

SECRETS

The Magazine of the Young Magicians Club



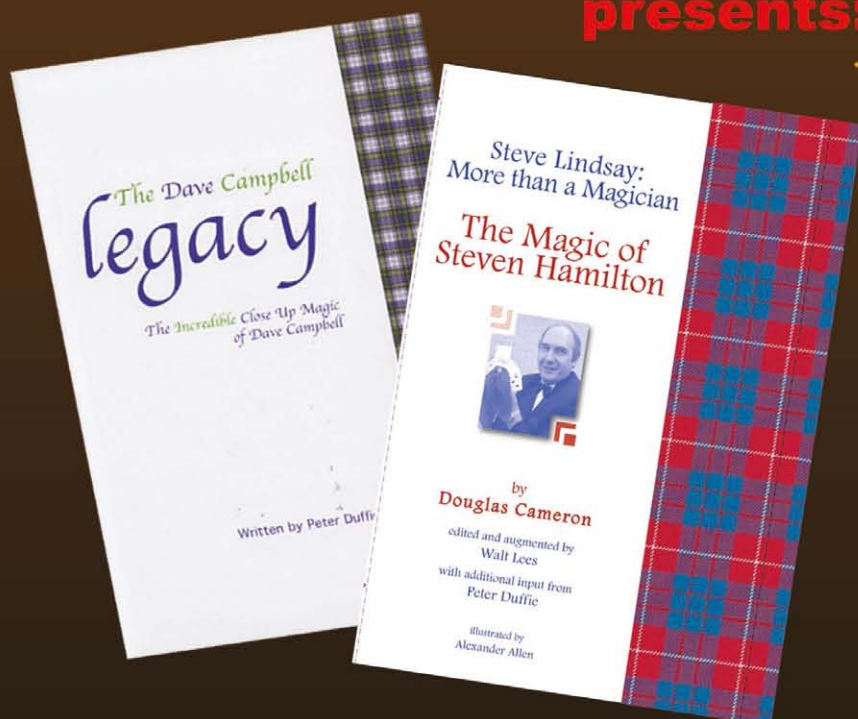
Volume 23 Number 1

February 2016





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editor@theyoungmagiciansclub.co.uk

Volume 23, Issue No 1 February 2016

Welcome to Secrets Magazine

Editorial

Where there's a Will...

Hello and welcome to my first issue as the new editor of *Secrets*. I first received a copy of this magazine about fifteen years ago when I was a teenager, just getting interested in magic and never dreaming that I would one day be able to travel the world doing the magic that I love and even editing the very magazine I once read. Back then the magazine was nothing like the glossy colour publication you are reading now; it was less than half the length and was only printed with one colour. That makes looking back over the last few years' back issues (available in the Members section of www.theyoungmagiciansclub.co.uk) particularly impressive and I think that anyone who has read an issue in the last eleven years owes Mandy Davis a huge thank you for all the work she has done.



The quality of the existing magazine also means that I have my work cut out trying to continue to improve *Secrets* and develop it in new directions. I certainly have some ideas that you should keep your eyes peeled for over the coming year, but I would also love to hear from you if there are parts of the magazine that you particularly like or would like to see changed as well as if you have an idea for something completely new we could try putting in *Secrets*. You can contact me at the e-mail address at the end of this column and I will also be attending as many of the Young Magicians Club Workshops at The Magic Circle as possible, as well as most of the UK's major magic conventions. If you see me do come and say hello. I would love to meet you and hopefully see some magic.

As I work on this issue of *Secrets*, reading the tricks and articles about all aspects of magic, I am reminded of the excitement and joy I felt when a new issue arrived on my doorstep. Now, twelve years after I last received a copy, I feel just as excited to share the wonderful world of magic with you.

Magical Wishes,

Will Houstoun

Dr Will Houstoun MIMC



Kevin's Column

A very Happy New Year to you all. 2016 marks the Twentieth Birthday of The Young Magicians Club. Since starting, we have had more than 4000 young people pass through our club and there are Members graduating from The Young Magicians Club to Membership of The Magic Circle who were not even born when The Young Magicians Club started! A young man who was on the Council of The Magic Circle and who was tasked with launching the club was Anthony Owen, who is now Director of Magic at Objective Productions, and in that role he brought Derren Brown to the attention of public as well as TV shows including *Monkey Magic*, *Help My Supply Teacher Is Magic* and *Killer Magic*. Another was Marc Paul, who is now one of our country's leading mentalists and was voted 'Best Mind-Reader' at *The World Magic Awards* in the USA in 1999. I am hoping they will both be celebrating with us later this year.

I am so very pleased to welcome Will Houstoun as our new Editor of *Secrets*. Mandy had a long association with The Young Magicians Club (at one stage being Chairman, Workshop Organiser and Editor – the only person to occupy all three roles!) and is a tough act to follow. We have the right person in Will, though, for he is already the editor of the magazine of The Magic Circle, so having him edit our magazine makes good sense! Not only that, but he is also an ex-Member of The Young Magicians Club. Who could have asked for more? I know he will be seeking your opinions about what you like and don't like in *Secrets* and I expect that the magazine will continue to evolve as we move into our twentieth year. Initially, The Young Magicians Club was just a postal correspondence club and the magazine (then called *The Young Magician*) was a news and instruction sheet which was delivered every two months. We first introduced occasional workshops at conventions nationally and various venues around London before moving into our regular venue, The Magic Circle Headquarters, shortly after they were opened, and we announced our own website (which is due to be redesigned soon). Pete McCahon became editor and *The Young Magician* changed name to *Secrets* and became a glossy colour magazine. Since those early days, we have introduced an annual convention, our very own awards and a Facebook page. Will intends to come to some workshops to seek opinions but we are very aware that many of you cannot attend these events and that *Secrets* is your main benefit, so you are the Members we want to hear from.

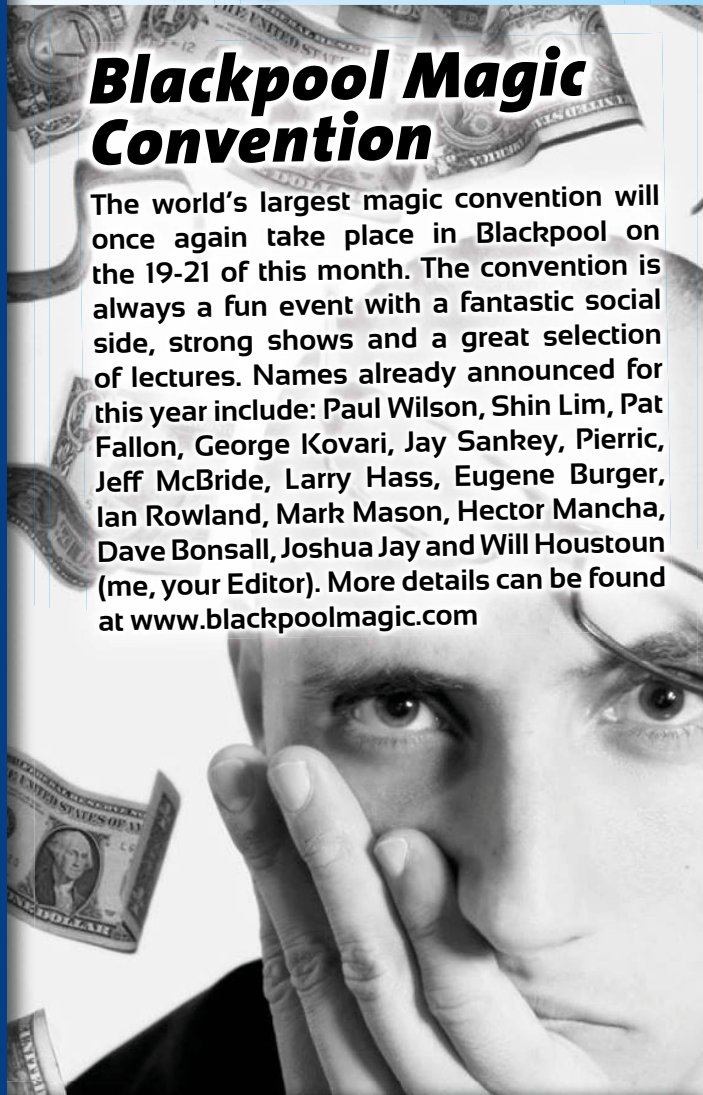
2015 was a great year for magic with Derren Brown and Dynamo both having live national tours plus great shows including *Stars of Magic*, *Impossible* and *The Illusionists* all doing fantastic business. Plenty of TV magic to be seen including Jamie Raven almost winning *Britain's Got Talent* and mix 'n' mingle magicians regularly to be seen at parties, weddings and other events. Let's hope 2016 is just as great.

Kevin Doig MIMC, Chairman

NEWS

Blackpool Magic Convention

The world's largest magic convention will once again take place in Blackpool on the 19-21 of this month. The convention is always a fun event with a fantastic social side, strong shows and a great selection of lectures. Names already announced for this year include: Paul Wilson, Shin Lim, Pat Fallon, George Kovari, Jay Sankey, Pierric, Jeff McBride, Larry Hass, Eugene Burger, Ian Rowland, Mark Mason, Hector Mancha, Dave Bonsall, Joshua Jay and Will Houstoun (me, your Editor). More details can be found at www.blackpoolmagic.com



- page 3 • editorial • where there's a will...
- page 4 • kevin's column
- page 5 • news
- page 6 • The Magic Circle Christmas Show
- page 10 • trick • chris wardle
- page 12 • interview • marc kerstein
- page 16 • trick • diamond jim tyler
- page 14 • member profile • elliot coulson
- page 18 • reviews • tricks, books & dvds
- page 20 • trick • ian adair
- page 21 • puzzle pizza • puzzle, humour & solutions

YMC WORKSHOP DATES 2016

Saturday 13th February 2016 Annual auction*

Saturday 12th March 2016 **Saturday 9th** April 2016* **Saturday 7th** May 2016

Saturday 25th June 2016* **Saturday 16th** July 2016*

Saturday 17th September 2016 J-Day auditions* **Sunday 23rd** October 2016 J-Day

Saturday 26th November 2016 Mentors' Day*

NB All dates with * are Ali Bongo show dates.

All dates without * currently have no show.

For members only. Workshop fee £8.00 paid on the day. Workshops will run from 11am - 4pm and will be held at The Magic Circle HQ (address on page three). Be sure to bring packed lunch (drinks will be provided free), a deck of cards, notebook and a pen as minimum requirements for the day.

Please note: you must register in advance each time and receive confirmation. Email: chairman@youngmagiciansclub.com

What's on at The Magic Circle?

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



Close-Up Magic at The Magic Circle

Friday 5 February

This event showcases some of the best close-up magicians available and audiences get to meet the performers and experience the magic in the intimate setting of the headquarters of the world-famous The Magic Circle in London, often taking part themselves. An amazing collection of close-up magicians presenting superlative magic right before your very eyes. Seeing is believing!

Doors open 7pm, event starts at 7.30pm and finishes at approximately 9.30pm.

Although all shows are of a universal nature, young enthusiasts are welcomed, over the age of ten.

At Home with The Magic Circle

9 February, 16 February, 8 March and 22 March

A regular evening of mystery and wonder featuring some of the club's top magicians. This event features history, close-up and stage entertainment.

Doors open at 7pm and the Club Room bar and museum are open. Parlour magic begins at 7.30pm.

During the interval, The Magic Circle museum and the Club Room bar are open once again and you'll have a chance to explore the fabulous headquarters. Then it's time for a dazzling show in The Magic Circle theatre to finish off your evening. Individuals can book online.

Suitable for ages fourteen and above.

The South Tyneside International Magic Festival

The South Tyneside International Magic Festival will mark its thirteenth year with three days of activities starting on March 11. The Festival will include a series of lectures covering everything from children's magic to close-up, as well as a dealers' showcase, interactive workshops and discussion sessions designed to share best practice in comedy magic and more.

Tickets have been frozen at last year's rate of £65 and are available now by contacting Karri Prinn on 0191 4554031 or karri.prinn@southtyneside.gov.uk

More details about the festival itself can also be found by visiting www.southtyneside.gov.uk/magicfestival



THE MAGIC CIRCLE

2015

CHRISTMAS SHOW

Reported by Will Houstoun MIMC

Photos by Michelle Robek

Each year the biggest public event in The Magic Circle's calendar is the annual Christmas show, which this last year lasted for some sixteen sold-out performances! During the show guests had the chance to explore The Magic Circle's beautiful headquarters (where The Young Magicians Club Workshops are mostly held), to see close-up magic in The Clubroom and Devant Room and finally to see a full stage show featuring all kinds of magic as well as several international performers. This year's show may well be the best I have ever seen!

My evening at The Circle began watching Laura London as she worked close-up with a young assistant who seemed to make amazing things happen to a chosen playing card despite the fact that she, rather than Laura, was holding the cards. At the

SCOTT PENROSE



MIKE CAVENEY



Photo by Michelle Robek



BEN HART

end of the performance the signed card that had been in use the whole time disappeared from the deck and appeared in the card box, which had been on the table the whole time. It was particularly impressive to see the way that Laura focused all the attention and praise onto her audience rather than herself. Of course they knew that she was the reason that magic was happening but they still felt that they were special and important — if you can make your audience feel that then you are a huge way towards a successful performance.

We then went upstairs to The Theatre for the beginning of the stage show. The first performer was the President of both the The Young Magicians Club and The Magic Circle, Scott Penrose, who worked with assistant Aila Floyd presenting illusions that saw her cut into pieces, flattened and eventually levitated high above the stage.

The second section to the show was provided by Ben Hart, an ex-Young Magicians Club Member and star of the BBC's *Killer Magic*. Ben performed a wide range of different types of magic, from a comedy piece in which a spoon held in his mouth transformed into a fork to a beautiful billiard ball manipulation sequence in which the balls seemed to take on a life of their own. Changing styles once more he finished his act with the performance of a little-seen trick from Karl Germain, an American magician who died over fifty years ago. In the piece a row of jars, each of which had been shown empty, magically filled with water and the audience response proved that a well-chosen piece of magic that is old can be at least as effective as the latest new trick.

As Ben's final trick included producing liquids he left the stage in a slight mess and a cleaning lady dutifully emerged to tidy up. At some point as she started to clean, the audience realised that she was actually the next act, Tina Lenert. After sitting on her cleaning trolley she fell asleep and a strange figure, made out of a mop, coat and hat, came to life, slowly transporting her from the cleaning job that bored her into a world of dreams. Tina's act beautifully showed how an appealing narrative can make an act so much more than a collection of tricks and, in the theatre, you could practically hear a pin drop as a room full of people found themselves transported into the world she created.

Following an interval Mike Caveney, who hosted the entire evening, came to the stage to perform his own spot. He started with a stunt that has become a signature piece, balancing a coffee cup, full of coffee, inside a wooden hoop. Whilst adding sugar and milk he then spun the hoop around his body and even threw it into the air, all without spilling a single drop. Having caught the audience's attention with the flourish opening, he moved on to

AILA FLOYD

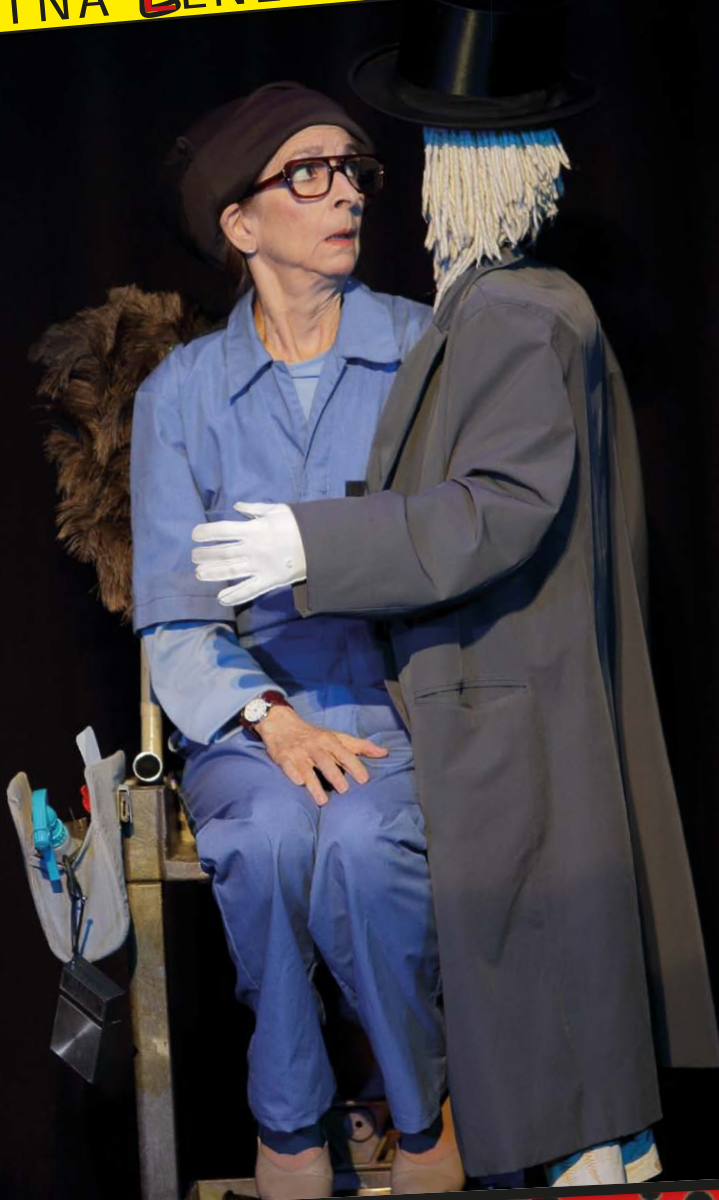


Photo by Michelle Robek

perform a selection of comedy magic, a highlight of which was a trick where he borrowed a man's jacket before pushing a knife through it and then restoring the hole this created. As he gave the jacket back a spoon fell out of one of the sleeves... followed by another... and then a shower of dozens more. After the last spoon had appeared two large trays clattered to the floor and then a giant water pitcher also appeared. Just as he was about to return the coat one final item appeared, a live chicken! When I discussed Mike's act with Noel Britten, one of England's funniest magicians, he commented how 'lean' the act is. Watching it I could see what he means, every single word, pause and exclamation that Mike utters on stage has been carefully thought through to make his act as funny and magical as possible.

Aila Floyd returned to the stage, this time not as an assistant but to perform her own act, a combination of quick-change and dance that saw her changing in split seconds from tails to shimmering ballgown. Finally Scott Penrose brought the show to a close with the manipulation act that won him The Magic Circle Stage Magician of the Year a number of years ago. In this act lit candles appeared and disappeared, rings linked and unlinked, doves appeared and finally a handful of handkerchiefs transformed into a cape before a giant rabbit appeared. If Mike's act is the ultimate for carefully written script Scott's teaches a similar lesson about movement. Every single action that the audience sees has been carefully exploited so that all the secret actions can be performed without the audience suspecting a thing.

TINA LENERT



If you get the chance to see a Magic Circle Christmas Show do make sure you go. Not only will you see some fantastic performers, but if you think carefully about what you are seeing, you will also learn so many things that will make you a better magician.

Photo by Michelle Robek

TRICK

Clip Prediction



Here is something a little different which is perfect for walk-around or close-up presentations.

by Chris Wardle

MIMC

The performer removes from their jacket a small packet of cards which are held by a clip. They are unclipped and handed to a spectator to mix. They are then spread face down on a table and a spectator is invited to run their finger along the cards and to stop when they feel a desire to do so. The chosen card is pushed forward from the rest of the spread and the spectator is asked to gather up the remaining cards. The chosen card is picked up by the performer, the clip is added onto it, to act as a marker, and it is held between the palms of the spectator.

A second spectator now turns over each of the rejected cards in turn. They each show a different symbol or picture. The performer talks about what each image might represent. The chosen card is revealed and the performer comments on this card's image too. It is then pointed out that the clip is actually shaped to match the chosen image! The performer knew ahead of time which card would be chosen and the prediction has been in the spectator's hands all the time!

Working

You require a few fold-back clips (as you can see in the photograph). I was inspired to come up with this when I was browsing around discount book stores, such as The Works and different pound shops where you can buy packs of these clips very cheaply. Tiger also sells a variety of clips if you have one of their branches near you.

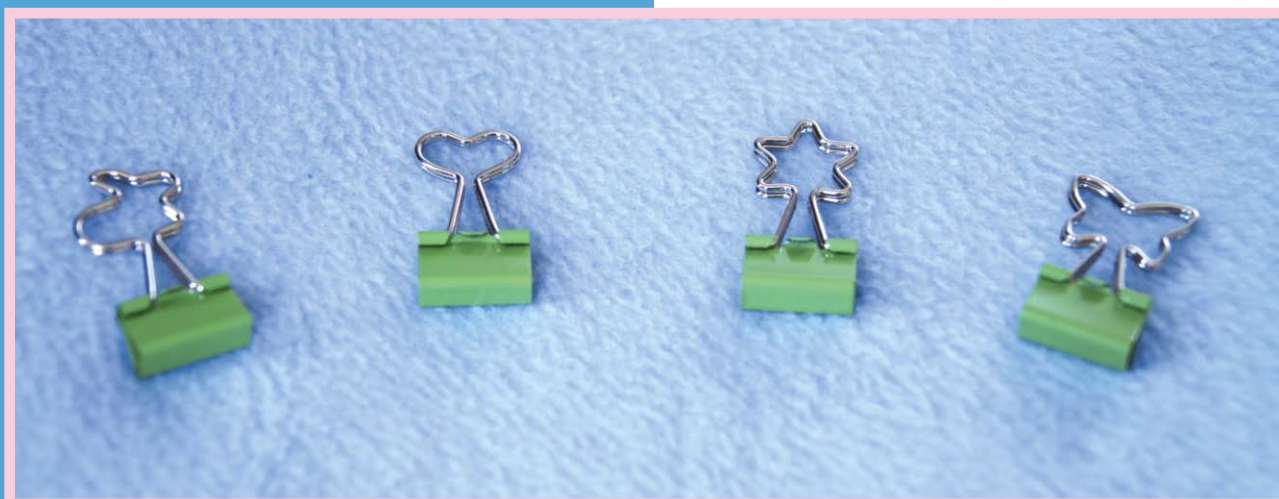
I then used old playing cards and pasted line drawings I found on the Internet on their faces to match the fold-back clips. Of course you could draw the images directly onto blank pieces of card or business cards if you prefer. The important thing is that you are going to mark

the backs of the cards. If you use playing cards, then it is easy to hide pencil dots within the pattern. If you use your business card, then you could put a dot under a different letter in your name. Mark them simply and discreetly but in a way that you will easily remember and recognise from a distance. Whenever you handle the fold-back clips keep your fingers over the shaped end to help keep the revelation until the end. Set up your cards in any one of the clips at the start and clip the other clips to the back of your belt under your jacket.

At the start of the performance unclip the cards and casually seem to place the clip

talk about each of the images as they are revealed from the rejected pile. You want to make your comments about each image positive. For example you might say that a star shows someone who has a sparkling personality, that a rabbit shows someone who is lively or that a butterfly is someone who is at one with nature. (These ideas match the examples from the clips that you can see in the photo from my set; do adapt the pattern to match the images in your own set of clips!)

Now have the spectator turn over the chosen card, talk about the image and then have them look more closely at the clip to see an amazing coincidence.



in your back pocket but actually clip it onto your belt with the others. Have the cards mixed face down and ask a spectator to slide one forward. As the cards are marked you can immediately see which is the chosen one. Now divert attention to the remaining cards by asking the spectator to gather them up. While this is happening, reach behind your jacket, as if going to your back pocket, and simply remove the correct clip to match their selection. You will know their order and you can tell that you have the correct one by feel. Clip the chosen card and place it between the spectator's palms and the work is done.

There is now a neat time delay as you

Extra Ideas

With these clips you could also perform sleight-of-hand changes, switching one for another to have the clip change in a spectator's hand. Depending on your level of skill you could have a regular clip on the table and, once you know the chosen card, steal the appropriate clip from your belt and switch in the shaped clip as you apparently pick up the clip from the table to attach it onto the chosen card.

This trick is very quick to reset (just get the clip back onto your belt and you are ready to go again) and is both surprising and something different to add to your close-up magic.

MARC KERSTEIN IS A PAST YMC MEMBER WHO WORKS ON THE CUTTING EDGE OF MAGIC, USING TECHNOLOGY AS A TOOL TO CREATE NEW MAGIC. HE HAS RELEASED SEVERAL OF HIS OWN TRICKS AND WORKED AS A CONSULTANT FOR TV STARS DAVID BLAINE AND TROY.

MARC KERSTEIN

INTERVIEWED

by

Will Houstoun MIMC





Will Houstoun: How did you get into magic?

Marc Kerstein: For me it was a Paul Daniels magic kit when I was four years old. I really, really liked magic and I kept on being given magic sets. My parents really wanted to support my growing passion, something very different to my friends' hobbies, and one day they took me to Hamleys where we heard about the then brand-new Young Magicians Club. The minimum age to join was twelve but somehow ended up joining early, and I think the ten years for which I was a Member is a record to this day.

Will: How did you enjoy the YMC?

Marc: I wasn't as active as some other Members and I went to a lot of J-days and not much else. There was a stage workshop at one point which was very, very helpful. I remember getting onstage full of confidence and then being very nervous! Primarily I got to meet loads and loads of people. I was a big fan of Max Somerset, who had just been on TV, and I would see him around every now and then. It was the first time I realised I could go over to people who, to me, were big names and just have a chat.



Will: Is there anything you wish you had done whilst at YMC?

Marc: Whilst school was my primary focus at the time, I certainly wish I'd made more of an effort to attend the YMC a little more regularly and made the most of the workshops. I didn't really have many friends in magic at the time which I think would have kept my interest going and made me a better magician today.

Will: What advice would you give to YMC members about getting the most out of their club?

Marc: Attend the workshops even if you don't feel that they are relevant or of interest to you. You never know, you may become a great stage magician despite believing you only enjoy close-up magic, or vice versa. Even if not, you'll appreciate having tried when looking back, and the skills you learn may be applicable elsewhere.

Will: When you finished school you didn't become a magician right away...

Marc: I went to Imperial College to study Maths, for my undergraduate degree, and then I went to University College London to do my Master's in Computer Science with Maths. Magic was still a hobby though and was very useful. I remember a university entrance interview where it took about fifteen seconds before the word 'magic' came up. The rest of the interview was me doing tricks and talking about magic. At the end the interviewer told me: "It's very rare I meet someone interesting. It's very refreshing to see someone come through the door who's got a really interesting hobby."

After university I went into banking, which I didn't very much enjoy. It was great as a career and for money but in the end I left to become a magician.

Will: Why?

Marc: Partly it was my love of magic, partly it was my dislike of the environment that was present in the banking world — I have always wanted to do something I enjoy. I had been performing magic, on the side, and I was starting to get a few gigs every now and then, so it seemed like a perfect time to give magic a go, knowing I could always move on to something else if it really didn't work out.

Will: You are known for combining magic and technology. Why did you start doing this?

Marc: Noel Qualter, another magician at The Magic Circle, once told me that the greatest thing to do in magic is to merge another passion with your magic. I like technology a lot and I'm a little bit of a geek. I started making a tech trick while I was still in banking, which I thought was okay. I started showing some friends and it turned out to be pretty good. I'd never made a magic trick before and I suddenly realised that I had made my own effect. It felt great so I kept on working on that kind of magic.

Will: Could you describe one of the effects that you have made?

Marc: In MagicWebFX the magician asks the spectator to go on his website and points out a particular photograph which they then look at whilst they think of any playing card. They name their playing card and the magician then points out that there is in fact a playing card visible in the photo, which the spectators hadn't noticed. The spectator then zooms in on the image on their phone and the card is the same one they named. It's a kind of psychological card revelation on a website that also markets the magician.

Will: So your presentation is not about this being a piece of technology?

Marc: No. The secret may be technology but the presentation has to be about something else. My current version came about when David Blaine suggested that I use a card that was reflected in something in the picture so that the spectator could look at the photo and not notice the card until I pointed it out to them. Getting the presentation to this point is the thing that has really made this trick work well for me.



Will: How did you meet David Blaine and start working with TV magic stars?

Marc: By the time I had made several of my own technology tricks, I received a call from ZigZag (Troy's TV show's production company) telling me that Troy wanted to perform some iPhone tricks in his second series. I was involved quite early in the process when we were coming up with basic concepts for tricks in the show, through to the end when we were creating methods and filming on location.

I was introduced to David Blaine by a mutual friend when he visited London a few years ago. I showed him a few effects that I had been working on and we discussed our thoughts on the future of TV magic. We kept in touch from then, and he later asked me if I would move to New York temporarily to consult on a new TV show for him.

Will: What advice would you give to YMC Members?

Marc: The YMC is a great way to maintain and expand your interest in magic, but it will be helpful to you no matter what you do in future, even if it's not related to magic at all! You will learn and improve a vast number of skills that will be beneficial in and out of magic including confidence, speech and lateral thinking, but be sure to continue studying outside of magic too. Magic becomes more interesting when external skills are applied to it.



Diamond Jim Tyler Presents

Grapple an Apple

Stunt:

The magician grabs an apple and rips it in half with his bare hands.

Figure 1

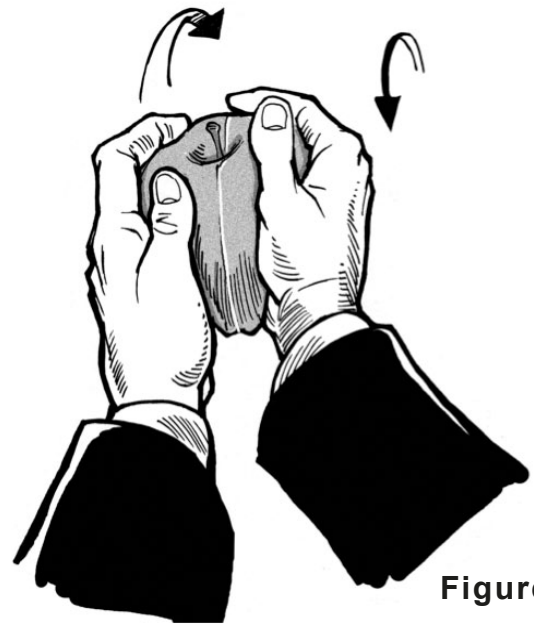
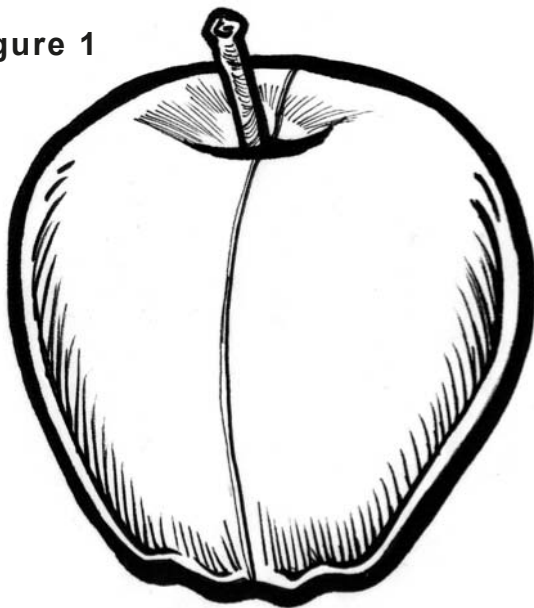


Figure 2

SECRET:

There is a little preparation involved. Use your thumbnail to break the skin of the apple in a straight line around the circumference of the apple (Figure 1). Once the apple is prepared place it aside until you are ready to execute the stunt.

Once you have an audience directly in front of you, present the apple while keeping the scored indentation out of their line of sight. You can show a broad side view of the apple without revealing the secret carved-out line. Ham it up and pretend to be Hercules. Take hold of the apple to the left of the line with your left hand and to the right with your right hand. Twist the left hand clockwise and the right hand counter clockwise and the apple will rip neatly in half (Figure 2). Be sure to have more apples handy for others to try so they will realise just how difficult this is to do.

Supposedly, if you eat apples it keeps you healthy in mind and body so here's a little riddle for you: "If there are ten apples and you take away three, then how many do you have?" If you think the answer is seven, then you are wrong. You'd better hit the applesauce and carrot juice a little harder, my friend.

MEMBER PROFILE:

Elliot Coulson

Age: 12.

Current home:

Bishops Stortford, Herts.

Joined The Young Magicians Club? February 2012.

Hobbies apart from magic?

Playing football.

Favourite non-magic book?

Diary of a Wimpy Kid.

Favourite magic book?

The Royal Road to Card Magic by Hugard and Braue.

Favourite film? *Skyfall.*

Favourite magicians? David Blaine, Dynamo and Criss Angel.

What kind of magic do you enjoy the most?

Close-up.

What do you like most about *Secrets*?

The reviews.

Favourite magic DVD?

Sticky by Kevin Schaller and Oliver Smith.

Strongest non-magical performing influences?

I don't really have one.

Strongest magical influences?

Dynamo.

What is your favourite magic on TV?

Dynamo Magician Impossible.



Which magician would you most like to be and why?

David Blaine, because I love his original style and he's a great magician.

If you had your own TV chat show and could interview any three people – real or fictitious, dead or alive – who would they be?

Houdini, Dynamo and Michael Jackson.

Top tip for getting into magic?

Practice lots, perform to friends and family and ask them for feedback.

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

My Mum and Dad and everyone at The Young Magicians Club.

REVIEWS

things that you might want to beg, borrow or steal (in a magical sense) - or put on your wish list!

Insight and Illusion

by Tony Clark

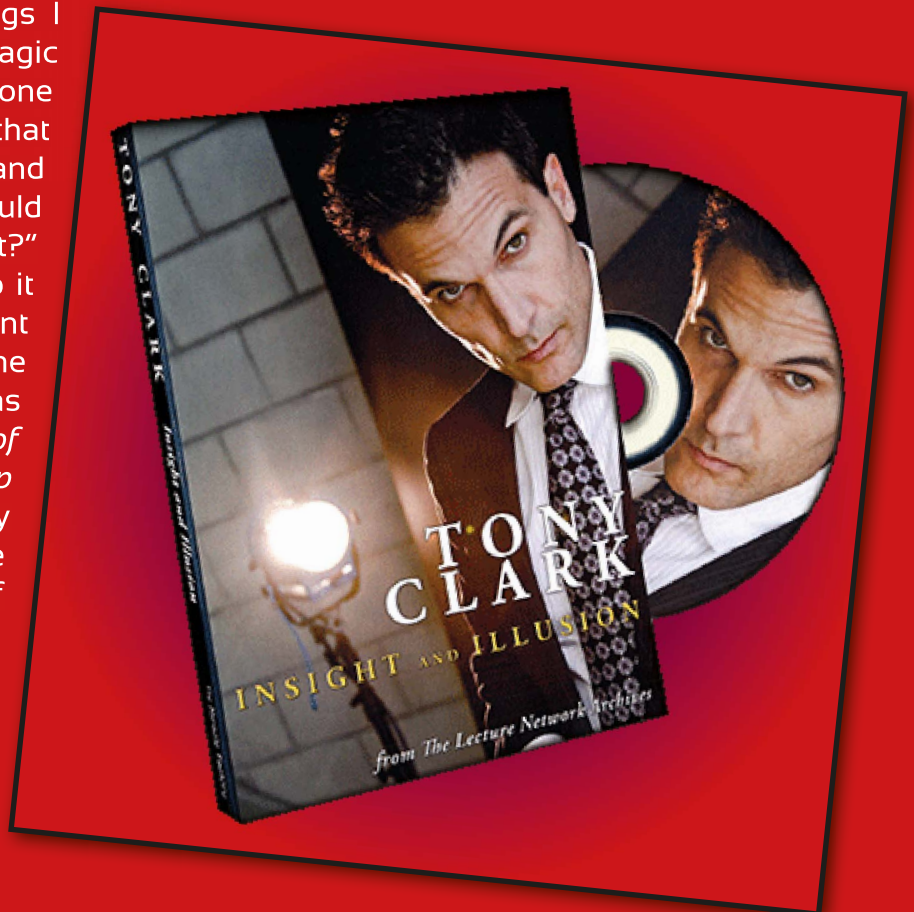
■ Reviewed by Noel Britten

Instructional DVD. \$30.00 (£19.20) from your favourite dealer. Dealers contact Murphy's Magic supplies, www.MurphysMagic.com

There are few things I enjoy more in magic than seeing someone doing something that I've read in a book and thought, "How would you ever get away with that?" Then, when I see someone do it well, I realise that's how it's meant to look. Such is the case with the old knife-swallowing stunt as described in *Encyclopedia of Impromptu Magic* and *Close-up Magic*, demonstrated by Tony on this DVD. The fact that the explanation includes a brief diversion to the technique of Slydini is the cherry on the icing.

The DVD starts by looking like it might turn into an extended dealer demonstration with various props being pitched on Tony's website but once we get into the bulk of the material we are out of those overly commercial aspects and more into the theory behind various coin, silk and close-up routines. Apparently Clarke studied under Slydini and passes on some of his tips and thinking. Tony also has another DVD (*Timing is Everything*) where he covers more of the same.

It's rare that reviewing something makes me want to follow up with another purchase but this DVD was one of them. Tony's explanations and demonstrations of Slydini's tensing and relaxing techniques to cover any 'dirty work' were sterling.



Maths Tricks & Number Magic

by Chris Wardle

■ Reviewed by Marc Kerstein

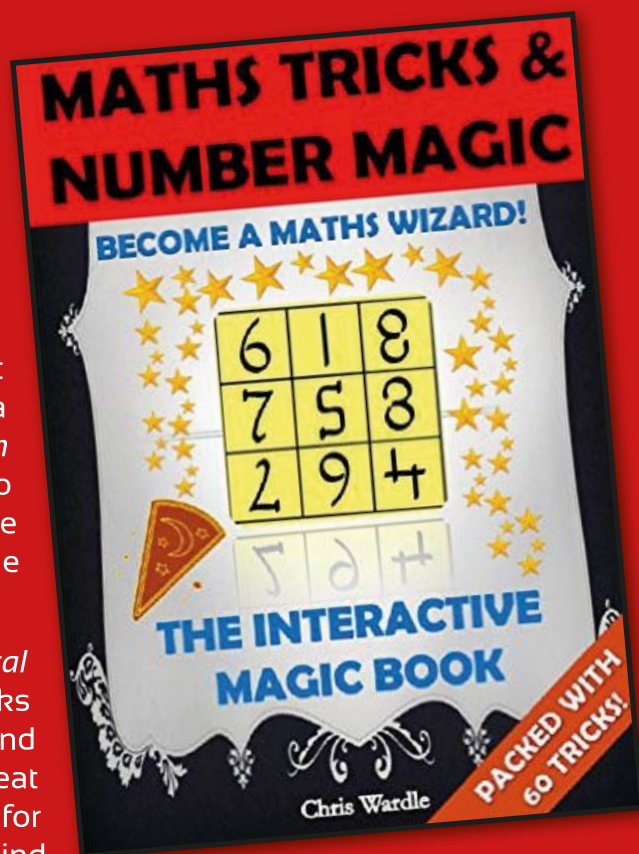
85-page paperback book. £6.99 from Amazon.co.uk

It's not unusual for a great card trick to employ a mathematical principle in order to fool a spectator. After all, if the magician himself is fooled, a spectator often is too. It's no surprise, therefore, that a mathematical card trick has allowed a certain magician to take home the prize on *Penn & Teller: Fool Us*. If the magician attempted to understand the underlying mathematical principle behind a mathematical card trick, however, he would usually be disappointed at its simplicity.

Persi Diaconis and Ron Graham's book *Magical Mathematics* attempts to teach fooling magic tricks to an adult audience that are based on profound mathematical ideas, creating effects that are great for a spectator to watch but are educational for the curious magician reading the science behind their methods. In a similar vein, Wardle's *Maths Tricks & Number Magic* attempts to educate the reader whilst teaching (and demonstrating) mathematical magic tricks. Aimed at a younger audience, the book doesn't always explain the mathematics behind the effects it describes but motivates the reader with a fair amount of mental arithmetic, which is extremely valuable to a young reader.

The tricks described range from not very fooling to somewhat deceptive, and whilst some effects rely on the principles as fooling as the "take away the number that you first thought of" principle, there are a range of methods at play amongst the effects. Not all of the effects use cards either; some require a pencil and paper, dice, or a calculator, whilst most can be mentally calculated.

The book is clearly written, employing page-turns to build suspenseful hidden revelations. Chris Wardle has clearly spent a long time learning and creating these mathematical effects which he presents in this 85-page book. He also suggests other uses for the effects such as performing them over the phone to a friend, on stage to fool an entire audience, or performing them on TV or radio to fool all viewers or listeners simultaneously.



TRICK

Now You See It, Now You Don't!

by *Ian Adair* M.I.M.C.

EFFECT:

Two card cases rest on the performer's table, one containing a regular deck of cards, and the other a deck of 52 invisible cards. The regular deck is first displayed, being fanned face down for a spectator to select a card. This is placed face down onto the table, lets say it is the Eight of Hearts.

"I've got another deck of cards over here," the performer says, "but, as you now see, the cards are invisible." The performer pretends to remove this invisible deck which is handed to another spectator who is asked to shuffle them. Much fun can be had watching the weird antics of the shuffle or by showing the spectator how to handle the cards. The performer retrieves this deck, fans it, and asks a spectator to freely select one of the cards. Being a good sport, the spectator does this and is asked to replace it anywhere within the deck. The invisible deck is placed inside its original case and kept in full view.

"Wouldn't it be very strange, even a miracle, if both spectators actually chose the same cards? Let's find out!" the performer quips.

The first spectator's genuine card is reversed so its face is now on view (it is the Eight of Hearts).

The invisible deck is removed from its case and handed to the second spectator who is asked to fan through the cards to find out if their card is missing. During this procedure the performer makes a point of watching on. "Yes, it is. It's not there!"

The empty case is picked up and inverted over the table surface. One real card drops out and it matches the chosen card, the Eight of Hearts.

WORKING AND PRESENTATION:

Leave both decks on the table right from the start. Pick up the case which contains the genuine cards and ask a spectator to select one (secretly forcing the Eight of Hearts). This card is placed on the table with its face unseen.

Pick up the second case and explain that inside is another deck of cards, but that they are invisible. Tip the open mouth of the case towards your other hand, as though releasing the deck. At the same time, use the fingers and thumb to press against the genuine card inside, so it doesn't drop out. Place the case to one side and go through the pantomime of fanning and shuffling the cards as previously explained. Ask a second spectator to select one of the invisible cards and have it replaced into the invisible deck. Pretend to take this deck and place it inside its card case.

Say: "Well, folks, it has been a matter of now you see it, now you don't. You obviously saw the real playing cards, but did you really see the invisible cards?" Reverse the card that was chosen (forced) from the visible deck to reveal the Eight of Hearts.

Pick up the case holding the invisible deck and pretend to remove the cards from it using your thumb and fingers to keep the card hidden inside from falling out as you did before.

Hand the invisible deck to the second spectator and ask him to look through the cards to find out if there's one card missing. Keep watch over the cards as this is being done, building the comedy of looking for an invisible card, and when he has completed his search remark that there is one card missing.

Pick up the case and slowly tip it over the table allowing the card that has been hidden inside to slide out for all to see. Pick up one card in each hand and show your audience the pair of Eight of Hearts before finishing your performance with the line: "Seeing really is believing."

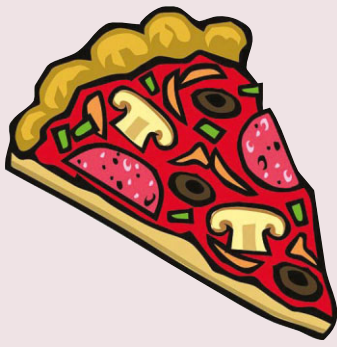
APPARATUS:

- A regular deck in its box.

SET-UP:

- An empty card case containing a card that you will force on your spectator, lets say the Eight of Hearts. (Simply remove a regular deck from its box, remove the Eight of Hearts and return it to the box before putting the deck to one side.)
- You will need to force a card. If you don't know a force yet you could look up the Cross Cut force or the Cut Deeper force, either of which could work well.

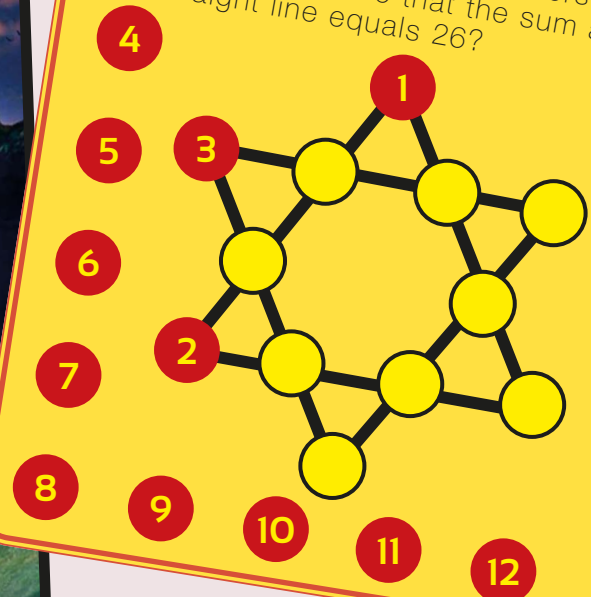




Puzzle Pizza

MAGIC STAR 2

Can you add the missing numbers to the nine blank circles so that the sum along any straight line equals 26?



Which Chest Is Which?

One day Arthur came to Merlin and asked him, "Show me how to be a wise and good king." Merlin replied, "If you can pass a series of mental tests, I will teach you."

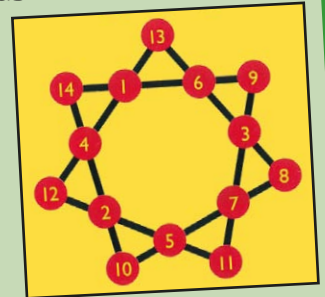
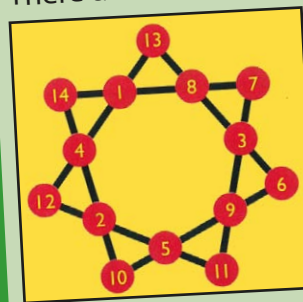
Merlin then showed Arthur three chests, one was labelled gold coins, the second was labelled silver coins, and the last, gold or silver coins. He stated that all the three labels were all on the wrong chests. Given that one chest contained gold, one silver, and one bronze.

How many chests must Arthur open to deduce which label goes on which chest?

Solutions December 2015

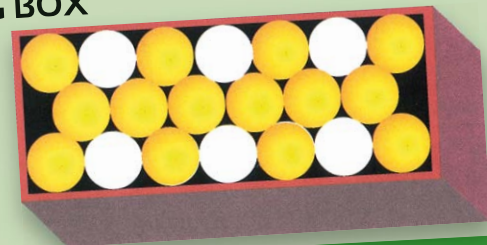
MAGIC STAR 1

There are two solutions, as shown.



PACKING BOX

Six spheres can be removed, as shown.



Gimmicks & Effects

Dennis Patten's

Solution from last issue

A 3

B 2

C 1

PRIZE COMPETITION

My Class

In a class of fifteen boys, fourteen have blue eyes, twelve have black hair, eleven are overweight and ten are tall. Can you work out how many tall, overweight, black-haired, blue-eyed boys there must be.

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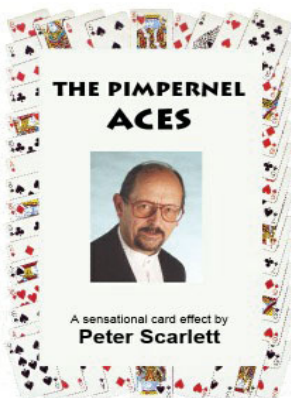
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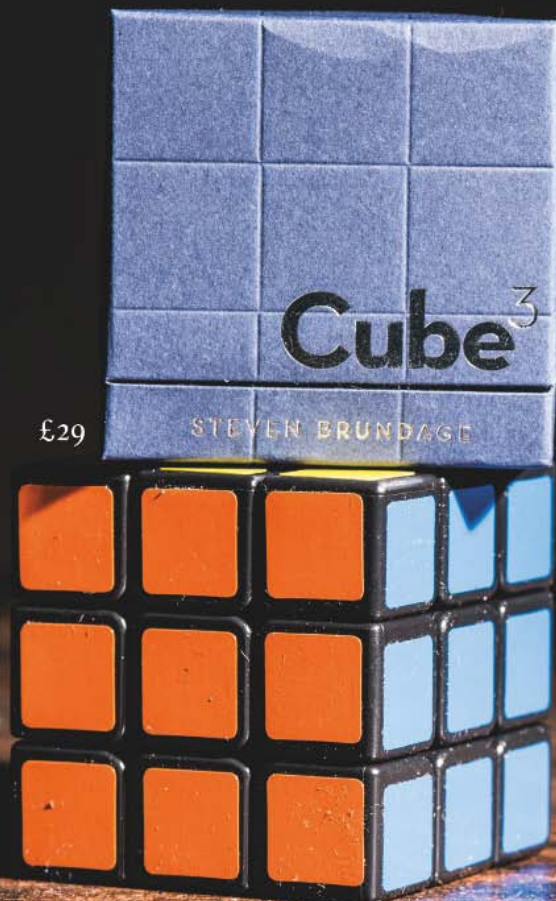
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