

Secrets

THE MAGAZINE OF
THE YOUNG MAGICIANS CLUB

VOLUME 25 No 5

OCTOBER/NOVEMBER 2018

INSIDE
YMOTY

MATHEW LEMOTTEE

EDWARD HILSUM

WONDERS FROM THE WORKSHOPS

PLUS LOTS OF TRICKS



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WHERE THERE'S A WILL....



The Magic Circle prides itself on being the world's premiere magical organisation and, because of that, people who want to become members have to undergo a series of interviews and auditions to be able to join the club. The Young Magicians Club, on the other hand, is open to anyone who is interested in magic! An outsider might think that would mean that the YMC would not have many skilful Members but it is always a great pleasure to me to see many young magicians who, both technically

and in performance, can give older conjurers a run for their money!

If you are one of those YMC Members with advanced technical skill then I hope you will enjoy the trick from Paul Gordon this month. It will require a knowledge of some sleight of hand as well as some serious practice, but if you fancy a challenge then do take a look... And if you prefer simpler material, or are a bit newer to magic, then don't worry as we have some easier but no less powerful tricks elsewhere in these pages.

In last month's issue of *Secrets* we reported that Edward Hilsum, an ex-YMC Member, had won The Magic Circle's Stage Magician of the Year. This month, just as we are about to go to print, news has come in that Megan Knowles-Bacon, the secretary of The Magic Circle, another ex-YMC Member, and a keen YMC supporter, has won the IBM Stage competition as well as their originality award. Congratulations, Megan!

Those of you who are looking forward to J-Day this month (I presume everyone is, I certainly am!) may well recognise the magician on this month's cover. His name is Richard Cadell and, as announced last month, he will be appearing at J-Day alongside TV legend Sooty! What you may be less aware of is that there is much more to Richard's career than the little yellow bear. He is a fine magician in a conventional sense and has performed all kinds of different magic in a huge number of locations around the world. I am certainly looking forward to seeing him.

The other person I am looking forward to seeing at J-Day is you! One of my favourite parts of the day is always meeting you guys and perhaps seeing some of the magic you are working on as well as showing you something that I am developing... so if you do see me do come and say hello!

See you there!

Will Houstoun

Dr Will Houstoun MIMC
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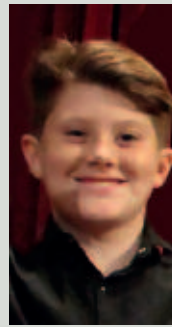
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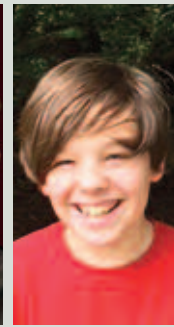
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Mark Hesketh-Jennings

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contents



PAGE 6



PAGE 12



PAGE 13

- 1 Editorial
- 2 Kevin's Column
- 2 News
- 4 Could You Be The Magic Circle's Young Magician of the Year 2019?
- 6 Wonders from the Workshops
- 9 Trick: The Ultimate Transposition
- 12 Member Profile: Finlay Williamson
- 13 Trick: Simplex Card Force
- 14 Trick: Pasteboard Sandwich
- 16 Cover Conjurers
- 18 Reviews
- 20 Puzzle Corner

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One of the advantages of being on the stage crew of The Magic Circle is that you get to see some of the best performances at our various shows and to observe some of the special events that take place. I was asked to be the technician in September when we had a unique visit by Jeff McBride from Las Vegas. He says he does not claim

to be one of the planet's greatest magicians but he aspires to be the very best magic teacher in the world! He put on a very special workshop for just 20 members of The Magic Circle and certainly he had some wonderful deep thinking to share with those lucky 20. I would not dream of telling you everything that was in his three-hour masterclass (nor could I, there was so much) but I did want to share one thought with you. I have spoken to you before in a similar vein but Jeff had some additional ideas.

Now, we all love magic. That's why you belong to the Young

Magicians Club and I belong to The Magic Circle. But there are many, many people out there who do not like magic. In fact, when you have been performing for some time, you will no doubt have heard a number of people say, "I hate magic." That is quite depressing. People don't lump all musicians together and say, "I hate music." They don't lump all comedians together and say, "I hate jokes." They don't lump all actors together and say, "I hate stories!" (Okay, so some lump all teachers together and say, "I hate school," but let's not go there!)

There are, of course, some people who simply think of magicians as producing rabbits, doves, dogs or even lions and who do not like any entertainment involving the use of animals, but let's put those aside. With the others who express this hatred of the art form we love, it can only be down to their repeated experience of magic, or magicians! One of the problems is the far too common performance style which says, "I bet you can't work out how I'm doing this. See, I fooled you. I'm smarter than you and I'm not going to tell you..." The question "How did you do that?" is often met by the big-headed response, "Very well!" followed by a smug smile or even worse, "If I tell you, I'll have to kill you!" followed by a smug smile. Is it any wonder that some people detest magic?

Jeff McBride spoke of a list he had of the top five styles of magic which make people feel happy or comfortable, which in turn makes them like it! I am not sure where this data came from but he gave

news

Stars of Tomorrow

Congratulations to Member Ryan Jackson, who had made history by winning both the Stage and Close-Up finals at J-Day last year, and was invited to appear at The Society of American Magicians convention in July. He was part of a Stars of Tomorrow show, organised by former YMC chairman Mandy Davis featuring some of magic's brightest rising stars!



Dealers' Day and J-Day

Don't forget a magic packed weekend is coming up at the end of this month. This year's Magic Circle Dealers' Day will take place on October 20, 2018 at the Royal National Hotel, between 10:00 and 17:00, and is free for YMC Members. J-Day then takes place on 21 October at The Magic Circle HQ. For details contact Kevin Doig!

What's on at the circle



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

At Home with The Magic Circle

9 and 23 October, 6, 13 and 20 November

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.

the top 5 in reverse order. I wonder if you can guess what the top one was!

In fifth place of the type of magic that makes spectators feel comfortable is a spectacle"; something that causes an audible "wow!" Seigfried and Roy, for example, performed spectacular magic, but it does not need to be big stage magic. In close-up, even the appearance of a piece of jewellery under the misdirection of some flash string can be a spectacle. In fourth place of "feel-



Jeff McBride

good" magic is when it leads to someone getting a "gift." A present to the bride at a wedding, for example, makes everyone feel warm. And third in our countdown is "conspiracy" magic where your spectator feels that he/she is "in on it." Instant stooging can accomplish this but the whole audience can be in on it too, for

example the tissue papers over the head trick. Be careful here, though, as the onstage "volunteer" might be smiling but could well feel very uncomfortable due to not understanding why everyone is laughing at them. In position number two is "magician fail." People love it when it goes wrong and feel great if it turns out alright. This is not the same as "sucker tricks" which, as their name suggests, make your spectator feel like a sucker, or an idiot!

But top of the charts is storytelling magic. If your effect has a warming or amusing story attached it is much better than arrogant "smart-alec" patter. A classic example is "Sam the Bellhop", although this is not one of my favourites as the audience quickly know that your deck is in a pre-arranged order. David Copperfield is a master at attaching a story to his effects, a technique which has been much copied. But a simple storyline takes away the "aren't I clever" approach adopted by so many young magicians.

Now just imagine how good your audience would feel if you could apply all five of these characteristics to your routines, and surely our aim should be to make our audience feel good, not frustrated or irritated. But all five might be pushing the limits somewhat!

Enjoy your magic!

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

8 October, 5 November

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

12 October, 16 November

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

22 October

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 you 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.

Could You be

The Magic Circle's Young Magician



Photo: Mark Hesketh - Jennings

Since 2014, I have had the honour of being part of the Organising Committee of The Magic Circle's Young Magician of the Year (YMotY) Competition, which is led by Dr Michael Colley. The next competition is next year, just a few months away, so I thought I would let you know a few details to give you some ideas of what is involved. It really is an amazing thing to enter and could be a springboard to magical stardom! Time is ticking by, so fill out your entry form and get preparing!

Firstly, let me just explain that despite its title, the competition only runs every other year. The last was in 2017 and won by YMC member Dean Leavy. The competition itself is part of The Magic Circle Youth Initiative. You will need to be 14 years old by January 1, 2019, but not yet 18 by that date

to enter and the closing date is in early January. There is an entrance form to complete and details can be found on the YMC Website. You must present a stage act suitable for family audiences of between 8 and 12 minutes. The winner receives the title of 'The Magic Circle Young Magician of the Year' and full membership in The Magic Circle when he/she reaches the age of 18, and also a bursary to attend a Magic Camp in the USA. There may also be second and third place winners, at the discretion of the judges, who are well-known performers from the world of magic.

Dr Michael Colley has written an excellent book on the history of the YMotY, which gives an insight into the competition and how it has evolved as well as information on just how many of the past entrants have become full-time

Magician of the Year 2019?

By Chris Wardle

professionals! Many of you will have heard of TV presenter Dominic Wood, 'Killer Magic' star Ben Hart, close-up expert Steve Dela or CITV star Richard Cadell, with his famous side-kick Sooty... they all started as Young Magician of the Year winners!

After the application process, you are invited to attend the 'Heats' at The Magic Circle Headquarters, which will be held in February. All of the entrants perform on the stage in front of each other and their families and the committee are on hand to ensure everything runs smoothly. If you already attend the YMC Workshops you will know that the Circle Theatre is an amazing place to perform and YMC Chair Kevin Doig is there to offer technical support, as he is also a committee member. Kevin is a very knowledgeable magician and can assist you to ensure that you are set up for your act. All of the entrants perform and the full committee (made up of Michael Colley, Kevin Doig, Alan Maskell, Sam Clarke and myself) then consider and discuss the acts and the selection is made for who should go forward to the final.



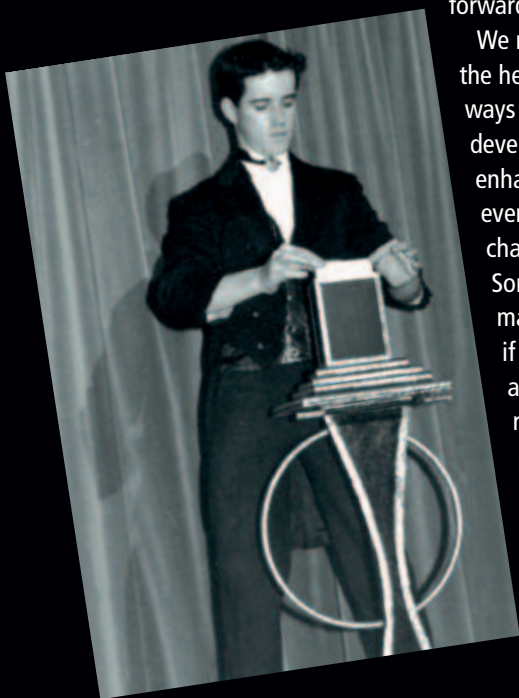
flow more easily. Having all performed in a wide range of situations or advised other magicians or devised new effects, we can hopefully offer an insight which will help you with your magic. This is all done in a supportive and constructive way. The feedback is given privately after the event.

When putting your act together think about the variety of your effects. Does your act have a theme perhaps? Will you speak (patter) or work to music? Will what you do be suitable to be performed on a stage in terms of effect or angle problems? Is there enough 'magic' and not just one long trick? Can you add an original twist to the routine? These are all questions to consider.

After the heats comes the 'Final' itself. This was in March last time and is split into two 'shows.' First there is a 'dress run' in the afternoon, to get you 'in the zone' for the judged final in the early evening. There is an audience for the dress run and this helps as it gives a real show atmosphere. The evening performance will be just the same, with a fresh audience and then the judging panel will be in attendance. As you will have already run through the show earlier, this helps to reduce the nerves and polish your performance ready for the final.

Being part of the YMotY is an amazing opportunity and being the winner of the competition even more so... therefore, what are you waiting for? Complete your entry form now and good luck!

We make notes during the heats and feedback ways the act can be developed or just enhanced, to give everyone as good a chance as possible. Sometimes it is just a matter of being told if you are 'flashing' a gimmick without realising at a particular moment or perhaps switching two effects around in your routine to make the act



Photos: TMC Archive

wonders from the workshops

YMC Workshop Saturday 14 July 2018 Reported by Sam Hinch

On Saturday 14 July, in a small alleyway near Euston station, excitement built for Members of the Young Magicians Club for what was set to be another great Workshop. It would be the last Workshop for 2 months until the J-Day auditions in September, so the buzz was high, especially for the five new Members attending their first Workshop!

After everyone was signed in, we went up the spiral staircase to the theatre as usual and began the Performance of the Month competition. In the under-14s competition, two of the new members decided to take part and use the competition as performance experience, which was great to see. There was also an interesting 'Harry Kane' routine to celebrate

England's success in the World Cup this year, and an impossible Rubik's Cube effect from Jake Allen that I'm still fooled by; Jake actually won the under-14s competition with that trick so congratulations to him! As for the 14s and over we had another new Member take part, and I decided to try out something I'd been working on too, which was fun. The winner was Sam Saffron with a very slick and entertaining rope routine. Well done, Sam!

After lunch, the three



Jake Allen winner Under 14s



Russell Levinson masterclass on Gypsy Thread

workshops proceeded featuring returning faces. Alex Joseph was back with more card material, this time talking about the classic Triumph plot, teaching several

different variations for all skill levels and styles (I particularly liked 'Two Shuffles Harry'). We also had Chris Wardle showing some intriguing principles and

Photos: Kevin Doig

Sam Saffron winner 14s and over



Alex Joseph Triumph hands-on workshop



Amani Khan and Katie Boardman trying Gypsy Thread

ideas from books, including fascinating work on the Gilbreath principle and a nice cut and restored tie effect that I had fun with at home later on!

Carrying on the theme of restoring something that's broken, Russell Levinson stopped by to talk about a



Chris Wardle workshop adapting tricks from books

classic and beautiful piece of magic, the Gypsy Thread. We were all given sets of thread that Kevin had kindly prepared for us to try out the effect a few times, so thank you Kevin and to all our lecturers! It was truly another brilliant workshop and I can't wait until J-Day in September!

CLUED UP

by Chris Wardle

I originally published this effect about 5 years ago in my column in *The Magic Circular*, the magazine for members of The Magic Circle.

However, I shared it at a YMC Workshop in July and members seemed to enjoy it, so I thought I would share it more widely with the readership and give those present a chance to revisit the method, which is a very useful principle.

Effect

This is based on the classic board game Cluedo. From a black envelope, the performer removes a small magnifying glass, which is placed onto a male spectator's palm. They are told that this is no ordinary magnifying glass, but a magical one, that can temporarily turn the person holding it into a great detective! The spectator is told to concentrate on the magnifying glass for a moment. The performer announces that they are now, without doubt, a super-sleuth! The spectator is asked to name a great, fictional detective. 'Sherlock Holmes,' for example, is named. The spectator now has the power of Sherlock Holmes! From the black envelope is produced a slim deck of 18 cards from the game Cluedo. This is turned face up and cut at random points to display a mixture of murderer, weapon and



YMC WORKSHOP DATES 2019

Saturday 19 January 2019 *

Saturday 23 February 2019

Annual auction.

Saturday 9 March 2019 *

Saturday 13 April 2019

Saturday 11 May 2019 *

Saturday 15 June 2019

Saturday 13 July 2019 *

Saturday 14 September 2019

J-Day heats. *

Sunday 20 October 2019 J-Day.

Saturday 23 November 2019

Mentors Day. *

NB All dates with* are Ali Bongo show dates.

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).

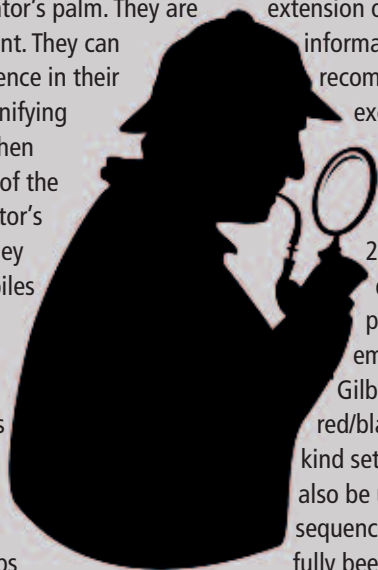
Be sure to bring packed lunch (drinks will be provided free), a deck of cards, notebook and a pen as minimum requirements for the day.

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

location cards. The packet is turned face down and the spectator gives it a number of complete cuts. They are then instructed to hold out their empty hand palm up whilst the performer deals cards face down onto the spectator's palm. They are to call stop at any point. They can then 'weigh' the evidence in their hand. Taking the magnifying glass, the performer then places the remainder of the cards onto the spectator's other palm, so that they can 'weigh up' both piles of evidence. They are now told to riffle shuffle or just push together the two piles of 'evidence.' They do so and the packet is squared.



The performer recaps that the great detective has cut the cards, weighed up the evidence and sorted it thoroughly. In turn, cards are to be taken off the top of the packet in threes. If the detective has solved the crimes, then there should be a weapon, a murderer and a location card in each set of three. If there are any other combinations (e.g. two weapons and one location), then this would be a fail. By the law of averages, there might be one set of all three types of card, but has the detective beaten the odds?

The cards are taken three at a time and turned face up. In each set is a weapon, a location and the murderer! The magic magnifying glass has worked! All six murders are solved by the great detective. The performer reminds the spectator that they could have chosen to be any great fictional detective: Inspector Morse, Hercule Poirot, Inspector Clouseau, etc. Picking up the black envelope to return the cards, the performer turns it address side out to reveal that written on the front it says: "You solved all six crimes! You really are Sherlock Holmes!"

Method and Working

This is a fun trick for walk-around as the reset can be done during the display of cards at the end, so you are all ready to go again. It is based on the Gilbreath

Principle, discovered by Norman Gilbreath in the early 1950s. (It is actually a development of the principle, which was introduced in 1966 as Gilbreath's Second Principle, although it is actually just an extension of the first. For more information on this, may I recommend chapter 5 of the excellent *Magical Mathematics* by Persi Diaconis and Ron Graham, Princeton University Press 2012, which features an in-depth study of this principle.) Many tricks have emerged from using the Gilbreath Principle, in terms of red/black displays and four-of-a-kind set ups, but the principle can also be used with odd numbers in sequence, an area which has not fully been explored. This is the

method in play here. Therefore, the packet for this trick is arranged as follows: weapon, location, murderer, weapon, location, murderer, etc., for all six sets of three cards.

Candlestick	Library	Mrs White	Revolver	Study	Professor Plum	Etc
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Use the 6 character cards, plus 6 weapons and 6 locations of your choice from the set of cards in the board game.

Following the Gilbreath Principle, if some cards are dealt down, to reverse the order, then both piles are riffle shuffled or pushed together by the spectator; no matter what happens, there will now be one weapon, one location and one

murderer in each set of three, so all six murders are solved! (The cards may not be in this exact order, but there will be one of each in every set. As I display them, I rearrange the cards, so that they follow the pattern of the first set of three, so as they are gathered into a pile, I am instantly reset.)

The use of the magnifying glass, which is just a small prop and adds a little colour, as well as being synonymous with Mr Holmes, as well as the terms 'great, fictional detective' and 'sleuth,' plus the use of a male spectator, tend to lead people to name Sherlock Holmes as their detective of choice. If they do not say Sherlock Holmes, then end the effect after revealing that all the crimes are solved as this is a magical and strong ending in any case. If they do say Sherlock Holmes, then you are in for the extra kicker finish. Stress that they could have named any detective, and mention a few, then turn over the envelope you have had out from the start and reveal the prediction. The fact that the prediction says that they solved all six crimes, suggests that this is

an extra part of the prediction, but they will do so automatically! (I have glued a large white label to the front of the envelope and written on the prediction by hand in old-fashioned handwriting.)

You can get sets of Cluedo cheaply from charity shops, then remove the cards and recycle the rest of the game, so that you have your own set for performing.



trick

PAUL GORDON



The Ultimate Transposition

I've been told that this is one of the best card to pocket transpositions there is. What you are about to read is an improved writeup

and better (and easier) handling than that in *Gold Dust*. Although I didn't know it at the time of creation, this routine is similar to Jerry Sadowitz's *The More Things Change* from *Alternative Card Magic*. Therefore, most of the credit is due to Mr S. My routine came about after hearing about the effect through a friend in 1989. You can see me do it on my 1989 video *Deck in Hand* and on my *Killer Card Stuff* DVD from 2012. This handling of mine

It's not an easy routine to do, but it's worth the practice. There is no patter here, but it won't take much imagination to work some out.

first appeared in *The Card Magic of Paul Gordon* (1994) and then as a front cover item in Harry Lorayne's September 1996 issue of *Apocalypse*. It's not an easy routine to do, but it's worth the practice. There is no patter here, but it won't take much imagination to work some out.

Have two spectators join you for this routine. Seat them on either side of the table, with you standing behind it.

Patter on how gamblers switch cards in and out of their pockets during a card game.

Ask the spectator on your left to name any four-of-a-kind spot cards. Assume she says Fours, and remove the four Fours from the deck. Have her sign the cards on the faces. Ask the spectator on your right to name any set of court cards. Assume she says Queens. Remove the four Queens from the deck. Have her sign the cards on the faces.

Hold the eight cards face up in your left hand in the following order, from face to rear: 4D, 4S, 4H, 4C, QD, QH, QS, QC. Spread them to display. In squaring the cards, get a little-

finger break above the QH. Lift the packet (five cards) with the right hand in Biddle Grip, and use it to flip the Queens (in fact, only three cards) face down into the left palm. Peel the 4D with the left thumb halfway onto the face-down packet in the left hand, and, using the right-hand packet, flip it face down onto the Queens. Repeat this move with the 4S and 4H. Rest the 4C (a double) onto the packet, and clasp it with the left thumb. Then, flip it face down as one onto the packet in the left hand. Position check, from the top: QD, 4C, 4H, 4S, 4D, QC, QS, QH.

Spread the top four cards (supposed spot cards) in an even spread, and hold them from above in your right hand in Biddle grip. In the action of squaring the cards onto the left-hand packet, release the bottom card (the 4S), letting it drop back onto the packet in the left hand. It simply looks like you are displaying four cards. Square the packet (only three cards) in your right hand aided by the tips of your left fingers, which still grip the other packet. Table the right-hand packet, flashing the face card (the 4H) as you do so. The spectators think these are the four Fours.

Explain that the Fours represent the cards in play, and the Queens are the ones you want to switch in. Turn the packet ▶



face up in your left hand, and display it as four Queens by performing a Jordan Count. The new position from the face is QH, QC, 4D, 4S, QS. Turn this packet face down.

You now appear to place the four Queens in different pockets. Here's what really happens: Take the top card (QS) and, flashing its face, place it into the right outer jacket pocket. Take the next card (4S), look at it, misnaming it as the QD, and place it back outwards into the breast pocket of your jacket, leaving it partially in view. Holding the remaining cards face down in a right-hand Biddle Grip, peel off the (face) QH with your left hand. Rotate both hands, showing the QH and the QC. The card in your right hand is a double (the 4D is behind the QC). Return the cards and hands to their previous position by replacing the QH to the bottom of the right-hand double. With your left thumb, peel off the 4D (spectators think it's the QC) from top, and place it into your left outer jacket pocket. Holding the QH

(actually the QH and QC) in a right-hand Biddle Grip, appear to place it, as one, into your inner left side jacket pocket. Here, you palm the card(s) out again and add them to the tabled packet in the action of scooping it up. Scoop up the tabled packet, and place it face up in left-hand dealing grip. The position from face to rear is: 4H, 4C, QD, QH, QC. Say that, as a magician, you will use real magic to switch the Fours and Queens.

Casually push off the 4H with the left thumb, flashing the 4C. Patter that the four Queens are in four different pockets on your person and that you hold the four Fours. Say that you will make the Fours and the Queens change places, one by one.

Photo: Annegret Marten



First change:

Elmsley Count the cards to show that you now hold three Fours and one Queen.

Second change:

Elmsley Count again to show that you now have two Fours and two Queens.

Now, with the left thumb, push off the three face cards to really prove the situation. As you do this, simply switch the positions of the QH and the QC. Square the cards.

Third change (improved from my original):

Hold the face-up packet in loose right-hand Biddle Grip. The left fingers back spread the QD. As this happens, the left thumb drags off the face 4H onto it but overlapped (spread) to the right. Then, the left thumb drags the QC off onto the two spread cards in the left hand, making a fan of three cards. This leaves the right hand holding a double with the QH at the face. Three Queens and one Four are on display.

Casually slip the right-hand double under the QC and square (Fig. 1).

Fourth change:

Do a final Elmsley Count to show that you now hold four Queens. At all times, point out the signatures on the cards.

As you patter about switching the Fours and Queens, turn the packet face down into dealing grip, and catch a pinky break under the top two cards. Into your right hand, top palm the top two cards, the 4H and 4C. Table the in-hand packet face down.

Reach into the inner left jacket pocket, and bring out the palmed 4H, leaving the 4C in the pocket. Take out the card in your outer breast pocket, and show it as the 4S. Next, reveal the 4D that is in your left outer jacket pocket. Finally, reach back into your inner jacket pocket, and re-palm the 4C. Act as if you went into the wrong pocket, and reproduce it from your right outer jacket pocket. All four Fours have been produced from the pockets where the Queens once were. It's very magical. You can end there, if you wish. It's strong enough. But, to end clean, simply palm the pocketed QS from the right side jacket pocket, and add it to the tabled Queens. There's plenty of misdirection here because the audience will still be applauding from the production of the Fours.

This really has got to be one of the best cards to pocket transpositions I know. I hope you try it!



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member profile

Finlay Williamson Age: 12

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

Since Christmas 2017.

Who are your favourite magicians?

My favourite magicians are Juan Tamariz for his Mnemonica work, Chris Ramsay, Alex Pandrea and Xavior Spade for their magic YouTube channels and Simon Black for inspiring me to get into Spanish emotional magic and Mnemonica work.

What kind of magic do you enjoy the most?

Close-up card magic that creates a connection and makes the spectator the hero.

What do you think makes the perfect trick?

An entertaining trick that has lots of thought and creativity put into the presentation and patter that creates a connection between the performer and the spectator.

What do you think makes the perfect magician?

Someone that cares about the spectator and has an interesting character when performing.

What is your favourite magic book?

Mnemonica by Juan Tamariz because it has over 100 tricks that are brilliant, fooling and can be adapted to my style.

What is your favourite magic DVD?

I don't watch magic DVD's but I do watch At The Table Live lectures. My favourite live lecture is Simon Black's.

What is your favourite non-magic book?

Gone by Michael Grant because it has a good balance of action and storytelling and Michael Grant is a great writer.

What is your favourite film?

The Dark Knight because of Heath Ledger's amazing performance as the Joker.

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?

Simon Black: Could you please teach me all your Mnemonica work?

Chris Ramsay: What are your tips for growing a magic YouTube channel

The Flash (Barry Allen version DC): What is the coolest thing you can do with your speed?

What is your strongest non-magical performing influence?

My friends because they're always asking me to show them tricks.

What is your strongest magical influence?

Chris Ramsay because his YouTube channel has got me here today and inspired me to create my own magic YouTube channel called Fin's Magic.

Top tip for improving your magic?

Focus on presentation and patter.

What do you like best about the YMC?

Lunchtime because you get to see other people's interesting magic and talk about magic.

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

My friend Stanley for getting me into magic, my mum for taking me to YMC Workshops and always being there for me and my other friend Joe, who always helps me improve my tricks.

Bonus question: How did you hear of the YMC and why did you decide to join?

I heard about it after checking out The Magic Circle website and decided to join because I knew it would help my magic and I could meet other young magicians.



trick

Simplex Card Force

CHRIS WARDLE



This is an easy and rather sneaky method to force a card I was shown by the late, great Claude Perry, MIMC, many years ago. I have since seen variations on it (for example in Bill Tarr's *101 Easy to Learn Classic Magic Tricks*) but I thought I would share the variation I was shown as it may be of use to you.

Effect

The performer has the deck shuffled by a spectator and then it is handed back and squared by the performer. You ask for a number between, say, five and twenty. For example '11' is

This could then be revealed as a sealed prediction, a large version of that card could be taped to the back of the spectator's chair or it could be revealed in a text message you have sent the spectator a moment earlier.

called. You recap that the deck has been examined and freely shuffled, then you proceed to deal cards down onto the table face down, counting as you go, but going down to number 13. You stop, realising you have gone too far: "Hang on, you said 11, didn't you?" You then pick up the packet of dealt cards and casually place them back on top of the deck.

You now count down again but this time more slowly and carefully, stopping on the eleventh card, which you hand to the spectator. You have now forced the exact card you need! This could then be

revealed as a sealed prediction, a large version of that card could be taped to the back of the spectator's chair or it could be revealed in a text message you have sent the spectator a moment earlier... whatever you wish!

Working

The card you want to force simply has to be the third card down from the top of the deck. You therefore palm three cards and have the deck shuffled. When you take the deck back you square it and casually deposit these three cards onto the top of the deck. Your force card is now in position.

Whatever number the spectator calls, you simply count two more cards. You then place this packet back on the deck, count again to the actual number called and you will find you have forced the card you added in the third position from the



Photo: TMC Archive

top of the deck. (Try it now with the card third from top face up in the face-down deck and you will see exactly how it works. Don't have it face up when you perform, though!)

Having the momentary pause when you recap that the deck was shuffled and having a casual attitude as you perform means that the initial miscount appears completely innocent and you can handle the cards cleanly and fairly, as the dirty work of adding 3 cards has been done before the trick has actually started.

If you are at all uncomfortable about palming and adding cards, here is a further method. Simply have three cards left in the card case. Have the deck shuffled by a spectator, then return it to the card case, so that "no-one can get to it," while you recap that the deck was shuffled and introduce your sealed prediction, send your text message to the spectator to be read later, etc., which gives a time delay and introduces that this is a prediction effect. Then remove the deck from the card case, which automatically adds the three extra cards, and continue as described.

This is also a really useful tool if you want to force something larger than playing cards which cannot be palmed or are not as easy to handle, for example envelopes or postcards. Here you would have, say, a stack of twenty postcards, with your force one in the third position from the top. In this case you would mix them yourself, keeping the top three in position, then proceed as described.



trick



IAN ADAIR

Here's a card divination which uses a very simple method, but yet, when well presented, creates good impact.

Effect

A spectator freely selects a card from a regular deck, the name

of which is not revealed at this stage. Two other cards are removed, and the chosen card is placed face down between them. Two wide elastic bands are applied to the sides of the set of cards and the complete set is handed to the spectator. The performer slowly reveals the suit and value of the chosen card sandwiched between the other two.

Requirements

I use Bicycle cards for this effect.

One gaffed card is required, one with a matching back design to the pack. As photographed, the card is faked by cutting a small section from one of its corners. This is just large enough for you to see a corner index of another card through it. Have this gaffed card on top of the deck.

You require two wide elastic bands which stretch over three playing cards.

Working and Presentation

Fan the deck so both backs and fronts are shown, but make sure the top (gaffed) card is not visible.

Fan the cards again and ask a spectator to freely select a card and remember it. There's no force here, it's a free selection. Ask the spectator to place the card face down onto the table.

Remove the top two cards from the deck and display them. In doing so, the thumb of the right hand covers the cut-out section of the gaffed card whilst the left holds the genuine one in any manner wished.

There's no force here, it's a free selection. Ask the spectator to place the card face down onto the table.

PASTEBOARD SANDWICH

Hold the gaffed card face up as you turn your head away from your audience. Now ask the spectator to place her chosen card (face down) on top of this card. Once it has been slid on top, your thumb can now move away from the corner position. Ask the spectator to place the other (genuine) card on top of the two. Emphasise that the chosen card is sandwiched between both cards at this stage. You can display both sides of the set of cards, providing your thumb again covers the cut-out section. Whilst doing this, secretly glimpse the chosen card's index through the cut-out section, and remember it.

State that to secure the three cards together you will use two wide elastic bands and stretch these over their lengths, as photographed. This means that one of the wide bands

cleverly hides the cut-out section and the exposed index of the chosen card.

At this stage the spectator can handle the set. Ask her to place it towards her forehead; at the same time request her to think about the suit and value of her chosen card. Now ask her to reach over and rest the set of cards on your forehead, again, just for a second or two.

Finally reveal the name of the card in stages: "It's a black card. It's a spa... no, it's a club. It's the five of clubs." The spectator will acknowledge the fact that you are 100% correct.

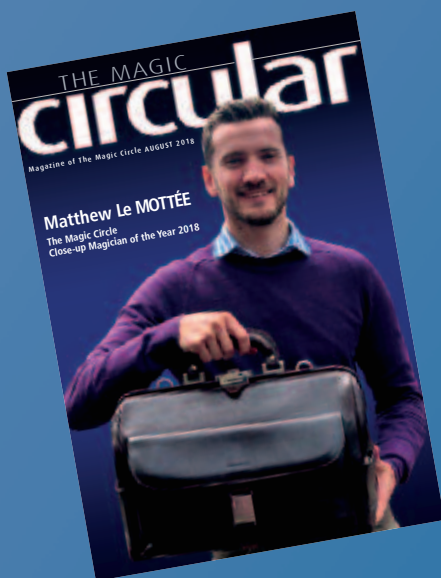
In removing both elastic bands, the thumb covers the cut-out section of the gaffed card. Allow the central card, the chosen one, to slide out onto the table surface for all to see.



Cover Conjurers

This month's Cover Conjurers features the winners of The Magic Circle's two major competitions, The Close-up Magician of the Year and The Stage Magician of the Year. Matthew Le Mottée is the first person to have won the Close-up competition two years in a row and Charlie Burgess spoke to him about his performing career, and moving from street shows into more formal venues.

Edward Hilsum is a past winner of the Young Magician of the Year (that you can read about elsewhere in this issue) and actually won the Stage competition with a version of the act he used in that first competition. I spoke to Edward about developing his act and working with doves.



Matthew Le Mottée: The Magic Circle Close-up Magician of the Year 2018

by Charlie Burgess



It's a sunny day and the tourists milling around King's College Chapel in Cambridge are too busy taking selfies of themselves in front of one of the most beautiful buildings in England to notice the young man being photographed holding up a doctor's bag outside the Church of St Mary the Great on the opposite side of the street.

This spot on King's Parade means a lot to Matthew Le Mottée. Eight years ago it was his first pitch, the spot for his proper debut as a street magician, two weeks after completing a course at the Mario Morris School of Busking. With his elder brother Chris urging him on, Le Mottée did what he had been taught; gathering a crowd, entertaining them and delivering the all important hat line to get the money. At that time his street show consisted of a rope routine, some card work and a 'card from mouth.' He admits it was a daunting moment...

There was a moment when Le Mottée decided to move off the street: "Don't get



me wrong, I admire street magicians but I was meeting a lot of them who had been doing it for 15-20 years and I could see how one could get comfortable doing it forever. I knew that just wasn't for me. I enjoy a challenge and revel under the pressure and stress of learning something new."

"I received an email from someone I knew from school who was getting married. He asked me to quote to do magic at his wedding. When I sent him the price his reply read: 'You nearly killed me with your quote for £450 for 2 hours work. That's £225 per hour, £112.50 per half hour and £3.75 per minute. Madness. I understand you're busy, and endorsed



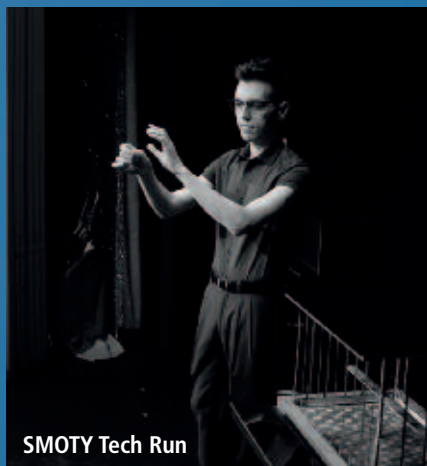
by the Magic Circle, etc., but at the end of the day we've seen you perform on the streets of Cambridge for pennies in comparison. I would appreciate if you could double check your prices, and if you see fit get back to me with a price that is reflective of two hours work.'"

Le Mottée replied: "Sorry to hear I'm out of your budget. I wish you all the best for the day."

That was a valuable moment. Le Mottée knew he needed to change the direction of his career and his brand. He has changed his onstage persona. He is self-styled as 'Dapper Magic'; he wears an ascot cravat and neat clothes performing magic in his way.

Edward Hilsum and Friends: The Magic Circle Stage Magician of the Year 2018

Interviewed by Will Houstoun



SMOTY Tech Run

Will: You entered the competition with a piece that will be familiar to many Members. Is it fair to call it 'Act as Known'?

Edward: It doesn't bother me if people think it's the same act, because content-wise I have been doing very similar things for eleven years. My goal with the competition was to have a deadline to improve for so I made quite a lot of invisible changes that actually make a big difference.

Will: Did you develop it on your own?

Edward: I was very lucky to have my good friend James Freedman work with me. When you have someone else pushing you to do those things stuff



Santa Young! Christmas on tour in Cleveland 2017

actually happens. It's not enough just to have a list of the things you want to do – I've had that list for years – having someone else to work with really makes you get things done.

Will: What kind of things are we talking about?

Edward: One example is in the billiard ball routine. In the past I had always gone back to my table to pick up a ball but this was entirely method-led rather than about the magical experience. Once we fixed this and a few other problems it actually meant I could get rid of that table all together! Now I have two matching tables on stage, which sounds like quite a simple thing, but the implications ripple out through the rest of the act so there was a lot to change.

Will: You work with doves. Has there been time when they have not flown back to your hand?



With Dad after winning SMOTY

Edward: They're live animals, so they will do what they want to do. And so there have been a few times when the dove hasn't landed on my hand. But something I've learned from watching my heroes perform is that the most important thing is that the doves are comfortable.

So, the odd time a dove hasn't come back onto my hand it will probably have flown down by my feet. If that happens I will take the time to make sure they are all right and then carry on with the act. Once or twice I've had a dove land in the audience. If that happens I'll walk down into the audience, get the dove, make sure it is ok and then

come back and carry on the act.

If you think your doves are more important than your magic, which you really must if you are going to work with them, that is the only way you would consider handling the situation. But, every time something like that has happened, you can tell that the audience respect the fact you are looking after your animals and they tend to show that with a huge round of applause.

Will: Given the co-performers in your act are your doves I think we should finish this piece with one more thought about them...

Edward: Doves take over your life. They restrict what I can do and I'm always worrying about them. If it's too hot, I'm worried about whether they have enough water, whether they have shade. If it's too cold I'm worried in case the water has frozen. When I am away from them I'm constantly thinking about them. But I wouldn't change it for the world. I love performing with doves and they have changed my life. The opportunities that I've had because of our act have been incredible.



reviews

Lotz of Magic for Kidz

by John Breeds

214 page book. £38 available from www.johnbreeds.com

Reviewed by Quentin Reynolds

John Breeds, inventor of the Visible Magic Painting, brings to market his second book for children's and family entertainers.

Like myself, John believes that a good show for children should be properly structured with strong magic and endless fun. Not for him the notion that lots of screaming and shouting necessarily constitutes good entertainment. Fortunately for us

the book is literally crammed with examples from his professional repertoire.

John has updated the classic Mental Epic as Pro Epic, routined it for a family audience, and changed the handling for an increasing level of amazement, whereas with the old version the final revelation was the weakest.

Some of the tricks require assembly and full illustrated instructions are given, even where to

source the components. If you are

totally ham-fisted, it shouldn't be hard to find a local model maker hobbyist and you will have props that no one else has. I came across the old YES NO game in William Larsen's *Conjuring For Children* but never had much success with it. I wish I'd known John's version as he has completely routined it into a few minutes of solid laughs.

If you ever wanted to do the now popular comedy vent mask bit, John has a routine that is fun and can be made up with a couple of items most magicians will find at home. No mask needed.

John has a knack of taking tricks not normally associated with children's shows and routining them into featured effects. Many of the routines will also fit into your adult stand-up show. There's a fun Just Chance (Bank-Nite) routine with socks pegged onto a rope where the birthday child always gets the big prize and there is no force or any kind of contrived process.

Cover The Spot is a chapter on the old carnival game where five discs have to cover a red spot; an extra money-spinner for

your outdoor or charity shows, all details given.

There's so much more. Tricks for both younger and older children, close-up routines, my highlights being an adaption of a RINK trick published in *The Ganson Book*, and a clever routine using of the old Rabbit/Duck optical illusion. A puzzle with a rope was new to me and it can be routined with the G W Hunter Puzzle Knot.

Sprinkled through the book are gags, lines and amusing stories. It's a real compendium of entertainment and I highly recommend it to all children's and family entertainers.

Pen or Pencil

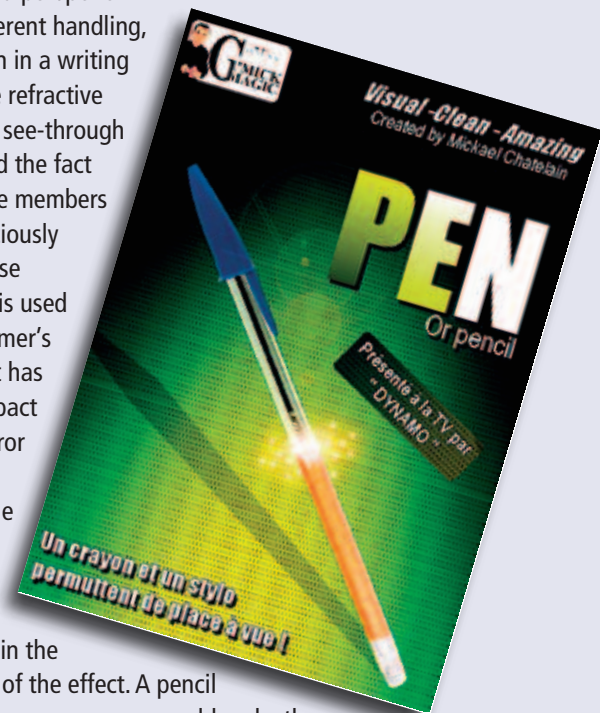
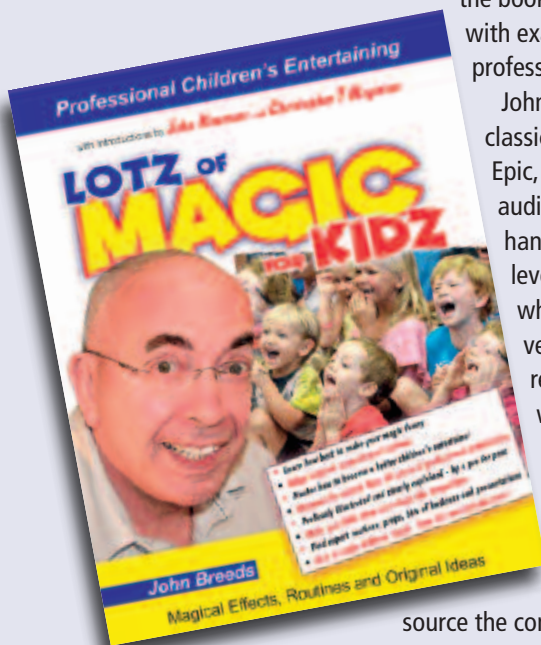
by Mickael Chatelain

Instructional DVD and Gimmicks. \$29.95 (£21) from your favourite dealer. Dealers contact Murphy's Magic supplies, www.MurphysMagic.com

Reviewed by Noel Britten

This is a highly visual change of a Bic pen to a pencil (or the other way round), sold primarily as the visual change in a transposition effect of a pen in the hand and a pencil in the pocket changing places. It would be easy to write this off as another paddle move effect, although there are some aspects of this that make it slightly different.

The use of a pen/pencil allows a different handling, using the pen in a writing grip. Also the refractive element of a see-through Bic pen – and the fact that audience members are subconsciously aware of those properties – is used to the performer's advantage. It has the same impact as a thin mirror glass, which really sells the idea of it being a clear pen and helps maintain the impossibility of the effect. A pencil changing to an opaque pen would make the method wholly obvious. Having said that a strong light behind the pen kills the illusion, the angles are certainly difficult for a



larger audience and the rounded nature of the pen means that the tactile stop point for everything to be lined up correctly is not as obvious as with a square handle on a regular paddle.

Supreme Magic used to sell a magic wand that changed from black with white tips to white with black tips. The wand was elliptical rather than round, which not only helped the paddle move but also decreased the viewing angle problem. As a mass-produced item it's obviously easier just to stick with the standard shaped pen, but it's the sort of thing that might be worth considering if one was making a professional model.

With the angle and examination problems (although a reasonable clean up is described on the accompanying DVD) and the length of time the effect takes if no extra moves or additional effects are added to merit the pen and pencil coming out in the first place, there seems to be only limited use for this prop. However I could see it being tremendous in a Skype call environment where not only are these problems eliminated but picking up a pen or pencil would seem less 'tricksy' and more improvised than going into some card effect. The nature of the handling allows the action to occur in a head-shot frame – the change is certainly visual enough to look like a CGI in that type of an environment.

Comes complete with gimmicked pen/pencil, matching regular pen, two matching regular pencils, extra DIY gimmicks for multiple transposition effects and instructional DVD.

Cube 3

by Stephen Brundage

Instructional videos and props. \$34.95 (£24) from your favourite dealer. Dealers contact Murphy's Magic supplies, www.MurphysMagic.com

Reviewed by Katherine Rhodes

In the early 1980s a toy invented by Erno Rubik took the world by storm and the Rubik's Cube entered popular culture. During the dizzying heights of its popularity there were even world championships held to find the fastest solvers the planet could offer and many magicians created ways of magically solving the cube in an instant, amongst other Cube based effects. Of course, like all crazes its popularity eventually diminished but, unlike many fads, it didn't die away completely and still remains popular today. It is no wonder then that magicians are still inventing and releasing routines and effects using the humble Cube; which brings us onto the latest offering to hit the dealers – Cube 3.

Upon opening the simple but attractive packaging you are presented with two items: A Rubik's Cube and a plastic disc. The cube is no ordinary cube; it is a speed cube, and a very nice



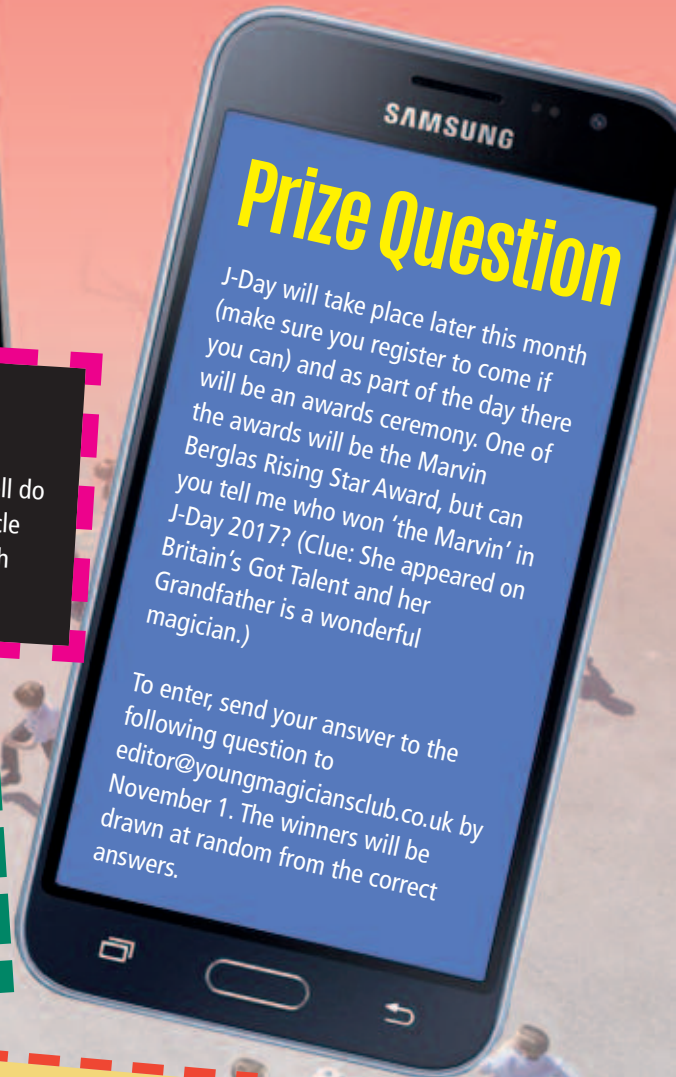
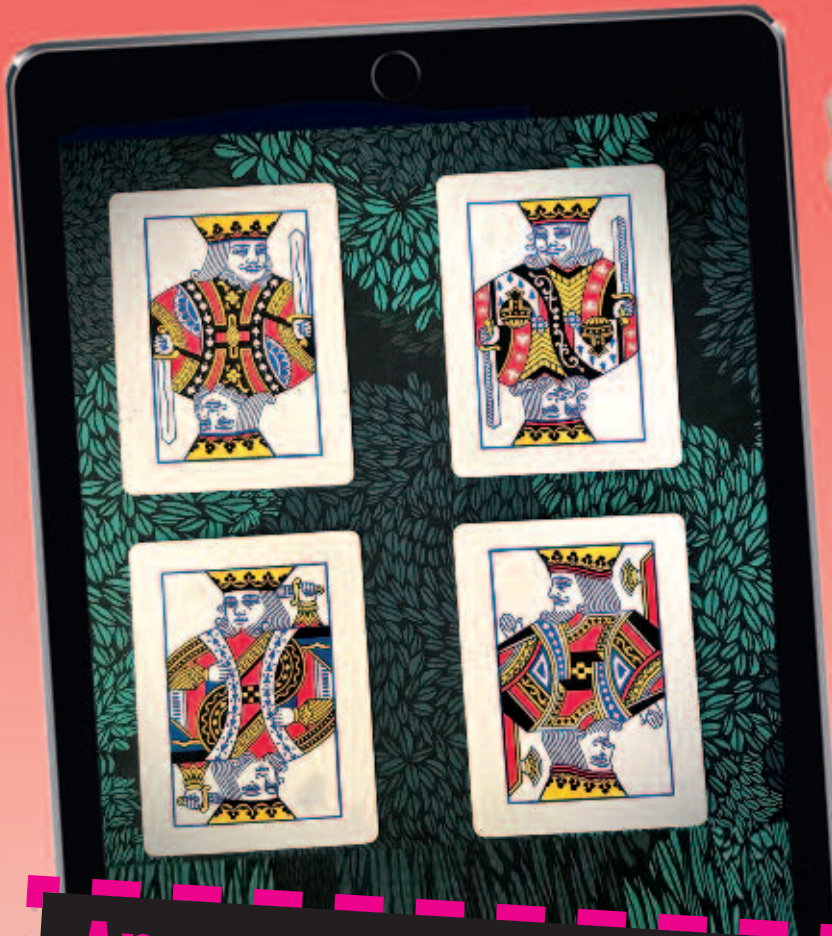
one too. It is silent and moves better than a hot knife through already warm butter. After working out how to open it, the plastic disc turns out to be a novel USB stick that contains the instructional videos. There are two videos to watch which are an hour and a half each so be prepared to spend a lot of time in front of your monitor. Unfortunately the USB stick doesn't work on all computers so that could be a problem for some. Providing them on a DVD (as they say it is in the videos) with chapter points for the many sections would have been much better so they could be watched on a computer or a regular TV, which would also be kinder on the eyes.

The cube is not gimmicked and you don't need to know how to genuinely solve a Rubik's Cube to perform any of the effects. You will need, however, to reset the cube if you mess it up while learning any of the effects. And you will mess it up! The first video is dedicated to solving the cube and teaches you the algorithms needed to do just that. If you can already solve the cube you can move straight on to the second video but some of the techniques shown may be of interest so it's worth looking at.

Once you can solve a Rubik's Cube you can move safely on to the second video which contains, amongst other things, the special moves required, cube maintenance, flourishes and, of course, the all-important effects. Seven effects in total are taught; all magic looking ways of solving the cube from instant solves to dreamy slow motion ones. They are in essence all the same trick with differing presentations so you shouldn't have any trouble finding one or two that you will prefer.

There are many ways of apparently solving a Rubik's Cube by magic and if that's all you need this release is not for you. If you want a magical way of solving a genuine, un-gimmicked Rubik's Cube and are prepared to put in the dedication and practice required you are sure to find something that'll tick all the boxes on this release.

puzzlecorner



Anonymous Kings

Many Young Magicians Club Members are playing card crazy... but how well do you know your cards? The photo shows the four Kings from a standard Bicycle pack of cards with the indices and suit markings removed. Can you tell which King is of which suit without looking at a pack of cards?

Last Issue's Answer

Last month's question was as follows: 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.) The correct answer was 'South Korea.' Congratulations if you got it correct, and even more so if you were the randomly selected winner!

Spot the Difference - Solution

Three of the Kings actually have a small version of their suit hidden in their clothing. The top-left King is the King of Spades. The top-right King is the King of Clubs. The bottom-left King is the King of Hearts. The bottom-right King is the King of Diamonds.

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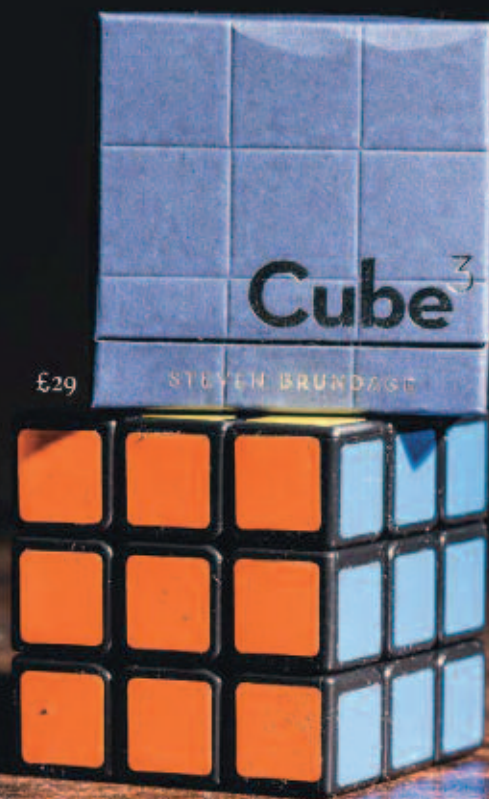
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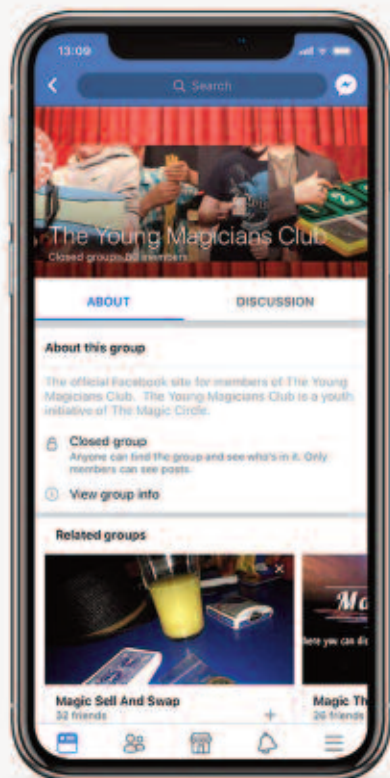
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