

SECRETS

The Magazine of the Young Magicians Club



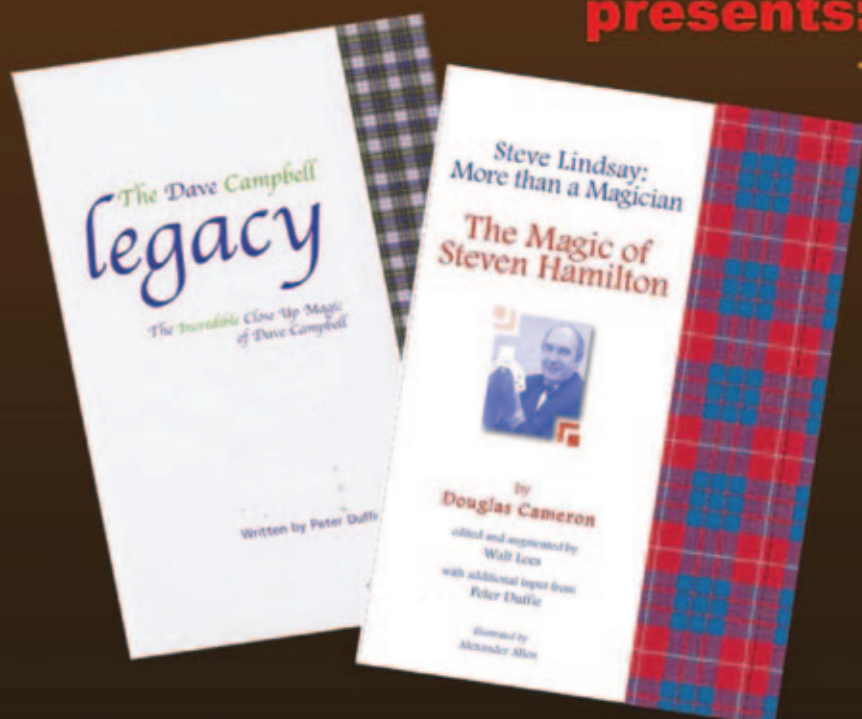
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Welcome to Secrets Magazine

Editorial

Where there's a Will...

In this, my second issue of *Secrets*, you will start to see some of the changes that I mentioned in my last editorial. You will find the first instalment of a new regular feature that shares advice from some of The Magic Circle's cover stars and, elsewhere, you will find our cover story all about the Young Magicians Club Workshops held at the Magic Circle's Headquarters. I am particularly grateful to Fletcher and Theo who agreed to report on the January and February workshops. Theo has also kindly shared an interview with two of his magical heroes in these pages and if you think you would like to help write something for the magazine then do send me an e-mail.



Another big change to *Secrets* that starts with this issue is that we have a new printer and designer. We had been looking at developing the look of the magazine but the change was pushed ahead when our old printer closed. If your issue arrives a little late then it is because we were surprised by this change, though I am hugely grateful to the new printer and designer for speeding this issue out to you as quickly as possible... and I hope you will like some of the new look that will creep into the magazine later in the year.

On a final note, this year has started busily for me with lectures and performances at both Blackpool Magic Festival and the South Tyneside International Magic Festival, where it was great to see some YMC Members and hear a little about your views on the magazine. The next few months are no less busy, with a magical trip to the US planned and several other things I will tell you about in due course... I always have access to e-mail though, so, as ever, if you have any ideas for the magazine or news you would like to share with other Members then do get in touch.

Magical Wishes,

Will Houstoun

Dr Will Houstoun MIMC



Kevin's Column

As I write this issue's column the news has just come through of the sad death of Paul Daniels following the much publicised brain tumour with which he was diagnosed just a few weeks earlier. So many Members of The Magic Circle have memories of him to share. The very first time that I met him he was at the peak of his popularity having a regular Saturday night audience of one-third of the entire country's population. Now that is impressive. A third of the country all sitting down to watch a magic show at the same time! There was no watching online. No catch-up or on-demand. There was even not a great amount of recording (on tape!) television at that time so the nation really did watch TV together.

Paul Daniels was a great influence on my early performing style and still remains so to this day. I performed my first show to a paying audience in 1972 and at that time in the UK David Nixon was our leading magician on British TV. He was a kindly, grandfatherly type performer, always charming and with a very gentle humour. There were occasional big TV specials from America featuring performers such as Mark Wilson and Doug Henning and we had very serious TV mentalists such as David Berglas from the UK and The Amazing Kreskin from the USA. But suddenly, in 1974, in a TV variety show set in a northern club, there was a new magician introduced. It was Paul Daniels and his style of presentation was unlike almost anything we had seen from a magician on television before. Although he had come second in a Britain's Got Talent type show in 1970, it was not until 1974 that he was really noticed.

Daniels style was much broader comedy, less respectful (apparently) of the audience and much faster paced. This was to become the style for other stand-up magicians to adopt including his contemporaries Terry Seabrooke (his co-star on the BBC's *For My Next Trick*) and Wayne Dobson (who was to become his ITV 'rival'). And this influence continues on all of us who do comedy stand-up magic to this very day. Paul Daniels's comic timing was superb and great lessons can be learned by studying his technique. See the master in action. Search YouTube for "Paul Daniels Chop Cup" and watch the 4:30 version. Search "Paul Daniels Electric Chairs" and watch the 7:56 version. Don't ever steal the routines, but learn the masterful comic timing. We should all be eternally grateful for the continuing influence of Paul Daniels.

Kevin Doig MIMC, Chairman

NEWS

Whats on at The Magic Circle

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



Monday Morning Magic 4 April.

A special event for the school holidays designed to give families a sneak peek inside The Magic Circle. You'll meet magicians who will show your wondrous sleight of hand, curators telling you stories about The Magic Circle Collection and have a chance to explore the headquarters of the world-famous magic club. Ideal for families with children aged 8 and above. Children must be accompanied by an adult.

Doors open 11am, event starts at 11:30am and finishes at approximately 1:15pm.

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History and Mystery at The Magic Circle

16 May.

Enjoy a visit to the House of 10,000 Secrets with a unique experience at the headquarters of The Magic Circle. Be enthralled by tales of past Masters of Magic during a guided tour of the building which houses priceless treasures, memorabilia and magical posters. Enjoy some entertaining close-up magic presented by a skilled Member of The Magic Circle and a unique live magic performance in our fully equipped theatre which includes a hearing loop.

Doors open 11am, event starts at 11.30am and lasts two hours.

This event is for over-10s only.

Close-Up Magic at The Magic Circle

8 April, 6 May.

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 and young enthusiasts are welcomed, over the age of ten.

At Home with The Magic Circle

19 April, 26 April, 10 May, 17 May.

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.

Blue Plaque

Some Young Magicians Club Members may know that The Magic Circle was founded well over 100 years ago in 1905. What you might not know is that the meeting at which it was founded was held in a London restaurant called Pinoli's. This occasion will be celebrated on 13 April at midday with the unveiling of one of the UK's iconic blue plaques. Next time you are in London it may well be worth stopping by to admire the plaque and connect with part of the club's history.

The Magic Circle Close-up Magician of the Year 2016

Each year The Magic Circle holds its Close-up Magician of the Year competition and this year's winner was Brendan Rodrigues, a popular favourite who performed a fantastic act featuring magic and flourishes. Danny Lee Grew came second and Dave Loosley was awarded third prize. Noel Qualter won the originality award for the third time running. You can read a little about Noel on page 14 and will find out more about the other winners in future issues.



Wonders from the Workshops

by Scott Penrose, Theo Quantick, Fletcher R Ransberry and Ian Rowland

This month we introduce a new feature to *Secrets*, something that I hope will become a regular item in the magazine. The Young Magicians Club's monthly Workshops are always fantastic and I was so impressed by what I saw when I first attended one that I thought they should be included in the magazine. I asked a few YMC Members to write a little bit about their days and also requested that the magicians who ran the workshops write

something about what they taught. This issue you can read about the January and February meetings, learn a little about the history of the Zig Zag Girl and learn an impressive feat of mind-reading. If you were at either workshop I



hope you enjoy the reminder of what happened and if you couldn't get to them I hope you enjoy discovering what they were about and consider coming in the future!

Albertest

by Ian Rowland

You need a stack of four blank business cards, or anything similar you can hold in your hand and write on. You also need a pen. On the face of the second card from the top, write the name of the spectator you're going to use in the trick. This is your secret preparation.

To perform, talk about times when you get a sense of what's going to happen in the future. Pretend to write your prediction on the top card of the stack, but actually write nothing. Just use the side of your fingertip to make a sound as if

you're writing. Turn this top card over without letting anyone see you didn't actually write anything on it. Say, "That's my guess, so I'll write my name on it." Write your name on the face of the card.

Pretend to put this card inside a magazine (or anything other cover). When your hand is out of sight, turn over the top card, using just one hand, and leave it on top of the stack. You don't really leave anything inside, but you pretend you do.

Ask the spectator for a three-digit number. Write the number on the top card. Turn over the two top cards together as one. Ask the spectator's name and pretend to write it on the top card. Secretly, you just write the number again.

Say you'll put this card inside the magazine "with the first one." When your hand is out of sight, turn the top card over and then leave both of the top two cards inside.

Anyone can now check inside the magazine. There's one card bearing the spectator's name and chosen number, and another card bearing your name and your 'prediction,' which matches perfectly!

For a full description see "Albertest" by T A Waters in *Mind, Myth & Magic*.



Photo: Kevin Doig

Ian Rowland with Sophie Martin

Zig Zag Girl

by Scott Penrose

Robert Harbin's Zig Zag Girl illusion is one of the the most influential illusions in magic history and could be described as a modern classic. When he created the illusion in 1965 and presented it on the TV show *Sunday Night at the London Palladium* before millions of people, it caused a sensation with the public and magicians alike. No one had seen anything quite like it before, magicians could not work out the method and it even made front page of the newspapers the following day.



Harbin Performing the Zig Zag Girl

How does such a revolutionary illusion come in to being? Firstly, it is often said that necessity is the mother of invention and after the Second World War the environment for magic was changing and performance was moving from the stage to hotel and nightclub dance floors. Robert was looking for illusions that had the scale of what he saw as a young man at Maskelyne and Devant's shows in London but which would work surrounded in cabaret without the special lighting or stage facilities. Secondly, it would be fair to say that while the Zig Zag was assumed to be an overnight success, it was more than twenty-five years in the making. Robert was

a very gifted magician but he was also a very determined individual and seemingly never lost faith in his goal.

The origins of the Zig Zag can be found in an illusion called the Disembodied Princess whereby a lady entered an upright cabinet and two blades were placed inside, cutting her into three sections. When the doors were opened her torso had disappeared leaving her head and legs. It was a popular illusion in the early part of the last century but it could not be performed surrounded and was troublesome as it utilised a fake head. A young Robert Harbin created a simpler variation of this illusion that was marketed by Davenport's in 1938 using a sword cabinet principle. Then for the next twenty-five years he continued to play with the notion of moving around heads and torsos within various illusions. In 1963 he created a trick called Trisected that appears to be a creative turning point in the process and then after two more years of experimentation he hit the jackpot with the Zig Zag. The resulting illusion was unique both in terms of design and its multiple methods.



Trisected



The Disembodied Princess

Not only was the Zig Zag able to work surrounded and close-up, it would pack flat and go in the boot of Robert's car. It was the perfect illusion for the small-scale magician wanting to perform large-scale magic. The illusion is over fifty years old but it is still capable of creating wonder and is fooling audiences today.

Photo: Kevin Doig

Scott Penrose

YMC Workshop

Saturday 30 January 2016

Reported by Fletcher R Ransberry

Our January workshop was completely full, with twenty new Members attending, five of whom were girls... the most ever at a workshop. What a way to start the new Young Magicians Club year!

The day started, as always, with a very vibrant atmosphere in The Clubroom as lots of people shared new tricks and ideas with each other as well as enjoying spending time with people who have now become friends. One of the highlights for me as a mentor, is seeing people become friends through the club as it is rare to find people who have the interest we do in such a unique art.

We then made our way up the wonderful staircase of The Magic Circle (the only one of its type, I am told) into The Theatre where we had the 'Member of the Month' competition which was completely full. It was great to see regular as well as new performers demonstrating their pieces and quite a few new tricks were on display which is always fun. The winner of the under-fourteen category was Matty Turner and the over-fourteen winner was Emmanuel Li, on a winning streak it appears! Congratulations to both of them.

We had three great lectures in the afternoon. It is always great to learn such variety and

Photo: Kevin Doig



Emmanuel Li and Matty Taylor

Photo: Will Hosutoun



Kevin Running the Auction

YMC WORKSHOP DATES 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 £10.00 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 for each workshop when you receive the email opening registration (normally one week before the workshop). You will receive confirmation that you have successfully gained a place. Email: chairman@youngmagiciansclub.com



Russell Levinson

so often come out of the Magic Circle with an interest in something you did not have before. Ian Rowland showed us a simple but very effective mentalism piece along with his energetic style which got us all excited and laughing. Russell Levinson taught some brilliant card controls

suitable for those of all abilities along with his calm, polite style which was a great lesson in how to treat people when performing. Scott Penrose, our President, did a wonderful performance, demonstrating and teaching the history of the Zig Zag Girl by Robert Harbin. It was great to learn about the illusion.

This was a great Workshop and I hope you join me in looking forward to future ones!

Photo: Kevin Doig

YMC Auction

Saturday 13 February, 2016
Reported by Theo Quantick

On this particular Saturday the Young Magicians Club enjoyed the the exciting annual auction at The Magic Circle. The event started with Kevin's usual question: "How we doing?" followed by the traditional answer, "Fantastic!" And then the day began!

Bidding soon heated up with offers on everything from gimmicks to Cardistry equipment. Highlights included a box saw illusion, dove pans and several Murphy's *At The Table* DVD boxed-sets. Some of the products sold were brilliant and I managed to bag a David Williamson DVD set called *Ridiculous* at a bargain price.

After the first half we had lunch and all

enjoyed a great time socialising, showing each other our newest tricks. The second half also heated up quickly as more tricks were bought and sold. Near the end, one of the Mentor Members sold a massive collection of his books, props and gimmicks — clearing the decks for his newest acquisitions.

The day then sadly ended, we all went home content with our brand new goodies ready to get practicing for next meeting's Member of the Month competition!

If you would like to report on a Young Magicians Club Workshop e-mail me at editor@youngmagiciansclub.co.uk

A CONVERSATION WITH MR MORGAN AND MR WEST!

by Theo Quantick

Morgan and West, the time-travelling magicians, are a brilliant duo who have an exhilarating and intriguing show. They have been performing since 2008 and both have degrees from Oxford University! They do a Victorian-era style act and perform everything from time travel to parlour tricks. I recently caught their show in Swansea and was lucky enough to get an interview with them for *Secrets*:

Theo: Would you say that your degrees help you with your magic?

Morgan and West: Honestly no, except for life experience and developing an analytical mindset.

Theo: Why did you pick the Victorian era to base your act upon?

Morgan and West: The reason for us picking the Victorian era is that when we did our first show in

university, called *Box of Tricks* (which wasn't all that good), we did a cups and balls style trick, except with tea cups and sugar cubes. That was the only thing the audience liked so we kept with that sort of style.

Theo: Who would you say that you most respect as a magician?

Morgan and West: We respect everybody in the magic community, but some people that we really admire are entertainers like Tom Stone and Luke Jermay who have great style and stage presence. (Note from Theo: I have seen Tom Stone and he is brilliant!)

Theo: Which book do you think would be a good read for the amateur magician?

Morgan and West: We both love *Street Magic* by Paul Zennon, you could do a whole show from the material in there!

Theo: Finally, is there anything you would like to say to the Young Magicians Club Members?

Morgan and West: You simply must do it, do magic all you can and work hard at it. However cheesy it may sound, remember to have fun!

Mr Morgan and Mr West have been a great personal inspiration to me since I first saw Morgan perform when I was six years old. Their easy patter and fun brand of magic are a must-see for all magicians.



Morgan and West with Theo at the Interview

TRICK

No Joking



This month we have a clever handling for a baffling prediction.

by Chris Wardle

MIMC

Effect

A deck of cards is fanned and it is shown that all the cards are different. The deck is placed face down and a spectator is given the card case to hold. A second spectator rolls three invisible dice, producing a random number. That number of cards is counted down in the deck by the second spectator and the card is seen to be the Joker. The card box is now opened by the first spectator and inside is a message which reads: "I knew that out of all the cards in the deck, you would choose the Joker!"

Working

You need five Jokers for this effect and a deck of cards. Most decks have two or three Jokers, so take some from another deck with a matching back, so that you have enough. Place them alternating with random cards in the seventh, ninth, eleventh, thirteenth and fifteenth positions from the top of the face-down deck. (See the photo for the arrangement of the cards.) This means that only the last fifteen cards in a face-up spread are in a special arrangement, so the deck can be shuffled if you wish, as long as you do not disturb the top stock of the deck, and it can be fanned to show the faces, again not spreading down to the portion where the Jokers are positioned.

If you rolled three dice you could end up with a total of three (by rolling three ones) up to a total of eighteen (which would be the result of rolling three sixes) or any number in between. However, a little verbal trick is employed here to restrict the outcome. As you are using 'invisible' dice (you mime holding them and the spectator will do likewise) it appears that you can have no control over the number rolled as the dice are not real. But, once one die is rolled, you say to the spectator: "Now take the second die and roll a different number." And then finally: "Now take the final die and roll a different number again." You casually stress the word 'different' which means that only a number between six (one plus two plus three) and fifteen (four plus five plus six) can be rolled.

If an even total is reached, then ask them to count off that number of cards from the top of the face-down deck (always keeping them face down) and to take the next card, which will be a Joker.



If an odd total is reached, then ask them to count off that number of cards from the top of the face-down deck (always keeping them face down) and to take the final card of the counting, which will be a Joker.

Either way, you will land on a Joker!

Have the prediction in the card case before you begin, written on a slip of paper or your business card.

As you are only adding a few extra Jokers to a regular deck these can easily be removed, so that you then have a regular deck for all of your other card miracles, rather than having to carry around a whole 'gaffed' deck.

TRICK

Effect

The magician asks a spectator to play a game of chance to decide whether they or the performer is going to be the survivor in a Star Wars story. Names are written on slips of paper and characters are eliminated gradually. At the end, after the participant freely chose between two 'finalists,' the magician reveals that the box that was on the table from the beginning contains a figurine of this character.

Explanation

Names of characters are written on white pieces of paper and thrown on the table. The face-down ones are eliminated on each occasion but two of the pieces are secretly prepared and have the name of the force characters written on both sides of the paper. If you always eliminate the face-down papers you will be left with the two force ones. And the mysterious box secretly contains two figurines allowing you to always reveal the right one depending on which way you open it.

Set up

Have a stack of eight white pieces of papers, with two of them prepared. To do this, you should write the names of the two characters you want to force on one side of two of the papers and put them under the other six pieces.

Built a cardboard box that is big enough to fit two "pop toys" without their bases. (These are big headed figurines, like the Chewbacca in the picture.) Make the box as small as possible and separate the figurines with a piece of card that can cover one of the figures in the box. Paint the inside of the box and the piece of card black so that when the card rests over one figurine the inside of the box can be quickly flashed to the audience and will appear empty.

The Survivor

by Butzi

Performance

"I need a Star Wars fan for what is coming next... or at least someone who has seen a couple of the films. Sir, would you mind if we play a little game together? Let's try to change the story of Star Wars. I would like to see if fate can decide who is going to survive at the end of this story. We will try to shake things up a little but I'm sure that whatever we do, destiny has already decided the result. Only one survivor is in this box."

Push the box forward a little.

"We have to make our own choices first so give me names of some of the characters." When holding the stack, hide the back of the two last pieces, holding the pack of papers in the palm of your hand. You write the names of the characters the

participant tells you on the papers but when he tells you one of the characters you want to force you write it on the right paper that you prepared earlier (the ones on the bottom of the stack).

"Only characters with their name face up are going to survive."

Throw the papers on the table and eliminate face-down papers explaining that these characters die in your alternative story. Of course, at the end there will only be two papers remaining because they have the names written on both sides. Try to make the story of each character diving exciting: "Darth Vader just died? That's early in the story!" "Oh my goodness, a useless robot is still alive and all the Jedi died, this is getting weird." Really play here and prepare jokes with different characters in advance!

When you are left with your two force characters say: "Let's take back control: tell me who you want to survive at the end... but remember, destiny has already made its choice."



When the character is named take the right one out of the box.

As you do, briefly show the apparently empty inside of the box. Don't say: "The box is empty," a quick flash is all you need.

You can add a final sentence, as an applause cue: "And that shows us that whatever we think we have decided, our destiny was already written for us."

COVER CONJURERS

In this new feature for Secrets we will welcome some of the cover stars from *The Magic Circular*, The Magic Circle's magazine. This month we welcome Roger Woods, the winner of The Magic Circle's Hoffmann Memorial Lecture 2015 with his essay on the perfect magic trick and Noel Qualter, who won the Originality Award for the third year in a row in the Close-up Magician of the Year.

ROGER WOODS: Winner of the Hoffmann Memorial Lecture 2015

A good trick must have clarity and consistency of method within the technical capabilities of the performer. It is much more than a mere puzzle or challenge to the audience. It must engage the audience in an interesting way and provide a moment of magic that is entertaining and inexplicable, creating an experience of wonder and impossibility that is memorable. In my opinion the classic tricks of magic provide many opportunities for all these elements to combine.

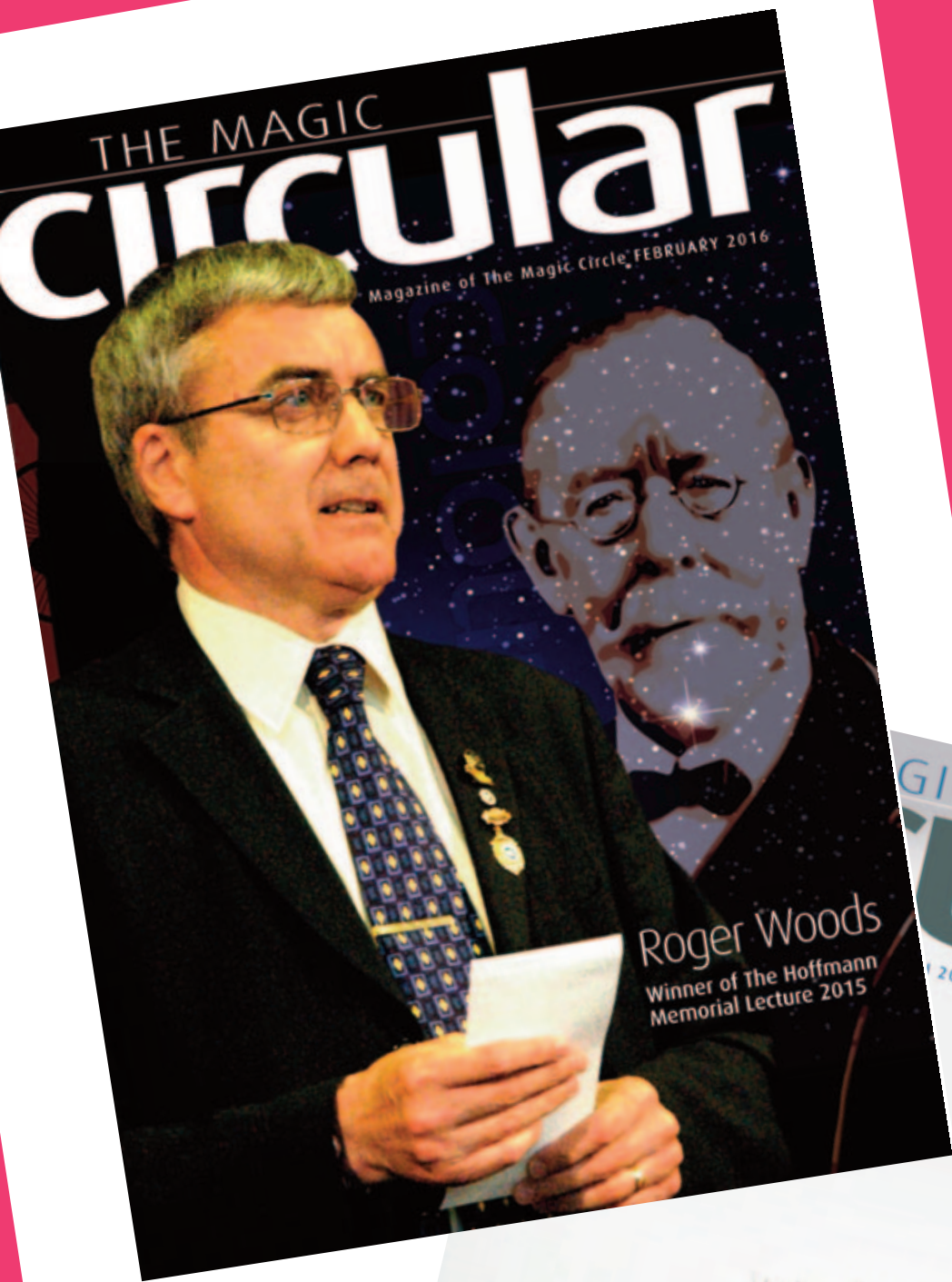
There are many ingredients to consider in constructing the 'perfect' trick, or as near to that concept of perfection as can be possible. A great deal of study, thought and experience is required by the individual magician as he or she strives to make their magic magical. I believe a study of the masters of magic, the classic tricks of magic and of the informed theorists of magic, will prove fruitful. In the final analysis magic does not come from the tricks but from the magician.

NOEL QUALTER: A True Original

Originality, for me, is the most exciting thing, the possibility to see something new. What do I look for? Interesting, novel methods that are breaking down boundaries. Not small jumps, big jumps. That is exciting. Hugely different presentations... We've all heard a million versions of, "These are my grandfather's coins..." Magic should be breaking down boundaries. It should always be reinventing itself. There's so much that can be new. Technology changes. Pop culture changes. Everything is changing. We should keep up with that if we want to be considered an art form.

The ideal case is a new effect with a new method and a new presentation, staged in an interesting and innovative way. I'd settle for just some of those traits though. If you only got one of those things, it better be very strong. I want people to go, "Oh my God, I can't believe he's gone in that direction. That shocked me. It stunned me that he changed it so much. I didn't think anyone could ever make that work, and they have made it work."

People have often told me that they can't create magic. The truth is that I used to think that as well. I think we all have our own doubts, but the way to create magic is to experience as much of magic and as much of normal life as you can. If you only watch magic and learn from other magicians, you will only create derivative magic and there are enough people doing that already. Absorb as much of pop culture and find out what's modern and current. That's the other problem with magic, is that things are not moving forward. So watch what's going on outside magic, find out what the real world is talking about and make some magic based on that.



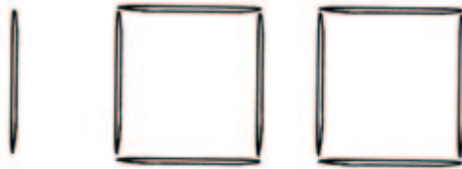


Diamond Jim Tyler *Presents*

Cat Maths

Challenge:

Arrange ten toothpicks to form the number 100 as shown below.
Challenge a friend to move two of the toothpicks so that it reads 'Cat.'



Secret:

Move the middle zero's top toothpick down to the centre of the formation. Now move the left-most vertical toothpick of the remaining zero and centre it horizontally under the single toothpick representing the '1' in the '100' as shown.



Do you see it yet? Look at it from the opposite side of the table and you will see that it now reads 'CAT.' This is a wonderful object lesson to teach someone how to look at things from a different perspective. For the maximum impact be sure that the person you are challenging is looking at this head on. Also be sure to leave plenty of space between the initial '1' in 100 and the first 'O' so that later you'll have the room to turn the '1' into a 'T.'



Speaking of cats, my grandmother had a cat once that swallowed a ball of wool. The poor thing swelled up after that. Nine weeks later it had mittens.

TRICK

EFFECT:

Five 2p coins and five small pay envelopes are used in this routine. Five spectators are requested to assist, each inserting a coin inside an envelope of their choice. Using a black permanent marker pen, one spectator marks his coin in any way he wishes. All envelopes are sealed and well mixed, then placed into a clear plastic bowl. The performer removes each envelope and places it against her forehead. She then reveals whether or not the marked coin is inside. All coins and envelopes are examined before and after the effect.

REQUIREMENTS:

- This effect can be presented using five borrowed coins if desired, however it is best to have five 2p coins ready (these are not gaffed in any way).
- A small strong magnet. These are inexpensive and come in all sizes, some being extremely thin. These are available from magic dealers.
- Five small brown pay envelopes. Again, these are inexpensive and I managed to purchase a complete packet of them for less than 60 pence.
- A black permanent marker pen.

SET-UP:

The 2p coins are all attracted to magnets. Attach the small magnet onto one side of one of the coins and have the envelopes and pen nearby. You will also need a clear bowl (glass or plastic).

Marked Coin

by Ian Adair M.I.M.C.

WORKING AND PRESENTATION:

Display the coins, and in doing so, secretly slide the magnet off the back area of the coin which it is stuck to. Secretly retain the magnet within the fingers of the right hand.

Select five spectators and allow them to handle the coins. Display the pen and state that any one of the five spectators can volunteer to use it. Ask all the spectators to freely select one of the 2p coins and one of the five envelopes which are introduced. Ask the spectator who has the pen to mark the face of his coin in any way they wish. Gather up the coins and place them, one at a time, inside the envelopes which the spectators selected. In placing the marked coin inside the envelope, make sure it rubs against the magnet, which will cling to the coin. Allow all the

envelopes to be sealed and handed to one of the spectators who mixes them and places them inside the bowl.

Using the left-hand fingers, remove each envelope from the bowl. You will be able to feel the magnet through the envelope and know that that envelope contains the marked coin.

I suggest that it would be more effective to reveal the marked coin as the fourth envelope removed. This means that the spectator could shuffle the envelopes further whilst they are inside the bowl. Once the envelope with the marked coin has been found you should open it, using the fingers of the right hand to secretly slide the magnet off the surface of the coin into finger palm. This means that the coins and envelopes can be examined by members of the audience.



REVIEWS

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

The Vault

by David Penn

■ Reviewed by Lewis Starnes

Instructional DVD and Gimmick. \$30 (£21) from your favourite dealer. Dealers contact Murphy's Magic supplies, www.MurphysMagic.com

You borrow a spectator's coin and ask them to sign it. The coin is wrapped in flash paper, which is lit and the coin vanishes. Here comes the minor miracle. You gesture to your keys, which were on the table the

entire time, and show a round plastic container hanging from them. Inside this is another smaller round plastic capsule which the spectator can open for themselves to reveal a third and final capsule. Inside this the spectator will find their original signed coin. This is The Vault by David Penn which in summary is a nest of boxes. However some clever thinking means it will appear as though this nest has been on your key chain for the entire performance.

The DVD begins with some live performance footage of Wayne Fox working this for two spectators in a bar. Wayne's congenial but bold and confident approach is exactly what is needed to pull this effect off well. The remainder of the disc is in a studio with David and Wayne walking you through the routine. The teaching is clear and there are some nice audio convincers discussed as they explain the flash paper vanish of the coin. They discuss the misdirection needed and crucially, the relaxed attitude the dirty work requires following the vanish. A very cheeky line in live footage is "and I never went near the keys." Bold, but if performed with confidence, to most spectators this is probably a statement they wouldn't contradict.

The gimmick itself is made from a durable black plastic which looks quite natural on your keyring. It is surprisingly quick to load and at a push could be reset in front of a spectator, which is discussed on the DVD. There is an appeal to self-contained gimmicks that live on magicians' key chains with releases such as Fair Play or FOB appearing popular. However, it's worth mentioning that these are self-contained props, the Vault has an unseen 'cradle' that does not live on the keychain and this will need to come with you if performing The Vault.

This is a practical and effective piece of close-up magic which does what it says on the tin. The only considerations are it's probably not appropriate to dump your keys on the table at more formal events, so this might be better for the pub rather than a nice wedding. One final thought, there is no knuckle-busting sleight of hand required here, but good motivation, misdirection, confidence and practise are essential to sell this effect.



Impromptu

by Martin Gardner

■ Reviewed by Will Houstoun

864 page large hardbound book. \$150 (£101) plus P&P. Available from www.miraclefactory.net

I am sure that some *Secrets* readers will be familiar with Martin Gardner, the American polymath whose *Scientific American* column launched many generations' interest in recreational mathematics and who published a vast number of books on a wide range of subjects. I imagine most will also be aware of his *Encyclopaedia of Impromptu Magic*, a trove of fantastic material that has long been out of print. What people may not know is that the publication of the book was not the end of Gardner's interest in collecting impromptu tricks, stunts and puzzles, something he continued until his death. With *Impromptu* Todd Karr has made the long unavailable original work accessible once more and also added all of Gardner's subsequent notes into one colossal volume.

In addition to the original text, which comprises well over 400 pages, there are an additional 175 pages of new material, fifty pages of letters from Martin, five scarce Gardner booklets, a collection of Gardner's less complete revisions and an interview with Don Albers. All of Martin's work is then held together with supplementary information and context provided by Teller, John Fisher, Todd Karr, Mark Setteducati and Scot Morris.



As with all the Miracle Factory publications *Impromptu* is a beautiful book, with cover artwork by Steranko, and a beautiful layout. If I were to have one complaint it is that the additional notes are included in the form of small reproductions of Martin's handwritten index cards. Whilst these certainly give a feel for who Gardner was and how he worked they do sometimes make reading a challenge.

There are three types of people in the world: those who have the original *Encyclopaedia of Impromptu Magic* and those that do not — both should get this book.

MEMBER PROFILE:

Angus Jones

Age: 15

Joined The Young Magicians Club? June 2012

Hobbies apart from magic?

Cardistry because it is fun to practice, see and put into videos. I also like making new ideas in the creative process, to see what new effects and visual moves I can possibly create.

Favourite magic book?

Mark Wilson's Complete Course In Magic as it covers a wide range of effects from cards to rope, to rubber bands, and there is always something in there that is right for anyone and everyone.

Favourite magic DVD?

Royal Road to Card Magic 4 DVD set as it teaches great card tricks and sleights, which any card magician would like.

Favourite non-magic book?

Cardistry From time to time by Tobias Levin, as it teaches some great two-handed cuts which is basically just a style of card flourish.

Favourite film?

The Real Robbo, as it has a good storyline, and also makes me laugh every time i watch it.

Favourite magicians?

Noel Heath Because he created a really visual colour change called the Womb change, it is very difficult but very worth learning.



What kind of magic do you enjoy the most?

Cards, because you can do it anywhere, and cards are the best because of all the different back designs, such as Red Fontaines, Jerry's Nuggets, Wynn's and smoke and mirrors.

What do you like most about Secrets?

The member profiles of other members in the club, so I can find out more about others in the club.

Strongest non-magical performing influences?

Jake Docherty, Tobias Levin, Oliver Sogard, Kevin Karlsson,

Strongest magical influences?

David Robinson as he is not well known and performs a style of magic that I really like.

What is your favourite magic on TV?

I only watch *Troy* and *Tricked*, I prefer *Tricked* with Ben Hanlin over *Troy*, as I really like the way Ben sets his show out, and really like the way he performs his

magic.

Which magician would you most like to be and why?

David Robinson as he has such a cool, interesting and engaging style in his magic, his card flourishing and his accent.

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

David Robinson as he has inspired my style and he is not that well known, Tobias Levin for his smoothness at his flourishes he does, and Jake Docherty as he has some really interesting coin sleights I have seen him do.

Top tip for getting into magic?

If you enjoy it then practice an area you like, otherwise there is no point in practicing it.

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

David Robinson as he is such a cool guy, and always makes me laugh whilst he does magic and cardistry I enjoy.

Puzzle Page

Word-Search

This grid contains the names of all thirteen of The Magic Circle's Presidents. They are all listed below so see if you can find them all!

- David Devant
- Nevil Maskelyne
- Clive Maskelyne
- Herbert Collings
- Lord Ampthill
- Duke of Somerset
- Francis White
- David Berglas
- Michael Bailey
- Alan Shaxon
- Ali Bongo
- Jack Delvin



Prize Question

At his workshop Ian Rowland gave me several copies of his Penguin Live lecture to give away as competition prizes. To enter, send me your answer to the following question to editor@youngmagiciansclub.co.uk by May 1 and the winners will be drawn at random from the correct answers:

What was the full name of the magician and mind-reader who performed as "Alexander the Man Who Knows?"



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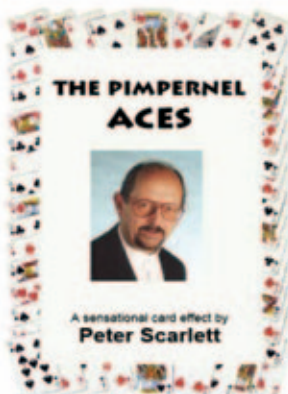
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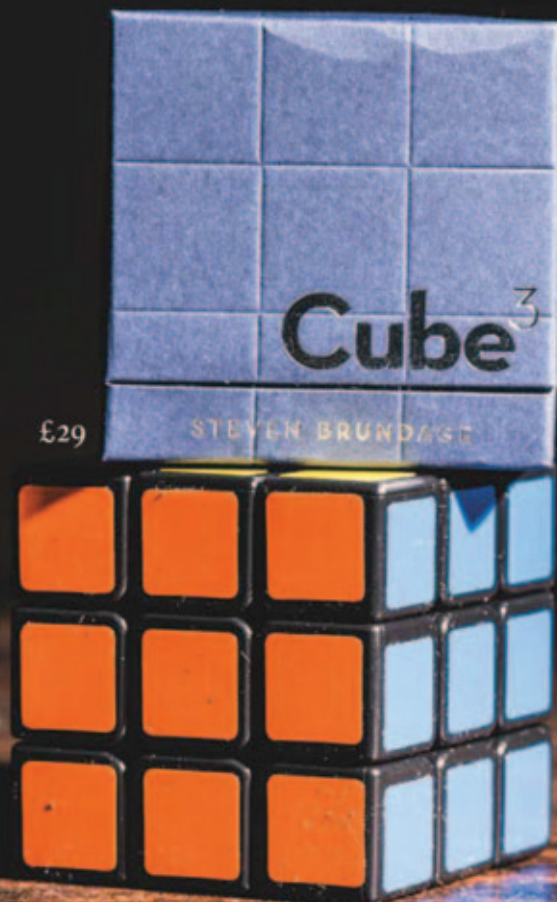
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