

tricks - tips - reviews - news - fun - lots of it - games - practice advice



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

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secrets

MORE MAGIC THAN SENSE

How to...

Lie

Ben Earl

Busk

Nathan Earl

Practise

R Paul Wilson

The Juan and only
Tamariz

Exclusive interview
only for *Secrets* readers

Ron MacMillan's



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Hero worship

Another chockah issue

Wow. Who would have thought we could attract such talent to *Secrets* magazine?

Cover star Juan Tamariz is often called the greatest living magician. And he's certainly many magicians' fav.

Why? Because he can still outfox the smartest minds. And because he has changed modern magic for the better.

This interview took months in preparation. He is very hard to contact and he doesn't give interviews often. But he was happy to share his secrets with the magical greats of the future... (that's you!) I hope you get as much from it as I did doing it.

I often worry I'm not practising magic correctly. I'm happy to fidget with cards in front of the telly, but is it doing any good?

Magic creator extraordinaire R Paul Wilson shares his tips on how to approach practise to get the best results.

Ex YMCer Nathan Earl shares his tips on how to take your magic to the streets and become a busker. (OK, Covid hasn't helped. But one day we'll be free again.)

Daniel Chard shares another terrific trick, as does living legend Ian Adair.

And our very own Joshua Grist not only supplies a fresh batch of magic reviews, he's also interviewed YouTube magic star Cavan Booth.

Kevin Doig teaches how to take notes effectively while watching lectures. And Roberto Forzoni shares the second part of his advice on how to gain confidence.

And we look back on the June workshop and recap on Ben Earl's incredible advice.

Finally, a huge apology that this edition is late getting to you. A combination of receiving late copy, a holiday and illness has got in the way. I'm very sorry. But hopefully you'll find the content worth waiting for.

We've got great times ahead. It's back to school, J Day approaches and - to top it all - we've now got a Facebook group that's so good it makes this mag look old-fashioned.

If you haven't checked it out... good grief, get on it. It's free and packed with oodles of magic. Did I mention it's free? It's freeeeeeeeeee.

See you all soon,

> *William Spencer - editor*



I was lucky enough to see Ben Hart [above] and Fay Presto perform in the first post-lockdown magic show at the New Normal Festival.

It was a hot sticky night in a courtyard of a dramatic ancient building. Not ideal conditions. The humidity and breeze affected Ben's famous egg trick and Fay Presto's flash paper. But these were tiny blemishes on a brilliant night of magic.

It was a knockout show. After months being locked indoors, the crowd went crazy for the entertainment.

Everyone had updated their acts to include social distance gags. Ben had a wand that squirted sanitizer. Fay Presto picked a card with a litter picker and Danny Buckler sang Phantom of the Opera in a face mask! [Pic below]

Everyone got a well-deserved standing ovation - proof that, after Covid madness, a little magic goes a long way.

See the next edition for an exclusive chat with Ben Hart.



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STACKING UP

Learn how to convey true emotion to be the best magician, says Mnemonica creator Juan Tamariz

"WORLD'S NO.1 MAGICIAN"

Juan Tamariz, 78, reveals the secrets behind his energy, inventiveness and love

Known as the magician's favourite magician, Juan Tamariz can still fool the greatest minds in our business, reducing logical adults to wide-eyed children. With Juan, anything is possible.

The Spanish living legend has invented a stacked deck, Mnemonica, that David Blaine and other greats use. And he's written books and advanced magic theory like no other in recent memory.

Juan is hard to reach - not least because he sleeps during the day and creates during the night. And he does not do many interviews. But here he gives *Secrets* readers an exclusive chat about what makes him, in many people's eyes,

'the greatest living magician'.

William Spencer: In coronavirus lockdown, everyone has long hair and looks like you.

Juan Tamariz: Ha Ha. Long hair is a good idea.

William: What is the secret of your success?

Juan: I enjoy and love my life in magic. This is the real success. It's not that people applaud, or say, 'very good'. Of course it's better they applaud than throw rotten tomatoes. I think the secret is not that I have something special. When I was young I loved magic. I said, 'Magic is my

life. And I am going to do magic.'

In the beginning it was very difficult. People didn't book me because when I started in Spain in the '60s and '70s the normal way to perform magic was with the good dress - elegant, dark - and in an act without words because they perform for tourists and in nightclubs. And I say, 'No, I want to perform with my dress and talking a lot of time.' And they say, 'No. No.' For more than 14 years I was looking for work and they didn't book me.

But finally some people booked me. And I went to the TV station and said this is the new style. And they said, 'No, magic is not necessary.' I did something for the

programme's manager and then he booked me. Before this it was very difficult, close to impossible. I had my family and two daughters at this time. No money. But inside of me I was very rich. This is the secret.

William: All magicians love you dearly. So many magicians say you are the best in the world.

Juan: No, I am the most elegant. [LAUGHS]

William: What advice would you give yourself when you were 10 years old?

Juan: Do the thing that you like really. Not the thing that people tell you - teacher, friends, club. Of course this is good advice. But finally, say, 'I like this. And this way.'

Because magic is the only art where there is a level that below the level it is not art. If people see that you have a card in the palm, it is not art. It is not magic, because they know the card is in your palm.

But in the level higher than this you can do what you want. You can do art. You can perform quickly or slowly, singing or dancing. Or very shy. It's up to you.

It's very important when you are 10 to see as much magic as possible.

William: What were you like when you were 10? Did you have the crazy hair and the hat?

Juan: No no no. As a child the dress was not important. In fact the only thing I added to my normal clothes was a waistcoat. And this was because I needed some pockets to steal and leave things. I can go to the theatre and perform as I am today. Usually I put a on waistcoat, but sometimes I forget it at a hotel.

William: When did you become El Maestro with the hat?

Juan: When I was born in 1942. [Laughs]

William: But what was the moment that shaped your character?

Juan: I don't know because I don't think a lot about myself. I don't internalise about myself... I don't know.

The important thing is that I love the magic. As a child I knew what I wanted.

William: When you see a magician take out playing cards and the Nine of Diamonds is on the bottom, what do you think? [This is the final card in Juan's Mnemonica stack.]

Juan: I feel very happy because something that I worked on gives happiness to someone. And he's going to give more happiness to

more people. It's very nice.

William: And when you see people like David Blaine and Asi Wind using your stack on TV in front of millions of people?

Juan: Mnemonica is just a stack. A stack is just a stack. It's not important.

Now in fact I have used another stack for the last ten years. It's very similar. I name it the Exhibition Deck. I can do the same things that I can do in Mnemonica stack plus I can do 15 tricks that are very strong as well.

William: What other tips do you have for young magicians?

Juan: It's important to read books. [I hold up a copy of his latest book, *The Magic Rainbow*]

Juan: Not this, this is for sleep. [LAUGHS] It's very boring. Two pages, snoring.

Why do I advise books? Children now say books are bad. 'We have the internet, it's much more easy and it's free.' But books are important. When I have a book, like Hofzinger. If I read a paragraph, Ta Ta Ta. I can stop on any word. So if it says "The important thing is the presentation". And you think, In this trick or in every trick? And you continue. The brain is

"It's more important the feeling inside you than the way you express it"

working all the time because you can stop.

On YouTube of course you can a stop but you don't. Usually you watch in one go, Cha cha cha. And then you don't think. Your brain is doing nothing. It's only receiving and you forget a little bit. If you read, there's much more time for you to think. 'I agree. I don't agree. Why he said this?'

I know for young people books are not so easy. Because books are like studying at school. But try try try.



How Juan changed ed's head for better

William Spencer:

Talking to Juan Tamariz was a magical experience. It's a big thing to say. But it's true. I've loved Juan's energetic and devious magic for years. And the tricks of his that I perform get the strongest reactions of any. But it wasn't his technical expertise that left me wowed. Nor his deep magical theory. It was it humility and work ethic that knocked me for six. He has a mischievous sparkle in his eyes and his answers that is infectious. Hopefully.

And at his heart - if you boiled Juan Tamariz down to his true essence - is a love for people and a desire to share emotions. Magic is a tool. But emotions are everything.

I know we read a lot about magicians crowing about the time they met Dai Vernon or Slydini. I don't blame them. I hope I'm not the type who will bang on for years to come about my chat with Juan Tamariz. But I do know I learnt more in that hour, was inspired more than ever before. And I hope that rubs off on my approach to magic and life.

This interview took months to set-up. It is for you only. I hope you take from it as much as I did. And thank you, YMC, for giving me the opportunity to talk to such an inspirational magician.

William: How do you show such strong emotion when you perform?

Juan: Don't do just what you believe, do what you enjoy. It's important. If you don't love the thing that you are doing you can't transmit it, it's very difficult. If you are very happy with a chocolate you go, 'Oooh'. You don't have to think how to transmit it. Your friends see that the chocolate must be wonderful because you go, 'Yumm. Oooh.' [Smiles.] It's more important the feeling inside you than the way you express it.

"The only thing that I am in the top top top for is my love of magic"

The one book of mine that is very interesting for children is *The Five Points in Magic. The Magic Rainbow* I spent 40 years to write. *The Five points in Magic* took a week. Because I knew I had to do a lecture in the North of Spain in a week, so I used my own drawings. [Pretends to draw] Bla bla bla bla. In seven days I did it. It's very easy for children because there are drawings and jokes. You learn how to communicate wonderful feelings. It teaches how you can express and communicate.

William: You are so loveable - it's your biggest success. How do you do that?

Juan: I don't have a special thing. I love human beings. I don't prefer the Spanish people. I love human beings. Because I love, people feel this and it's much easier for us to communicate. But it must be real. I love human beings, really.

William: What's your favourite reaction to your magic?

Juan: When I see in an adult's face, the child's face. Or the child in the child.

William: You are so energetic. Where does that come from?

Juan: I eat good ham. [Laughs]. It's because I love magic so much. I have so much energy, generally in life, by luck.

William: You used to make films, too?

Juan: It helps to know the internal structure. The movies are putting the dreams - and magic is the dreams of real life.

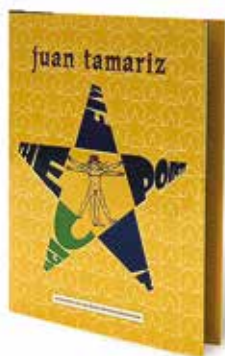
William: What's your favourite film?

Juan: Orson Welles' *Touch of Evil*. And *Question Mark* [or *F for Fake*], a documentary. It's very interesting for magicians because Orson Welles was a magician. This topic is magic and movies. The film in itself is a trick. He explains how

movies and magic are so similar.

William: What makes you different?

Juan: Nothing. I'm not different.



There are 20 million magicians who are more skilful with the hand than me.

The communication: there are better magicians than me.

Comedians... laughing - Paul Daniels is an example - he was better.

Gaetan Bloom... his thinking is better than mine.

The only thing that I am in the top top top for is my love of magic. My passion for magic. There is no one person more passionate than me.

With a passion you can enjoy yourself, you can study, you can think, you can perform. You can express yourself.

William: Is it true you sleep by day and work at night?

Juan: Ha. I sleep at 9am and wake up at half past six in the evening. It's in my genes. All my family are the same. We cannot sleep in the night.

For a normal person, it's no good. No good for working. For me I cannot do any

other way.

My best thoughts come in the night. I work in the night.

In the day if you have a good idea you get sidetracked by going to the bank, etc. People phone you. They email you. But in the night I spend 8 hours of total concentration.

The muses come in the night. In the day they don't come. In the night they come. Wah! We talk. We dance.

William: Where do you get your best ideas?

Juan: Usually I perform only in the three months of summertime. I go to my house in the south of Spain. Close to Africa, with the sun, with the people who are very special. They are not very rich but they have plenty of life. Lots of magicians come from Spain to interact and have fun.

There is no special school of magic. Ascanio was the first one who put the accent on the theoretical side of magic. I learnt a lot from him, he was a close friend.

The thing that is important besides this is the wonder of the fake. How to hide the trick. I put all my energy in this path.

William: Which one piece of magic are you most proud of?

Juan: I like everything. Perhaps my routine dedicated to Magritte, the surrealist. Or another dedicated to George Melies. Or the Paris Act I did in a convention with Joker. And I played the harmonica. It's on YouTube.

William: How do you remember all your tricks?

Look. I have 200 or so tricks from the last ten years. Every night I spend 2-3 hours remembering the list. It's no problem because I love it. I like to remember the trick and think up new ideas. It's a question of passion.

I don't play sport. I am always at home, sitting down.

I am 77, nearly 78. And before 95 I stay like this. Saying I'm going to do some exercise.

I like thinking of ideas that are good for laymen but are also good for magicians. I develop a lot of things that make magicians feel 'Ahh', feel emotion. Then for

me it's a challenge to see the magician go 'Ahh'. When magicians know a lot of magic and know a lot of methods, they don't feel the same emotion as they did at the start of their life.

If you are doing a show for laymen and you don't remember the emotional astonishment that fills the people that don't know the secret, it's very difficult. If I can make magicians feel 'Ahh Ahh Ahh', probably tomorrow when they do their show they can remember this emotion. I like this. I try to do this. To make a magician feel like a layman, I am very interested in this.

"For me it's a challenge to see the magician go 'Ahh'"

William: You are very, very funny. Were you always funny?

Juan: Someone called me a magician and a comedian, and I replied, 'Not at all. No no no.' I enjoy very much my work. I never write a word, I never think of a joke to tell. When I am performing I say what comes to me. And if I like it I may say it again the next day, but not with the same words. The words change a little bit. I try to be funny. I'm the same in real life. If there is a family birthday I do stupid things and people laugh. I never studied comedy.

Comedy should not harm the magic. This is my theory.

William: Do you worry people see you as a joker and not a great magician?

Juan: At the beginning of my career, yes. People say, 'I laughed a lot with you on TV the other day.' And I say, 'Did you like the magic?' And they say, 'Yes, the magic also.'

I remember I had a big verbal fight with Rene Levand, the Argentinian with only one hand.

We were close close friends. He was a very emotional magician, an incredible, wonderful magician. He said: Juan, your magic is great but your comedy lowers the art of the magic. And I say, 'Rene I don't agree. Comedy is a way of the art. It's drama.'

One day in Argentina 10 years after, we were in a restaurant, Rene and me, and in came an old woman. She said: 'You are Rene Levand, I saw you on TV. Can I have your autograph. I remember how emotional and dramatic the stories were that you told - not the tricks with the cards.' Rene said, 'Blurgh.' And she went. Ten minutes later he threw his knife on the floor.

William: You play with emotions rather than tricks.

Juan: Emotion is the most important thing in art. If there is no emotion there is no art.

It is difficult for a 10-year-old to understand this. At this age you are more interested in the rational and to put yourself into security. At this time you

are learning the skills. It's a part of the life, no?

William: How much of your act is scripted?

Juan: I never script nothing. Because I am a very bad actor. I write down my tricks to remember. I like to write by hand because I am more slow and I can think about the words.

I don't write the patter because it would be too long. Just one page for each trick.

I think the presentation is not very interesting or important.

William: But people remember you for your presentation. The shouts, the love, the laughter.

Juan: I don't know. You must ask the people. The most important thing for laymen is the magic. If I do it without the magic, probably they won't like it. They feel the magic. 'It's my dream. I am living the dream in real life. For a moment I feel it is real.'

I remember when I saw one of my 300 favourite magicians, Slydini. He said, 'Sit down, you must say this.' I said, 'I don't want to become a little Slydini. I am myself but I learn a lot by looking at you.' The problem is that young people can see a magician and then copy them. Imitation is not bad, you are learning. But only until a moment. This is a moment of, Well that is good, but how can I make it more like me, the thing that I love?

William: What's next for you?

Juan: The same as always. Writing new ideas. Talking with the muses, enjoying the life, expressing the art. I think expression is your life. If I worked only in magic I would develop incredible ideas and I'd perform very good. the technical, the jokes, everything, the effect. But my life would not be interesting. I cannot do well.

I like to live. To enjoy food. The people. The dancing. The jokes. The Life. The Love. The passion. And other things. Because after this you can truly express yourself.

JUAN TAMARIZ REVEALS HIS FAVOURITE...

Magicians

In this moment, the first that came to me are Dai Vernon of course, Gaetan Bloom, Hofzinsler. Rene Levand. Oh, and Slydini.

Tricks

Triumph

Levitation of a lady or a man

Chinese rings

Moves

Palming a card

TPC (Tamariz Perpendicular Control), for palming, for control, addition, transfer, loading cards, etc.

It's a very difficult question because I can tell you 300. Only 3 is hard.

Kevin's column

Here's summer!

I was going to say welcome to your summer holidays but most of you have been at home anyway for the last few months - and some of you are even going to have to go back to school during part of August anyway. Oh, how confusing!

Talking to lots of young people, I am aware that schools have reacted very differently to the recent situation. Some have been doing online lessons, others have not. Some have been setting loads of work, others have not. Some have been marking any work you have done, others have not. Oh, how confusing!

I hope that some of you have been using the new time you have had available to work on your magic. It has been the perfect time to perfect your close-up moves or to develop a brand-new stage act.

As you know, we have been presenting our online Zoom Virtual Workshops and many of you have taken advantage of the fact that you can easily join from anywhere in the country (even the world!).

Sarah, one of our workshop staff, noticed that at these workshops only a few of you take notes during the lectures. Although we are hoping to get the lectures up on our website for everyone to see, whether you were present or not, it is always good to take written notes at lectures. I myself am guilty of saying to myself at a lecture "I could use that" and not writing anything down - only to realise a few weeks or even days later I have completely forgotten the important details.

Don't use scraps of paper. Have a notebook that you use just for magic notes. (The Works sell great notebooks and have recently had some Harry Potter themed books with "magic" related messages on the front!) Notes do not have to be written in sentences - short phrases just to remind you are good. Lists with bullet points work for some people and Spider Diagrams (or Mind Maps) work well for others. You may have been taught about these at school or otherwise there are some simple tutorials on YouTube. The wonderful Ali Bongo, past President of The Magic Circle and a great friend of The Young Magicians Club, used to say that drawing diagrams is much better than writing words as a reminder, but that, of course, depends on how artistic you are. It is amazing how much comes back when you look in your notebook weeks later. Even if you

do not think you are going to use an item, do make notes as the more you practice your note making, the better you get at it.

As well as our online workshops, we have also massively re-vamped our Facebook group. If you have a Facebook account you must join it (sorry - no parents' Facebook accounts allowed!) Harry de Cruz, an ex-member of YMC, is fronting it, having merged it from a Facebook group he and Luke Oseland set-up called Young Magicians Lockdown Group. He is putting some great content up including exclusive items from Dynamo, Tom Elderfield, Nicholas Lawrence, Andy Nyman, Edward Hilsum, Ollie Mealing, Richard Young and many more. Just go on Facebook and search "Young Magicians Club". You really should not miss it.

"It is amazing how much comes back when you look in your notebook weeks later"

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

Enjoy your magic!

Kevin Doig



Photo: Mark Hesketh Jennings

PART 2: BE CONFIDENT

How to tap into the 4 secret sources of confidence, by master coach Roberto Forzoni

In Part 1 we introduced the concept of building self-confidence. Here in Part 2, we look at the four biggest sources of confidence:

1. Previous performance accomplishments
2. Vicarious experiences
3. Verbal Persuasion
4. Emotional regulation.

1. Previous performance accomplishments

Doing something well gives you confidence. Have you ever felt unsure about something, but afterwards were more than happy with how it went – perhaps even surprising yourself and relishing the opportunity to do it again? Lots of performers take every opportunity to work when getting into their craft. Giving yourself opportunities to learn, make mistakes, get embarrassed and take criticism helps you overcome anxiety (or learn how to perform with it). These learning skills are the foundation for future successes.

Mastery is another element of this primary source of confidence. Knowing that you are improving at something (for example, a move you've been practising), and perhaps fooling fellow magicians with an effect, are the things upon which confidence grows.

Take away: Take every opportunity to perform (within reason and taking into account your personal beliefs and attitude towards performance) and learn from each performance. Recording

sound, visual and gaining feedback from respected others will help in this regard. The wonderfully talented Mathew Le Motte speaks of preparing a routine or script and then sending it to trusted friends for feedback before making amendments. Do not be afraid of criticism and welcome it. It might be the quickest route to self-improvement.

2. Vicarious experiences

Learning through others (vicariously) is a wonderful way to build your confidence. I see this a lot at The Magic Circle (TMC) headquarters. When you see a terrific effect that really amazes you, and someone shares the methodology behind it, it can be quite inspiring and give you the motivation to practise the required moves. You gain confidence from seeing the effect performed well and knowing that with some practice you can achieve the same level of competence.

When a colleague of similar age and ability does something really special, perhaps a great stage performance or winning a competition, you can gain confidence by comparison and telling yourself that if 'they' can do it, so can I.

Take away: Learn from people you admire and also learn from your close peers when they do something you admire.

3. Verbal persuasion

When someone you respect says you are doing something well, that can be a huge

confidence boost. Imagine Andy Nyman or Guy Hollingworth at TMC seeing you do an effect and saying, "I really enjoyed your performance, it was something special" That would be an instant confidence boost. Feedback from significant others will have a similar effect.

Verbal persuasion can also come from yourself. The questions you ask yourself can either boost confidence (e.g., I did this really well yesterday - how can I repeat this?) or be debilitating (e.g., what if this goes wrong?). So be mindful of the language you use. It's similar for labelling. If you had to label yourself as a magician what would it be? We learn behaviour by the things we constantly tell ourselves. Without using language that refers to you being great/talented/wonderful, use task-focused language to help improve motivation and confidence (e.g., "I am at my best when I focus on the present / I know if I do X then I give myself the best opportunity to perform well.).

4. Emotional regulation

The ability to stay calm under

Learn from others and stay calm, advises Roberto Forzoni

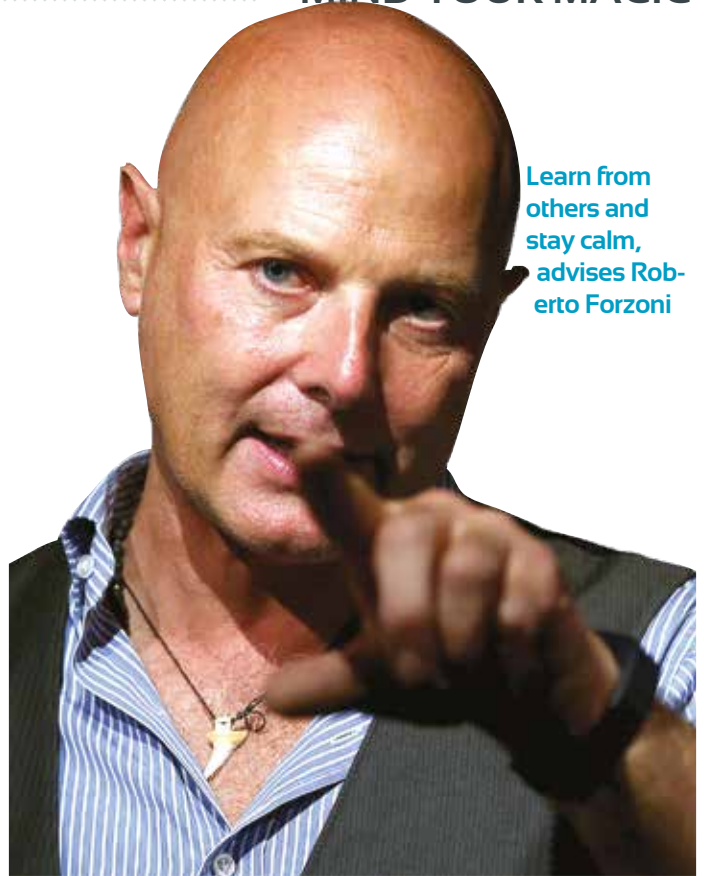


Photo: Mairi Hesreth Jennings

pressure is essential for top performance. In the previous article, I spoke about confidence coming from preparation. By preparing thoroughly you are most likely to go into any potentially difficult situation with the calmness that comes from knowing you have done all you can to be ready. If this is the case, then by using some centring (deep breathing) routines just before going on stage and telling yourself how ready you are (verbal persuasion), seeing yourself perform well (vicarious experience even though learning from yourself) and reminding yourself of when you performed really well before (previous performance accomplishments) you again lower nerves and anxiety. Remember, it's okay to be nervous when you start an important performance, it's the knowing you have the skills to deal with will happen that is the key.

Take away: Ex England rugby coach Sir Clive Woodward would often tell his players to use T-CUP – the ability to Think Clearly / Calmly Under Pressure. This is a nice mantra for your performance.

HOW TO PRACTICE

The Real Hustle's R Paul Wilson calls himself a filmmaker, author, hustler and conjurer. So what's his secret process?

Learning from books versus videos is such an old debate. Can't you do both?

Everybody's different. But you should learn to read magic books just purely because you'll find things no one else will find.

But you'll also process information in a different way.

Also, when you read you make assumptions that turn out to be wrong. But those assumptions might be ideas for other things. And that doesn't happen when you watch a video. Reading is harder, but you get used to it. It's like a muscle - you get used to it.

Do you enjoy practising?

If you don't really enjoy practising you're probably not in the right field. If it's not something that appeals to you, generally speaking magic is not for you.

Practice is a huge word. You can practice dexterity, you can practice by theorising, by reading, by studying, by conceiving of ideas that you may never do. It's self involvement in the practice of the art.

If you don't like doing it and you're just looking for something to do then you might just be passing through. However while you're passing through is there something that makes you think a lot? Just embrace it. Don't feel sorry about it.

So what's your discipline behind practice?

There's practice, there's rehearsal and there's performance.

In practice - as we said, it's a wide word - some of this stuff I do casually with cards in my hands with friends or on an airplane.

Sometimes I've got an idea and I'll work on it for a long time.

But actual focussed practice is more like a rehearsal.

That's when I'll get a camera to see how it looks. Get a mirror. Actually dedicate time to getting this down and going through it using the words I want to say. There's an objective I'm aiming for.

I'm not a professional performer. If I was I'd practice a lot of things including stuff I probably won't do for a while. I have my meat and



R PAUL WILSON'S FAVOURITE...

Trick

Triumph by Dai Vernon is one of the greatest tricks ever invented

Move

The best move is no move

Magician

Juan Tamariz

Don't do the double undercut ever. Do something different.

Always chase originality.

"How do you share this rather than show it?"

"There's practice, there's rehearsal and there's performance."

HUSTLE MEMORY

R Paul Wilson says you need 100 performances just to learn the trick, then you work on the acting



potatoes - is there something else I can work on.

It's about finding how you can use practice to go from meditative, progressive - getting better at things - but also how to be a fuel towards improvement.

What's your secret sauce?

Feel it, don't act it. Be in the moment.

Authenticity is everything. Tamariz talks about how things people can feel from us that he doesn't understand how they know it but they know it, right? One of them is truth.

Be as truthful as you can in this art of deception. Share genuine things - without oversharing - and people will respond. But it has to be levelled out, right? It can't be too much of one, not enough of the other. You have to figure out what that perfect point is. And that comes from experience of performance.

Can you give an example of a practice routine?

So the first thing may be to get through the trick to see if it works.

Next time is about becoming more comfortable with the moves.

The next time might be trying out presentation.

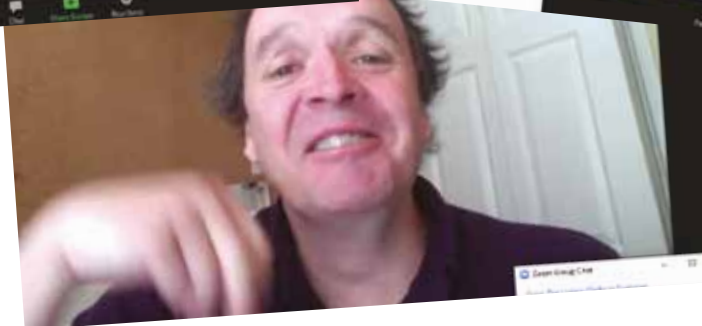
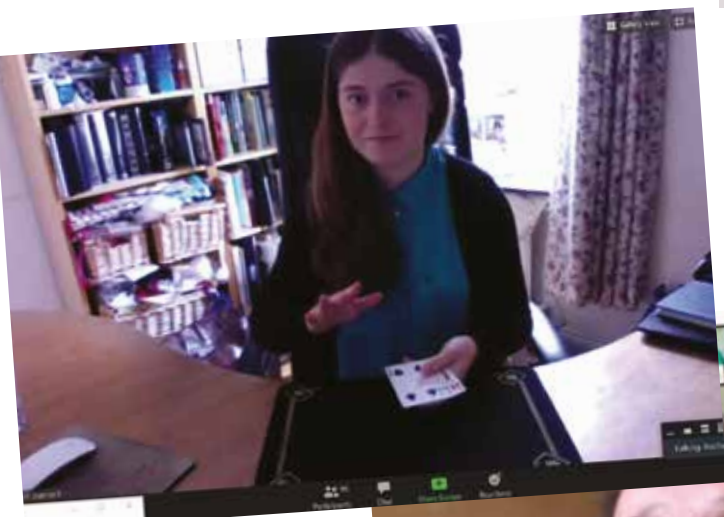
After you've done it 100 times or more you get to a point where there's a comfort level with the method but you'll still be constantly focussed on improving the effect. To do that, things like engaging with the effect yourself. Feeling the effect yourself. That has to be part of what you do too.

It sounds long and complex... It's really quite simple.

How do you share this rather than show it? That's the way I think about it.



JUNE



WORKSHOP CALENDAR

Saturday 22nd August 2020

Workshop

Saturday 19th September 2020

J-Day auditions.

Sunday 25th October 2020

J-Day.

Saturday 21st November 2020

Mentor's Day.

VIRTUAL WORKSHOPS



IT'S SUPER sad to say goodbye to Rachael Darroch and Lourenco Viveiros, who both turn 18, but boy did they go out in style. Here's wishing them every success going forward.

June's virtual workshop was a cracker with a real high standard of competition entries. It was great fun to watch.

Arabella Crawford won the Under 14s category with a hilarious matching sock mentalism routine played large with envelopes and comic acting. Who knew she doesn't like matching socks?

And Lourenco won the 14s and over with a trick he learnt in his very first YMC workshop. His take on shadow coins was effortless and astounding. A worthy winner, but up against some other terrific entries, not least Rachael's 3 card monte.

Getting Ben Earl to lecture for the YMC was such a coup it was worth giving him all three after-lunch slots.

And he didn't disappoint.

He promised not to talk down to the members, and shared some of his learnings from his lifetime in magic.

"Be good first. Being original doesn't always mean being good."

"Take joy in what you do."

He used a cull and the cross cut force for his first effect from a shuffled deck, "Four Card Impossible".

His Isolation theory - e.g., do a double lift in the space where a card will change later - was explained during a simple transposition trick. "Create a powerful

effect with a double lift, psychology and space."

The Lift Shuffle sequence is meant to be done by feel, without looking. And he explained that technique is less important than getting the flow of a move right. "Flow makes it deceptive. We are magicians not jugglers. Ask what would you be doing if you weren't doing moves."

He finished with a four ace production to illustrate his concept of lying - being diplomatic with the truth - he calls The Honesty Ruse. "I use truth in a deceptive way." For example, he will say, "These shuffles are genuine." But they won't be thorough.

He ended explaining why he likes 'simplicity' in magic. "I like direct methods. As close to the most efficient route as possible."

STREET TALK

Ex-YMC member Nathan Earl became a busking magician to learn hard and fast. Here he shares why he did it and how it has improved his magic.



"I did not need to be advanced in technique, but rather entertaining and engaging"

I have been performing magic on the streets of London full-time since the beginning of 2019, up until lockdown in March this year.

Doing street shows is a fantastic experience. It's not only a great way to learn to perform your magic tricks with confidence, but also work on your presentation.

To put it this way, if you can perform on the streets, you can perform anywhere.

When you are booked for a stage show, the audience is sitting patiently, waiting for you to begin, and you have their attention from the start until the end. They are not going anywhere.

The same goes for an event where you are hired to perform close-up, such as a wedding, corporate or charity event. People are expecting entertainment and for the most part appreciate it.

This is not the same for the streets, where you have to build a crowd of people from scratch who did not leave their

house with the intention of watching a street show, as well as make them stay to watch the whole of your performance and give you donations at the end!

It is not easy, but I find it the most 'honest' way of performing magic possible. If people do not like your show, they will walk away, it is that simple.

You need to make sure that you find the right 'pitch,' as in place to set up. Outside the entrance of an underground station for example, it is unlikely that you will have people stopping to watch you as they probably have somewhere else to go to. However, finding a 'destination point' where people are clearly looking to spend some time and money, such as tourist attractions, can prove successful. If street performing is your full-time job, you will need to make sure that you can make enough money to live on it, and this takes time.

Like any job, some days are better than others, but if you are only making a few pounds when doing it, the honest and

plain truth is that you will not succeed. Even if this happens at first, you have to work at it. Just like when you start learning your first magic tricks, or if you have only just begun your journey in magic, it is only through practise and persistence that you will get better.

Street performing is an entirely new skill which I had to learn, and is a completely different experience to learning tricks. I had to make sure my performance was entertaining enough that I would get paid by my audience at the end. None of this depended on how skilled my card control was for instance (although of course it is important to be confident in every effect that you perform), but the point is that I did not need to be advanced in technique, but rather entertaining, engaging and ensuring that my audience had a great time.

I do this by making some jokes in my show. People love to laugh - it is a form of connection, and if my audience is laughing, I know that they are enjoying themselves, and chances are they will



PLAYING FOR THE CROWD

Nathan Earl attracting huge audiences in pre Covid times

stay. After all, this is what I want in situations where people have not paid for a ticket to see a show.

Every day I would turn up to where I wanted to perform and keep going until I improved, no matter how hard it was or if I felt I could not do it. The truth is that you can, regardless of how long it takes you.

All the lessons I have learned from being a street performer have stayed with me, and as a result of working in what is possibly the toughest environment for magic, I no longer have any stage fright or fear of approaching people to show them magic close-up.

How did YMC help me?

YMC helped me advance my magic and meet like-minded individuals with a common interest. I was the only magician in my college, and at that time magic was just a hobby. I joined quite late, at the age of 16, and had limited magical knowledge. However, through attending workshops regularly every month and teaching myself I was able to learn a lot in a short space of time and graduate to The Magic Circle at the age of 18.

I found the standard of young magicians really high, and still do when I look at the talent of those just beginning their

magical journey.

I consider the Young Magicians Club almost like a university of magic. Workshops, like university lectures and seminars, are the icing on the cake. You have to work hard in your own time. When I attended I would show fellow members what I had learned each month and take on board what the teachers at the workshops would teach us, whether that would be a trick, which I would try to add to my repertoire, or a lecture on theory and presentation.

If I were to give advice to any young magician, it would be to join The Young Magicians Club, and if you can make it down to the monthly workshops it is fantastic grounding that will set you up for a great path ahead.

Nathan's Top 3...

Magicians

Dynamo, Paul Daniels, Dai Vernon.

Tricks

Cups and Balls,

World's Most Dangerous Card Trick

Fiber Optics Rope Routine.

Sleights

Clipshift,

Dribble Pass,

Retention Vanish

FOOL 'EM DECK

A super sucker effect from legendary creator Ian Adair

Just when the audience think they have caught you out – you fool them in the end.

EFFECT

An envelope, which the performer states contains a prediction, is displayed and kept in full view throughout the presentation.

A deck of cards rests on the table, cards face down. The performer purposely doesn't reveal the deck's faces at this stage. He asks a spectator to freely cut the deck anywhere. The cut-at card is removed face down and kept on the table.

The performer explains that he shouldn't really expose the secret of this trick, but will do so on this occasion. He tells the audience that it's easy for him to predict

the name of the selected card, simply because all the cards in the deck are identical. Indeed he displays the faces of the cards – all duplicates eg.: Jack of Hearts. However, when a spectator opens the envelope and reveals the contents of the prediction, it states, "You will select the 10 of Clubs." When the spectator's cut-at card is reversed it IS the 10 of Clubs.

REQUIREMENTS

A 52 Alike Deck (One-way force deck) consisting of fifty-two duplicate cards – any suit or value can be used – my example is Jack of Diamonds. These are available from magic dealers and are sold at an affordable price (this deck will come in handy for other effects).

A single card – any card – my example

10 of Clubs, which must have an identical matching back design.

An envelope containing a piece of paper or card with the wording, "You will select the 10 of Clubs."

SET-UP

Place the 52 All Alike Deck on a table face down.

Insert the single card (10 of Clubs) with its face upwards, underneath the top card. Square the deck and place it into its case. Have the envelope containing the prediction nearby.

WORKING AND PERFORMANCE

Display the envelope and state it contains a prediction, and stand it upright in full view.

Remove the deck from its case, and carefully fan the backs of the cards, making sure you don't expose the face-up card. Rest the squared-up deck on the table and ask a spectator to cut it – anywhere! You immediately take the upper cut section away from the spectator, gripping it between the fingers and thumb of your right hand.

Now remark that although you never expose the secrets of tricks, you will in this instance. State that it's an easy matter to predict a chosen card, simply because they are all identical. The cut section you are holding is now reversed, and of



course, one of the duplicate cards will be showing. Casually place this section of cards (all are face up) on top of the lower section (all face down) and pick up the deck. Fan the top cards, one after each other until you come to the first face-down card. The audience will see that all of these cards are the Jacks of Diamonds. Remove this section of cards and point to the top card of the bottom pile, supposedly the cut-at card, this being removed and kept in view. This, of course, will be the odd single card (10 of Clubs) with the double-backed card beneath it. You have cleverly added these two cards onto the top of the bottom section.

Smile and say, "Ah, but if I was a real magician, my prediction inside this envel-



lope would be 100% correct."

A spectator opens the envelope, removes the prediction slip and reads the wording on it. – "You will select the 10 of Clubs."

When the spectator reverses her chosen card it IS the 10 of Clubs.

The deck, containing all the duplicate cards, plus the single card, can be left on the table for members of the audience to handle.

DON'T MISS NEXT EDITION

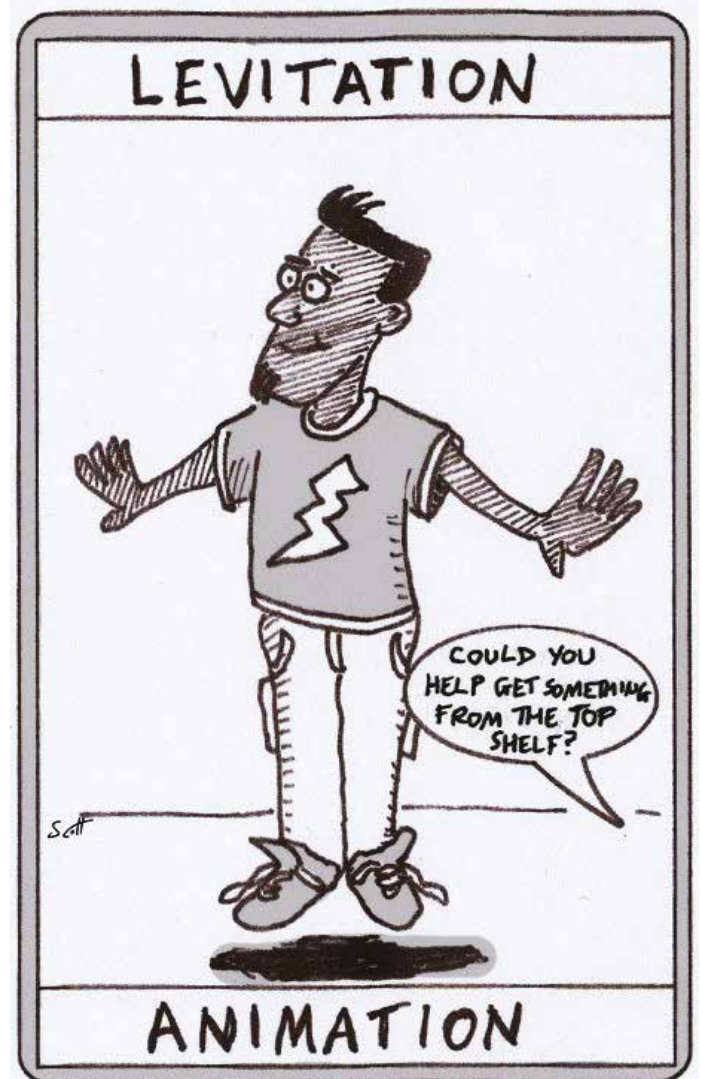
Chris Wardle is back with more great magic tricks.

THE EIGHT WONDERS OF THE WOWED!

OUR brilliant cartoonist Stuart Scott is back with the third in his series based on the eight types of magic effects.

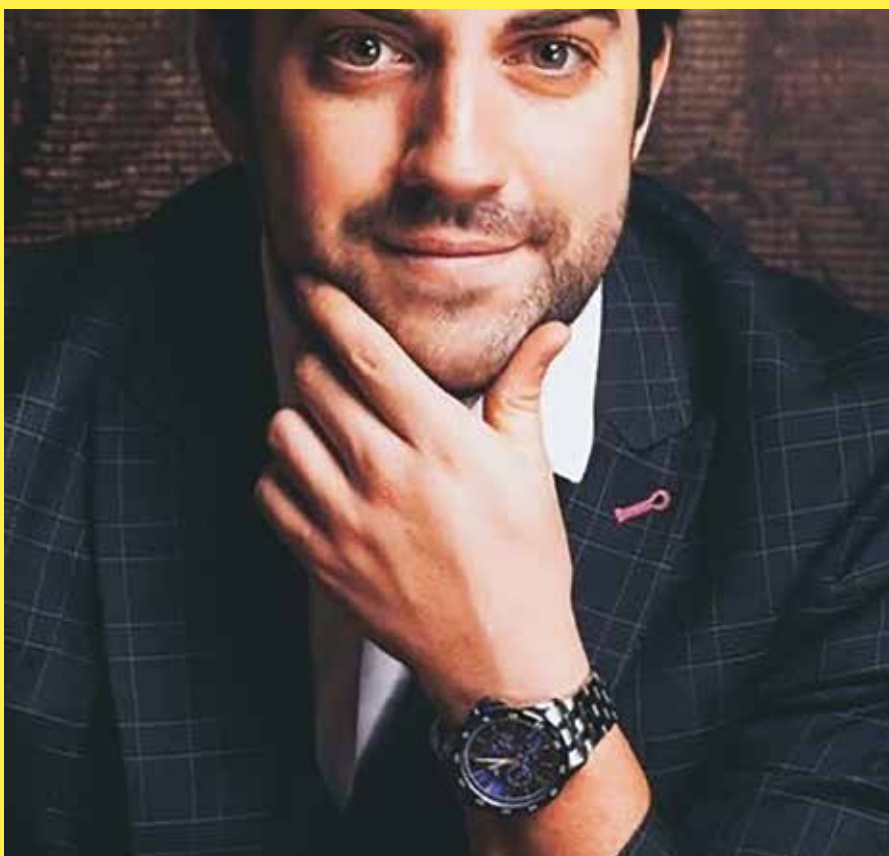
Levitation and animation tricks get amazing reactions. I went through a phase of always having a small ITR (invisible thread reel) on me and making things move just by staring at them. Cor, I perfected pulling some funny faces.

What levitation or animation tricks are your favourites? And which ones do you do, or do you want to learn?



YOUR NAME MY BUSINESS

This is a great trick that could get you bookings or be adapted to perform other miracles. Huge thanks to Daniel Chard for sharing



When I first became a full-time professional magician, I went to those networking meetings where you get up at 5am and have a full English breakfast while getting yourself excited to talk about your business.

Just before I started networking, I realised I forgot my business cards. I wanted to show a quick piece of magic to the people I was networking with and leave them with my details. In that moment this trick was born.

Effect

The spectator selects and signs a card which is lost in the deck. The magician tells the spectator that he will make their name and a series of numbers that's relevant to them appear on the back of their card.

The cards are spread and shown one card with 'Your Name' and the numbers 1-10. It's turned over to be the signed selection. With a shake the information on the back of the card visually changes to the magician's name and mobile phone number. Perfect for when they want to hire you. ;-)

Set up

- Double-backer with 'YOUR NAME' written on and 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 written underneath that. This is left blank on the other side.

- Write your full name and mobile number on the back of the card you wish to force.

Place the double-backer with 'Your Name' facing upwards on the bottom of the deck, then place the force card underneath the double-backer on the bottom of the deck.

Position Check – Full deck, DB with Your Name facing upwards and the force card underneath. I usually make sure both words are on the left side, when setting up the cards, so when you spread through the deck in a moment, the card will be facing

the right way.

Method

Choosing The Card Baby!

Casually shuffle the deck, maintaining the bottom stock/few cards. Select the spectator you wish to use and hand them a Sharpie.

You will now Hindu force the bottom card (you can use any force). Strip packets into the left hand and have them say stop whenever they wish.

When they say stop, maintain the gap between the packets and ask them to sign the card.

As they grab the marker, all of their focus will be on the task of signing the card. This will give ample time misdirection for them to forget the order of the halves. Have them sign the card and then immediately drop the top half of the deck onto the cards in your left hand. You can illustrate the fairness of what they are witnessing.

YOUR NAME

What follows is a tongue in cheek statement: "Would you be impressed if I could make YOUR NAME and a series of numbers relevant to your life appear on the back of the card you just signed?"

Click your fingers, wave your wand or use your favourite magic gesture and slowly spread through the cards, spreading one by one as you get to the middle, being careful not to expose the card underneath it.

You will see a card with 'YOUR NAME' showing in the deck. Break the spread at that point and place all of the cards above this card to the bottom of the deck.

State triumphantly: "As promised I made 'YOUR NAME' appear on the back of a card, your signed card!"

Execute a double lift, showing that the writing is in fact on the back of their signed selection. Let that moment sink in for a few beats.

You are now in a great position; all the technique is done and you still get one visual change FOR FREE!

Visual Change – Your Details Appear

Take the single card in your right hand and raise it to the spectator's eye level. With the deck in your left hand, dump it into your jacket pocket or on to the table.

Move the card up and down at quite a fast pace; while you are doing that turn the card over so the back of the card is

facing the spectator. The information will be blurry as their eyes won't be able to focus on the card.

Say: "Watch the information on the card, you will see it visually transform into my information."

Slow your hand down as you say these words. Timed correctly it will look like the information has visually changed into your name and contact information. I'll usually state after: "Now you have my information, so you can hire me in the future."

It's a presumptuous statement, but it's said in a tongue-in-cheek manner with a smile and a wink. But it plants the seed and gives them a cool souvenir, which feels more personal than a business card.

Afterthoughts

- Originally this routine was just 'YOUR NAME' changing into the performer's name, presented under the premise of using magic to create a personal connection.

- The routine has a lot of scope for variation, play around with it.

Credits

- This effect was inspired by an effect by Ben Earl called 'Momento', published in his booklet called *Eye Candy*, Page 12. The last phase involved one of their signatures transforming into the magician's. I liked the idea but wanted to take it to a new place.

- Ben's effect was inspired by an effect of Paul Harris's called 'Backlash', which was published in *The Art Of Astonishment Volume 1*, Page 29.



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REVIEWS BY JOSHUA GRIST

MORE GREAT reviews by Joshua this month. But we want more contributors please. Send your words to editor@youngmagiciansclub.co.uk. We'd love to include your reviews.

BIGGER FISH 2 BY PETER TURNER

This is actually now sold out, but you can find it along with its predecessor in *The Bigger Fish Files*, which I haven't got. It covers some unique and brilliant principles and tricks, starting with "a moment from a memory in time" which unfortunately was probably the worst trick in the book. It follows an unclear, not very good plot, and uses a principle not invented by Peter himself, although he seems to think he did. Seven Keys to the Baldpate is a very clever trick; however I feel it could have improvements in the plot. From then on, however, Peter shows his true genius. His ideas on pin code divinations, of which there are many, are genius, and Peer Pressure is one of the greatest tricks I have had the joy of learning. (I walked through one of the principles at the end of our May Zoom workshop.) Pray Proceed Revisited is a joy to behold and his billet-less name guess is wonderful, even if it was 'borrowed' from Fraser Parker. Peter's infamous Bob principle is a genius bit of dual reality and my main piece of advice is don't be scared to use it! There are so many effects, I can't cover them all, but be sure to check out this book, chock full of genius effects, essays and principles.

THE PORTUGAL NOTES BY PETER TURNER

This is more like one great routine than a set of notes, but what a routine. This is absolute genius. Peter even includes a link to a video performance of the routine, which could be dragged out to make an hour-long show. He covers how to extract information without seeming to, how to reframe things and his much sought after "failsafe" principle, that truly

is failsafe! He demonstrates the mood and atmosphere you should try and create with your magic and provides an in-depth script. You are able to decipher somebody's occupation, former hobbies, read their palms, tell them things about their siblings and give in-depth reading scripts for all options depending on what they say. You are also able to decipher thought of cards, although his assumptions that people will go for the ace of spades or queen of hearts may seem outdated, as this is now common knowledge, in which case I recommend replacing it with Ross Tayler's O force. He also includes Isabella star 1 as a bonus, although he doesn't go as in-depth as when he marketed it as a release on its own. He also covers his genius way to force any thought of landscape, also included in *Bigger Fish 2*.

ZEN BY COLIN CLOUD

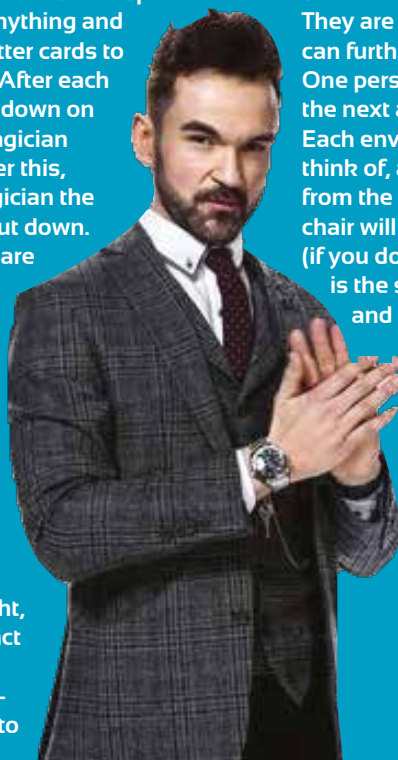
I am a little confused by this, particularly as I am one of Colin's biggest fans. I heard a lot of good things about it, but when I read the effect it was clear what was in play. I assumed from the price (£60.00) that there must be something else going on, but trust me, there isn't. The effect is as follows: The spectator thinks of anything and is given some letter cards to spell it out with. After each letter they place down on the table, the magician does so too. After this, they tell the magician the letter they just put down. At the end, they are asked to think of an unusual letter, and it is revealed that the magician spelled out their word along with the unusual letter. If you think this is on* a*ea*, you are quite right, and Colin is in fact so aware of the effect's transparency, he admits to purposefully not

revealing the effect before you buy it, because he knows you would figure out the method. There are no new takes on the original method. Michael Murray's review of it had an extract that reads: "This is a perfect matrimony of techniques that has begged itself to be discovered; even Colin himself admits that reading this manuscript will be very much a slap in the face "Why didn't I think of that" event. This is not a bad thing and I sincerely doubt that anyone other than Colin could have pieced this together." I don't see what there is to piece together. This is an unrevised version of the original and is not even a very good plot.

✱

DECEIT BY COLIN CLOUD

This is pure genius. Colin makes this suitable for someone who has had absolutely no experience in mentalism, walking through (in detail) the definition of simple terms in mentalism before he even begins. This is no ordinary chair test. It could even be stretched out to an hour-long show if you wanted to. In fact, it isn't any kind of chair test. It is several of them. The first begins with the mixing of several chairs by the spectator and goes on to have three spectators take a seat in the chairs, in any order they wish. They are handed envelopes which they can further mix, and each given a card. One person is asked to think of a name, the next a place, and the last a word. Each envelope predicts what they would think of, and if you use the technique from the introduction, the back of each chair will show which will be left empty (if you do a 4 chair version.) The next one is the same but has a different plot and also focuses on some ingenious psychological and verbal subtleties. The third and final one is my favourite, but I don't want to spoil what happens. There is also a very good contribution from Liam Montier.



CAVAN A LAUGH

Cavan Booth has been posting YouTube videos for five years. YMC's Joshua Grist gets an exclusive chat with this young magician

Joshua Grist: Has Covid19 affected your magic?

Cavan Booth: Yes, it has. I usually perform at weddings and gigs, and every wedding seems to have been cancelled. I have been practising more, and I think a lot of magicians have been doing the same. I have found myself practising styles of magic I never thought I would get into, such as coin magic. I haven't really done Zoom shows or anything, as I mainly do mentalism, which relies on me being in person with people. You need to have a connec-

tion with the audience that you just can't get over Zoom.

Joshua: You do most of your magic on YouTube or social media...

Cavan: I like sharing many mentalism ideas on YouTube because really many magicians claim that reading someone's mind is a presentation in itself, but I disagree, I think there does need to be a clear, interesting storyline, so I try and do that over YouTube but mainly I do tutorials instead of performance, so there is no need for a storyline. As I said, I can't do it on Zoom and online is even harder, so you do end up doing a lot of the visual stuff, despite the fact that I mainly do mentalism in person. I think that visual magic is good though because if we had actual magic powers, we wouldn't be doing pick-a-card tricks, we would be doing visual ones.

Joshua: How do you advise readers of *Secrets*, as kids, to practise and perform, as somebody who started magic at the age of 13?

Cavan: Don't be afraid of messing up. In *Star Wars*, Yoda says: "The greatest teacher failure is," and I believe in that a lot. If you make a mistake, you will learn a lot more. If you get it right, you will learn that doing what you did works. If you get it wrong, you will learn a hundred things that don't work. When I was starting out, I did my first paid gig at 15. A lot went wrong. I actually made a video about it. At one point, I planned an appearing glass of milk. I put the milk in my back pocket, but it spilt all over me



and I ended up covered in milk at my first magic gig. That taught me something; if I had done the trick right, I would have learnt less.

Joshua: Would you recommend downloads, DVDs, books or gimmicks the most?

Cavan: Any visual reference is incredible, and the best way would be to have a teacher. I never had that, so I mainly learnt my magic from videos and DVDs. I never really read magic books. Gimmicks are great, but they need to be used sparingly; don't build an entire routine around gimmicks, have more sleight of hand than gimmicks.

Joshua: You recently released your debut book, *Plethora*. I also love your Mandala gimmick. Do you have any advice and would you recommend doing it through a retailer or privately?

Cavan: I didn't actually really enjoy writing it, which is weird considering I really like

writing. I feel it took away the magic from me, they were just tricks. I was very proud when it was done, but once you dissect a frog, you no longer have a frog. It is still on sale if you want to buy it online, and I feel the finished product is great, even if the writing wasn't so enjoyable.

I care about magic and about what I give people. Don't sell a product because you want to make money, sell it because you think people will enjoy it. If you want a business, think about your market... if nobody has heard of you and you have no following, use a magic retailer, but if you are well known, I would do it privately.

Joshua: Would you rather do TV, close-up or stage for the rest of your life?

This will surprise a lot of people but actually stage. I do close-up magic as my job, but I feel a lot more comfortable on stage, which is weird because I don't do much.

CAVAN'S FAVOURITE...

Tricks

Any card trick that isn't a picked and found card.

Moves

Second deal

Bottom deal

Gambler's cop

Magicians

Derren Brown

Luke Jermay

Gimmicks

I really like coin gimmicks such as shells, although I don't do much coin magic. I like utility devices such as a watch or a wallet or something unseen, rather than carrying around a poker chip or an apple.

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

TV MAGIC WORDSEARCH

How many of these famous TV magic shows can you find in the grid above?

Dynamo
 Magician Impossible
 Killer Magic
 Monkey Magic
 Paul Daniels Magic Show
 Penn and Teller Fool Us
 David Blaine Street Magic
 Derren Brown Mind Control

Ben Hanlin Tricked
 Simon Drake Secret Cabaret
 Troy
 Tricky TV
 Magic For Humans
 Death by Magic
 Doug Henning World of Magic

Magic of David Copperfield
 Stuff The White Rabbit
 The Carbonaro Effect
 Criss Angel Mind Freak
 The Next Great Magician
 Countdown
 Britain's Got Talent
 Wayne Dobson A Kind of Magic





LUKE WHO'S BACK!

Ex YMC hotshots Harry De Cruz (left) and Luke Oseland (right) bring star quality to the YMC FB page

The Young Magician's Club Facebook page

We've supercharged our Facebook page to make it bigger, better and packed with magical goodness from some of the biggest stars.

We have brought ex YMC members Harry De Cruz and Luke Oseland on board to revamp the Young Magician's Club Facebook group.

And boy have they brought some fresh ideas and terrific content.

So what can you look forward to?

We have:

Trick tutorials,

lectures,

Q&A sessions,

never-before-seen clips from previous J-Days,

giveaways and more!

We have content lined up from:

Dynamo,

Tom Elderfield,

Nicholas Lawrence,

Andy Nyman,

Edward Hilsum,

Ollie Mealing,

Richard Young and many more.

CHECK IT OUT NOW

