



World's best mag(ic)azine. Kinda!

VOL NO 27 | ED. NO 3 | JUN/JUL 2020

secrets

ALL NEW INSIDE

How to...

Build apps

Marc Kerstein

Shoot vids

Ari Phillips

Learn moves

Roberto Giobbi

Lance Burton
My success tips

Magic superstar talks
exclusively to Secrets



MAGIC

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TRICKS

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Biggest issue

WARNING: Prepare for magic overload

WOW! It was great to see so many of you at the virtual workshops. And lovely to see members from far and wide who probably couldn't make the normal events.

What a great club. And what a fab mag I've got for you.

This edition is ram-packed with goodness. Top names, great advice and bundles of fun.

We've got an exclusive interview with the legend Lance Burton. YMC's Lourenco Viveiros chats with Card College guru Roberto Giobbi.

New tricks and moves are taught by Bristol card ace Daniel Chard. And of course we've got another trick from the legendary creator Ian Adair.

Ex YMC member Marc Kerstein tells how to make a magic app good enough for David Blaine.

And magician and film producer Ari Phillips - as well as our own Kevin Doig - show how to make magic super slick on video or Zoom.

Roberto Forzoni teaches how to be confident and master psychologist

Richard Wiseman explains why you are so lucky to be a young magician.

Magic reviews come from Joshua E Grist. And there's a round-up of the two virtual workshops.

We could not go without saying a huge goodbye and congratulations to Luke Oseland, YMC's longest serving member, who turns 18 on June 5th.

He says the YMC has "led me to my dream job. It's been a big part of my life."

We can't wait to follow his career and watch him graduate to The Magic Circle. Well done, Luke.

Luke's parting gift to us is this superb 3D model of an Oreo expanded shell (right). You can find it on Thingiverse. For all you fellow 3D modellers and printers out there, I'd love to do a feature on what you're creating. Maybe next edition (because this one's chockah!)

As ever, feel free to drop me a line to say what you like about the mag - and what you don't. I'm loving pulling it together and I want it to keep getting better. You can help.

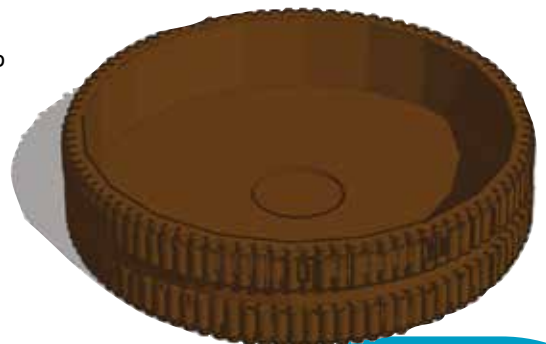
Here's wishing you all the best.

> *William Spencer - editor*

editor@youngmagiciansclub.co.uk



*Animal magic: Meet Evie, editor
William Spencer's new conjuring cat*



TAKES THE BISCUIT

Download and 3D print Luke Oseland's magic trick at Thingiverse.

The Secrets Team

Editor: William Spencer
Designer: Magic Robot Design
Photos: Mark Hesketh Jennings, William Spencer
Proof Readers: Mike Vance
Printed by: Perfect Imaging Ltd
020 8806 6630

The Workshop Team

Alexander Crawford
Sarah Stott

For YMC information, workshops, etc., contact info@youngmagiciansclub.co.uk

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The Young Magicians Club Team

President: Noel Britten
Chairman: Kevin Doig
Secretary: Stuart Kelly
Treasurer: Dave Andrews
Webmaster Marc Kerstein



STAR SECRETS

MAKE IT LIKE LANCE BURTON

One of the world's biggest magicians - with 31 years at Las Vegas behind him - Lance Burton shares the secrets of his success with editor William Spencer.

William: What are your tips for young magicians?

Lance: Go and do 1,000 shows for strangers - that should be your goal. That seems humongous, insurmountable. Start out by doing 10 shows, then 100 shows. That's how you learn, by doing. Going out and making mistakes. Finding out what works for you, what doesn't. That's how I did it, that's how Mac King did it. That's how we all did it. The sooner you do 1,000 shows, the sooner you'll make it.

Mac King and I got a summer job at a theme park and we were doing three shows a day. That made me square my act and make progress. Because you're not just rehearsing, you're performing. After a couple of weeks of that all the nerves go away, you're calm. Now you can hear the audience and sense their reaction. It's that simple. You edit out the jokes that don't work.

What was your defining moment in magic?

Every young magician's looking for their big break in magic. Mine happened when I was 21 years old when I was booked on the *Tonight Show* with Johnny Carson, which was the *No!* talkshow in America. Leading up to that I had literally done a thousand performances of my act in front of strangers. When I was in front of the cameras my act had become a professional, quality act. That's what launched my career.

Now you've got *Britain's Got Talent*, the internet, so the next magician will have their break a different way.

What makes your magic so different?

The secret sauce is a little of everything. If every song was a ballad you'd get bored. Same thing with magic shows. You want those big illusions followed by a more intimate moment, the saucy number, the comedy number. That's what makes a good show.

I love audience participation, particularly with the kids. That's more for the adults. You can have the biggest illusions, million dollar sets... But none of that compares to having a kid onstage.

The in-one pieces are the most important pieces in the show. Not the big illusions. It's the pieces when you are making contact with the audience. That's when they're going to decide whether they like you or not. The illusions of course need to be good.

How do you know who to pick out from the audience, who will react best?

You make mistakes and you learn what not to do.

Your dove act is legendary. What are your views now on animals in magic?

It's difficult now to travel with animals. And it's more difficult now to use live animals in a show.

A show like *Siegfried and Roy* will never happen again. *Siegfried* says so himself.

Some would say for good reason?

Society changes and having animals in a circus is looked down upon, in America anyway. All performing animals are kind of going the way of dinosaurs, so to speak. That's just the way it is. So magicians have to adapt.

After 31 years performing in Las Vegas you now have a touring show. And you've made a film, *Billy Toppit*?

We came up with the outline for the film in an evening, wrote the screenplay in four weeks, then it was three years of filming and editing to get it completed. It was a fantastic experience and I learned a lot, mostly as I went along. It's very similar to magic though. The more I did it the more I noticed. I wasn't shooting a movie, I was shooting one scene. It's like magic. You want to have a plot and then a surprise. You want a twist. The same thing with a scene. You want a left turn at the end.

Why did you name your main character *Billy Toppit* after a magic prop?

We named the character Lance at first, but I was worried people would think it's a documentary. Then it was Billy Williams - that was my dad's name and my first name, William. But then we found that there was a Billy Williams magician so we couldn't use that. We tried every combination of names and whatever we came up with somebody's got that name. Finally we came up with the name Toppit. As magicians we all know what a Toppit is, but laypeople don't know.

You look a bit like Christian Bale?

LAUGHS. People think I look like that guy from *The Matrix*. Keanu Reeves.

What's next?

Billy Toppit 2. Billy Toppit versus Godzilla. Billy Toppit Space Magician. [LAUGHS.]



"You make mistakes and you learn what not to do"

THE BEST STARS READ SECRETS

Master magician Lance Burton has shot a film called Billy Toppit and says he gets mistaken for The Matrix star Keanu Reeves

ZOOM TIPS

Kevin's column

We continue our lives in these very strange times.

In the last issue of *Secrets* I spoke of our intention to introduce online workshops as we are not able to meet physically in our headquarters. Well, with the tremendous hard work of Alexander Crawford, one of our current workshop staff members, we were able to do our first Zoom workshop in April and second in May with another coming up on June 20. They have proven to be very popular; both the first two being fully subscribed within days and having a waiting list. The workshops are being reported elsewhere in this issue. I want to record my personal thanks to Alexander for getting this all going so quickly and efficiently.

It does bring us to a new way of performing. Yes, some of you have been performing on platforms like YouTube, Vimeo or TikTok or even your own Facebook or Instagram pages for some time but, of course, this type of activity has really taken off in lockdown. It is a different way of performing and does need careful consideration. In some ways it is similar to working on television but thought must be given to the fact that normally, home-produced lockdown performances use just one fixed camera without a separate camera operator framing the angles or vision mixer selecting the best shots.

If you are considering performing in front of your laptop, tablet or phone there are some basic principles that you should

follow to avoid developing bad habits.

Don't place your camera or device low on a table. We have all seen the performances where you have a lovely shot of the room's ceiling and light fitting, right up the performer's nose or a close-up shot of a big belly with a small head



perched on top! The camera or device should be set level with your face or, if at a distance, chest. If using a phone as your camera, try turning it on its side. Don't have your main source of light behind you. It can cause "glare" or plunge you and your props into silhouette so that we can only see you in outline and cannot see your face, or the faces of cards, etc. It is also very irritating to look at a screen with a switched-on light bulb pointing straight at the camera. Ideally your light source should be behind the camera.

Two of my favourite magicians, now no longer with us, were Ali Bongo and Paul Daniels. They were



both pioneering in how TV magic was performed and a lot of what they learnt also applies to online performers.

Holding your props up high whether you are doing close-up magic or stage-type magic is vital. Daniels and Bongo would talk about the "face shot". What makes you individual is the fact that you ARE individual! If you have only your hands in shot, it could be anyone performing, but if your props are at face level then it is YOU performing that the spectator will see. If a move needs to be done with your hands low (and do try to adapt a move so that you can do it at face level if possible) then go no lower than your chest or, if absolutely essential, then on a table top. Avoid what is known in the TV world as the "crotch shot", which makes a spectator feel uncomfortable. There are two pictures of David Blaine performing here, one in a TV studio and one of him online during the lockdown. See how he is holding the cards to ensure his face remains in shot.

Avoid looking down all the time even if you are performing on a table top. No-one wants to see the top of your head. Try to look directly into the camera lens - eye contact with your audience which helps getting them to like you.

Think about what makes you look like a professional performer. This applies whether you are performing in the competition at one of our virtual workshops, making your own online magic videos or part of a professional production. Oh – and NEVER explain how tricks are done. There is a huge increase in "instructional" magic videos which are basically exposures. They are not allowed by members of the Young Magicians Club. Leave your audience puzzled – it's far more impressive – and protect magic's secrets!

I hope to see you all back in the real world soon.

Enjoy your magic!

Kevin

"What makes you individual is the fact that you ARE individual!"



YMC Chairman Kevin Doig keeping props at eye height

Photo: Mark Hesketh Jennings

HOW TO BE CONFIDENT

Sports mentor and mentalist Roberto Forzoni on how to raise confidence and perform better

If there is one question that most clients ask me it is, "How can I be more confident?"

Most of my work is in sport, so performers understandably get nervous when they are approaching a competition. It doesn't seem to matter whether they are playing a Grand Slam Final, an FA Cup Final or a match for their local team or tennis club, pre-competition nerves can appear most uncomfortable and at the most inconvenient time. Worrying about their lack of confidence simply exacerbates the issue and a downward spiral can easily ensue.

So how can you become more confident? In this two-part article, I will outline some practical key skills and strategies that will help you.

Confidence comes from preparation

First, remember confidence comes from preparation. If we look at a magical performance, particularly one that has some importance to you, it is understandable to feel a little tentative or anxious before you go and perform. Questions like: Will this go well? Will I mess up? What if XYZ doesn't work at the crucial time?

It is precisely these questions and your self-talk and focus of attention that can lead to a downward spiral and a self-fulfilling prophecy of failure and/or embarrassment. Our ego gets in the way; we do not want to demonstrate

anything but a high level of performing ability. We all relish praise and reward for our endeavours.

So where do you start? Remember confidence and preparation are closely intertwined. For me, confidence comes from preparation. You are either prepared for your performance or not, and the greater the discrepancy between your preparedness and lack of it, the greater the anxiety and/or stress. So be well prepared and rehearsed with what I call deliberate and considered practice.

Practice, Practice, Practice

Ensure you practice and rehearse your effect or act deliberately. By this I mean to consciously schedule a time and space to dedicate to your practice. Once you have reached a high level of technical acumen with a sleight of effect, then work the routine in the clothes you will wear when you perform, using the exact items you will use in performance. One thing that trips people up is practising with one item and using a shining new/clean item for performance, only to find the grip or size is slightly different, or the trousers /dress you wear in performance do not have the pocket to ditch a load in the same place like the ones you had on in practice. Rehearse timings, angles, etc., and record your performance. Whilst uncomfortable watching yourself on video, the lessons will far outweigh the discomfort

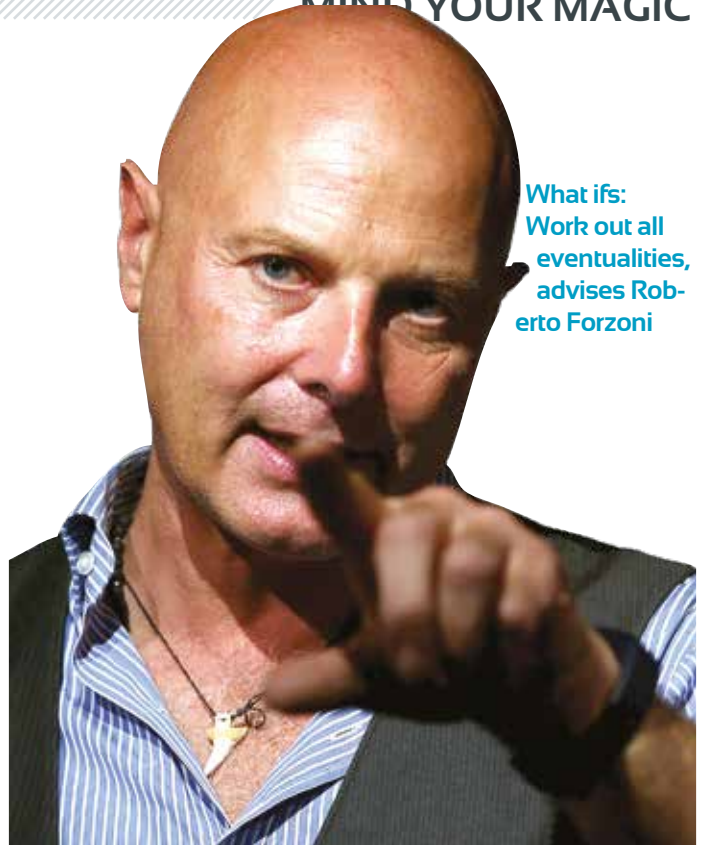


Photo: Mairi Hesreth Jennings

What ifs: Work out all eventualities, advises Roberto Forzoni

especially when you nail it in performance because you learned a valuable lesson from the video (whether that was on scripting 'routining' or angles, dress colour and type, audience interaction and so on).

Prepare for the what-if scenarios

"Ask yourself what could go wrong?"

Ask yourself what could go wrong? Try and iron out all potential problems but have a back up for when something fails. And it will occasionally fail. That's performance. Have a line ready or a routine you can go into, or better still a call back you can draw upon later in the event of an error occurring that makes it look like it was intentional or expected all along. Some routines may have a point where if something might go wrong it's at a precise point – so working out how you can handle it is important.

DON'T MISS IN NEXT ISSUE

Come back for Part two. We will explore the four big secrets to building confidence.

**LIGHT THE WAY**

Make your home videos look as professional as possible by using Ari's top tips, like ensuring your subject is well lit

HOW TO MAKE MAGIC VIDEOS

Video expert Ari Phillips shares top tips

These days you do not need a degree to produce and edit excellent social media videos that are compelling and engaging. The social media influencers are proof of this, using no more than their smartphone or simple DSLR. Here are some tips to help you to create some great content - on a budget.

Plan your shoot

The first few seconds of a social media video are what is going to engage and capture your audience's attention, so be sure to make it slick, interesting and to encourage them to keep watching or subscribe. When you plan, consider using interesting angles so that when you edit it later, you will have a variety of shots to choose from. These could be close up, wide or long shots, for instance.

Plan exactly what you want to achieve. What are you presenting... What story are you going to tell... What's makes you different... What equipment will you need... Do you want to be inside or outside?

Plan your shot

The rule of thirds is useful for composing shots. Split your screen into a 3x3 grid and align the subject according to the grid lines. Position your eyes in line with the top grid line, whilst ensuring there is space between your head and the top of the screen. There is nothing worse than seeing a video with the subject small and loads of sky in the background wasting precious screen space.

What camera?

When on a budget it's best to use the

equipment you have at hand. There is absolutely no need to go out and buy the latest and greatest gadgets for producing quality film... As long as you can film in HD that should be enough.

These days almost all of us have a phone that has good enough quality to film on - some even 4k (although most of the time you'll shoot in 1080). I currently use my Canon 70D SLR along with my iPhone X.

Keep it steady

Keep movement to a minimum - use a tripod. They allow you to stand further away and position yourself centrally in the shot. Having your hands available also allows you to use them for gesturing, and of course presenting the magic properly.

Stay still

Keep movement to a minimum and don't zoom. It can make for a very blurry video and can be annoying to the viewer. Until technologies evolve, avoid the zoom and just move closer to the person or object you're trying to capture. I highly recommend investing in a handheld gimbal - a pivoted support that allows the rotation of an object about a single axis... so you can film silky smooth video footage while on the move.

Sounds good

The built-in microphones on most smartphones leave something to be desired, especially when outside on a windy day. There are many inexpensive external mics on the market that you can add on to your mobile device and SLR which will significantly up the production quality of your video.

Lighting is key

Have your subject face the light. Natural lighting is the most flattering, so try to record your videos near a window or with lots of natural light. Keep the camera between you and the window and have the subject look towards the light. Lighting equipment allows you to recreate this natural light. I suggest either a ring light if on a budget (that also doubles as a tripod for your DSLR and phone) or a simple soft box and 3-point lighting setup if you're serious about it.

Aspect ratio

Landscape (horizontal) is key for most video content. Unless, of course, they're watching on a platform like Snapchat or Instagram Stories.

Remember, because each social network has a unique audience and requirement, social videos must be optimised for different channels. A video that works on Facebook may need a serious edit before it can work on Instagram. And you might have to take an entirely different approach to video on Snapchat or Twitter.

Editing & post production

Probably the most popular editing software is iMovie (free), Adobe Premiere and After Effects. But there are plenty more choices.

More often than not the beginning and end of your video will have you leaning towards the lens to turn the camera on and off. I would always recommend that you edit those parts out.

If your editing needs are not too demanding and you only wish to compile a few clips together, add some background music, a simple graphic and some titles then iMovie, Windows Movie Maker, or even YouTube editor will do the trick. However if you need something more you may wish to use the likes of Adobe Premiere or Final Cut Pro.

Adding music

Create a more cinematic finished product with music. Be careful what music you choose - if you don't have the rights to use the music your video could be banned or penalised by YouTube. Many of the editing packages have free audio tracks and sound effects you can easily add to your movie, but if you're looking for something a little special try buying some from a royalty free music site such as Audio Jungle. The other option, of course, is to create your own music.

Graphics and animations

Adding title blocks, text, graphics and a start page / thumbnail image adds a much more polished and finished look to your video. There are lots of free sites out there like Canva where you can create simple graphics. Of course editing software has default titles, transitions and effects, too.

Subtitles

People now watch videos while on public transport or even at work. If the message of your video is not easily communicated through action alone, add subtitles, especially for social media.

Eyes on the viewers

Set your camera up so it's at eye level. And try not to look down on the camera - it's not very flattering. Don't look at your phone screen, look directly into the lens instead. Put a Post-it saying 'look here' just above the lens to help.

If you want to ensure you stay on script then you can use a teleprompter.

Clean Lens

To get a crisper image always remember to give the lens a wipe clean before recording.

So there you have it. A few simple tips that will make a huge difference to your videos.

Good luck and I look forward to seeing some of your exciting new content soon. :)

HOW I MADE A TRIBUTE TO SLYDINI FILM



My fun tribute to Slydini involved one paper ball, 70+ magicians from 11 countries with over 30 amazing tricks. It's a fun and entertaining video showing a community coming together in lockdown.

The original concept was / inspired after seeing my daughter throw toilet paper. So naturally the Slydini paper ball routine became the concept. I wanted it to be a couple of minutes long, but I had such a great response, I kept adding to it.

To produce something like this you need an original concept, produce it, and manage the participants so they know what they have to do.

Some of the clips I received were brilliant standalone pieces, but you have to be shrewd and cut most of it out to keep the illusion going... from screen to screen.

The edit was time consuming but worth it... and the final touches with the music added to the drama. I was happy to see the video top 20,000 views. Since doing this there have been many other fabulous examples. So if you want to do one, just think about what would make yours different, engaging and fun to watch.

Watch Ari's film on the YMC Facebook page or on YouTube.

BACK TO COLLEGE

YMC's Lourenco Viveiros gets exclusive access to Card College author and magic legend Roberto Giobbi

Lourenco: Why is magic such a great thing in life?

Roberto Giobbi: Getting a good understanding in magic is going to help you for the rest of your life. Magic is the most complex hobby you can have. If you're painting you don't have to communicate with people. Same with music. But magic, you have to look at people, fascinate people, tell them a story, you have to touch their intelligence, their emotions.

Even when we put our tricks away, when it's over, our magic lives on in their memory. And a good memory can stay forever.

Lourenco: Is learning theory straight away good or should you focus on technique first?

Roberto: It's always a combination really. But usually you learn more from example, by doing it. It's the same as learning a language. It's a good thing to start with not wasting your time.

Card College is a very good way to get into it - and I'm not saying this to sell the book. For 20 years I took notes wherever I went. If you go to a lecture and don't take notes you might as well have stayed home. If you read a book and take notes, even better. If you watch a video, take notes.

You learn by doing it. By doing something that's taught by a master you automatically absorb the theory. How should you educate

children? By example. Be a good person. Don't lie. They will absorb by watching and listening to you. In magic it's the same thing. Read the books of the masters. Don't buy individual tricks or downloads. Stay away from that.

Don't buy 25 new decks that have just come out. Save the 100 bucks.

Get just volume 1 and 2 of *Card College*. These were conceived as one book. I tried to put all the basic techniques, effects and conceptual thoughts into these books. And then when you're interested you proceed, especially volume 5 that has mostly tricks in it. That will come back to a lot of the theoretical concepts and

highlight them.

The best way to learn is to do it and do it right.

How do you structure learning and practice?

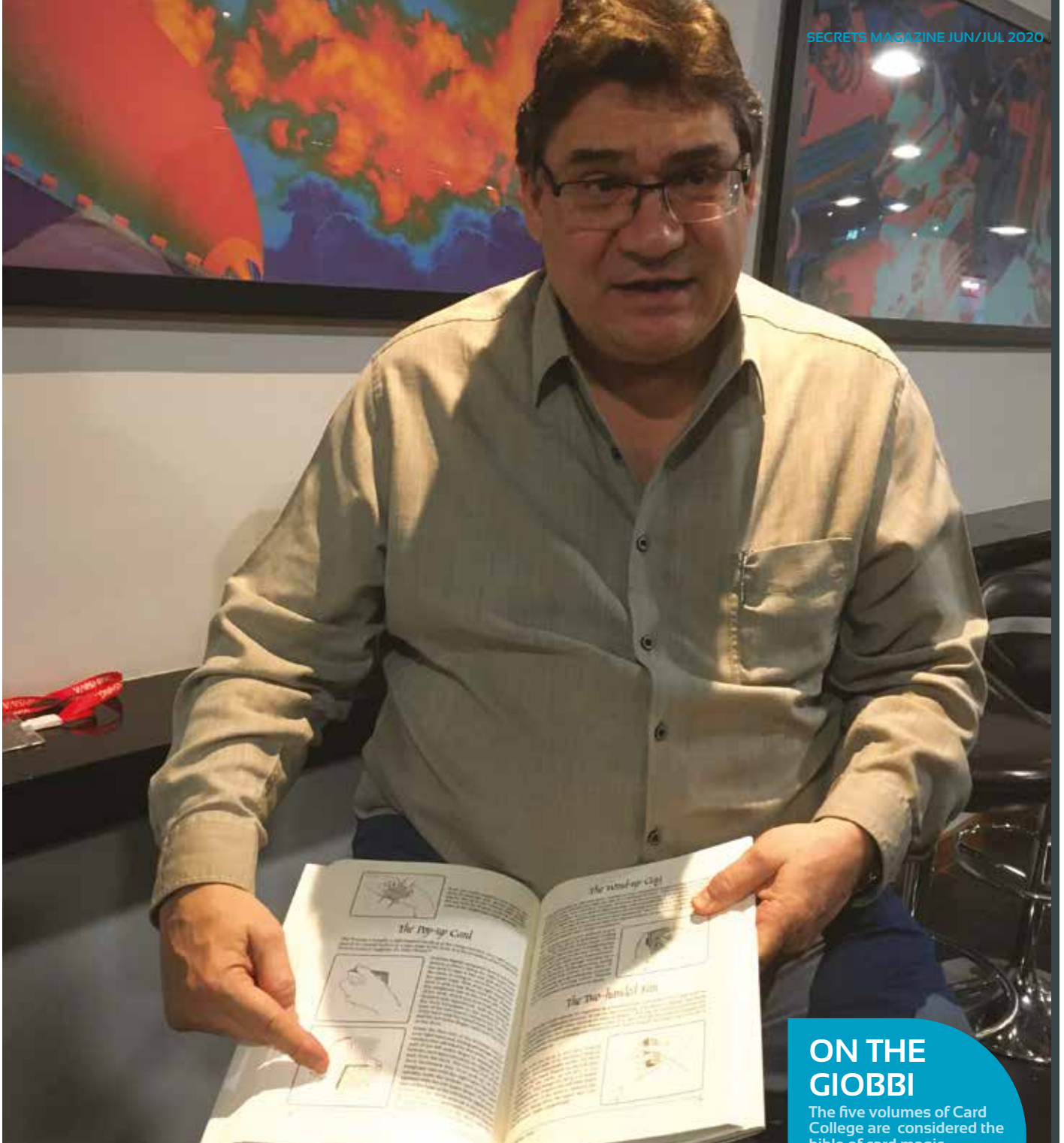
When I was 14 I didn't have any concept about

"The best way to learn is to do it and do it right"



In numbers

Swiss magician Roberto Giobbi has written over 80 publications, which have been translated into 8 different languages.



ON THE GIOBBI

The five volumes of Card College are considered the bible of card magic.

time, I didn't care. I just had good luck to be pointed to good books so I wasn't wasting my time. Nowadays you waste a lot of time going to bad YouTube clips. Time you can never get back. Money you can always get back. Invest your money wisely and you will get it back. But a waste of time you will never get back.

If you are young spend your time reading, watching, trying to understand the concepts. Practice a lot. Enjoy it. And if you like to perform, perform.

Sometimes you can enjoy magic by not performing it. That's fine, too. I have very good friends who are technically brilliant who come up with new ideas who very rarely perform. You don't have to put yourself under pressure. But of course it's a performing art.

So how do you balance disciplined practice versus other stuff?

Try to get a third of the time where, for example, you say I'm just going to study *Bobo's Coin Magic* or Vernon, or whatever. Try to do this in a

*"A waste of time
you will never get
back"*

ROBERTO GIOBBI REVEALS HIS FAVOURITE...

Magicians

Dai Vernon for his creativity and ability to change the view of magic.

Hofzinsler and Robert Houdin

Rene Levand, amazing one-armed magician.

Ricky Jay, sleight maestro.

Juan Tamariz (below)



Generally my favourite magicians are those that use formal minimalism to impact the greatest experience. I enjoy seeing a show like Siegfried and Roy or Copperfield - the big things - it's amazing, like the opera. But personally I like to see a very talented person using a simple instrument with nothing more around him. And just with that create an experience.

Tricks

I don't have favourite children. I can't name my favourite trick.

Moves

The invisible move.

“Devote 30% of your time to a certain trick, - you will advance so much”

disciplined diligent way.

For the rest you surf the internet, you buy the latest novelty, you look at it once then throw it away, that's fine. But if you spend all your time doing that after a year you have not advanced. Whereas if you only devote 30% of a time to a certain trick, like Dai Vernon's Cups & Balls - you will advance so much in a year. People say, 'A YEAR!' I say, yes, but the year will happen anyway. If you have not done anything in that time you will not be better. But if you have done something you will.

Like a language. If you learn three words every day by the end of the year you will have 900 words.

You write so many books. What's the secret of your work ethic?

I just love what I do.

Then you want to express yourself. You want to evolve and become a good person. You also want recognition. And for that you need to do something, you need a vehicle. And for me that has been magic.



It's been a great privilege to discover that early in my life.

Two tips to produce great work

1. The Egg Timer

One trick is the egg timer. Sometimes to get things done you have to overcome initial inertia. Set your egg timer to 5 minutes. Make an agreement with yourself. I have to do this for only five minutes and when the egg timer rings I can go back to doing something else. More often that not, though, when the egg timer goes you just find you say Shut Up and hit it off and just carry one. That's one way. For that you need to have an idea of what you want to do.

2. The Graph

For writing I use a graph. The x axis is days, the y axis is 100s of words. Every day I use the word count to mark how many words I wrote. One day I'll write a thousand. The next day may be 400 - but it still goes a little bit up. And now you're driven to get the the graph to go up. And since it's an accumulative graph it never goes down. If you do nothing for five days it will be a straight line, it will not drop. It will not demotivate you.

I did that for *Card College 1 & 2*. It's three hours work per page. So 1500 pages, 4500 hours of work. And if you give yourself a salary - say a psychiatrist gets \$150 per hour - well if you work out the salary of a best-selling author it's only \$20-25 an hour. If you thought like that you'd say I'll never do it. But you have to do it.

READ ON

See Roberto's 9 Mistakes Amateurs Make at robertogiobbi.com/site/secret-newsletter-2-common-mistakes-amateurs-make/

FEELING LUCKY

Psychologist and magician Richard Wiseman on why you are fortunate

For many years I studied the psychology of luck, and discovered that lucky people make their own good fortune by the way they think and behave. So does an interest in magic make you lucky? Let's take a look.

Many people go through life not knowing what they really want to do, whereas you have discovered a love for magic very early on. Follow that passion and it will motivate, enthuse and guide you for the rest of your life.

Also, magic will help you to avoid feeling isolated and lonely by providing you with a strong and wonderful sense of community. Strange as it may seem right now, some of your friends at the YMC will become part of your life and stay by your side throughout the coming decades. As the years go by, you will show each other tricks, and attend shows and conventions together. Most important of all, you will come to value and to support one another.

Finally, magic will provide you with a sense of purpose. For hundreds of years, magicians have passed their secrets and ideas from one generation to the next, and their efforts have resulted in the tricks and routines that you are learning right now. Very soon, you will become the custodians of that knowledge and history, and it will be your responsibility to value and to build upon it for future generations.

Your love of magic will provide you with passion, community and purpose. It will bring out the sun most days of your life and keep you dry when it does happen to rain. And that's why you are some of the luckiest people I know.



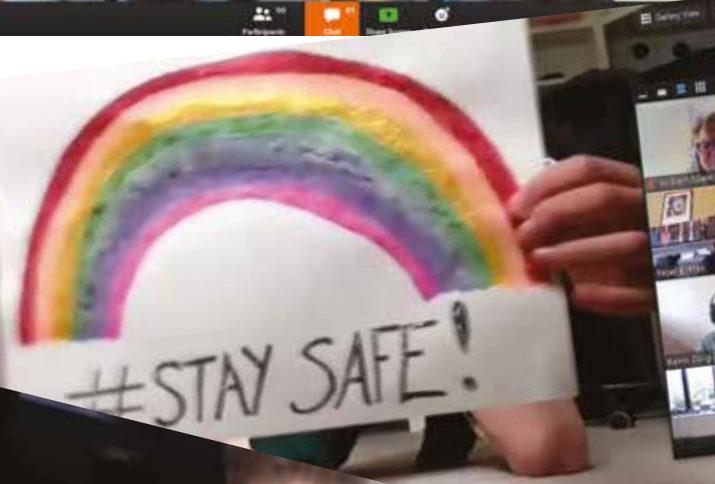
Kevin Doig



Noel Britten



Jamie Dawes



WINNER

William Wilde



APRIL

WINNER

Peter Lucas



WINNER

Jay Brown



Ollie Mealing



Dave Loosley



WORKSHOP CALENDAR

- Saturday 20th June 2020
- Saturday 18th July 2020
- Saturday 19th September 2020
- J-Day auditions.
- Sunday 25th October 2020
- J-Day.
- Saturday 21st November 2020
- Mentors Day.

VIRTUAL WORKSHOPS

WINNER

Luke Oseland

WINNER

Johnny Brindle

Alexander Crawford

Steve Dela

Paul Gordon

Henri White

MAY

IT will take more than global plague to cancel a YMC workshop. It was a joy to sit in on the first virtual gatherings for members in April and May.

Zoom worked wonders, and the days followed the traditional format of competitions, lunch and lectures.

William Wilde won the under 14s comp with a brilliant cups and balls with tomatoes. And Peter and Jay came joint first in the over 14s - Peter with a coins to cup, and Jay with a strong card trick.

Frankly, everyone who entered deserved a medal, as far I was concerned. The standard was great, the atmosphere fun and the comments in the chat facility were brilliantly supportive and kind.

I love how everyone adapted so easily to performing to camera. Sure, there are plenty of lessons to learn along the way, but that's what being a part of the YMC offers you - a safe place to experiment.

In an attempt to ape the clubroom's lunchtime magic sessions, everyone split off into rooms of 20 to grab a bite and share what they've been working on in the lockdown. Again, I was blown away by the good manners and kindness. Honestly, it's something special.

Dave Loosley opened the lectorettes with a delightful clip steal coin vanish and a way to make an impromptu keycard with a Sharpie lid. Simple, useful and brilliantly delivered.

Ollie Mealing continued the key card theme, teaching the Trap Door Control, Straight to the Point Control and Blind Spot Control.

Jamie Dawes taught his elastic band to water bottle, some coin magic, a neat way to gaff a prediction envelope and a lovely upside-down number prediction from Karl Fulves.

Kevin opened the second virtual work-

shop in May with a list of Dos and Don'ts, including how to use the chat facility without criticising, swearing or over CAPITALISING or punctuating!!!!

In the under 14s competition Johnny Brindle won with a brilliant mass participation triumph. And Luke Oseland scooped a win in the over 14s at his last ever workshop before turning 18 with not one but two triumphs and a colour separation.

Paul Gordon showed how to deal yourself a royal flush, ex YMC member Steve Dela taught the centre tear and sven pad and Henri White shared some ace Rubik's Cube tricks.

You can watch all the lectures again on the YMC website (or that's the plan).

Hats off to the workshop team for pulling all this together in such difficult conditions. And well done everyone for making it so much fun. See you at the next one.

APP FOR HEROES

Ex-YMC member Marc Kerstein has created tech for magic greats like David Blaine and Derren Brown. Here he teaches how to make your own app.



BLAINE-STORMING

Marc creating magic for David Blaine with Asi Wind and Christian Engblom

I'm Marc Kerstein. I create magic apps that I sell on the App Store, including WikiTest, Earworm, Xeno and Amalgam. I've also consulted for various magicians, including David Blaine for the last five years, most prominently for his last two TV specials. I also created effects for Dynamo's most recent TV series, and worked on Derren Brown's last TV special.

I first became interested in magic when my parents bought me a Paul Daniels magic set for my fourth birthday. My dad worked with computers, which led me to develop a keen interest in all things technology at a young age, too.

I was always particularly interested whenever I saw another magician fuse technology with magic in interesting ways. I watched Marco Tempest on the 1993 *Disney's Night of Magic* TV special, for example, and I remember thinking that the merging of magic and technology can make a fascinating presentation.

As I learned more about magical meth-

ods, I discovered more effects that used technology in less obvious ways. This subtle use of technology often felt quite covert — as if the magician is employing some James Bond methodology to achieve an otherwise impossible card trick.

It was later that I figured these two aren't mutually exclusive; an effect can exist that's both technological in both presentation and method (as long as it's well justified), which eventually led me to create magic apps.

How to make an app

There are two sides to any magic trick: the effect and the method. Once you've figured these out, you'll then actually need to make the thing.

Apps are no different; as well as considering the idea itself, you'll then need to go ahead and have it developed somehow.

To develop an app, I use Apple's Xcode,

which is available for free on the Mac App Store. For your app, there are a variety of choices that you'll need to make that might depend on a variety of things. If you'd like your app to work cross platform (on Android and on iPhone), then it might mean that you'll need to develop the app twice. But often developers will instead choose to use a "cross platform framework" such as Flutter or React Native. You could even create a web app, which will really just be a website that looks and feels like an app. Regardless of what technology you choose here, you'll need to gain some familiarity with a programming language such as Swift or JavaScript.

Learning to code

There are many great books available on app development as well as excellent tutorials to watch on YouTube. The main tip that really helped me the most was to actually get stuck in and try and create something. Watching videos and reading code examples only helped so

MAKING A MARC

Phone magic can be so powerful because it's in the spectator's hands



Marc's Top 3 Fav Apps

Amalgam (iOS)

Whatever app I've been working on most recently ends up becoming my favourite - probably because I've been immersed in it for so long. Amalgam is my most recent app which currently has four tricks: Streets (a trick with a map of the world), TimedOut, Watch and Word-search. It's been something that I've been working on in my spare time for a few years now, and I'm really happy it's finally out!

Digital Force Bag (iOS and Android)

Nick Einhorn and Craig Squires had the idea for Digital Force Bag, and they asked me to develop the iPhone version. They also had someone else develop the app for Android devices. It's incredibly useful — it's more of a tool that can be used for forcing something rather than an effect in its own right, and so you can use it in many different ways.

Architect of Predictions (iOS)

This app is similar to Digital Force Bag, in the sense that you can tailor it to produce different effects. A simple example: have a spectator name any card and any date. You open your Photos app and find a picture taken on the exact named date of you holding that very card!

far, whereas attempting to create something felt much more productive — even though I'd often make lots of mistakes!

Justification

I really think it's important to think any effect through carefully. This especially applies to phone magic in particular: these days, many people own a smartphone and are aware that they can do miraculous things on them — they're magical in their own right. And so, it's important to stay current and realise your spectators' technological assumptions.



One way to create strong phone effects is to make the technology feel secondary to the effect. So, in my Earworm app, the impression I want to give is that I want to play a song and their phone just happens to be the most convenient way to play one. If I had a CD player or a computer

nearby with a large collection of songs then I might have used that instead. The use of the phone should seem unimportant, as though if the phone wasn't present I might've just written the song name down on a piece of paper instead. But in fact, the phone even enhances the effect — it's more convenient and nicer to hear the song play for the reveal. We're not using a phone for the sake of it, it's actually the way we would choose to perform that effect.

Unique ideas

If you're creating any magic trick and are hoping to release it, you'll want to also make sure your idea hasn't existed before. Searching magic forums, asking others and gaining familiarity with similar products can help with this, and doing so will also force you to form opinions on what kind of effects you like and dislike.

Finally

Creating magic apps is both really fun and very rewarding! Consider starting with something simple; an app that does one small thing is still an app. No matter what it is, it'll be something that you'll be able to share with your friends, and you'll soon find that you've learned a hugely valuable skill!

3, 2, 1 DUNBURY

Brilliant Bristol card ace Daniel Chard kindly shares new effects with *Secrets*



This effect was inspired by an effect I saw Gary Jones perform during a recent session. It's a blend of a small packet rickback and the 'Dunbury Delusion'. John Carey has an excellent effect called 'Homage To Fetcher' in his book *Minimalistica*, which has a fun sequence for securing the card's location with a small packet.

So with Gary's effect, John's structure and their kind permission, you can learn this fun effect.

Effect

A spectator removes any 5 cards from the deck, the magician mixes them up and allows the spectator to choose one. The magician then asks the spectator to imagine the card vanishing and appearing in his pocket.

The cards are then shown and the selected card has vanished from the packet. The magician then shows it's actually the remaining four cards in his pocket, leaving the chosen card in his left hand.

Method

Card Selection – 3, 2, 1 Procedure

Have them shuffle the deck and have the spectator remove any 5 cards from the deck. The rest of the deck can be placed to one side or away as it's not needed at this point.

NOTE – Great time for a deck switch! :)

You can shuffle the packet, then hold the left index and middle finger underneath and thumb on top. Tilt the packet so the faces of the cards are facing the spectator.

Using the right hand remove the face card and place it to the back of the packet; continue to do this while saying: "I will pass cards like this to the back and when you

see a card facing you that you like, say stop and remember the card.”

Allow them a few seconds to remember the card, confirm they have got it in their mind and place the cards face down in your hand. You will now execute a shuffle sequence to position the card in the middle of the packet.

– Run 3 cards individually, then place the packet on top,

– Run 2 cards individually, then place the packet on top,

– Run 1 card individually, then place the packet on top.

Position Check: The selection will now be third from the top.

The Vanish Of The Card

“I want you to imagine that I could remove your card from the packet like this... and make it appear in my pocket. (miming actions). We are currently using imagination. Let’s blur the gap between reality and fiction.”

Magic Gesture

After implying the card has vanished from the packet, you turn the packet face up and execute an Ascanio Spread to show the card has apparently vanished.

Ascanio Spread, briefly explained:

You hold the packet in your right hand with your middle finger on the top right corner and thumb on the bottom right corner. Your left hand approaches from underneath and uses the index finger to spread the bottom card to the left, your left middle finger then reaches over and spreads the next bottom card to the left.

Your left thumb now reaches over and moves the top card to the left so it can be held in place with the right index finger. You are now holding a double with your right middle finger and thumb, which hides the selection which was third from the face.

Note: Although the actions sound like 3 individual steps, they happen in a split second and look like they happen all at once. Don’t hold the cards tight, they should be held loose. It should appear like you’re just displaying the cards casually in your hands with an air of fluidity.

Turn the packet face down again and hold the packet from above in Biddle grip; peel the top two cards singularly underneath the packet.

Position Check – Selection will be on top, four x cards underneath.

Kickback Ending

“You can now see your card has completely vanished from the packet, which can mean only one thing, that your card is actually in my pocket.”

You will now steal the bottom four cards from underneath the top card, using the last move from David Williamson’s ‘51 Cards To Pocket’.



The Steal: Your right thumb goes underneath the packet in the centre at the back and the four fingers above. Your right fingers slide the top card forward slightly, then the packet is clipped in the crotch of the right thumb. The cards aren’t palmed as such, just held. Your right hand then moves quickly to your right trouser or jacket pocket, dumps the packet and removes a single card. (This steal happens as you look up at the spectator).

Ask the spectator: “What is the name of your card? Interesting, that’s not it... or this one... or this one... or this one.”

I have one card in my hand that didn’t make the journey, your selected card!”

After they have named their card, look slightly confused, throw it down on the table face up and repeat this for the remaining three cards in your pocket.

Then as you bring the last card out of your pocket and throw it on the table, slowly open your left fingers and outstretch the palm. Allowing the single card to be seen there, slowly turn it over one-handed to show the selection.

Afterthoughts

-This routine can be the perfect excuse to switch decks as you put the cards away and bring in a mem / stack deck. This could be devastating during a session with your magic buddies.

-The Ascanio Spread movements should look like you’re casually displaying the cards, not too forced just a smooth casual flow.

-In Gary’s routine, I recall him placing an x card in his pocket at the start and it created a nice transposition. This handling fits my style better.

-If you can remember 3,2,1 (the trick title) you’ll never forget this trick.

Credits

• John Carey’s Homage To Fletcher was published in his book *Minimalistica*, although the shuffle sequence is nearly identical. John kindly allowed me to publish this.

• Gary Jones has lots of great work on transpositions and off balance transpositions. Check his work out. Thanks again for allowing me to include this here, buddy.

• The Ascanio Spread was created by Arturo De Ascanio, and published in *The Magic Of Ascanio Volume 2*, which has lots of handlings of this beautiful move. There is also a great description in the *Card College* books.

• *The Dunbury Delusion* was created by Charlie Miller, published in *Expert Card Technique*.

• *David Williamson’s 51 Cards To Pocket* was published in *Williamson’s Wonders*.

DICE & DOMINO

Ian Adair shares this amazing matching trick. Get all the bits at Poundland!

EFFECT

The performer displays a domino which he states he has removed from a complete set. At this stage the domino's spotted face is not revealed. The domino rests on the table in full view throughout.

Two dice inside a matchbox are allowed to roll on to the table. Replaced inside the matchbox, a spectator is asked to shake the box.

When the inner tray of the matchbox is slid open, the spectator is asked to reveal the two top numbers of the dice (let's say one shows a two spot, the other a five).

The domino on the table is reversed. It's a two and a five spotted one – matching the numbers showing on the dice.

REQUIREMENTS

A matchbox.

Four identical dice of a size which can easily fit inside the box so they can be shaken. I prefer to use a larger size household type matchbox, which obviously holds larger dice, but whichever box and dice are used, both must be gaffed.

Let's assume the larger box is used. Remove any matchsticks inside the box and discard them.

Select the two spot numbers you prefer (our example 2 and 5). Apply a smear of strong glue on the opposite sides of

those numbers of the dice, and attach them on to the inner tray, towards one end. Arrange these so they appear haphazardly positioned (see photo). Now place both of the loose dice inside the box.

Sets of inexpensive dominoes are available from shops such as Poundland, and these also contain five dice (ideal for this effect).

SET-UP



Arrange both loose dice so they are positioned towards the empty end of the tray (away from the glued ones.) Slide the outer section of the box over this.

Have the correct domino inside your pocket, wallet or close-up case, whichever suits you.

I must confess the matchbox method is not a new one – however, linking it with a matching domino is.

WORKING

(The effect works automatically no matter how the dominoes are arranged.)

Display the domino with its rear side facing upwards and rest it on the table. You can say: "No, we are not intending to play a game of dominoes; you require 28 of them, not just one. I'll leave it here throughout my presentation."

Open the matchbox and allow spectators to see inside it. They immediately see two loose dice. Holding the box between the fingers and thumb of your right hand; tilt it upside down so the dice roll on to the table surface. You will find that a great part of the inner tray can be casually shown around – the box appears to be empty.

Drop the two loose dice inside the box and close it. Hand the box to a spectator requesting her to shake it. Spectators will clearly hear the dice rattling inside.

Retrieve the box, and before you slide the inner tray open, make sure the loose dice slide towards the empty side. Now open the box, showing the attached dice. Ask the same spectator to reveal the spots on both dice so everyone knows.

Ask another spectator to pick up the domino and reverse it – the spot numbers on the domino match the spots shown on top of both dice.

REVIEWS BY JOSHUA GRIST

HUGE THANKS to Joshua for providing this edition's reviews. If you're interested in contributing a review on a recent trick please contact editor@youngmagiciansclub.co.uk.

52 to 1 BY WAYNE FOX

I was absolutely delighted this product and would say it is by far the best gimmick I have ever had the pleasure of owning. The basic effect is the magician has a spectator think of a card (with slight visual cues). And after a single statement, not even a question, they are able to have the spectator cut to the thought-of card. The basic basis

behind this is an ingenious force that narrows down their choices to extremely few options, and I have on many occasions used this as straight out mind-reading without the need for the "spectator cuts to the card" plot. There is no list or anything like that that they must choose from, they simply think of a card they can see in the deck that is fully spread out. The deck can be proven to have every single card. The deck is unfortunately not inspectable without a lot of spectator control, but with some practice, you could have many of the less sceptical and more open spectators inspect it without problems. My only problem with this is that the trailer shows Wayne shuffling the cards, which I am sure is fine, as he recommends false shuffles in performance, but he says specifically that you can "cut and mix the cards as much as you like" which is slightly misleading. Apart from this I really have no problems with it and it has got me some stunning reactions.

MENTAL PEN BY JOAO MIRANDA

This is a difficult one. The effect is as follows: The spectator is invited to do a scribble on any piece of paper whilst looking away, and the magician can then prove that he has an exact copy of this scribble, drawn before the trick began.

My problem with this is not so much the method, but the effect. I was fooled into believing that they could, for example, sign something and it could then be duplicated, but the important part is:

a. They cannot know what they are drawing, it must be a scribble.

and b. They must look away.

These two things cannot be altered, and that is what disappointed me. If however, you think you could get something out of this then go ahead and buy it, but may I just say that every time I performed this, the method was transparent and easily guessed.

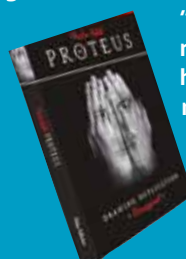
PROTEUS BY PHEDON BILEK

This is an ingenious and innovative new technique to an in-the-head drawing duplication, in which the magician is able to identify a spectator's drawing that was NEVER written down. This is anytime anywhere and requires no props whatsoever. It requires little experience in mentalism and Phedon gives a full script, which can be redesigned to suit your performing style whilst he emphasises the psychological subtleties that you should keep, going into detail about why he included them and what purpose they serve. As far as I can tell nothing like this has ever been done before and unlike much of mentalism all the principles used are his own. (For those of you who don't know, principles are for mentalism what sleight of hand is for other magic. You are encouraged to use other people's to make your own routines as well as to invent some. They are the building blocks of all mentalism.) This has had a 100% hit rate with everybody (except my family!) I have performed this on, with the help of some (considerable)

refinement from me. It should not be difficult to see where you can improve this routine. My only problem is that it is very overpriced at around £50.00.

REACH BEYOND THE SUN BY ART VANDERLAY

This is gold. I am absolutely overjoyed with my recent purchase and think it is money well spent. Art is a wonderful thinker and devotes most of his time to elemental manipulation, but in this release, Art focuses purely on mentalism. The first effect is the ultimate book test known as "the prophecy principle". You have to force a page but after that, you can know with complete accuracy which word from that page the spectator is thinking of. He says you need a particular book - you don't. I found one with the necessary feature within 5 minutes. His next work is a beautiful update on one ahead that would probably fool the guy who invented it. I was not struck by his "emotional fire bending" in terms of the routine's plot but I shall definitely use his principles. His next trick "fifth-dimensional telepathy" uses a version of the one ahead that is not as good as his other idea, but I just combine the two. His principle for forcing a year is genius and Peter Turner's additional note at the end of the chapter is a gem. 'Phantom' is the star of the book and the reason most people will buy it. Art shares ways to have a spectator's friend call them in a hypnotic trance and tell them something they are thinking of, before hanging up and then instantly losing any memory of the call. 'What's on TV' is a TV guide book test. I was not very impressed by 'ESP opener', 'no skill chair test' is absolute genius and the book as a whole is one of my most satisfying purchases. I would give this infinite stars if I could, and it is also extremely cheap, especially compared to the rest of Art's work!





Can you spot the 8 differences in these pictures of Sarah Stott?

Meet Sarah and Herbie

What do you love about YMC?

I love everything about YMC. Magic is a huge part of my life and having the chance to meet new people and share ideas is so much fun. I was so excited to be asked to join the team.

I help the workshops go smoothly and make sure everyone has a good time. I'm always around for questions. I may not know all the answers but I will always find you someone who does.

What was your route into magic?

I have always loved magic from when I was very small. My mum tells me that I used to call burnt chips "Paul Daniels chips" because I thought they looked like magic wands!

I came into magic through reading and collecting magic books, watching magic shows, trying to unpick methods and then deciding to learn to perform myself... which, as we all know, is a completely different challenge.

What is your favourite type of magic?

I love card magic, in particular tabled moves. It is my favourite magic to watch and also to practise. I find it really relaxing.

I like watching really smoothly performed coin magic. I don't do much mag-

ic with coins, so I find it fascinating.

I remember seeing Ben Earl vanish a coin at one of my first magic conventions. It blew my mind into tiny pieces.

Which of your magic friends inspires you?

I'm lucky enough to have lots of magical friends. They all inspire me to become a better magician in different ways.

My friend Jack has incredible technical skills and has so much knowledge. He also has an admirable work ethic - he makes sure I work hard to get better! :)

Jamie Daws is the most creative person I have ever met. He is such a fantastic storyteller and he can make anything.

Who are your favourite magicians?

Ben Earl, Guy Hollingworth, David Williamson, Derren Brown, Ben Hart and Morgan and West.

What do you love about the world of magic?

I love that there are so many ways to become involved. If you don't want to perform you can learn the technical sleights, learn to make props or research the history. I really think there's something for everyone in magic.

Is magic your day job?

No, I work for a credit card company. Magic is a fun hobby for me, but I take it very seriously. It is so different from my day-job. It is useful too - I did a magic trick in an interview for a bank once (and luckily got the job!)

I work for Alakazam as part of their Academy team. I run the chatroom and make sure everyone's questions get asked. We have a lot of fun.

I'm also a proofreader.

What are you learning?

The UK is in lockdown as I write this. I have decided to work through the Tarbell series of books to keep me busy.

I'm learning a lot of methods, but top hats, handkerchiefs, hat pins and other retro bits are tricky to get hold of now.

What are your other interests?

I love animals! I have two beautiful rescue cats who are lots of fun.

I also have a small hedgehog rescue centre. We have three blind hedgehogs who can't be released back into the wild - so they live in our secure garden.

The hedgies are all named after magicians - we have Herb (Zarrow), Guy (Hollingworth) and Ricky (Jay) at the moment!



N L X O B N O T S O B D N T Z C E C C M
 T H U M B P A L M V A N I S H L E O S L
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 I J W M U P O R D H C N E R F S E A L L
 D O W N S P A L M A T R I X Q S S K P C

COIN MAGIC WORDSEARCH

How many of these moves and tricks can you find in the grid above? And how many can you do?

Classic Palm
 Bobo
 Edge Palm
 Finger Palm
 Downs Palm
 Click Pass
 Retention vanish
 Thumb PalmVanish

French Drop
 Shuttle Pass
 Slewing
 Copper And Silver
 Matrix
 Coins To Glass
 Ramsey Subtlety
 Coins Through Table

Coin Roll
 Coin Star
 Okito Box
 Boston Box
 Shell
 Flipper
 Slippery Sam
 Misers Dream

Goshman Pinch
 Sun And Moon
 JW Grip
 Clip Steal
 Coins Across
 Muscle Pass
 Coin Behind Ear
 Spellbound



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