

Secrets

THE MAGAZINE OF THE YOUNG MAGICIANS CLUB VOLUME 23 No 3 AUGUST/SEPTEMBER 2016



INSIDE

PETER LAMONT

MAGICAL THINKING

RICHARD WISEMAN

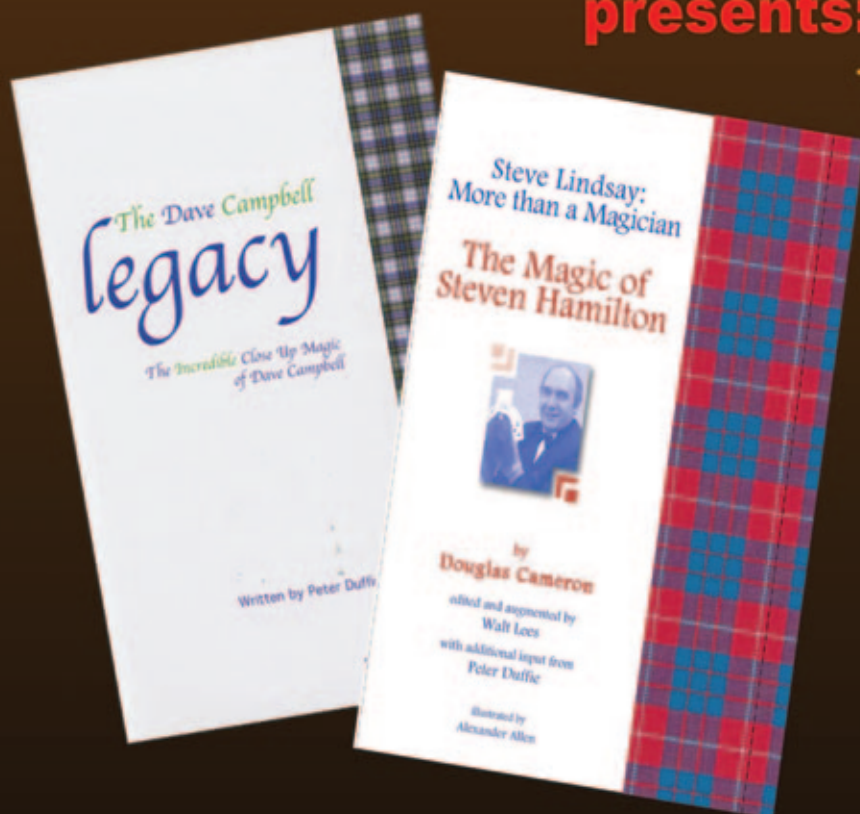
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WHERE THERE'S A WILL...



This month I am delighted to feature two academic magicians who both helped me a lot when I wanted to go to university and study the history of conjuring. Richard Wiseman's work as a psychologist has made him a household name who regularly appears on television

and has written several best-selling books. His YouTube videos have over half a billion views and, in "Not Magic But...", he explains that despite not being a magician there is magic in everything he does. Peter Lamont works in the psychology department at the University of Edinburgh and has long thought that the story we tell does not show magic in the best light. As young magicians you will decide what the public is told about magic in the future and, in "Magical Thinking," Peter shares questions that every magician should consider.

Something about the YMC that makes me very happy is how enthusiastic you all are, something I am reminded of each time I visit a workshop or run a competition in these pages. With that in mind there are not one, but two chances to win something in this issue... and for one all you need to do to win a prize is to write to me! Every single YMC Member could easily get a prize so turn to pages 19 and 20 to find out more.

Speaking of competitions, regular *Secrets* contributor Chris Wardle has written a piece about The Young Magician of the Year competition in this issue. I recently ran a panel discussion on competitions at The Magic Circle, with three experts, and the conclusion we came to was rather surprising: The worst reason to enter a competition is because you want to win! The reason was that winning is all about the judges' opinions, but there are so many other ways to benefit that are based solely on your own work. By entering a completion you get great performing experience, meet wonderful new friends, work on your act with a focused deadline and improve so much in a short time. So do seriously consider entering the competition, not because you want to win or prove you are the best, but because entering will make you a better magician, even if you don't make it past the first round.

Magical Wishes,

Will Houstoun

Dr Will Houstoun MIMC

editor@youngmagiciansclub.co.uk

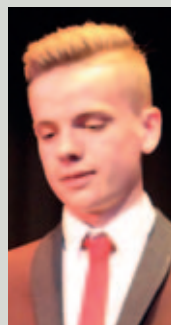


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Sometimes I am asked to identify Members of YMC for a media break or some other opportunity. I can only recommend people that I have seen perform and who have, for one reason or another, impressed me. I have put names forward for television work and for newspaper or

magazine coverage. I do reserve the right, for television recommendations, to be present at recordings or broadcasts as a magician consultant, as often directors do not consider camera angles, edits or other issues from the point of view of the magic. Luke Oseland was the latest to have such an opportunity – it was for a TV pilot but we have been

assured if it is commissioned they will use him again.

Another recent opportunity was for some of our Members to be assessed for some individual mentoring by high-profile Members of The Magic Circle. You are hopefully all aware that The Young Magicians Club is part of the youth initiative of The Magic Circle (the other part is the Young Magician of the Year competition). Many of the current generation of young magicians are highly proficient at, and in some cases almost obsessed with, the fashion which has become known as cardistry, the clever manipulation of and juggling with playing cards. Stage magic appears to be losing popularity as was noted by Members of The Council of The Magic Circle after last year's Young Magician of the Year competition. Silent acts and theatrically produced acts are in decline with the younger generation. Sadly, stage acts are often little more than their close-up acts or street-type magic poorly adapted for the stage.

As an elected Member of the Council of The Magic Circle, I was asked to find a way to promote stage magic and to work towards teaming up YMC Members who show potential with high quality

news

Britain Has Got Talent



Over the course of the last few years magic has enjoyed more and more prominence on *Britain's Got Talent* with performers such as James More, Darcy Oake and Jamie Raven getting further in the competition each year. This year the process reached its logical culmination as Magic Circle Member Richard Jones won the entire competition. I am sure that all at The Young Magicians Club join me in offering congratulations to Richard and also to the extraordinary Fergus Anckorn, who was featured in Richard's final performance.

Video of the Greats

In the late 1970s there was a TV magic show in Canada that featured over fifty guest performers, including many of the prominent magicians of the era such as Charlie Miller, Al Goshman, Don Alan, Harry Blackstone Jr, Johnny Thompson and many more. The original recordings were lost – taped over by the studio to save money. However Magicana (a Canadian organisation run by Circle Member David Ben), working with Harney, has collected home recordings made by local magicians of the original episodes in the earliest days of home video. These recordings are all available to view online for free. Over twenty-five hours of magic video is available in a searchable archive at www.magicana.com/magicpalace. It's a remarkable collection, well worth taking a look.

MagicWeek Video Archive

Over 16 years after being founded by Magic Circle Member Duncan Trillo, www.MagicWeek.co.uk have added a new "MagicWeek Video Archive" section to their website. A new video clip will be added to the site every week from



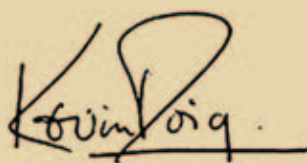
mentors from within The Magic Circle. After discussion with President Scott Penrose, I invited ten YMC Members, whom I have identified as having shown true stage magic potential, to put together an eight-minute act for constructive feedback at our May workshop. Seven of them accepted the invitation with enthusiasm and they had two months to prepare.

I called the competition 'YMC Talent Quest' and decided to follow the model, set by TV shows such as *Britain's Got Talent*, *The Voice* and *X-Factor*, where the performers would perform in the morning in front everyone, including a panel of experts from The Magic Circle. The panel would give verbal feedback straight after the act, and when everyone had performed the audience would vote for the winner. I was delighted that my invitation to join the panel was accepted by Scott Penrose, Richard McDougall and John Archer, a strong group indeed!

It was a great event with the seven Members all performing well-prepared acts. The panel gave only positive feedback in front of the audience (WWW or "What Went Well"), the audience voted by secret ballot, the top three places were announced and then, in

the afternoon, the performers were invited to receive detailed one-on-one feedback from the panel (EBI or "Even Better If..."). The audience voted Dean Leavy in first place and Luke Oseland second. The panel were full of praise and were particularly impressed with the real attention and hunger to learn shown by some of the performers. Two Members were chosen for an intensive two-hour mentoring session working on specific aspects of their act and four of them will have a day working together in the Summer Holiday. We are considering other plans for all seven.

I am now on the lookout for the next group to invite to be part of the second phase...



KEVIN DOIG mime Chairman

Duncan's extensive collection of magic video, recorded from the 1980s onwards. Duncan explains: "I'd not only record the main TV magic shows of the day, but also guest appearances on chat shows and so on. Ultimately all these tapes went from bookcases to storage boxes, and that's where they've been patiently sitting ever since... until just a few weeks ago that is. The tapes themselves (many hundreds) are in amazing condition and play well, allowing for the inherent limitations of the Betamax/VHS format. I'm selecting short clips to transfer as best I can to digital and then share via YouTube." MagicWeek was launched on 1 July, 2000, as a subscription-free UK magic news and reference website and is now read by many thousands of magicians every week, worldwide.

what's on at the 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 5 August, 2 September

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

your very eyes. Seeing is believing!

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

All shows are of a universal nature and young enthusiasts are welcomed, over the age of ten.

Monday Morning Magic 22 August

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 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.

At Home with The Magic Circle September

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.

wonders at the workshops

Photos: Kevin Doig

YMC WORKSHOP Saturday 7 May, 2016 by Bailey Barham

We all made our way to Euston, where we eagerly queued outside the big blue doors to The Magic Circle HQ. They opened at just gone 11am and a tidal wave of young magicians flowed in, looking forward to yet another YMC workshop! Once inside, we registered and went to sit down alongside our friends to chat and show each other all the new things we had learnt. The atmosphere was magical (if you will pardon the pun) like it always is on a YMC Saturday. Once Kevin and Rob had managed to get everyone registered it was time to go up to the theatre for a very special morning.

The YMC Talent Quest was a chance for specially selected YMC Members to showcase their stage magic and to receive feedback in a competition format. I was lucky enough to be working backstage with Rob Page, helping get everything ready, so Samuel Hinch has helped me with this part of the article. The judges were Richard



Dean Leavy

McDougall, an award winning close-up magician, John Archer, who has fooled Penn and Teller, and The President of The Magic Circle, Scott Penrose.

The opening act was 13-year-old Charlie Hewish, who used the theme of Covent Garden and a day out in London for his act. The next act was Billy Roche Menezes (a name Kevin hasn't even mastered yet!), whose theme started as being an Italian Chef and changed into being a Mexican Game Show Host! The third act of the

competition was Emmanuel Li, whose act was a mixture of hard-hitting magic featuring cards as well as a Russian roulette routine with borrowed mobile phones. The oldest performer in the competition was Dean Leavy, who took a different approach to his magic and decided to perform some classics of magic in a silent act, which was pristinely polished to a beautiful piece of music. The next act in the competition was Amos Wollen with his comedic take on the cups and balls, in which the cups represent chickens on a farm and the balls represent the eggs they lay. The routine ended with the production of three real eggs underneath the cups and even a rubber



Matthew Garrett

YMC WORKSHOP Saturday 25 June, 2016 by Emmanuel Li

The day began with Members exuberantly flooding into the clubroom. Registration is usually one of the busiest, and best, parts of the day, with everyone sharing tricks and ideas with one another and first-timers meeting new friends. The atmosphere is always warm and welcoming.

After registration was over, we all made our way up the mesmerising, one-of-a-kind, Magic Circle staircase into The Theater. Kevin gave his usual enthusiastic opening speech, welcoming newcomers and getting everyone stirred up for the Member of the Month competitions.

The Under-14's competition ran first, with



Fletcher Ransberry assisted by Dean Leavy

some highlights being Stuart Scott's comedic Ace location, Matty Turner's energetic mentalism routine and Henry Wells' one-man variety show. Then came the Over-14's competition, in which Sam Hinch stunned the audience with a thought-of-card location, whilst blindfolded – when the card was revealed to be correct, the rest of the deck was shown to have been blank all along! Oliver Jones demonstrated the invisible palm with great confidence, which was fantastic as it was his first workshop.

As always, the audience voted for the winner of both competitions. Congratulations to Billy Roche Menezes, who won the Under-14's competition with his impressive teleportation of a thought-of-card into a sealed deck. And another big congratulations to Fletcher Ransberry, who

chicken. The penultimate act was Theo Mellor who themed his act around different jobs, including working for McDonald's and in a cinema. The last act of the competition was Luke Oseland, one of the most creative Members of the YMC, who performed manipulation with soap bubbles as well as some dangerous magic.

There were a first, second and third position in the competition, awarded based upon a vote from the watching Members. In third place was Billy Roche Menezes, second was Luke Oseland and the winner, by a large margin, was Dean Leavy.

After lunch we went to three amazing workshops, in which we were able to learn plenty of awesome new magic. Andy Stone gave an in-depth talk on locator cards. For the Members who don't know, a locator card is a card magicians use to find a spectator's card without the need to use sleight-of-hand.

The next workshop was with Matthew Garrett, who taught his Ninja Linking Rings. He showed us a short, silent routine, with a set of four rings, in which the rings linked and unlinked a few times into a final astounding unlinking sequence. Matthew handed out sets of rings for Members to practise the moves whilst he went through them and then he asked us to perform the routine to the people sitting next to us. This really helped to see what the moves would look like to a lay person.



Feedback from the Talent Quest Judges



James Fortune

The final workshop was with a YMC favourite, James Fortune. James taught three card tricks: one was a beginner trick, the next was more intermediate and the last one he taught was more advanced than the others.

Unfortunately the day came to a halt. Another fun and jam-packed workshop which would have been such a disappointment to miss! Hopefully those who were there enjoyed it and those who weren't have enjoyed reading about it...



Billy Roche Menezes



Will Houstoun

lightened up the mood immediately without any 'Hassel' with a 'hilarious' joke, and then proceeded to perform a simple 'pick a card' revelation in which Dean Leavy was his arms. It goes to show that the simplest of tricks can be given a hugely entertaining and hilarious presentation.

After the competitions, lunch began, with the clubroom buzzing with excitement for the workshops in the afternoon. Looking around, you could see the lecturers sitting at the tables, chatting with and exchanging tricks with Members. This is always great to see, as the barriers between us young magicians and the professionals are broken because we all share the same unique interest in the wonderful art of magic.

The afternoon kicked off with everyone being split off into three groups to cycle ▶



Paul Gordon



Katherine Rhodes

through the workshops. Will Houstoun, straying from his usual card work, taught us a short and sweet coin routine, and gave us some great tips on sleeving and buying shells. Katherine Rhodes gave an extremely insightful lesson on improvisation through some challenging and fun games that required us to think quickly and adapt to different situations. Finally, Paul Gordon showed us some brilliant card effects from his famous *Gold Dust Trilogy*, and thoughtfully put the explanations to all of them on a PDF on his website, so we could refer to it whenever we wanted.

All in all, it was another fantastic workshop in which everyone's brain got a marvellous magical workout.

LOCATOR CARDS

by Andy Stone

My workshop looked at the various types and possible uses for Locator Cards. A locator card is a card that you can always find in the deck.

You can use them to control a selection, a number of selections, or a stack. You can also use them to assist with a force. In my opinion, they are not a substitute for learning slight-of-hand techniques, but can assist with obtaining a very clean handling in a mentalism-type routine.

The first type I showed was a Long Card. You can buy these from a dealer or you can make your own by glueing two cards on top of each other with a 2mm offset at the ends. Because the ends of the card stick out

very slightly, you can easily cut to this card. You can use such a card for a control. Shuffle or cut the long card to the bottom and have a card chosen. While the spectator is showing the chosen card around, shuffle the locator to about two-thirds down from the top. Riffle down the deck, asking the spectator to say stop, secretly timing your riffle to stop at your long card. Lift up the long card and the cards above, inviting your spectator to replace the card in the deck. Replace the top part of the deck, placing the long card directly above the selection. Square the deck and allow some time mis-direction, then shuffle and cut at the locator, leaving the selection on the top. The spectator should feel they've replaced their card in the deck where they chose and that you haven't done anything suspicious.

I also demonstrated two other cards in the long card family. These allow things like controlling a peeked-at card, without it being removed from the deck. Look up "Deck Aid" by Mark Leveridge and "Pro Control" by Gary Oullet if you want to know more.

A number of other ideas for locator cards were also demonstrated, including the use of a paper clip to create a locator. It really works! See *Drawing Room Deceptions* by Guy Hollingworth, for some clever uses of a paper clip in card magic. I also showed a thick card, two cards glued together, and demonstrated how to locate this card by riffling the deck with the thumb. A good reference is *Alan Shaxon: The Sophisticated Sorcerer* by Scott Penrose

IMPROVISATION

by Katherine Rhodes

Q What is improvisation?

A Improvisation is the act of executing or arranging anything without previous preparation.

Q Can you learn to improvise?

A Put simply, no! You can, however, learn to be comfortable with it which will greatly benefit any performance of magic.

Q Why is learning to be comfortable with improvising important?

A Any performance, whether it is a single trick or a complete act, should be structured. You should know how you're going to start, how you're going to end and how you're going to get there. However, no amount of planning will prepare you for when something goes wrong. Being comfortable with improvising will help you overcome whatever error has crept in and get you back on track. It's a bit like having a spare wheel in the car. You don't need it on every journey but one day you'll be grateful it's there.

Being comfortable with improvising is even more important if you are doing close-up or a patter act. Because you are interacting with people, you can never guarantee what they are going to say or



Andy Stone

and Steve Short or *Thick Schtick* by Steve Bedwell. A corner rounder from a craft shop can be used to create corner short cards, which you can locate by riffling the corner of the deck with your thumb as they are trimmed on one corner.

SIX MAGICAL TIPS

by Paul Gordon

In my workshop I answered questions posed by the youngsters and offered six thoughts of my own:

do. Sometimes it will go exactly to plan, other times it will be a struggle to keep everything on track. Being confident in your ability to improvise will give you the confidence to veer off your structured path so that you can redirect things back to where you want them to be.

Q How can you become more comfortable with improvising?

A Everyone has the ability to improvise and you do it every day without even realising. When the spotlight is on you, nerves, embarrassment and even fear can take hold and make you feel less able to do so. That is where the games we played in the workshop come in. Apart from being fun, they build your confidence with being able to improvise. The more you do them, the better you will be, because you will be in better control of the situation you are in.

We started with a few rounds of Charades to warm everyone up. Then we moved on to five specific games:

Product Promo

The participant had to imagine that they'd arrived to do a show and had just found out they were required to promote a new product, which they had to build into their performance. Some of the products were a new spoon-cleaning powder, chicken-flavoured chocolate bars, anti-homework cream and FrankenRabbit The Movie.

1. I suggested that the older attendees get working experience by performing for laymen as often as possible. By laymen, I don't mean friends and family, but strangers. I then said that you can't be good until you have been bad, so learn from the mistakes and issues you'll encounter.
2. If performing sitting at a table, try and stack two chairs together so that you are higher and can command a better presence. It also makes palming cards onto tabled packets easier due to the better angle of the hand in relation to the table.
3. Never call the pack a "regular" pack because it suggests that there might be something like a non-regular pack.

Story Deck

A pack of cards is shuffled and the player needs to construct a story, weaving in each card as much as possible, getting as far through the pack as they can.

Rhubarb

The performer can only say the word Rhubarb and has to perform their trick using body language and vocal tone to make sure the trick makes sense.

Translation

The performer can only say the word rhubarb and a second player has to translate what they mean for the audience, again making sure that everything makes sense.

In The Style Of

The performance is started normally but then the names of famous people are called out and they have to carry on their performance in the style of that person.

The games may seem silly but they highlight extremes of having to improvise, and becoming comfortable with such scenarios will enable you to become a more confident performer in the real world. There are many other types of improvisation games and I hope you will continue to play not only the ones above but also others to build your improvisational skills.

4. Try and buy/borrow books on diction, stage presence, memory, acting, etc. Although the tricks are important, there are other aspects to this art.
5. Cardistry is a very talented art form but it's not magic. Magic is a hidden art form whereas cardistry is an open display of skill akin to juggling. A few minor flourishes are fine, but don't overdo them. And, don't be cocky... it's not a nice attribute.
6. When performing, speak up, look up, get eye contact with your audience and perform with enthusiasm, energy and commitment.

I'd have said more, but time ran out!

YMC WORKSHOP DATES 2016

Saturday 17 September 2016
J-Day auditions*

Sunday 23 October 2016 J-Day

Saturday 26 November 2016

Mentors' Day*

Saturday 21 January 2017*

Saturday 11 February 2017

Annual auction

Saturday 11 March 2017*

Saturday 8 April 2017

Saturday 13 May 2017*

Saturday 17 June 2017

Saturday 15 July 2017*

Saturday 16 September 2017

J-Day auditions*

Sunday 22 October 2017 J-Day.

Saturday 25 November 2017

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

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

Magical IT

The purpose of magic is not to fool people. The purpose of magic is to astonish them. Fooling people is easy. Astonishing people is difficult. Fooling people is presenting a puzzle. Puzzles are fine, but puzzles are simply problems that we want to solve.

thinks, then who is the performance for?

If you want to be a good magician, then you have to consider these questions. Here are some thoughts to get you started.

What is magic?

Magic is a performance, a unique kind of performance. It creates a very particular experience of something happening that cannot happen. Magic can be accompanied by other things (such as music, comedy or storytelling). However, what makes it magic (rather than music, comedy or storytelling) is that something impossible seems to happen. This is what makes it different from any other kind of performance. It is why magic matters.

What is magic? Why do we do it? What do our audiences think when we do?

These are theoretical questions, and many magicians find them too abstract. They think that the theory of magic is somehow separate from the performance of magic. But it is not separate, because these questions are fundamental to any performance.

If you don't know what magic is, then you don't know what you are doing. If you don't know what your aim is, then how can you possibly achieve it? If you don't consider what the audience

Why do we do it?

The purpose of magic is not to fool people. The purpose of magic is to astonish them. Fooling people is easy. Astonishing people is difficult. Fooling people is presenting a puzzle. Puzzles are fine, but puzzles are simply problems that we want to solve. There is nothing astonishing about a puzzle, and there is nothing astonishing about a solution. It is simply a case of not knowing, and then knowing. The purpose of magic is not to provide a puzzle that the audience cannot solve. It is to astonish them.

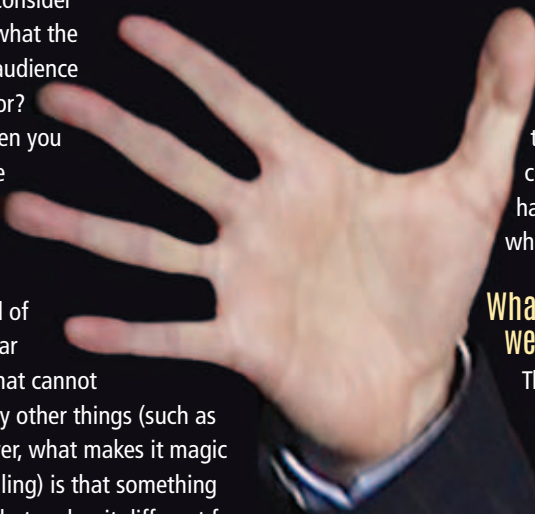
To astonish people, we need to create the effect of something happening that cannot happen. This is not easy, because what people find impossible is constantly changing. When I was your age, there were no personal computers, no mobile phones and no internet. The idea that you could talk to people on the other side of the world, with a device that you had in your pocket, would have seemed astonishing. Today, of course, it is taken for granted. Nobody finds it astonishing anymore.

And technology is constantly evolving. By the time you are my age, there will be things that now seem impossible, but which by then will be taken for granted. How, then, will you astonish

people? The only way will be to think about the way they think. Whatever happens, and whatever incredible technology appears, there will always be things that people find impossible. But to create the experience that this has happened, you will need to seriously consider what the audience is thinking.

What do our audiences think when we perform magic?

The audience knows that we are tricking them. They understand that the magic is not real. They also know that we rely on secret methods. They know, for example, that we sometimes hide things in our palms and up our



thinking

By Peter Lamont AIMC



sleeves. They know that, when we appear to do something, we might be pretending. They are perfectly aware that we often use special apparatus and sleight of hand. They may not know exactly what we are doing, of course, but they have these possibilities in mind.

The secrets of magic have been revealed for centuries. There have been books that describe how tricks were done since at least the sixteenth century. By the nineteenth century, there were many more books, and they revealed much more of the detail. More recently, a huge amount of information has been exposed on television and the internet. If magic is simply seen as a trick that relies on secret methods, then the audience will be thinking about how it is done. That makes it no more than a puzzle, and the puzzle is becoming easier to solve.

Magic needs to be about something else. The methods are simply the tools of the trade. They are the means, not the ends. The actor pretends, but that is not the point of theatre. The artist simulates, but that is not the point of art. The purpose of magic is to create an experience. The methods are simply whatever it takes.

So, when you think about performing magic, begin with what you want the audience to experience. At any given point in the performance, what are they supposed to be thinking? How are they supposed to feel? If you provide them with a way to think, then they will think less about how it is done. If you focus on the feeling of astonishment, then they will feel less that they have been fooled.

Never forget that the methods are crucial. The audience must be convinced that what seems to be happening is really happening. They must really believe that the coin is in the hand, or else they will not be astonished when it disappears. They must really believe that the card is lost, or else they will not be astonished when it is discovered.

However, you need to think ▶

Magic needs to be about something else. The methods are simply the tools of the trade. They are the means, not the ends.

about why you are making the coin disappear, and why you are finding the selected card. You need to think about why you are doing this from the audience's point of view. What are they supposed to be thinking? Are they simply watching a 'trick'? Are they watching a demonstration of skill? Are they watching a magician fool them? Is that what you want them to be thinking?

If you want them to be thinking something more, then forget, for a moment, about the method.

Imagine that you could do it for real. Imagine that the effect looked perfect. Now, think about why you are doing it. Why are you showing it to the audience? Why would anyone vanish a coin, or find a selected

playing card? Until you can answer that question, you have no reason to show them anything.

In order to learn, you should watch the best magicians. But you should also watch the worst magicians, and the mediocre ones. Watch them not as a magician, but as a member of the audience. Forget, for a moment, about the methods. Why are they doing this? Does it make sense? Do you find it satisfying? Why do you think that they are good, bad or indifferent? Before you come up with your own answers, learn from those of others. Before you make your own mistakes, learn from those of others.

When you create your own performances, have a reason for doing what you do, and let the audience know what it is. Anyone can do a trick. But give them a better reason to watch, and they will be watching more than a trick.

If you want them to be thinking something more, then forget, for a moment, about the method. Imagine that you could do it for real.



David Copperfield flies (1992)



Robert-Houdin suspends his son in the air (1848)



Thurston levitates his assistant (1910)

trick

CHRIS WARDLE



A HISTORIC PREDICTION

You hand a spectator a folded piece of paper as your prediction, which they hold for safe-keeping. You display a hard-backed history book of key facts and historical dates (such as those

produced by Dorling Kindersley), which you flick through, whilst discussing how much we are all fascinated by history.

You hand a pad and pen to a second spectator and ask them to write down your favourite date from history (for example 1066, as it is an easy one to remember!). Then ask the spectator to write down their favourite date from history underneath it, either by flicking through the book to choose one at random or by choosing one they like. For example they write 2012, the year of the London Olympic Games. You now hand a dry-wipe pen to a third spectator and ask them to hold the book front upwards and to strike the dry-wipe pen across the bottom corner of the underside of the book, so that they put lines randomly through the ISBN and barcode numbers which run across the bottom corner of the book. No-one can see what they have drawn through, so it is completely at random. You now turn the book and read out the four numbers crossed through which are then written under the other two dates, for example 7987.

You now ask that these three numbers are added together on someone's calculator. The total is announced as 11,065. It is a completely random number made from two historic dates and four random numbers, yet when the prediction paper is opened, it matches exactly!

Working

This is based on a very old mathematical force, plus a sneaky procedure and a history presentation. You use 1066, as this is the number you need for the set-up to work to give the total. (See the note at the end for further details.) The second spectator can genuinely write down any four-figure number as the second date.

You have the bottom of the book marked with a thick, black dry-wipe pen, so it will rub off easily afterwards. The spectator does this with the book front upwards, so that they cannot see what they are crossing out. You can then casually show the back of the book to another spectator, saying that some digits have

been crossed through. Here is the sneaky part: as they have used a thick, black pen, no one can see which digits have been crossed out! The spectator can merely confirm that they can see that some are crossed through. All you need to do is to read out any four digits which when added to the spectator's date make it total 9999. You completely ignore the marks on the book, although you pretend to read them from the back of the book. If they say 2012 as their date, you read out 7987 ($2+7=9$, $0+9=9$, $1+8=9$ and $2+7=9$).

While you are having the book marked you can be thinking about which four digits you need to call out, based on the spectator's date. As another spectator has apparently seen the back of the book where the digits were crossed through, it will not be questioned that you might have called out a different set of numbers. The audience doesn't know that the spectator couldn't see them! The book is casually placed aside, as it is no longer needed.

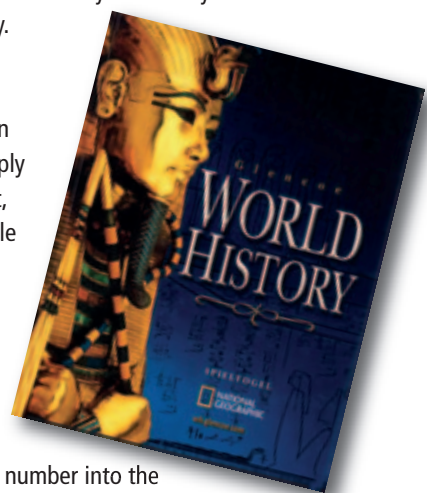
The three numbers are now totalled and you reveal your prediction, which matches exactly.

Notes

To use a different date rather than 1066 (the Battle of Hastings) simply choose any date, add 10,000 to it, and then take away 1. For example 2002 is the choice of your date. $2002+10,000=12,002$ then subtract $1=12,001$ and this is your prediction number for the end of the effect.

As a bonus ending, you might even be able to tie the prediction number into the first date you give, after some research. So, for example, you choose 1066 as your number and the end result is 11,065. The spectator is then asked to look in the history book at chapter '11' and to turn to page '65' (using the prediction number) and they find that this is a page on The Battle of Hastings!

Play around with this idea as there are lots of possibilities for different presentations to add an extra surprise to the end of the routine.



Cover Conjurers

In this month's Cover Conjurers we welcome Michael Bailey, a past President of The Magic Circle, who wrote about the unveiling of a Blue Plaque at the restaurant in which The Magic Circle was founded, and Geoffrey Durham, who wrote a tribute to Paul Daniels in which he explained why Paul was so important to magic.

The Inspirational Founders

by Michael Bailey



Mike Read, Scott Penrose and Dynamo unveil The Magic Circle Plaque

Standing in the room of the building at 17 Wardour Street where The Magic Circle came into being 111 years ago, it is easy to imagine the scene when twenty-three keen magicians, all smartly dressed in suits and Edwardian wing collars, eagerly climbed the stairs to the first floor of what was then Pinoli's Restaurant. Already in place to meet and greet them were the leading proponents of forming a magical society: Ernest H Adams, a

chartered surveyor and keen amateur conjuror; Herbert J Collings, a young professional; and Neil Weaver, the son of an amateur magician. Weaver made a good living selling shoes but his heart was

in magic and as far back as 1901 he dreamt of founding a magic club in London with his close friend Martin Chapender.

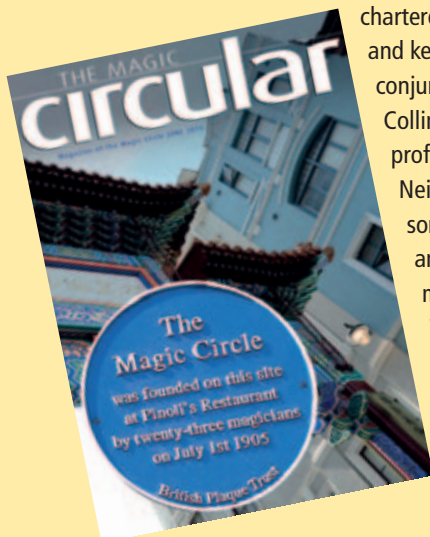
Neil Weaver spent all his spare time writing about magic and magicians for theatrical magazines and became the London Correspondent for the American monthly *Mahatma*. Weaver made it his business to get to know personally as many magicians as possible and built the first database of professional and amateur conjurors in the London and Home Counties areas. Armed with so many names and addresses it wasn't difficult to contact those thought to be as determined as the three founders to start a club where they could meet in private. Now, on 1 July 1905, twenty-three of the keenest were assembling in the room above Pinoli's restaurant. Among them could be seen some well-known faces such as Louis Nikola, Bradley Alexander, G Gordon Powell, Servais Le Roy, and Ernest Noakes.

The one name who wasn't there was

Weaver's great friend Martin Chapender. Chapender had built a reputation as a fine manipulator of cards and billiard balls. David Devant had discovered the twenty-four-year-old when they were both appearing in Liverpool. Chapender was so talented that the final 1904 season at The Egyptian Hall was contracted out to him. He made an excellent job of the season, and it was a shock to the magic world when, just two months later, this brilliant young magician tragically died.

In the room at Pinoli's there was a buzz of excitement and everyone was eager to get started. After brief preliminaries, Servais Le Roy was elected to chair a management

committee of ten selected from the twenty-three present. The next important decision was the choice of name. Neil Weaver had hoped that the new society would be named after his friend and called 'The Martin Chapender Club,' and proposed this to his colleagues, saying this would be a lasting memorial to a fine magician. And that could well have been the name today had not Louis Nikola stood up and offered an inspired alternative, The Magic Circle, arguing that the new society stood a better chance of survival if it bore an impersonal name. Weaver's face must have been crestfallen until Nikola craftily pointed out that the initial letters of Magic Circle matched those of Martin Chapender. Weaver was mollified and the name was adopted. It was a stroke of genius. The fledgling club had been built on a very firm foundation and would rapidly expand and progress into the premier magical society of today. And it all started at Pinoli's Restaurant.



Magic Unforgettable

by Geoffrey Durham

I hardly knew Paul Daniels. We met four, perhaps five times – always courteous, always respectful, never close. I wish I'd told him how important one of his performances had been to me.

It was in 1975, on a quirky TV show called *The Wheeltappers and Shunters Social Club*. Paul strode onstage with confidence, calm and total command, going straight into his fancy shuffles routine, followed by a borrowed note (torn corner) to Polo mints (down the middle of the tube), with the Chop Cup thrown into the mix for good measure. His spot lasted eleven minutes and British magic was never quite the same again.

He bowled me over. Until then I had been a street act, all fire-eating and razor blades. Watching Paul made me re-evaluate my whole performing life. Here was a magician for whom the rhythm of the jokes was everything.

The magic was good – brilliant in the case of the Chop Cup – and the techniques exemplary. The choice of tricks was clever, too, combining larky audience

confrontation with circular plots and displays of manipulative skill. But it was the jokes that counted. Paul had a comedian's timing and a killer instinct for a punchline. He became a star that night, but his popularity had precious little to do with the quality of his magic. The public longed to see him because he made them laugh.

Most British magicians loved his work. A lot went on to act like their idol as much as they could – but they missed the point. They thought it was enough to emulate his humour. As a result, venues were suddenly full of plonkers telling volunteers to "stand over the trapdoor," without ever asking themselves if they were funny.

I thought that was a shame. My instinct was to be as different from this new rising star as I could, while trying to learn from his unique ability to make magic hilarious and fun. So I chose to be foreign – I did a Spanish act called *The Great Soprendo* –



and I analysed the cadences of every comedian and magician I set eyes on.

Go back to that *Wheeltappers* clip and listen to the rhythm and the music of Paul's patter. The jokes are good, but what makes them funny is the

meter of his phrases and the rhythmic flow of each syllable. He knew it wasn't just the words, it was the order of the words. Not just the gags, but the pauses in between.

So, in paying tribute to the extraordinary influence that Paul Daniels had on all of us, I don't pay much attention to his routines. It isn't his classic force I care about, or his marvellous note in walnut, or his breathtaking electric chairs. No, it's the chutzpah of his rhythms and the sheer daring of his delivery. I love them. They make his magic unforgettable.



Paul Daniels and Debbie McGee

trick

DIAMOND JIM



CENTRED CORK

Problem

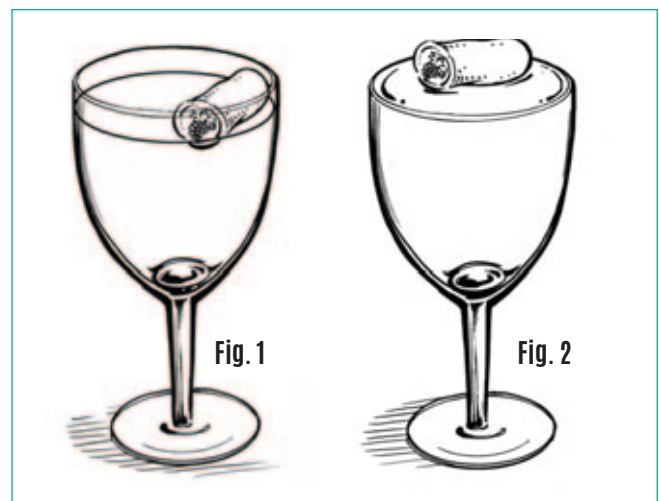
A wine cork is placed into a full glass of water. The cork will not stay centred and will always float to one side of the glass (Fig 1). How can one make the cork stay centred without touching any of it?

resisting the urge to do this when you have a couple of glasses of water and a wine cork handy. The one thing I've learned about myself over the years is that I can resist everything but temptation.

Secret

Fill the glass with more water until it almost brims over. I will typically use another glass of water to pour more in until it almost overflows. If the water does overflow, then it will still work. The surface tension will pull the cork to the centre of the glass of water just like a magnet (Fig 2).

This is really amazing to behold. I think you'll have a hard time



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Not Magic But...

Richard Wiseman

by Richard Wiseman MIMC

My grandfather wasn't a magician, but he used to perform just one trick very well. When I was about 8 years old I would visit him and insist on seeing the trick.

Each time he would have me initial a coin, make it disappear, and then have it reappear in a nest of boxes. It was a great trick and not knowing how it was done annoyed the hell out of me. Like any good

magician, my grandfather wisely refused to give away the secret. However, after several weeks of extreme pestering he eventually made a concession and told me that I could find the solution in my local library. I rushed along and, between books on origami and puppetry, found Henry Hay's *The Amateur Magician's Handbook*. I went back to my grandfather and explained that I had discovered the secret. He kindly handed me a 'certain something' that helps the coin on its way, and wished me luck. To this day I still keep his gift on my desk to remind me that even the smallest acts of kindness can change people's lives.

I quickly became hooked on magic and read every book on the topic that I could get my hands on. By my early teens I had performed a few hundred children's shows and was convinced that I wanted to be a professional magician. Many of the books stressed the importance of understanding spectators' minds and so I went to study psychology at University College London (chosen, in part, because it was close to The Magic Circle). During one summer I teamed up with a pal and performed a street act in Covent Garden and the following summer I headed off to perform at The Magic Castle, brushing shoulders with the likes of Dai Vernon and Max Maven.



Over time I came to realise that being a professional magician is often far from glamorous. It involves a great deal of travelling, lots of stress, and constantly performing the chop cup. I started to think about other ways of making a living, and wondered whether there might be a way of combining it with psychology. My thinking was simple. Being unique is good, and there were lots of magicians, and lots of psychologists, but not many psychologists that understood magic!

Then one day I was at the University and bumped into a pal who had just seen an unusual poster. Professor Robert Morris at Edinburgh University was putting together a team of researchers to investigate the apparent existence of psychic ability, and was looking for a magician to join the team! I applied, was given the position and spent the next four years basking in Edinburgh's near constant sunshine, testing psychics and mediums. It turned out that none of them had any special abilities (their

thumb tip work was often highly questionable, too) and so I started to examine why people believed in the paranormal.

From there I accepted a position at the University of Hertfordshire, where I have been for the last twenty years, researching lots of topics, including illusion and magic. Over the years I have been fortunate enough to have some books published, create a YouTube channel called Quirkology, and been asked to speak about my work across the world.

Magical thinking underlies almost everything I do. For example, I think about my talks in the same way that a magician thinks about a show: How do I grab people's attention at the start? Where are the beats? What's the surprising climax? The same applies to all of my YouTube videos. The material for these videos frequently comes from the bets and stunts described in Victorian magic books, and the illusions are based on the principles underlying various tricks.

Am I professional magician? Nope. Do I use magic almost every day of my life? Absolutely. Developing an interest in magic will provide you with an amazing and wide-reaching skill set, including lateral thinking, invention, construction, and an insight into history and psychology. Being a professional magician is a wondrous thing, but it's not the only way of making a living with magic. I love what I do and cannot imagine spending my time doing anything else. And so next time you think about your future, remember that you can have a magical life without ever stepping on a stage.

You can find out more about Richard at: www.richardwiseman.wordpress.com

Photo: Brian Fischbacher

member profile

Theo Le Toquin

Age: 14. Joined The Young Magicians Club 2015

Joined The Young Magicians Club?

I joined The Young Magicians Club because I wanted to improve my magic and also help other people. I also wanted to give and ask for advice from other people who are into magic instead of family and friends.

Hobbies apart from magic?

A hobby I have besides magic is creating things with the Raspberry Pi computer. I have always been interested in automating things and simplifying things using technology. The Raspberry Pi is the perfect thing to use to do this!

Favourite magic book?

My favourite magic book would either be *The Book of Magic* by David Ovason or *The Expert at The Card Table*. I like *The Book of Magic* because it explains how older tricks are done, which I am interested

in. I also enjoy *The Expert at The Card-Table* because it has loads of sleights in it. They are something that you need to know.

Favourite magic DVD?

I haven't got a favourite magic DVD because I do not enjoy learning magic tricks from a video. I prefer learning from a book because I can go at my own pace instead of having to pause the video at the exact moment to see what you need to do.

Favourite non-magic book?

My favourite non-magic book would be *The Ranger's Apprentice*. It is set in a time where people believe in witchcraft but then a group of people go around the world, fight in wars and solve mysteries.

Favourite film?

My favourite film would be *Sherlock*

Holmes: Game of Shadows because it is a strong mix of mystery and adventure. I also like it because it is cool to think about what it would be like if I were like Sherlock and could notice all the tiny details of something.

Favourite magicians?

All magicians, because everyone who is a magician has dedicated a lot of time to an art that many people think is dying. Seeing everyone at The YMC Workshops always reminds me of how many people do practice magic.

What kind of magic do you enjoy the most?

I enjoy card magic because a deck of cards is something that I can always carry on me and not notice until I want to perform a trick. I would, however, like to learn how to

Could you be the Next Young Magician of the Year?

By Chris Wardle

In 2014 I was invited to join the committee of The Magic Circle's Young Magician of the Year (YMotY) competition. I thought I would share my insights with you, having seen the process from behind the scenes for the first time in 2015, to give you some idea of what is involved. It really is an amazing thing to enter, could be a springboard to stardom, and the next competition is in 2017, so it is time to get preparing!

First, let me explain that despite its title, the competition only runs every other year, which means you have two years to prepare between each one. The competition itself is part of The Magic Circle Youth Initiative and you will need to be 14 years old by January 1, 2017, but not yet 18 on that date, to enter. The closing date is in early January.

There is an entrance form to complete and details can be found on the YMC website. You must present a stage act (suitable for family audiences) of between eight and twelve minutes. The winner receives the title in "The Magic Circle Young Magician of the Year" and full Membership of The Magic Circle

when he/she reaches the age of 18 as well as a bursary to attend a Magic Camp in the USA. There may also be second-and third-place winners, at the discretion of the judges.

The competition itself is organised by a committee led by Dr Michael Colley, who has written an excellent book on the history of the YMotY, which gives an insight into the competition and how it has evolved as well as information on just how many of the past entrants have become full-time professionals!

Last year's winner Leah Mae Devine



perform impromptu magic because then, no matter where I am, I will always have a trick that I could perform.

What do you like most about *Secrets*?

I enjoy the interviews with other magicians because they give you an insight into how they prepare for their shows as well as what they do in their daily lives.

Strongest non-magical performing influence?

My strongest non-magical would be my mum because she will always watch new tricks that I have learned and say when there is an error or she saw something that she doesn't think she should have. She would also never say anything if the trick itself was bad and that is very motivating.

Strongest magical influences?

A friend from a pool that I used to go to because he is the one who got me into magic and helped me start performing my own

tricks. He really inspired me to start getting out in the public and performing for people.

What is your favourite magic on TV?

None. I do not watch magic on TV because it is not something that I can perform as it is usually just camera cuts.

Which magician would you most like to be and why?

Penn, because I really enjoy the way he performs tricks even if they are very simple and many people know how they are done.

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

Einstein because I would ask him how he got all his ideas for his research and how he created his theories. Tris, from *Divergent*, to ask what she thinks about all the factions in the story and whether they work or not. A headteacher, to find out what happens behind the scenes at schools.

Top tip for getting into magic?

My tip for getting into magic is to learn tricks that use something that you are interested in. In my case it would be technology but I have not been able to find or create tricks that use technology yet.

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

My friend who got me into magic. If I hadn't met him I wouldn't be here writing this Member Profile for all the Members of The Young Magicians Club.

If you would like to be featured in the Members Profile then contact me at editor@youngmagiciansclub.co.uk



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

We make notes during the heats and feedback on ways the act can be developed to give everyone as good a chance as possible. Sometimes it is just a matter of being told if you are flashing a gimmick without realising at a particular moment or perhaps switching two effects around in your routine would make the act flow more easily. Having all performed in a wide range of situations, advised other magicians and devised new effects, we can hopefully offer an insight which will help you with your

magic. This is all done in a supportive and constructive way. The feedback is given after the event. There is no buzzer or harsh criticism – it is not Britain's Got Talent! We are here to help you and to ensure that we have worthy and well-prepared finalists.

When putting your act together think about the variety of your effects. Does your act have a theme perhaps? Will you speak or work to music? Will what you do be suitable to be performed on a stage in terms of effects and angle issues? Is there enough magic? Can you add an original twist to the routine? These are all things to consider.

After the heats comes the Final itself. This was in March last time and is split into two shows. First there is a dress run in the afternoon, to get you ready for the judged final in the early evening. There is an audience for the dress run and this helps as it gives a real show atmosphere. The evening performance will be just the same, with a fresh audience, and there will be a judging panel in attendance, made up of eminent magicians.

Being part of the YMotY is an amazing opportunity and being the winner of the competition even more so... What are you waiting for? Get working, and good luck!

reviews

Murphy's Magic Live Lecture Brandon Wolf
Downloadable Lecture. \$7.95 (£6) from your favourite
dealer. Dealers contact Murphy's Magic supplies,
www.MurphysMagic.com
Reviewed by Chris Wood



I hadn't seen Brandon before and I must say that overall I greatly enjoyed his demeanour and work. My first impressions were of a quirky, chilled,

quiet, obsessive ex-juggler who is no stranger to practice and obviously derives pleasure from mastering a technical challenge more than performing for applause. As the lecture went on I was more and more impressed with his obvious ability and modesty and dry humour.

He freely admits he is not a professional performer with coins and yet his work is outstanding and I found his explanations very clear, simple and accessible. His insight into the micro-choreography involved made learning the moves much quicker and less intimidating. He also credits everything well. Instead of beginning with routines and breaking them down, he begins with the basics of various sleights and palms and teaches ways to move between them as the building blocks that he later uses. I got the impression that he wasn't particularly bothered about polishing any one routine, as once you have acquired the skills you could use them in an infinite amount of combinations. You could see Greg Wilson itching to develop and polish them as he is driven much more from a performing aspect and also he was keen to see how practical the techniques might be in the real world.

Some of the techniques are limited to 180 degree angles, but this is fine for parlour and TV work. The results are very visual, with my favourite being the colour change and coin to bill variation. However most of the later variations on coins across, that he concludes with, are angle proof and workable surrounded. His work with audio convincers is great.

If you want to learn about how to apply use of the balance palm,

JW hold, retention vanishes and some wonderful work on click passes and generally take your coin work to a new level, this is an excellent lecture given by a quiet master.

Camera Tricks by Casshan Wallace
Instructional DVD. \$29.95 (£22.50) from your favourite
dealer. Dealers contact Murphy's Magic supplies,
www.MurphysMagic.com
Reviewed by Noel Britten

This DVD teaches a number of visual, magical, changes of one article to another. Additional items include a deck penetrating back into its case, paper clips linking and unlinking and a borrowed coin transposing with a cell-phone battery. Along with supplying the necessary extra items to make these effects, the DVD includes tutorials on the various construction jobs you are going to have to do. The tutorials on the making sections of the preparation are all full, easy to follow and well within the realms of a magician at home working with tape, scissors and a craft knife. The changes look good, although some of the variations included are way more angley than I think a lot of performers would feel happy with.

The feel of the material, along with the presentations, is very much in the current 'street magic' vogue, although all the footage is filmed in a studio environment – no 'real life' performances here.



Much of the material would look better within an impromptu environment rather than a formal one. Having said that, I do

find watching DVDs such as this one thought-provoking. The linking paper clips are basically an Andrus style linking safety pin gimmick modified to paper clips. Would pulling out paper clips at a table look any stranger than pulling out safety pins? Is putting a spectator's ring into a Tic Tac container any more weird a concept than putting a borrowed coin in a bottle? Offsetting those particular tricks are



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other items on the DVD that do feel more organic – a spectator’s signed coin transposing with a cell-phone battery has a less ‘tricksy’ feel than a nest of boxes would with something more akin to a Ring Flight scenario.

Personally I veer more towards answering yes to the questions posed in the preceding paragraph (although it’s close!) but I fully understand that many would say no. If you’re in the latter group this DVD would be of more interest than those in the former, but it is still a good selection of effects. It is also refreshing to see someone putting a bunch of stuff on a single DVD, rather than dripping it out as one-trick DVDs. It is also nice to see performances and explanations given in a more subdued and softly spoken manner than many others currently use to build hype around their work.

Chastain Criswell At the Table Lecture

by Chastain Criswell

Downloadable Lecture. \$7.95 (£6) from your favourite dealer. Dealers contact Murphy’s Magic supplies, www.MurphysMagic.com

Reviewed by Lewis Starnes

One of the the latest *At the Table* live lectures introduces us to Chastain Criswell, who begins with what is probably his best known effect “Tagged.” This is a nice card trick that involves a signed mini-luggage tag being tied very fairly to a hole-punched indifferent card. A snap of the fingers and this tag magically leaps to the previously selected and signed punter’s card. There is no explanation of course but with this lecture at nearly



two-and-a-half hours long, five mins for a marketed effect is a nice way to introduce this creator.

First up is a lengthy exposition on the chop cup. There are some nice touches covered and Chastain’s background as a street magician really shows. He uses rubber bouncing balls with his cup that draw the eye on a crowded busy street. It’s clearly a routine that is well worn in and includes a can of soda production as a climax. It’s worth mentioning that you’re nearly an hour in as this explanation concludes – something to keep in mind if a chop cup routine is not for you.

A great bit of business follows; what begins as a standard professor’s nightmare turns into a brilliant sucker trick that you will kill your magic buddies with. My favourite portion of the lecture came next, an Okito box coin routine. I’m not a big fan of coin

magic or Okito boxes and that speaks volumes for how much I enjoyed this routine. One particularly bold moment sees all four coins put in the box which is held in a clenched fist; with one single upwards motion the coins penetrate both the box and hand and end up nearly stacked on the back of Chastain’s clenched first. It’s eye popping. It took lots of restraint not to hop online and buy an Okito box!

The final hour includes some more work on coin magic, including a single coin to jumbo coin routine and a two coin and purse routine. Beginners may find the full routines a little tough but your intermediate to advanced coin workers will no doubt find one or two subtleties or ideas to enjoy. Finally, the lecture concludes with the suppression colour change; a card half sticking out of the deck at an angle changes with a swift dramatic wave of the hand. It looks good and gives the card junkies something to play with.

All in all, this was an enjoyable lecture and you’ll no doubt be entertained. If for some reason you don’t have an interest in the chop cup or coin magic, then do keep in mind these account for 70% of the material covered.

puzzlecorner

Prize Question

In 1584 Reginald Scot wrote one of the first books in the English language that explained how magic tricks were performed. What was it called? (Hint: When you send me your answer make sure everything is spelled correctly; spelling has changed in the last five hundred years!)

Last Issue’s Answer

Last issue’s prize question was: “Dynamo has become well know as one of the UK’s most popular magicians but he doesn’t perform with his real name. Can you tell me what his real name is? (Hint: I want to know both his forename and surname.)” The correct answer, as many of you told me, was Steven Frayne. Congratulations to everyone who managed to send in the correct answer. The prize winner has been contacted privately, but if you didn’t win or couldn’t answer the question why not enter again this month?

To enter, send me your answer to the following question to editor@youngmagiciansclub.co.uk by September 1. The winners will be drawn at random from the correct answers.

It's Worth the Price of the **BOOK**

Dick Passingham MMC

Ken Brooke used to run a Magic Studio in London. He was well known both as a comic and as a demonstrator, famous for selling the Chop Cup to Paul Daniels. He was not impressed when a customer came in and complained that the book *Malini and His Magic* was not worth the money. Ken

asked if he would like to see a trick and showed him "The Coin Game," actually a trick from the book. The customer thought it was fantastic and asked to buy it. Ken sold him

the Malini book for the second time!

There are two morals here. The first is that it is not the trick that matters. What the spectators remember is the effect as done by a

person. Nobody forgot Ken and nobody forgot Malini. Ken had adapted the trick to his own style.

The second moral is that all you need to get from a book (or DVD) is one idea, and that's worth whatever you paid. Here are some of my favourite examples:

In *The Master of Misdirection* by D Angelo Ferri (available as a download only) you learn that Slydini applied a principle of rhythm to every sequence of movements that he made. He taught his pupils to practice by counting under their breath, perfecting the timing of the whole performance. Any stand-up comic will tell you that it is the rhythm of a joke that gets the laugh; get the rhythm wrong and you lose the joke. Get the rhythm of your hand movements wrong and you lose the deception.

In *Dai Vernon's Tribute to Nate Leipzig* you learn that you can get the spectator to peek a card by inserting their finger into the upright pack and pushing it open. You can then hold a break and control the card. Those watching will later swear that the person simply thought of a card. You never need to get spectators to take a card or stop you as you riffle the pack again.

In *Drawing Room Deceptions* by Guy Hollingworth you learn that, if you want to show four cards in a fan when you actually have five, you can use a paper clip to hold two cards together as one. The cheapest gimmick I know, available from W H Smiths. You can use this idea for the Homing Card but you can also use it for other effects with cards.

In *The Dai Vernon Book of Magic* you learn that each move must be natural. If you are trying out the double lift, first practice pushing off the top card and flipping it over. Then make sure that it looks identical when you do the double. The same idea of natural movement is applicable everywhere.

My last example comes from *The Magic Way* by Juan Tamariz. You learn that you should consider how the spectators will think you are achieving the effect. Then, without being demonstrative about it, at every stage during the trick you show them that their idea does not work. The result is that you end up, not with a trick, but a miracle.

Priceless.

A Note From Will

I am keen to hear what things you have discovered that you think are 'worth the price of the book or DVD.' Send a note with the name of the book or DVD, along with a few sentences telling me what you learned, to editor@youngmagiciansclub.co.uk and, in return, I will e-mail you a PDF of one of my favourite magic books. This is not a competition; everyone who sends me an e-mail will get the PDF. What are you waiting for!?



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Pro Ring On Glasses

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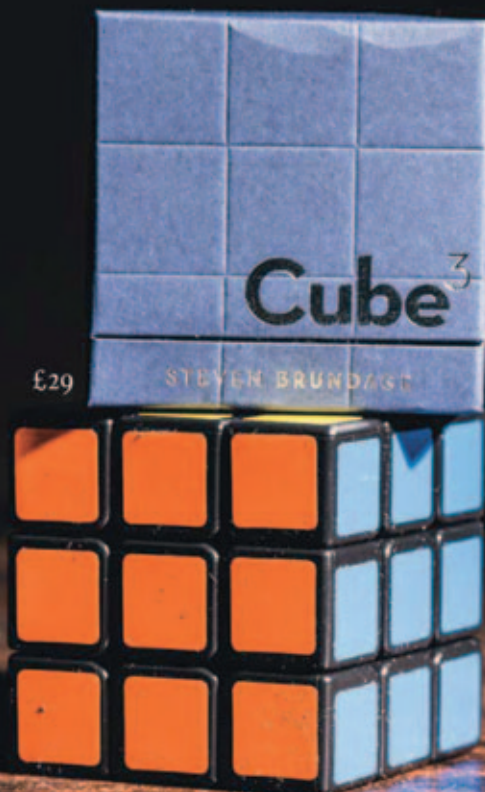
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By Steven Brundage

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