the YMC's annual one-day, Members-only convention. These events, and any other chance you get to perform, are well worth grasping. One of the surest ways to get better at something is to spend more time doing it, and if you then go the extra mile after each performance and try and think about what worked and what did not then you are bound to get better quickly!

Speaking of J-Day, some of you will probably be starting to get excited about J-Day 2018, which will take place on October 21. If you have not heard of J-Day before, then my main piece of advice would be that, if you possibly can, you should mark that date on your calendar right now and do everything you can to come! Whilst I am not able to share any details of this year's event with you just yet I can tell you that we will have a fantastic day featuring star lecturers, magic celebrities, competitions for YMC Members, dealers selling their latest magical inventions and also a show with some great performers. If you want to find out more about past J-Days then visit the Members-only section of the YMC website and look through some of the back issues of this magazine (available as a pdf) to see the kinds of thing that have happened there.

... And whilst you are looking at the back issues do check out some of the tricks and articles that have appeared in these pages. If you haven't looked before you will find loads of great material and it is all free for you to access, as a YMC Member.

Happy reading!

*Will Houstoun*

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Published by  
The Young Magicians Club  
Centre for the Magical Arts  
12 Stephenson Way  
London, NW1 2HD  
England



Photo:  
Mark Hesketh-Jennings

THE MAGAZINE OF  
THE YOUNG MAGICIANS CLUB  
AUGUST/SEPTEMBER 2018  
VOLUME 25 NUMBER 4

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I was recently at the final of The Magic Circle Stage Magician of the Year competition. This is amongst the most prestigious of all magic competitions. To win it is one of the greatest awards a magician can achieve – certainly here in the UK. The entrants all apply by submitting a video of their act and from this wide range, the final six or seven are

selected. It really is stage magic at its absolute best, both of the silent manipulative type acts and comedy patter. (On the whole, mind-reading tends not to do so well in competitions for some reason.)

I was delighted, yes delighted, to see that the top three acts after the judgements were all ex-YMC Members! How exciting is that? And all of them have entered and done really well in YMC J-Day stage competitions in the past.

In third place, Megan Knowles-Bacon (now Secretary of The

Magic Circle) performed her beautifully ballet-themed Black Swan act. I have seen this many, many times over the years and she really does continually develop and improve it. Her main difference has been to change from the sweet white swan she portrayed as a little girl to the more sinister black swan which has suited her as she has matured into adulthood. Her floating light bulb is a huge improvement on the floating ballet shoe and her stint with the renowned Jeff McBride is very evident in the whole setting of the act. It is about a ballet dancer returning to her dressing room at the end of a performance and magical things happening. It really is a charming enactment.

In second place, Ben Hart won the Young Magician of the



Ben Hart



Megan Knowles-Bacon

# news



Photo: Mark Hesketh-Jennings

## The Magic Circle Stage Magician of the Year

The Magic Circle Stage Magician of the Year took place on Saturday 23 June in The Magic Circle Theatre. The finalists for 2018 were Matthew Garrett, Ben Hart, Ed Hilsum, Christopher Howell, Megan Knowles-Bacon, Tony Middleton and Oliver Tabor and the placings in a tightly-fought competition were: Third prize, Megan Knowles-Bacon; Second prize, Ben Hart; and First prize, Edward Hilsum. Congratulations to all involved and particularly the many ex-YMC members who did so well in the competition!

# what's on at the circle



Full details of all public events and booking rates can be found at [www.themagiccircle.co.uk](http://www.themagiccircle.co.uk)

## At Home with The Magic Circle 4 and 18 September

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.

Year in 2007 and has starred in *Killer Magic*, a BBC TV series, in 2014. He is a regular fixture at the Edinburgh Festival and constantly evolves his act. This Stage Magician of the Year performance was an evolution of part of his festival act and of the one he did in last year's The Magic Circle Christmas Show. He made a main feature, of the competition act, his own presentation of Gypsy Thread, a trick in which we had a masterclass at our July Workshop. It was an excellent staging of this classic, filling the whole platform with the smallest prop! He has an engaging personality with a little hint of the mysterious which he has developed wonderfully. I imagine he must have been very close to winning.

In first place was Edward Hilsom; another act that I have seen many times and never tire of. Amazingly, the act is largely unchanged, other than minor improvements, from his YMC days – the same routines, the same music, the same huge smile. But, boy, the act has certainly become one of the slickest and most energetic acts through an incredible run of many years in the acclaimed *Champions of Magic* show for which he recently completed an exhausting tour of the USA. His attention to detail is incredible and the tiny tweaks he makes make a huge difference. Although described by reviewers as being an old-school dove act, the presentation is fast, loud and very modern. Doves appear and then finally vanish in front of your eyes.



Sooty and Richard Cardell

Ed has agreed to appear in our very own gala show at this year's J-Day. Also, I am excited to announce that our very special celebrity guest this year is the only non-human Member of The Magic Circle. The incredible little bear Sooty will be joining us along with his legal guardian, and

accomplished magician in his own right, Richard Cadell. The full line-up for J-Day will be announced very soon. If you are new to us, or if you have never been, J-Day is our unmissable one day annual convention. It will be on Sunday 21 October this year and packs in so much! We have a morning lecturette, our annual close-up magic competition, a Star lecture, a stage competition, a celebrity interview, our annual awards ceremony and a star-studded Gala Show plus a room of specially selected dealers. It really is a fantastic day that you simply should not miss!

Enjoy your magic.

## History and Mystery at The Magic Circle

10 September



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.

## Close-Up Magic at The Magic Circle

3 August

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.

## Monday Morning Magic

6 August

A special event for the school holidays designed to give families a sneak peek inside The Magic Circle.

You'll meet magicians who will show your wondrous sleight of hand, curators telling you stories about The Magic Circle Collection and a chance to explore the Headquarters of the world-famous magic club.

Ideal for families with children aged 8 and above. Children must be accompanied by an adult.

Doors open at 11am, event starts at 11.15am.

# trick

## Ace in the Hole

PAUL GORDON



**M**ethinks you'll use this... a lot. From the deck, remove the four aces, and flip them face up onto the face-down deck. Push off the face

three aces to display four. As you do this, catch a pinky break under the top two face-down cards of the deck. Close the spread, and pick up the block of six cards. Hand the deck to a spectator.

Prove you only have four aces by turning each ace face down and, one by one, placing them at the bottom of the packet. This old ruse also hides the two X cards. Perform a block push-off turnover of five cards, pushing all the cards in your left hand over, apart from the bottom one, and turning

them all over together. Spread off the face ace to show two face-up aces. (It's slightly illogical, but it works.) Name the two aces (assume AD and AC).

Flip the whole block face down again, and push off the top two cards, assumed to be the AD and AC but actually two random cards. Place them with their backs outwards between your lips, dangling, and say (if you can), "Here, you hold the heart and spade!" Here you place the four aces (assumed to be only two, the heart and spade) between the spectator's palms and ask them to keep them in-

between their tightly closed hands.

To end, hold the deck in dealing grip, and place your two supposed aces in "Tent Vanish" position (Fig. 1). You are now going to make the two cards disappear. First you will move your right hand towards the left hand and hold it so that it hides the two cards lifted up from the pack (you can let the

**As you do this, catch a pinky break under the top two face-down cards of the deck. Close the spread, and pick up the block of six cards. Hand the deck to a spectator.**



Fig. 1



Fig. 3



Fig. 2



Fig. 4

cards flash between your fingers, Fig. 2). Next, close the fingers of the right hand tightly and allow the two cards to secretly fall onto the pack as you simulate holding them in your right hand by tensing the fingers (Fig. 3). Finally move your right hand away from the left and then crumble the cards your right hand is thought to be holding into nothing (Fig. 4). Note that whilst these actions are described in steps the sequence should be fluid in performance.

Because the cards you just made disappear are not the aces your audience thinks they are, you can now show the top few cards of the pack to demonstrate that the aces have completely disappeared. Finally, ask the spectator to raise their hand. Watch the astonishment flash across their face as they discover the four aces!

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# wonders from the workshops

## YMC Workshop Saturday 12 May 2018 Reported by Alfie Hawes

**O**n 12 May many young magicians under the age of 18 travelled to The Magic Circle HQ in Euston, London, and into the building we went. We all met, introduced ourselves and performed and talked about magic until Kevin called us all up to the auditorium 45 minutes later where we watched or took part in, the member of the month competition. As always, a huge congratulations to the winners of both the under 14's and the 14's and over competition, James Leon Gallacher

and Jacob Allen.

After the competition was lunch and, as per usual, the shop was open and selling Marvin's Magic sets, along with Magic Circle playing cards and much more!

The first lecture of the afternoon was one of the YMC regulars, Jamie Daws who demonstrated (and of course, walked through) a routine based around the cartoon 'Road Runner.' The effect started with a secret cartoon drawn on the back of one card by a spectator, and then, later on, lines that had been randomly drawn

on a separate card were magically changed into the spectator's cartoon!

Next on the bill was Norman G. He showed us some awesome ring on chain techniques which are perfect for close-up, parlour or stage. The effect used flash paper as an 'insurance policy' and after the ring had vanished, a flash of orange light revealed the ring as it appeared back on the chain!

Lastly, we met Steve Lobley, who showed us, as promised, something completely different to anything I had

Photos: Kevin Doig



Steve Lobley



Members trying the ring on chain routine



Jacob Allen



James Leon Gallacher



Norman Gee



Jamie Daws

seen before at the YMC. He showed us a simple effect where there are three cards, each of which had a matching figurine. Three figurines are placed on the cards in any order and every one matches the card it is placed on!

Another great day at the YMC...  
See you all next time!

## YMC WORKSHOP

Saturday 16 June 2018  
Reported by Joshua Riley

We waited outside eager to get through the big doors; we were all playing with our cards as we waited for Kevin to let us in. It was 11 o'clock and we started to make our way in and form little groups spread across the seating area as we showed and performed the new tricks we had all learnt from the past month.

We then went into the theatre to do the competition, and we all enjoyed watching the acts do their favourite tricks and found that a new YMC Member named Maximus had won the over 14's and Jack Mawson won the under 14's.

After the competitions were done we all went down for food and met all the magicians doing the workshops in the afternoon. We interacted and shared tricks during the lunch period.



Jack Mawson



Maximus Brister with Luke O'Hara and Amos Wollen



James Fortune with Rachel Darroch

After lunch we all split off into 3 separate groups, and we had 3 workshops. One workshop was taught by James Fortune and he was talking about how to do stand-up comedy correctly. He was very funny and it was a very informative workshop. We then went to the next workshop which Ian Brennan was teaching for the first time at a YMC



Ian Brennan with K-C Franklin

Workshop. He was showing us brilliant card tricks where the spectator is the star of the show and not the magician. The last workshop was taught by Paul Abbey and he showed us how to use a thumb tip properly and the best handlings to conceal it during a routine.

Overall it was a brilliant and informative day and I loved every bit of it! ▶

## YMC WORKSHOP DATES 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](mailto:chairman@youngmagiciansclub.com)

If you would like to report on a Young Magicians Club Workshop e-mail me at [editor@youngmagiciansclub.co.uk](mailto:editor@youngmagiciansclub.co.uk)

# MAKING THE SPECTATOR THE HERO

by Ian Brennan

As magicians we are so used to being the hero of the story; we crave the limelight and want everyone to talk about how awesome we are. Pause for a moment: You can be awesome and memorable by not being the hero, but by making someone else the star. Give them your powers, let them take the bow, and in doing this you come across as even more powerful!

In order to demonstrate this idea further we looked at three routines:

- ❖ Shuffling Lesson (Chad Long)
- ❖ A Poker Player's Picnic (*Royal Road to Card Magic*, page 26)
- ❖ Lucky In Love (Woody Aragon, *A Book In English*, page 25)

Each of these routines requires minimal work by the magician but they can all make the spectator look like the star. Imagine if you can make the big boss who booked you look great in front of their friends... it is a win-win situation.

My favourite one of these three routines is probably Lucky In Love. It has so much energy with throwing cards around – everyone loves to make a mess – and it can so easily be adapted to using other props instead of playing cards. On YouTube check out Ben Hanlin at the London Palladium; he does a brilliant version, using photos, to 2000 spectators at the same time. Genius! If you're still not sure about giving your spectators the power, listen to the reaction Ben gets. The room is electric!

With all three routines remember to slow the pace down and give clear instructions to reduce any room for error in your spectators.

So, to wrap things up: Make your spectator the star! After you have established yourself as a magician share the limelight with them. Ask yourself:



Paul Abbey – thumb tip techniques

## THUMB TIPS! by Paul Abbey

I was asked to write up some notes from the YMC day I had the pleasure to teach at. There was a great deal of stuff I covered but it's based on what I teach at The City Lit Performance Class that I've run for around 20 years... but here are a few reminders with pictures!

When you're walking about with a Thumbtip in your pocket/bag always store the ribbon, silk or flag in a rolled state. It saves it looking like something thrown in the bin when ready for performance!

If you have trouble finding a

Thumbtip to fit then try a Fingertip. On slender thumbs, it should only fit close to the first knuckle anyway, but you can even use a fingertip on the middle finger... It even fools other magicians!

Why not get whole Fingers and cut them to fit special loads like Diamond silks. You can buy online a 'Vernet' assorted set for a few quid. Be creative, experiment!

There's so much to cover on this subject so I hope this helps a bit to remember what we did. I may see you all again next year!

"Who do they want to entertain at their event? The Magician who knows 100 different ways to lose and find a card? Or someone who can make them look like stars too?"

Let's talk cards... There was a lot of interest regarding my choice of playing cards. I use DMC Elite Rogue cards, a marked deck that handles like butter. They are currently out of print but a green version should be along in the next year. If you are interested in them grab some before they all sell out, too. And no, a

layperson has never spotted the markings on ANY marked deck I have used. Try a marked deck for yourself and check out the extra superpower you've been missing out on.

Thank you for having me at The Young Magicians club. I was very impressed by everyone's confidence and skills, and by the thoughtful questions and comments, especially from the older members and mentors. You are all a credit to the future of magic!

# HOW TO BE YOURSELF

Dick Passingham

Think of any of the comedy greats. I don't mind if you choose Billy Connolly, Eddie Izzard, Ricky Gervais or Victoria Wood. First try remembering one of their jokes; I bet you don't do very well. But even if you can remember one of them, try telling it to others. Here I'm on safe ground: you didn't bring the house down. But why not? The answer, of course, is that what mattered is *how* they told the joke. Your telling just didn't fit their comedy style.

Now do the same for magicians. So you have seen Shin Lim (Shin Lim on Penn and Teller, YouTube). It's a safe bet: 50 million people have. So what did he do? Yes, he vanished the marker pen, and you know this because Penn commented that he didn't know how he vanishes the mother f\*\*\*\*\* marker. But what else did Shin Lim do? I guess you can remember a few of the effects, but what I am certain of is that you remember Shin Lim. You remember that

he performs silently to music, and not cheesy old music but the sort of music that you hear in the films of today. And you remember his hands.

Now try copying his act. Never mind that you can't cope with the sleight of hand. Try his style, and again I fear that again you will fail to bring the house down. And the simple reason is that you are you and not Shin Lim. What works for him won't work for you.

Yet, the way you learn new tricks is to buy the gimmick and instructions online or to watch a DVD. And in no time you are telling the story about how you went to a magic shop and the assistant showed you a trick with six cards, and he threw away three, and he still had one, two, three, four, five, six cards. And it stinks because everyone knows that this is just idle patter and that it is not 'you.' Yes, I know that Wayne Dobson did the trick on the Royal Variety Show (Wayne

Dobson on the Royal Variety Show, YouTube) but the way he did it was unique to him. For example, he finishes by throwing away five cards and has two, and then throws away two and has five. And continue watching the video and watch the ventriloquist part of the act. Now I bet that you'll never forget Wayne Dobson.

So it's no good thinking that you are going to wow an audience, whether it's your parents, your school friends or people watching you on YouTube unless you have first carefully thought out who you are and what is unique about your personality. Your job is then to take elements from that to construct the performer that you want people to remember. You may not be Eddie Izzard or Wayne Dobson, but you must be some version of you, however exaggerated. Oh, and I forgot: you are going to be doing tricks, so they must also become part of you.

Easy... or is it?



# MAGICAL HIGH - 9

In the last issue of *Secrets* I started this two-part mini-series by telling you all about my experience at The Magic Castle in Los Angeles, a private club for magicians and lovers of magic. After leaving The Castle I spent some time travelling around the country (partly for magic – I had the chance to get a tour of David Copperfield’s magic collection and do some research – and partly just on holiday) and eventually worked my way to the opposite side of the country, to a small town in upstate New York for a very special convention...

## FFFF

Batavia, in upstate New York, about a day’s drive from New York City, is not the kind of place that many people travel far to visit. It has a small collection of shops and restaurants, as well as a few hotels for people who need to stop for the night as they drive along the freeway, but there is no particular reason to visit. Despite this a few hundred of the world’s best magicians descend on the small town on an April weekend every year for four days of magic and fun.

Now in its 48th year, the convention started in this unlikely location as it was home to Eddie Fechter, a legendary bar magician who worked in the local Fork’s



Obie O'Brien

hotel. Gradually more and more magicians started to hear of Eddie’s magic and they started to make the trip out to visit Eddie and see him work. After a few years this turned into the magic convention that runs today, now organised by Obie O'Brien.

The convention is different to most in a number of ways. First, you have to be invited to attend. This can either happen if Obie sees you perform and is suitably impressed or if two people who already attend the conference recommend you, but places at the convention are scarce

and competition to get them is stiff! In addition, getting invited to attend is not, in itself, enough. Everyone who is attending the convention for their first time will be asked to perform in one of the shows and if they refuse, or aren’t up to scratch, then they will not be asked back. Assuming all goes well at your first visit you can then hope to be asked back, but there is a standing rule that any attendee must be ready to perform in any of the shows at a moment’s notice! The great advantage of this arrangement is that everyone at the convention must be a good magician and also that, unlike other conventions, you will not find yourself seeing lots of great people there whom you never get to see do a trick. If you are there and are any good it is almost certain you will be performing at some point in the week!

The presence of all these great magicians means that there are a huge number of shows at the convention. This year’s convention featured no less than 8 shows, each featuring ten or so performers. That is a lot of magic! The names, however, are fantastic... This year we saw, amongst others, Jason Ladanye, Steve Brundage, Dave Solomon, Marc DeSouza, Eric DeCamps, Steve Beam, Francis Menotti, Juliana Chen, Rocco and Denis Behr.

The convention also always features a guest of honour, someone whose contribution to magic is recognised and celebrated for the duration of the conference. This year’s honoree was Pit Hartling, an incredible German magician who does some of the best card magic you will see and whose books *Card Fictions* and *In Order to Amaze* are musts for anyone who loves card tricks. As an added bonus Pit both performed in one of the shows (doing a trick you can see him performing on the current series



Denis Behr



Will Houstoun



Pit Hartling

# SPOTS IN THE USA

of Penn & Teller: Fool Us) and gave a lecture explaining some of his best creations.

The final thing I should tell you about FFFF is not so much about the magic but rather the people and feeling that the convention creates. It is a remarkably friendly place (the only other similar place I have seen in magic is the YMC!) and the convention includes free pizza and midnight doughnuts for magicians who would rather stay up late talking about card tricks than sleep. A small group of attendees even pays for an extra hotel room (known as the Precursor Suite) that they stock with drink and food and open once all the other areas of the hotel have been closed. I have sometimes found people in there still chatting and showing each other magic at 5am... and they certainly haven't been to bed!

Like The Magic Castle, a visit to FFFF is a great way to think about your magic, so here are a few things I have taken away from the convention over the years that might be useful to you and your magic...

## Three Lessons from FFFF

### 1. Do What You Love

I have performed at the convention 5 or 6 times, as well as given a lecture there, and the things I have done that have got the best reaction have always been the things I am most excited about sharing! When you are deciding what tricks to do don't just look at what other people do, or pick the things that they suggest you do. Instead try and find the things you are most excited about and do them... Excitement and enthusiasm are infectious!

### 2. Prepare Everything!

A show is much more than just the tricks you will do, so make sure you prepare everything you will need! When someone

slips up performing at the convention it is often not because they can't do their trick properly, but because they forgot to make sure they had a chair to sit on or that the table was at a good height for them. If you plan ahead and check everything about the place you will perform beforehand then you will be able to concentrate on your magic during the show and will be better because of it!

### 3. People are Nice

I know this sounds like a silly thing to say but it is an important one to remember. Often people get really nervous if they are performing in front of people they think are important (I certainly was at my

first FFFF show, when the front row had pretty much written every magic book I own!) but it is important to remember that most people just want to see someone else having fun and doing well. People also love to discover that others are interested in what they do... so next time you see someone whose DVD, book or trick you love, don't be shy about saying hello. They will love to hear that you like their work and, if you have some ideas of your own about it, will probably be delighted to hear about them. On my first visit to FFFF there were certainly people I was nervous about talking to, but I am glad I did as now many of them are my friends!



The FFFF Audience



Juliana Chen

# trick

## 9 Divination

CHRIS WARDLE



### EFFECT

The performer displays a deck of cards which he casually mixes and then places face down. A helper from the audience is asked to cut the deck into 2 piles. An A5 piece of thin, white card is now shown which is folded twice along the long side and again twice widthways

so that when opened it has been creased into 9 roughly equal rectangles. A small, paper bag, the sort used to get pick-n-mix sweets, is also displayed and shown empty. The helper takes cards from where they cut and reads out the names as the

performer writes them down on the folded card. The card is now torn along the folds and the nine pieces dropped into the bag. The helper takes this and shakes the bag as the performer rolls up their sleeves to show there is nothing hidden. Reaching into the bag and concentrating, the performer gives some pieces to a helper on his left, some pieces to a helper on his right and one piece to a helper in the middle. The bag is shown empty again. The helper on the left reads out their pieces of card; they are all red cards. The helper on the right reads out their pieces of card; they are all black cards. The helper in the middle reads out their piece of card; their card reads 'The Joker.' All of the pieces have been identified by concentration alone!

### WORKING

Look at the illustration of how the paper might look and this should give you some indication as to the method. I have

## member profile **Ted Williams** Age: 12

### How long have you been a Member of The Young Magicians Club?

I received my membership at Christmas 2017, so I'm quite new.

### Who are your favourite magicians?

Penn and Teller because they combine mind-blowing magic with hilarious comedy amazingly well. Also, they are great at getting the audience involved.

### What kind of magic do you enjoy the most?

Probably close-up magic because it's more impressive than most other magic, and there are smaller margins for error. If you pull the trick off well, then close-up magic gets great reactions.

### What do you think makes the perfect trick?

A lot of practice and making your trick one to remember.

### What do you think makes the perfect magician?

Someone who can get the audience involved and make them engage with their magic, not just performing a trick.

### What is your favourite magic book?

To be honest, I actually haven't read any books about magic except for the instruction booklets in magic sets! But it would

probably be a book that teaches you a wide range of magic that were to split into different sections for different styles of magic.

### What is your favourite magic DVD?

Like the books, I haven't watched one, except for a DVD I was given by a magician, but I could never figure out how to play it! I will definitely watch it if I can find it though!

### What is your favourite non-magic book?

It's quite an old book, but one I have only just read. It's called *The New Heroes: The Quantum Prophecy* because there are a lot of tense things going on and you just want to know what happens next!

### What is your favourite film?

Probably *The Greatest Showman* because I love music and especially that style. The songs are quite catchy, too.

### If you could interview any three people – real or fictitious, dead or alive – who would they be and what question would you ask each of them?

Dynamo – What is it like being the one of the most well-known magicians in the world?

actually combined two simple and very old principles to make an ancient effect more deceptive. You will notice that the black cards, shown with 'C' for 'Clubs' or 'S' for 'Spades', are in the corners of the card and, when torn up, will have two straight edges and two rough edges, whilst the red cards, shown as 'H' for 'Hearts' and 'D' for 'Diamonds,' are in the middle between the black cards and so will have only one straight edge and three rough edges. The Joker, being in the very centre, will only have rough, torn edges. This is one of the principles, as you can easily feel the pieces in the bag and remove them one at a time and give them to the appropriate helping spectator. It does not matter if it takes you a moment to feel the piece as you are apparently concentrating and identifying them by thought alone! Once they have been read out, place the pieces back in the paper bag, so that the helpers cannot compare their pieces afterwards.

8S	6 H	4 C
5 D	The Joker	7 H
A C	2 H	10S

In the standard version of this effect the performer chose the

names, cards or items listed in the rectangles, for example asking for boys and girls names and writing them in the sections, so that they could find which was which. They would usually treat the centre section as another red card, so only identifying the black cards by the fact that they have two straight edges, for example. Here three types of cards can be identified. Although this appears in some early magic books, I personally first came across the tearing for identification principle in the 1980 *Paul Daniels' Magic Book* when I was a young child and just getting into magic ... and reading! It was actually written by Paul with the help of a fellow *Secrets* columnist, the prolific Ian Adair.

Here cards are seemingly chosen at random, so the placement of the cards is accidental and can give no indication as to the method, but you are actually employing the cross-cut force, so the top nine cards stay in position and are forced. Place the cards in order: 8S, 6H, 4C, 5D, Joker, 7H, AC, 2H and 10S from the top down and then false shuffle or cut so as not to disturb the top order (Fig. 1, with the top card face up for easy identification). You now ask the spectator to cut the deck approximately in half and place this half down (Fig. 2). You then pick up the bottom half which was left and

Usain Bolt – How long did you have to train each week?  
Albert Einstein – What grades did you get in school/did you find school easy?

### What is your strongest non-magical performing influence?

I sometimes forget about my magic sets and cards because of homework (ugh...) so my parents occasionally encourage me to use my equipment as I don't use them often enough.

### What is your strongest magical influence?

One of the main factors would probably be that if I would to become a great magician, I could impress people and I would be more popular!

### Top tip for improving your magic?

Practice, practice and practice a little more. That's pretty much my advice. Although I sometimes film myself doing tricks and play them back to find any errors or any ways I could make it a smooth performance.

### What do you like best about the YMC?

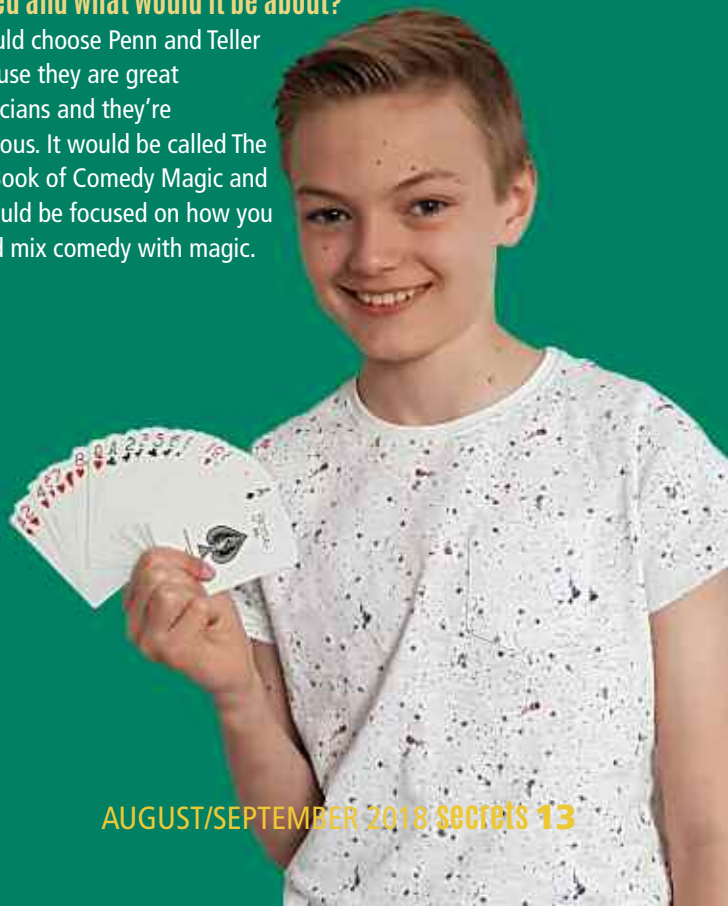
The fact that you can discuss tips and tricks with other members is fantastic. But I also love *Secrets* too because it gives you an opportunity to read about what happens in the world of magic!

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

I would like to thank my parents for actually getting me membership for one of my best Christmas presents ever! I would also like to thank a card-trick teacher named 'Mismag822' as it was his YouTube videos which taught me the majority of my magic!

### Bonus question: If you could write a book with your favourite magician, who would it be, what would it be called and what would it be about?

I would choose Penn and Teller because they are great magicians and they're hilarious. It would be called *The Big Book of Comedy Magic* and it would be focused on how you could mix comedy with magic.



place this on top of the portion the helper cut, but place it on top at an angle perpendicular to the rest of the deck (Fig. 3). The time delay of displaying the thin card and folding it means that when you lift off this top section of cards and have the spectators read out the first nine cards, they do not realise they are using the original top of the deck. (The cross-cut force is attributed to Max Holden.) This means that the cards you need, for identification purposes, are in the positions that you need them.

The rest of the effect is just acting and as there are three types of card to identify, you get three mini revelations at the end, making the effect all the stronger. (You may like to explain to the spectators that you are writing the shorthand names of the cards for speed, '6H' for the 'Six of Hearts,' for example, or if you think it would be easier for your audience, then write them out in full as 'Six of Hearts' for clarity.)



Fig. 1



Fig. 2



Fig. 3

# trick



This is an entertaining card effect using five cards from a regular deck. It has a rather interesting story-line, one with a surprising climax.

### Effect

To an entertaining story, the performer

displays five playing cards: the four Kings from the deck, plus the Joker. They tell their audience that the four Kings met up and had an unforgettable meal together. After dining, they demanded the court jester, called Jolly Joker, entertain them. They announced that if the Joker didn't make them laugh, he would be sent to the dungeon.

The set of five cards are handed to a spectator to mix and shuffle.

The performer retrieves the set and commences to spell out Jolly Joker, four times, spelling one letter each time a card is dealt from top position to bottom. The cards which end on the letter 'R' of Joker are handed to four different spectators, who are instructed not to reveal their identities at this stage.

The four Kings were more than happy with the Joker's entertainment, so he was set free. When the four spectators reverse their cards, these are the four Kings. The last remaining card which the performer is left with is always the Joker.

All cards can be examined before and after the presentation.

### Requirements

From a regular Bicycle deck, remove the four Kings and one Joker. Very little preparation is required to fake the back design of the Joker. As illustrated, use a 'corrector pen' of the

As the story unfolds, display the four Kings and the Joker. Hand the set of cards to a spectator, requesting that they must be shuffled.

## Jolly Joker

type which, when applied over printed or written matter, covers it with white material. These are available from many outlets, costing less than £1. Rather than the usual pencil dots marked in the corners, white spots (marked on top left and bottom right) from the pen are applied. This means you will be able to locate the Joker easily by looking for the marks.

No set-up is required and the cards can be in any order.

### Presentation

As the story unfolds, display the four Kings and the Joker. Hand the set of cards to a spectator, requesting that they must be shuffled. When the set of cards is returned to you, quickly fan them so the corners of each can be glimpsed. If the Joker card (the back design which displays the white spots) is positioned fourth down from the top you will be smiling, because this is the position at which it is required. If, on the other hand, the faked Joker card is at another position, continue to mix the cards (whilst patterning) so it ends up at the correct position.

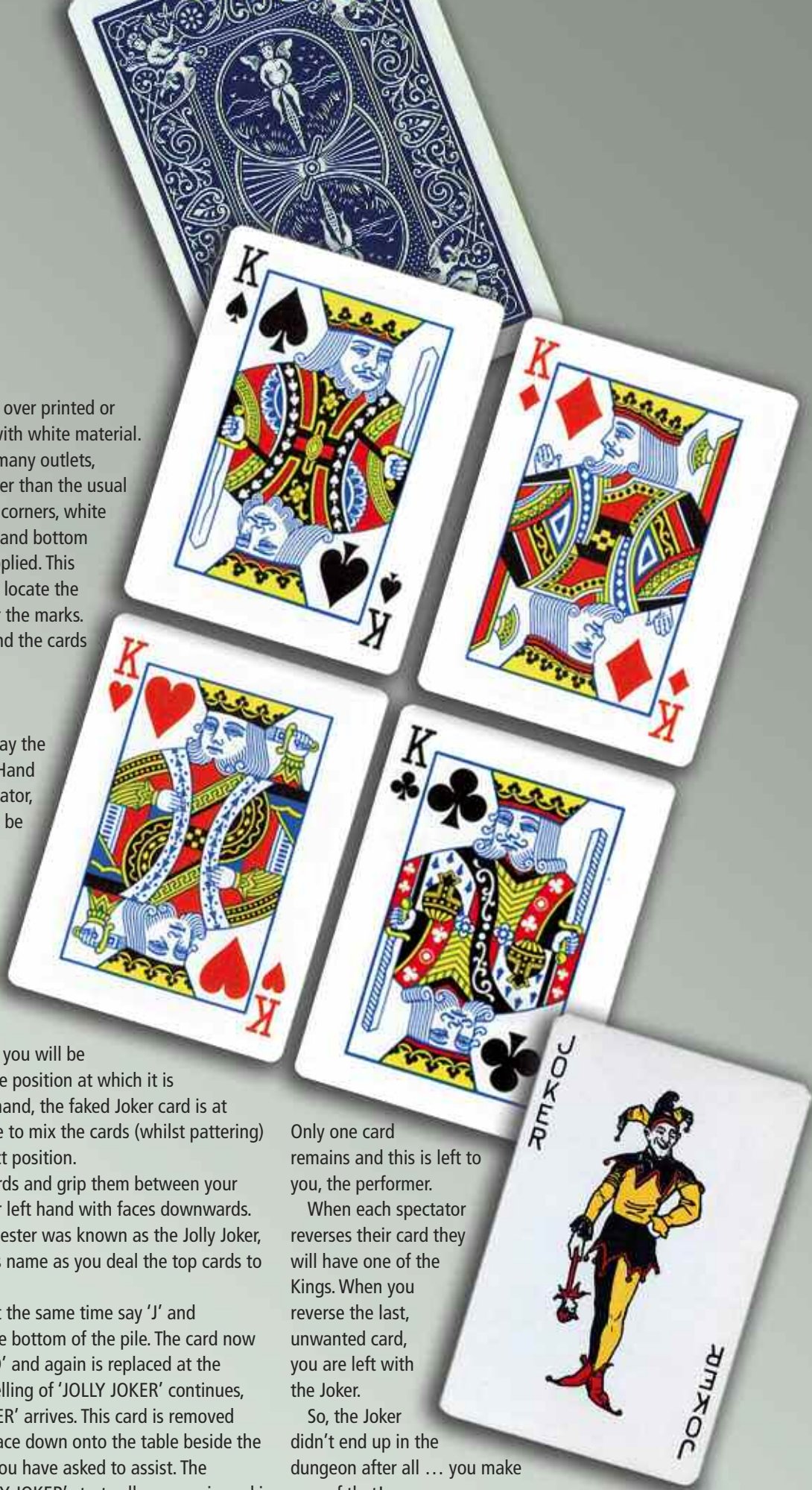
Square up the set of cards and grip them between your fingers and thumb of your left hand with faces downwards. Explain that because the jester was known as the Jolly Joker, you intend to spell out his name as you deal the top cards to the bottom.

Point to the top card, at the same time say 'J' and immediately place it at the bottom of the pile. The card now on top is announced as 'O' and again is replaced at the bottom of the set. The spelling of 'JOLLY JOKER' continues, until the letter 'R' of 'JOKER' arrives. This card is removed from the set and placed face down onto the table beside the chosen spectator whom you have asked to assist. The complete spelling of 'JOLLY JOKER' starts all over again and is repeated until all four spectators have a card in front of them.

Only one card remains and this is left to you, the performer.

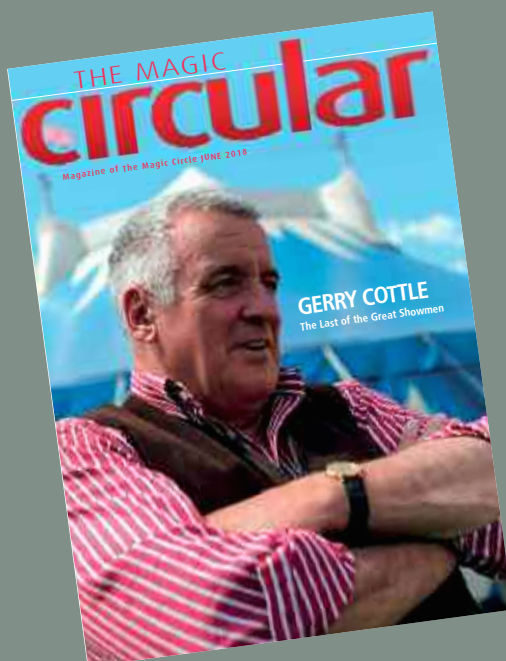
When each spectator reverses their card they will have one of the Kings. When you reverse the last, unwanted card, you are left with the Joker.

So, the Joker didn't end up in the dungeon after all ... you make sure of that!



# Cover Conjurers

This month's Cover Conjurers features Gerry Cottle and John van der Put. Gerry has spent a lifetime working and running circuses and probably has more experience in the field than almost anyone else alive. He spoke with Magic Circle Member Bob Gill to give an insight into his life and work. John van der Put is an English magician who found fame as Piff the Magic Dragon on the first ever series of Penn & Teller: Fool Us. He has now moved to Las Vegas where he is the only English performer with a residency on the Strip. He spoke with Richard Wiseman about his move to the US.



## Gerry Cottle: The Last of the Great Showmen

by Bob Gill

**Bob Gill:** Is the stereotype of Circus Bosses as the ultimate Entrepreneurs an accurate one?

**Gerry Cottle:** It's a way of life: hours away from bankruptcy one week to having half a million pounds in the bank the next. You reinvest this back into the circus, and you're broke again. But you certainly learned to be resilient and resourceful. There are always deals to be done; something to pull out of the bag to tide you over, deals to be struck. I love doing a deal; we're deal-makers, risk takers and heart breakers!

Ours was largely a cash business; we had no choice, the banks are absolutely ruthless. They will not lend, and their charges are extortionate. One high street bank had to repay me nearly a million pounds for overpaid charges; I had to go to the High Court to get it. The Continental circuses can access bank loans, plus they get subsidies for what's seen as a legitimate art form. Try getting an Arts Council grant for a circus here, even if you are a so-called 'Contemporary Circus.'

In the early years, by taking the risk to go overseas, which no UK circuses had done for over a century, we were able to grow and thrive. In the seventies we visited the Channel Islands and Oman, Bahrain and Sharjah, where we flew the elephants in! In the eighties we toured the Far East for two years and then it was South America with 'The Circus of Horrors.' That's why, when I found myself with cash in the bank from touring abroad and selling my three circuses, I made the decision to buy Wookey Hole outright. Best thing I ever did.

You certainly learned the PR game too;

for years I worked with PR guru Mark Borkowski. Every time the circus came to town a story would just happen to appear that one of the showgirls had been frightened by one of the lions! Some of the stunts we pulled were outrageous of course, but we always got the column inches.

**Bob:** So is 'Contemporary Circus' the future in the UK?

**Gerry:** Circus always adapts to survive, it's in its nature, and it has to: tastes change so fast.

The public always associated circuses so closely with animals that it made it difficult to replace them. To an extent that gap was filled by Cirque du Soleil, although the arty side of Circus is not new by any means; the Nouveau Cirque began back in the 1950s. In 1995 our 'Circus of Horrors,' a collaborative venture with Archaos (a French contemporary circus), debuted at Glastonbury and has toured the world since. It was radical: geek stunts, rock 'n roll, fast, with a little bit of nudity, and an age limit of 14. But it didn't suit the mainstream audiences we were always after.

I always admired Soleil. Guy (Laliberté, founder) and his team are extremely clever: beautifully designed shows, done to a tried and tested formula, brilliantly marketed, and they spend the money on every part of the show. The most commercially successful shows in circus's 250-year history; today they have 19 shows on the go! A fine example of circus responding to the ban on animals and coming up with something fresh and modern.

But we never stopped experimenting. In many ways my favourite was our 'Turbo Circus,' with 50 acts in 100 minutes. Great fun, breathtaking, but in retrospect I probably didn't stick with it for long enough.

**Bob:** So if not Cirque du Soleil, what will become of Circus here?

**Gerry:** You know, I have come to believe that magic could be our salvation!

Ten years ago magic was also in a trough. I've watched it gradually become

ok to like magic again. The Magic Circus is the best thing I've done in 10 years. Illusion magic and circus have always complemented each other so well: they're both throwbacks to a bygone age and at heart they are all about showmanship, audience interaction, spectacle and a sense of wonder, while going slightly over the top in a way that audiences find so likeable.

**Bob:** How do you see the future of magic here in the UK?

**Gerry:** I do wonder whether magic has lost its glitz and showmanship a little, outside of Vegas anyway. There don't seem to be that many stage performers compared to the close-up magicians. Maybe there just aren't the places to work now for a quality stage magic act: the cruise ships, theme parks, holiday camps, that's about it.

Like traditional circus, magic suffers from a degree of snobbery; circus is invariably associated with gypsies, fairgrounds and a certain kind of lifestyle.

So I'm always aware of the need to take the 'naff' out of circus.

Maybe that's what needs to happen with magic, which can be seen as rather corny, something to show kids at a birthday party, less of a honed artistic skill. You even call them 'tricks'!

Perhaps magic has to look outside itself and learn from other performance arts. It can definitely learn from what circus does to build showmanship into every feat it performs. Nobody takes applause like a circus act!

## Piff Goes to Vegas

by Richard Wiseman

**Richard Wiseman:** So what does a typical week look like for you and your partner Jade?

**Piff:** We tend to do Sunday to Thursday in Vegas, and then tour around America the other two days. On a Thursday night we take a redeye flight, so called because of the bloodshot eyes you have the following day, do press the next morning, sleep for a couple of hours, perform two evening shows, two more shows following night, and then fly back to Vegas to do it all again. I was just in Mississippi. This week I am going to San Francisco. And then next week I am over to Chicago. There are a few acts that were huge in Vegas and nowhere else – Danny Gans, for example. One of the things that Penn & Teller have done so well is to be relevant outside Vegas, and I try to do the same thing by touring every week.

**Richard:** That sounds tough.

**Piff:** It is and it isn't. Being onstage is the easy bit. It's almost my time off. I love it even more now than when I first started. The hard work is the logistics, the business side of things, writing new material, dealing with all the people involved. As I said, I have a whole team of yes men now, an agent, a manager, producers, casino staff, opening acts, tour manager, publicist, roadie, and so on.

Trying to keep them all on the same page is a full-time job.

**Richard:** Why has it worked so well in Vegas?

**Piff:** There are many aspects of the act that I would love to take credit for, but the whole thing has just been a bit of an accident. And that includes the dragon suit and the dog.

Being in a stupid dragon outfit on AGT was really useful. It meant that I was in people's living rooms for three months and by the time it finished, everyone still remembered the guy in the dragon costume. Some of them have even forgot who won but years later they still remember the guy in the big green suit!

**Richard:** I think you are the only Brit to have his own Vegas show.

**Piff:** I think that's true – certainly as a headliner at one of the main casinos and for this long. Caesars, who run a group of hotels out here, the Flamingo included, have been incredibly supportive. There is even a Mr Piffles' Blackjack table! When I stop to think about it, it all feels very strange and unlikely, so I prefer not to stop. I can remember when I was starting the act in London, and one Circle Member took me aside and said: "What's going on? You had a promising career, now you are dressing up in a dragon outfit." I thought that it might be a fun ten minutes – I never thought that it would lead to this. But thank God it has, as without the suit, I'm pretty much

unemployable. It's amazing what I can get away with dressed like this.

**Richard:** Do you have any final thoughts for the folks back home?

**Piff:** You know, when I first started out in magic I was doing close-up and really wasn't very good at it. It seemed like everyone was doing restaurant work, private party work, corporate hospitality, and although I was good at the tricks, I was bad at the business. But when I discovered Piff, I found that I liked the idea of writing my own material and working in a place where people have bought tickets to see a show. And as soon as I started enjoying what I was doing I began to work much, much, harder at it. Over the years I have had countless failures, but I kept going because I believe in the idea and love it. That is still true today.



# reviews

## Offworld

by J P Vallarino

Props and download filmed instructions, 52 mins. \$39.95 (£28)

From your favourite dealer. Dealers contact Murphy's Magic supplies, [www.MurphysMagic.com](http://www.MurphysMagic.com)

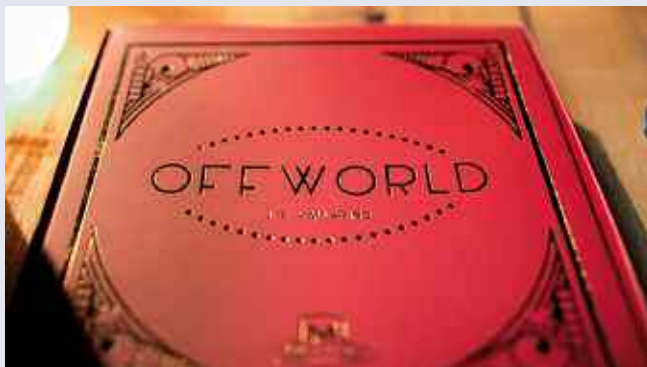
Reviewed by Bob Gill

This is being positioned as a version of 'Out Of This World'; strictly speaking it's a blood relative of that classic, that would almost certainly have a good case to be included in its last will and testament.

Its marketing positions it as addressing a perceived drawback of the normal framing of Out Of This World, whose greatest proponents would have to concede is both process-heavy and one where the gratification delivered by the pay-off is much-delayed. Vallarino achieves this by the twin tactics of showing the result of each 'guess' in turn as soon as it's made, and revealing the results face up. This adds an immediacy and pace to the presentation that is in sharp contrast to the inherently drawn-out nature of how the classic plays out.

This is a great example of how a spirited, effective presentation can lift what would otherwise be a run-of-the-mill method and effect. The base presentation, by the originator J P Vallarino, evidences this in spades; it's ok, but were you to have encountered it in a book or multi-effect DVD, you'd have almost certainly passed by. But the Greg Wilson presentation injects an abundance of energy, pace and interaction into a three-phase framing that plays most effectively, with each phase escalating into something stronger than its predecessor – the prediction finish in the card case is marvellous.

You receive a gimmicked deck of cards that does the work for you; there'll be few surprises here to all but the novice; just a glance at the trailer will almost certainly leave you in little doubt as to the method, which follows an extremely well-trodden path. But the provision of the (well-made) deck



equips you to get going right away; plus you're doing the right thing by supporting the originator and all those involved in taking this to the market. I consider the asking price a trifle high, given the relatively simple fakery involved, to the point where it might well put off the hobbyist – some might say not an entirely bad thing.

In the slightly lo-fi download Gregory Wilson teaches two handlings plus the original, although why you'd want to opt for the latter escapes me. If you haven't encountered him yet, he is a fine teacher, and this relaxed filming makes for delightful viewing, if you can find it in your heart to forgive his constant licking of fingertips before dealing each card (in fairness he draws attention to this and recommends products that will relieve your rough, cracked, overworked dry hands). It is close to self-working, although you need to maintain awareness of the orientation of the deck throughout, but this is not taxing and Greg W addresses the issue at some length.

This is one example of a routine whose trailer does not exaggerate the impact of this routine on non-magicians; it plays strongly. With some care in handling the reset is immediate, and this is a routine that will vie for a place in your walk-around work. In that respect it outdoes the usual Out Of This World, which generally requires a working surface and an attentive, even indulgent audience. So it's not a case of either/or, but offers you a viable alternative to the original to suit different performing conditions. There's a place for both.

## Project Alpha Mail

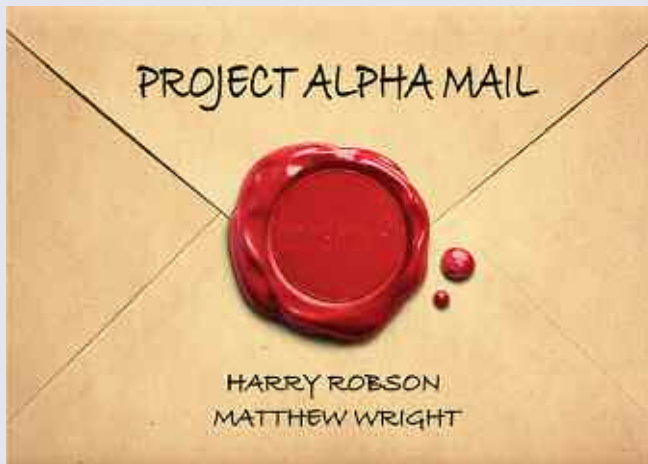
by Harry Robson and Matthew Wright

Instructional DVD, 115mins \$24.95 (£18) from your favourite dealer. Dealers contact Murphy's Magic supplies, [www.MurphysMagic.com](http://www.MurphysMagic.com)

Reviewed by Bob Gill

*Project Alpha Mail* promises to be "... a fascinating, in-depth look at the usage of envelopes when performing magic." What you are getting is an exhaustive exploration of an item (usually a card but also a ring or a prediction) appearing inside an envelope inside another object (generally, but not always, a wallet).

Both the contributors have put several wallets onto the market, and it is clear from this disc that they have each spent many years performing Card In Envelope In Wallet as they are both accomplished working professionals, particularly (but not exclusively) in the close-up walk-around field. Harry Robson has not only put a series of fine wallets on the market, but he has



developed a superb system of loading them and resetting them on the fly. The apparatus to achieve this has hitherto been included with his wallets, as a major selling point, but this is the first time he has released the information separately.

And what information; you gain a huge insight into the use of sealed envelopes for the Card in Sealed Envelope In Wallet concept. This is an A to Z of that genre: from the source of materials, construction, preparation and application of the envelope for this type of effect.

This DVD is packed with useful tips and tricks gathered over decades. So you learn how to set up the envelope within your wallet; how to make the slit without the spectator being aware of it at the end when it is left in their hands; how to extract it from the wallet; how to reset in short order. Then you go on to learn such minutiae as why an olde waxen seal adds discernibly to the impact of the presentation; which paper to use for your envelopes; which glues work best; the list goes on.

There are also several applications explored here that omit wallets altogether and opt to load the card directly into the envelope using Harry Robson's special T-shape gimmick. They also explain a Mullica-style-but-without-the-wallets envelope assemblage that you make yourself and reuse time and time again.

Along the way the duo explores the differences between close-up and stage handling. They go on to push back the boundary of the scope of the project with a Roy Johnson-inspired effect that ignores the envelope altogether, instead revealing the card or ring imprisoned within a stapled pair of cardboard sheets. It is a strong moment when the spectator has to tear the stapled edges to reveal the contents within. Then there is an effective vanish, switch or peek with a stack of envelopes that does not rely on the time-honoured flapless principle of yore; as a steal of an item placed inside the envelope it is a powerful tool indeed.

The project is well produced and edited; you will get much pleasure from the badinage between these two light-hearted yet authoritative performers, and you'll benefit from the number of examples shot in live performance. 'Project' is a well-chosen title for this package, since you accompany two enthusiastic, gifted performers along an engrossing exploration of making things previously vanished appear within a sealed

envelope at an impossible location. It is perhaps an odd way to earn a living, but you'll have fun and learn much of value along the way – almost as much fun as the two protagonists.

## Travelling Deck 2.0

by Takel

Instructional DVD and gimmick. \$29.99 (£17.99) from your favourite dealer. Dealers contact [Murphy's Magic supplies, www.MurphysMagic.com](http://www.MurphysMagic.com)

Reviewed by Harry De Cruz

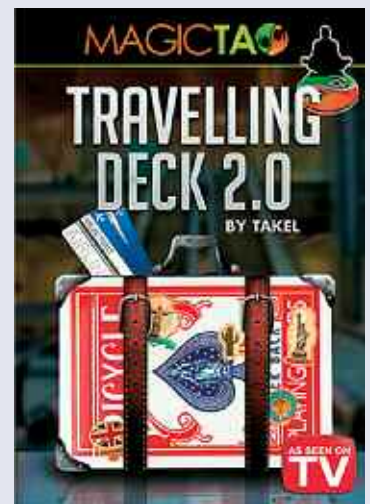
The effect: A deck of playing cards vanishes from between the magician's hands with the exception of a single card. The rest of the cards then appear back inside the box, in your pocket or any other location you wish.

You receive two gimmicks along with an extensive 90-minute DVD. The first is the original Travelling Deck gimmick which vanishes the full deck down to one card. The second gimmick is what makes this release "2.0." This allows you to vanish the card box to either reveal the 52 cards, ready to perform, or the box and its cards so you're left with their one chosen card.

The DVD supplies you with many different presentations so you'll be sure to find one that fits your style, from card sandwich routines, to turning the deck into a bank note or even a 52-on-1 joke card. The gimmick is a single (but thick) card, and ditching it would be easy for most performers to accomplish. The 2.0 gimmick makes the end result a lot less clean and doesn't allow you to be as free as the original. Most of the presentations that are taught are using the original travelling deck gimmick which confirms my worries about the 2.0 vanishing box effects not being as strong as a whole deck vanishing.

Repairing and remaking the gimmick is also taught, should it not be pre-made in the desired playing card or back design. At the beginning of the DVD they teach how to make the gimmick stronger, which felt like an afterthought as the gimmicks, being hand-made, could have had that addition before the sale.

Despite not using the 2.0 gimmick as much as the supplied original, purchasing this DVD can allow you to accomplish incredible tricks and routines, including a pickpocket routine that can be found in Paul Harris's *True Astonishments* DVD set.



# puzzlecorner



## Spot the Difference

I have edited this picture of ex YMC Member Edward Hilsum (who won The Magic Circle Stage Magician of the Year) to make four changes from the original... can you find them all?

## Last Issue's Answer

Last month's question was as follows: In this issue of Secrets you will have read about The Magic Castle in Los Angeles. One of the most famous magicians to spend time at The Castle was Dai Vernon. Can you tell me the nickname magicians used for him? (Clue: The answer to this month's prize question would make Vernon sound like someone who worked at a university.) The correct answer was 'The Professor.' Congratulations if you got it correct, and even more so if you were the randomly selected winner!

## Spot the Difference - Solution

- 1 The candle Edward is holding in his left hand is not lit in the edited image.
- 2 There is a second candle in the left hand in the edited image.
- 3 The red silk does not have a small sticking out section in the cited image.
- 4 Edward's suit does not have an outside pocket in the second image.

## Prize Question

As I am writing this edition of Secrets magicians from around the world are travelling to attend FISM, the world championships of magic that take place in a different country every three years. If you were travelling to attend the 2018 FISM what country would you be visiting? (Clue: make sure you look for the main FISM convention rather than one of the smaller regional ones like FISM Europe.)

To enter, send your answer to the following question to [editor@youngmagiciansclub.co.uk](mailto:editor@youngmagiciansclub.co.uk) by September 1. The winners will be drawn at random from the correct answers.

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THE RISING CARD EFFECT IS A CLASSIC OF MAGIC AND IT IS PRACTICALLY SELF-WORKING.

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# WHAT IF?

AGAINST ALL ODDS 2

Carl Crichton-Prince

"WHAT IF?" IS CARL CRICHTON-PRINCE'S TAKE ON ALAKAZAM'S BEST-SELLING EFFECT AGAINST ALL ODDS.

CARL HAS TAKEN AGAINST ALL ODDS AND MADE IT SO MUCH MORE DECEPTIVE, WITH SOME INCREDIBLE CONVINCERS.

"WHAT IF?" LOOKS SUPER FAIR AND MAKES THE PERFECT IMPOSSIBLE LOOKING LOTTERY PREDICTION.

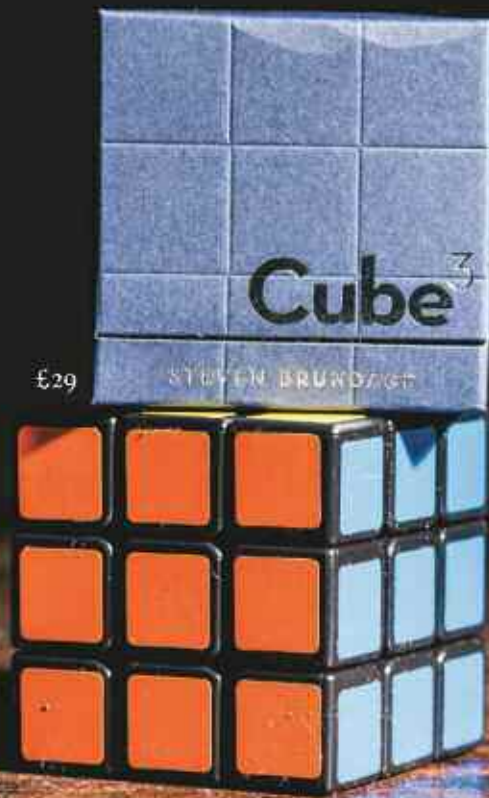
"WHAT IF?" IS SUPER EASY TO PERFORM AND COMES COMPLETE WITH THE CUSTOM DECK AND FULL TUTORIAL DVD WHICH NOT ONLY TEACHES THE NEW HANDLING AND CONSTRUCTION OF THE DECK BUT WE ALSO INCLUDE THE ORIGINAL DVD FROM AGAINST ALL ODDS SO YOU CAN LEARN HOW TO PERFORM PETER'S ORIGINAL ROUTINES, INCLUDING HIS AMAZING STAGE VERSION OF THE EFFECT!

"WHAT IF?" IS PERFECT FOR CLOSE-UP, PARLOUR OR STAGE!

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# Cube<sup>3</sup>

By Steven Brundage

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## THE YMC FACEBOOK GROUP

### ARE YOU THERE YET?

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