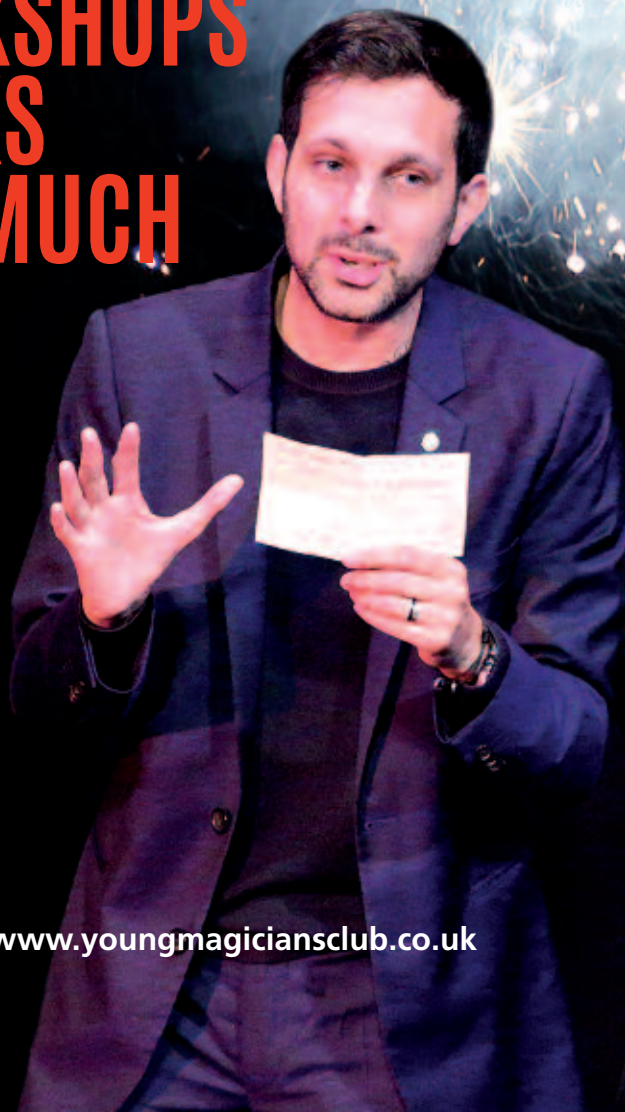


# Secrets

THE MAGAZINE OF THE YOUNG MAGICIANS CLUB VOLUME 24 No 1 FEBRUARY/MARCH 2017

WELCOME TO  
2017

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WORKSHOPS  
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AND MUCH  
MORE



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WHERE THERE'S A WILL...



I hope you all had a very enjoyable Christmas and a Happy New Year, with lots of magic seen, learned, practiced and performed. I also hope that you are looking forward to a fun and busy 2017... We certainly have a busy year full of YMC workshops and exciting articles in *Secrets* ahead.

Talking about *Secrets* you might notice a few slight changes in the magazine this month. I have now been in the role of Editor for a year so it

seemed like a good time to sit back and review how the magazine has developed. The first thing I spotted when I looked back over the last six issues was how many of you got in touch with me or offered to help with the magazine. The Young Magicians Club is your club and *Secrets* is your magazine so it is wonderful to see people getting involved. Do let me know if you have any ideas for articles or even just things that you think I should know about. Bailey Barham, for example, recently told me about a one-man show he is putting on with the help of several YMC Members (25th February in Colchester) and I hope to be able to share the process he went through with you in a future issue.

Another thing I noticed in the back issues is that the puzzle page gradually shrunk over the course of the year and I have decided to bring it back. Each month you will still find the prize question, giving you a chance to win some magical goodies, but there will also be a few other brain teasers and puzzles to complete, just for fun. I also realised, particularly having had a chance to meet many of you at the Workshops, that perhaps the magazine could do with a few slightly more advanced tricks. After all, many of you have been doing magic for several years and practice, I suspect, quite a bit more than many older magicians! To that end I will try and include a few more advanced tricks in the magazine over the next year, starting with something that I worked out when I was a teenager that you will find in these pages.

2016 was a great year for me, not least because of the time I spent with you through this magazine and the YMC Workshops. Now I am looking forward to making 2017 even better...

Magical wishes,

*Will Houstoun*

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Photo: Michelle Rhodes

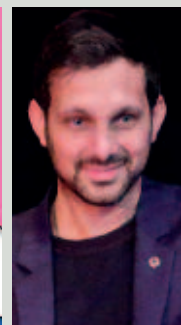
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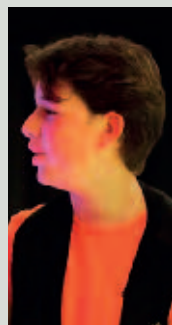
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Happy New Year! If you are on Facebook, you really should join the YMC closed group, meaning it is only for Members. On it, one of our Workshop Mentors, Sebastian Yeandle, recently posted a question. Sebastian (who started his question with the word "so" – what is this irritating fashion which so many people have adopted, starting sentences with "so?" – anyway, I digress...) asked, "I'm currently writing an EPQ (Extended project question)

for school and my question is: 'Can hypnotism ever be deemed as safe?'" This is an interesting question as lots of young teenage magicians think this is an area they would like to try. I remember thinking that myself when I was a teenage performer but settled on some 'cod' hypnotism instead. Much, much safer! Great caution should be taken and I thought I would repeat here the reply I made on Facebook.

Hypnotism by a qualified practitioner for medical purposes in the privacy of a consulting room is fine. Hypnotism (genuine!) as a stage act for performance is not. There are too many uncontrollable variables (such as uncomfortable surroundings, unexpected reactions of audiences, unknown background/condition of subjects, etc.). Most performance insurance companies will not touch (genuine!) stage hypnotists (or charge a small fortune for the policy) and they must have good reason for that. In law, getting a spectator to sign a waiver form will not cover a performer from

# news

## Magic Circle Playing Cards

The Magic Circle has just released a brand-new pack of playing cards! Featuring artwork by Jordan Murphy the cards feature The Circle logo on the back as well as custom Jokers and Ace of Spades. The cards are printed on Cartamundi's casino quality stock, meaning the cards handle well, and they will be available at YMC Workshops.



## Magic Exhibition

If you are a young magician who lives anywhere near Burry St Edmunds in Suffolk you will be keen to visit Moyse's Hall Museum,



where a large collection of magic belonging to Magic Circle Member Marco Pusterla is being exhibited. You will see old magic tricks, props, books, posters and more at the exhibition, which runs until 16 March 2017, and some live events are also planned at the museum. Look them up online to find out more.

## International Circles

The Magic Circle is famous around the world and recently Magic Circle Member Forest Wang produced a short documentary about his interest in magic with a particular focus on The Circle. Lasting



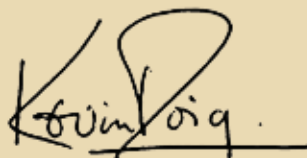
prosecution for negligence. Amateur 'dabbling' in (genuine) hypnotism is most certainly unsafe.

In Britain, stage hypnosis is regulated by the Home Office through the 1952 Hypnotism Act. Under the Act, Local Authorities have the power to grant or refuse permission for hypnosis shows. A Hypnotism License must be obtained for all public demonstrations of hypnotism, however private parties, private members' clubs, and so on, are exempt from licensing.

There is a very big difference between clinical hypnotherapy and stage hypnotism. Clinical hypnotherapy is a therapeutic process for the benefit of the client, but stage hypnotism is an act designed purely to entertain an audience. The people who volunteer as subjects for stage hypnotism, are in effect self-selecting; they are happy to lose their inhibitions and be the centre of attention, and are willing to go along with the show, whether or not they are actually in a state of hypnosis.

A case of negligence was brought against the stage hypnotist Paul McKenna in 1998 where it was alleged that the stage show had brought on schizophrenia in one of his subjects. Although McKenna was found not guilty of negligence in this case, the BBC reported that the judge had not ruled that stage hypnosis was safe. "We are quite certain that in future all stage hypnotists will give a proper warning of the dangers involved in volunteering to take part in a stage hypnosis show," he said.

Hypnotism, genuine or not, is not permitted at YMC Workshops.



KEVIN DOIG mime Chairman

just under ten minutes, it is a wonderful reminder of how special The Club, where all the YMC Workshops are held, is. The documentary is in Chinese but there are English subtitles!  
[www.youtube.com/watch?v=pPrKD3kdHIU](http://www.youtube.com/watch?v=pPrKD3kdHIU)

and get 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.

# what's on at the circle



Full details of all public events and booking rates can be found at [www.themagiccircle.co.uk](http://www.themagiccircle.co.uk)

## At Home with The Magic Circle

7 February, 21 February, 7 March, 21 March

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

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

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

Suitable for ages fourteen and above.

## Monday Morning Magic

13 February

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 you wondrous sleight of hand, curators telling you stories about The Magic Circle Collection



## Close-Up Magic at The Magic Circle

24 February, 17 March

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

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

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

# trick

CHRIS WARDLE



you open your fist, the separate grains have been combined to make a solid sugar cube, which you can drop into your tea or just eat!

## Method

This is a simple and fun 'off-beat' trick, which just requires a little advance preparation, but this could be done at the venue if you are sneaky!

You need a sugar cube (which you can find in many cafés, or you could buy a box of them from the supermarket if you want to do the trick a lot). You also need a paper sugar packet. Before your performance, gently tear the top edge of the packet, just a little way below the seal, and tip out the sugar. You now have an empty sugar packet, which still looks as if it is sealed.

## Sugar Reformation

Whilst in a café or restaurant, you casually pick up a paper sugar packet, tear off the top and pour the contents into your closed fist. You blow on your hand and, when

you open your fist, the separate grains have been combined to make a solid sugar cube, which you can drop into your tea or just eat!

Have the sugar cube hidden in your loosely closed hand. The cube will be easy to palm as it is angular and not too big. Pick up the prepared sugar packet, tear off the top section, and then hold it close to your closed fist and tip it up. As it is resting on your hand, no one will know that no sugar is actually coming out! Tap the top of the packet with your finger, as if to extract the last few grains. This is a good convincer. Now screw up the empty packet and focus on your closed fist.

Blow or make a suitable magical gesture to point up the 'moment of magic' and then open your hand to reveal the solid sugar cube! You can say that you prefer your sugar cubed or that when it comes to tea, you are a bit of a traditionalist...



# How Many Tricks Do You Know?

Dick Passingham *MMC*

When you are young it pays to learn as many sleights as possible. It is the same with learning the piano. The hours you put in are worth more than they are when you are older and the brain and fingers are less nimble. And the time doesn't drag.

At the same time you need to study as wide a range of tricks as possible so as to find out where your particular talents lie. So you scour the magic store and search out the books and DVDs. And the more you watch magicians performing, whether live or on YouTube, the better.

Despite having this big repertoire, when Malini was asked how many tricks he knew he said, "Five."

But how many tricks should you actually do? Dai Vernon wrote a book called *Malini and his Magic*. In it he described tricks done by Max Malini (who died in 1942), one of the pioneers of close-up magic. In the book there are forty-three effects, and of course all of these are ones that Malini performed. (You can watch some of them as performed by Paul Daniels on the DVD *The Magic of Max Malini*, do a search on YouTube to find a few short examples).

Despite having this big repertoire, when Malini was asked how many tricks he knew he said, "Five." What he meant by this was that, though he could do many tricks, there were only a few that he thought that he did really well. My guess is that he was thinking of tricks such as the Egg Bag, Bill, Lemon and Egg, and Blindfold Card Stabbing.

So there is a lesson for all of us here. It is much better to practice just a few tricks until you can do them as well as possible without even having to think about the methods than to learn many and then perform them sloppily. The advantage is not just that you are less likely to slip up when you are in public and the nerves kick in. You can also then concentrate on presenting them in a way that gets the 'Wow' you are looking for.

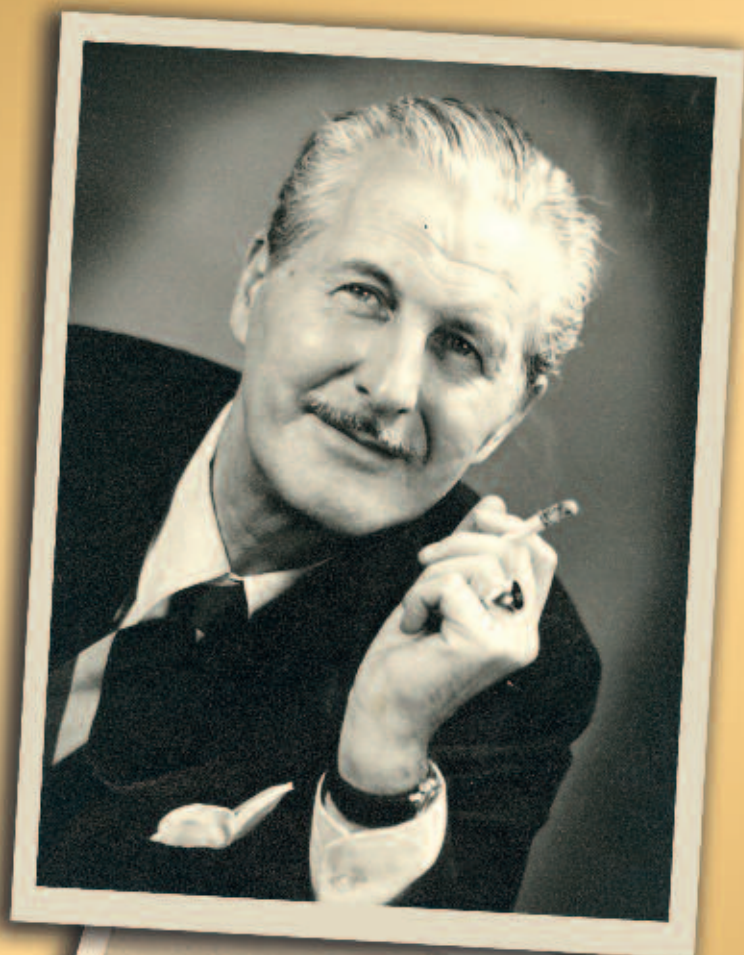


Photo: TMC Archive

# wonders at the workshops

This month's Wonders from the Workshops is, once more, a short one, but with the Christmas break now behind us and 2017's workshops about to begin (as I write this), expect more in the next issue of *Secrets!*

## YMC Workshop Saturday 30 July, 2016 By Alfie Hawes

When the doors of The Magic Circle opened at exactly two minutes past eleven, everyone filtered in and Mentor's Day was off to a great start, with us all sharing ideas and tricks as well as generally catching up with buddies that some hadn't seen for a while.

We climbed up the unique spiral staircase at The Magic Circle and entered the auditorium for the close-up competition. As it was Mentor's Day, Mentor Dean Leavy was master of ceremonies. After many great acts from both the under-14s category and over-14s, there was a tie from the under-14s, finally resulting in Billy Menezes winning. He had performed a card corner to anywhere with a delicious twist... he used

flyng saucer sweet as the end destination for the torn-off corner! Fletcher Ransberry won in the over-14s category by performing a very creative sponge ball routine using rabbits to perform a brilliant act.

Lunch was shortened with the phrase "Mannequin Challenge" being screamed across the Club Room. Everyone took part in the internet craze, where you have to freeze in an interesting pose as a camera moves around the room, and I hope that the video will be on Facebook in the YMC group soon.

The first lecture, for the afternoon, presented by Fletcher Ransberry, was all about how you present yourself to an audience and who you present yourself as. He spoke about his 'Australasian' character

and performed his jumping wallaby trick. Then, he took away the trick and spent half of the lecture just talking about his character. This really proved to many of us how important presentation and character are. He explained how he likes to get inspiration for his characters by watching people and took notes on different people's characters before combining them to make his own. The remainder of the session was spent talking about how you present yourself. He asked us how we want our audiences to feel when they see us. Do we want them to feel amazed, confused, or relaxed? And if we know how we want them to feel, then how will we make sure they feel that way?



Fletcher Ransberry teaching at Mentors Day 2016

Photos: Kevin Diog



Atticus Bowring teaching at Mentor's Day 2016



Dean Leavy teaching at Mentor's Day 2016

Then it was Dean Leavy's turn. He showed and explained the Tilt, a utility move by Ed Marlo which can be used in a lot of tricks and routines, such as ambitious card. He then taught two stages of a sandwich routine, which is a great trick for

close-up and stage magicians alike. He taught a more technical torn and restored transposition and then a very complicated four-ace routine incorporating the Elmsley count.

Finally, Atticus Bowring performed

and taught three ring-on-string techniques which can be performed together to form a lovely, smooth routine. Atticus handed out free gifts of a ring and a string to everyone so that we could follow along with the moves that he was teaching. First was a simple move with the ring penetrating the string, then a harder move, then it got harder again. Atticus spoke about ring flight and putting what he told us into other routines. He finished up by telling us briefly what rings to buy and that his was nothing more than a piece of plumbing! He told us that the rings should be well weighted, a good size for our hands, and should contrast the colour of the rope or string.

All in all, the day was full of great information and fun. Mentor's Day was, once again, a massive hit at the Young Magicians Club. See you next year and Happy New Year!



Fletcher Ransberry



Billy Roche Menezes

## YMC WORKSHOP DATES 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](mailto:chairman@youngmagiciansclub.com)

If you would like to report on a Young Magicians Club Workshop e-mail me at [editor@youngmagiciansclub.co.uk](mailto:editor@youngmagiciansclub.co.uk)

# SPECIAL

by Will Houstoun

# K

**S**pecial K is a trick that I developed in my late teens and was inspired by a very basic card trick that a large number of you will probably be familiar with (and which I saw on the back of a pack of Cornflakes)! I first taught it at a lecture for The International Magic Convention in 2006 and have shown it to magicians all around the world. Now I thought you might like to learn it. Whilst not too difficult, the trick does feature a few moves that will need practice and rehearsal in front of a mirror... I think they are worth the effort though.

## Effect

A card is selected, remembered and then fairly placed back in the middle of the deck. The deck is held face down when, with a click of the fingers, the top card visually flips face up. After the top card has turned face up, the rest of the deck is spread through, and all the other cards are now also face up ... except one. This lone card is turned over and turns out to be the selection.

## Set Up

Before the trick is performed, reverse the bottom card of the deck.

## The Selection and Control

Spread the cards between the hands, leaving the bottom few cards of the deck squared so that the reversed card is not revealed, and have a spectator from the audience remove a card from the pack.

Figure 1

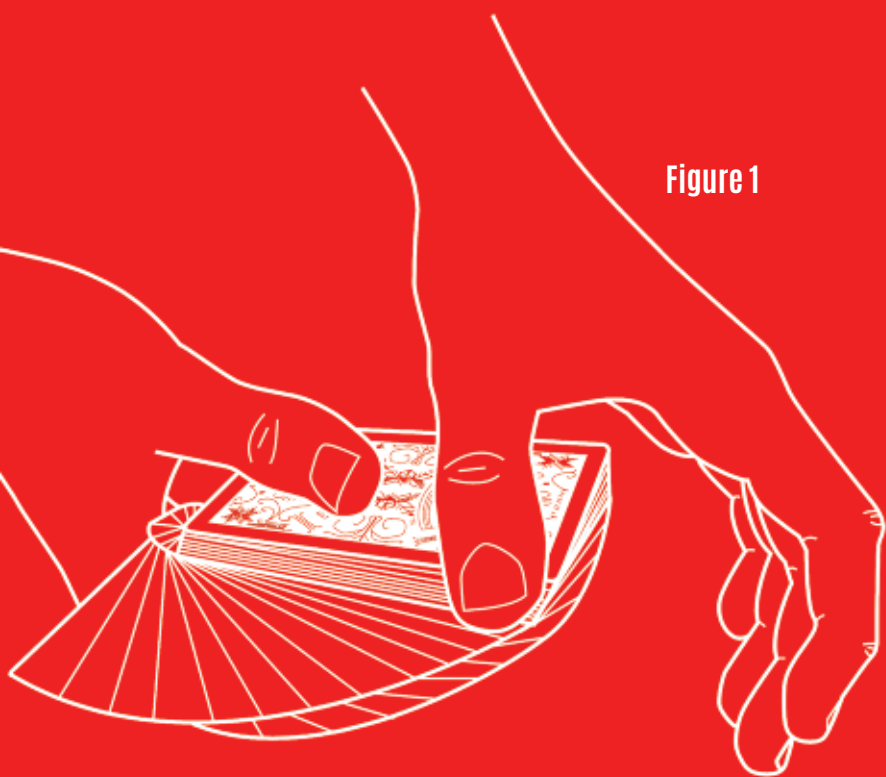


Figure 2



While the spectator is showing the rest of the audience the card, square the deck and turn it over. Perform a reverse thumb fan as follows: Grip the deck in the right hand at one end, with the first and second fingers on the underside of the deck and the thumb on the top. Contact the right-hand-thumb's side of the deck with the left thumb, and then move the thumb in an anticlockwise arc, gradually flattening it so that fewer cards are pulled around and a fan is formed. The position of the left thumb during the construction of the fan is shown in **Figure 1**.

The fan of cards will appear to be face down so take the selection back from the spectator and then insert it into the centre of the fan. Close the fan and slowly and openly square the card into the deck.

## The Deck Flips

Hold the deck in the left hand with the thumb resting along its left edge and the fingers along its right edge. The first finger should be at the corner of the deck opposite the thumb tip and the other three fingers should curl over the top of the deck (**Figure 2**).

With the second, third and fourth fingers pull downwards on the deck, building up the tension in the fingers. Once tension has built up, the second, third and fourth fingers all move to the side of the deck sliding the top card with them, and because of the downwards tension, the top card will be rapidly pulled around the edge of the deck, coming to rest perpendicular to the deck (**Figure 3**).

During this action of pulling the card around the deck, click the right-hand fingers and stretch the hand open in a throwing motion a few inches above the deck. The open right hand should block the audience's view of the card both as it moves around the deck and once it has come to rest at the side of the deck. Move the right hand down to the deck and grip it with the thumb at the back end and the fingers at the far end and then use the left fingers to pull the card the rest of the way around the deck, square onto the bottom (**Figure 4**).

Once the effect of the top card flipping has registered, spread through the deck, revealing that all the cards are face up, except one. The one face-down card can then be taken from the deck and shown to be the spectator's selected card.

## Credits

The idea of using a reverse fan to make a face-up card appear to be face down in a spread was used in "The Spectator's Triumph" by Allan Ackerman in *Here's My Card*, 1978. The Colour Change is a move based on "George Pughe's Pass," mentioned in a letter in the 1994 Kaufman & Greenburg edition of *Greater Magic*, 1933. It has often been republished and has inspired work by Ray Kosby, Danny Garcia, Lennart Green and the Buck Twins, amongst others.



Figure 3



Figure 4

# Not Magic But... Darren Martin

by Darren Martin

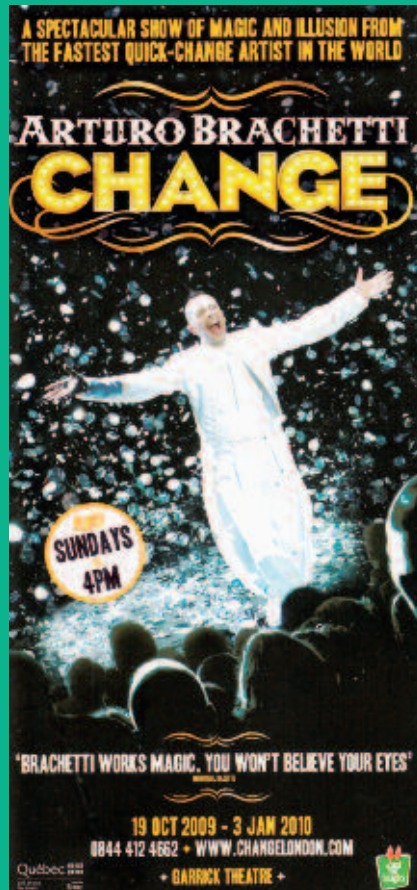
I started my career in a civil service charity, learning office and building management, little knowing how useful that would be in later life. During that time, I rediscovered my love of magic and, during the dull moments, practised my coin rolls and Elmsley counts as well as practising my latest effects on my colleagues. During the weekends I started

doing children's magic parties and 'entertaining' with close-up magic at parties. I also started volunteering at a local hospital radio station as a 'dee jay!' Monday night was Magic Circle night at Chenies Mews, the old HQ.

One morning, I decided I had enough of office management and resigned without a clue what I was going to do next.

Kids entertainer? World-class restaurant table hopper? While volunteering for a charity and helping with a huge fundraising event with a West End show, a friend suggested I fill my time working at a theatre ticket agency answering the phones in a call centre.

First Call, the name of the company, was the UK's first 24-hour call centre. It was financed partly by the Midland Bank (now HSBC) with a view of seeing whether 24-hour call centres could work. It led them to setting up First Direct, a ground-breaking 24-hour banking company still in operation today. While answering the phones and



seeing lots of West End shows for free, my eyes opened to a whole new world. The centre was staffed largely by actors waiting for their next job. I met Andy Nyman there (in between calls we talked magic and practised coin sleights!) as well as many other budding actors who later went on to star in West End shows and Hollywood movies.

As the company expanded rapidly, they advertised a new post, Marketing Assistant. I didn't want to act but I wanted a career in something and somehow I got the job despite not having any qualifications to do it. To me marketing was common sense: Identify your market, communicate to it in the best way possible and work with all your contacts.

I began to master the ins and outs of direct mail, realised the importance of branding, worked with the IT department on an early online ticketing system that predated the WWW and started the 'joy' of representing the company at huge sales events at convention centres around the country.

I started thinking about my fellow volunteers and now friends at Hospital Radio. Most of them had gone on to be presenters at major UK radio stations, including Classic FM and BBC local radio stations, while others had started working in magazines and newspapers. I wondered if they would be interested in talking about what was going on in West End Theatreland. Not

I began to master the ins and outs of direct mail, realised the importance of branding, worked with the IT department on an early online ticketing system that predated the WWW



reviewing productions – that was already being done very well by the media – but how about previewing them, telling their audiences what was coming up? They all loved the idea and within months I was appearing on radio stations and TV shows around the country promoting the West End. I created the first co-promotion of a West End show on a radio station and competition packages were running throughout the UK on TV, radio and magazines for the shows I was working on.

I thought about the idea of a 'media night.' Invite all the non-reviewers to come and see the show the night before the reviewers and get the country talking about it. It was an instant success. I worked on hundreds of shows and some overlapped with my magic world. *The Invisible Man* featured magic effects by Paul Kieve. *Change* starred an amazing magician Artruo Brachetti. And then there were all the other major West End productions.

I was then asked to PR a new art gallery.

It featured animation cels and drawings and together we created huge events that the media loved. I convinced the actress who voiced Wilma Flintstone to come to London and we toured the media promoting

'The Art of the Flintstones.' That happened by sheer luck! I was at LBC Radio doing my



theatre preview, and Jean Vander Pyl (Wilma) was on the phone from LA promoting something to do with *The Flintstones*. When the interview finished I asked if I could have a quick chat with her and a couple of months later she was on the way to the UK to work with us!

We also brought the cast of *The Simpsons* to the UK. The response from the media was overwhelming.

Yearley Smith (Lisa) and I spend 6am to 9pm every day for a week touring the studios of the UK promoting the event. When Nancy Cartwright (Bart Simpson) agreed to come, we were mobbed wherever we went. Exhausting but a magical experience.

I learned the art of writing press and media releases and was amazed by how much the media just 'cut and pasted' my words. Learning to be precise and to the point, to ensure the media communicated the message I wanted, was key. As you built relationships and a bulging contact book, they could rely on you for good information and you could trust

them to communicate the message.

This article isn't about boasting about my career but hopefully, if

you've read it thoroughly, an insight into the chances of life and career and how everything is ultimately connected.

Take every opportunity. You never know how it is going to help you later on in life. Whether it's volunteering, doing a monotonous call centre job or free magic gigs for charity, all those contacts will be useful.

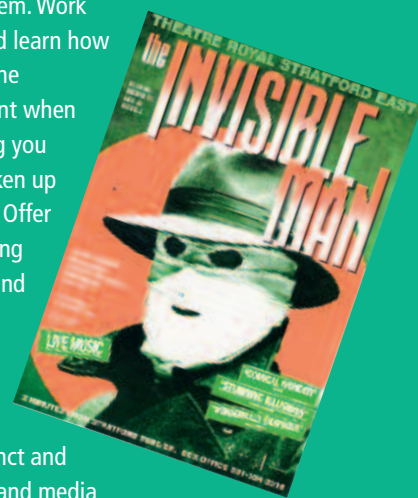
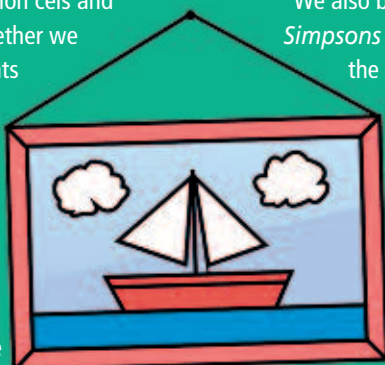
Build up your contacts. Don't abuse them, be good to them. Work with them and learn how to deal with the disappointment when not everything you work on is taken up by the media. Offer them something they'll enjoy and they will reward you, too.

Learn how to write succinct and precise press and media releases that promote your message.

Write down all your ideas. Out of the hundreds, there will be one or two that will be real gems.

When you hit the big time, employ great PR. Behind every success, there is great manager, agent and PR person!

Now, as a Member of The Magic Circle (and its Public Relations Officer) and Director of The Magic Circle HQ, all of the above has been an extraordinary life experience and I wouldn't want to have missed a minute of it.



# Cover Conjurers

In this month's Cover Conjurers we welcome an ex Young Magician of the Year and recent winner of The Magic Circle Stage Magician of the Year, Sebastian Walton. Then, sticking with a comedy magic theme, we feature Alan Hudson, a wonderful magician who performed one of the best acts I have seen at The Circle, featuring another well-known magician as his volunteer.



## Sebastian Walton

Interviewed by Will Houstoun

**Will:** Did The Young Magician of the Year competition lead to things as you'd hoped?

**Sebastian:** Part of the prize was that they flew me over to Las Vegas to be mentored at Jeff McBride's Magic School. So I was mentored by Eugene Burger, Larry Hass, and Jeff McBride, which was great. I also met Teller, who I knew from an incident with his trick, Silverfish...

**Will:** For anyone who doesn't know that is a Miser's Dream type routine where at the end the coins all turn to fish. What's the story with that?

**Sebastian:** I think I was either 15 or 16 and I didn't know what I was doing. Me and my dad saw an advertisement from someone who was selling his Silverfish illusion, so I drove all the way down to Norfolk, bought the illusion and then I did it for a talent competition called Britain Does Variety. I did the routine and somebody must have told Teller about it. About a week later I get a call from Teller to my house! I was pretty star struck because it was Teller ringing my house and he explained to me that the prop I had bought was a pirate copy and that he had not put the illusion into the public domain. He explained that we all have the right to use tricks that are their creators', and tricks that have been handed down in traditional form. But when somebody creates or invents something that is distinctive and new, ethics (and in some cases copyright laws) require that we keep off the new routine explicitly. I was really polite and apologetic about it all and he realised that I had not understood about the ethical/copyright situation. He asked for a video of me performing the trick and after that, since I had invested so much time and work and money in the trick, he agreed to negotiate a limited licence to do the trick in certain venues that would not overlap his stage or TV audience. I am the only one he's



Seb and Eugene Burger

ever licensed and that's going to be the case for a long time to come.

**Will:** And on the same trip I think that you went to The Castle?

**Sebastian:** I had heard about The Magic Castle from Ben Shephard (ITV Good Morning Britain) and thought I'd love to perform there, so I asked Teller and he sorted me out. He actually got me a week's spot there. I did 21 shows altogether and it was fantastic. I love the American audiences. They were great, reacting really well. That visit is probably why I want to pursue my magic career in the States. Americans love magic.

**Will:** One of the big benefits about working The Castle is doing so many shows. Did you find yourself changing stuff whilst you were there?

**Sebastian:** I really took it as a learning curve. Every night the act would be changing, especially with the American audience as I tried to work out what kinds of jokes worked for them. I had a joke about Orange mobile phones that had to go because they don't have that company over there. It is great performing your act three times a night because at the end of the week it's going to be really polished.

# Alan Hudson

Interviewed by Will Houstoun

**Will Houstoun:** So, congratulations on appearing on *The Next Great Magician*, a wonderful TV show that I'm sure our Members would have watched on ITV or seen online. How was the experience of doing it and how did it come about?

**Alan Hudson:** I remember reading about the show on Magic Week and thinking it didn't doesn't sound great. Then I got a phone call from Andrew O'Connor one night, who asked me to send him a video of my act after Andy Nyman and a few others had suggested me.

The idea of doing a competition show has never really appealed to me as my ego won't let me be 'the loser.' O'Connor knows all too well the 'magicians' ego' so made sure everyone was treated with respect. I thought they did a great job of treating magic and magicians well. As far as I know, everyone had a positive experience. There was no 'Bu bum, bu bum, bu bum' (heartbeat) moment of, "You're fifth. You're fourth. You're third." There was only a winner.

**Will:** When I did it, I did a location shoot. So, it was one of those nice things where you go somewhere, you spend the day filming, you chat with people about how best to do it. Then you see a rough edit. You go, "Well, look. It's really important that this gets in." There's a little bit of room to change things if needs be. But you did it in front of the studio audience. How was that?

**Alan:** Very exciting. The only other time I've done that was on *Penn & Teller: Fool Us*. The main difference between these two was that on *Fool Us* it was a one-shot deal. No chance to re-film if you messed up. On this, I was told that if anything went wrong, we could just stop, and we'll start again. That took all the pressure off so I could just relax and enjoy myself.

Actually, on the evening, the guy from the boy band, who popped the balloons, popped an extra balloon when he wasn't supposed to. So, I had to make that judgement call, "Do I carry on, or do I just stop the whole thing, and we'll start



again?" And because I thought I was allowed to film it again, I just continued and ad libbed. So it actually worked in my favour, that was lucky. We are doing this interview before the show goes out though, so it will be interesting to see how much is left in the edit!

**Will:** So having some sense of spontaneity turned out to be a good thing, in that case.

**Alan:** Absolutely. All of a sudden, it made it real. And, it livened the audience up a little bit, because they could sense it had gone slightly wrong. For me, I've done that trick so many times, that everything that could go wrong has gone wrong in the past. I'm ready for all of those situations.

**Will:** I know when you did Penn & Teller it didn't go so well. What's the story with that?

**Alan:** Thanks for bringing that up... The day of filming was absolutely fine, up until the very, very last moment. I'd done a trick with CDs, which I knew they would think was

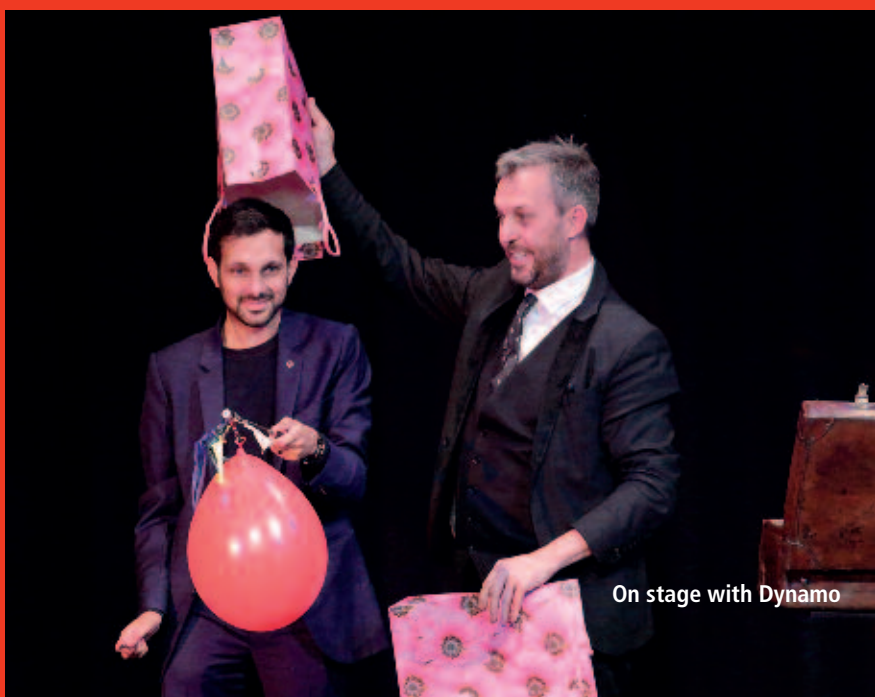
electronics or remote control. The actual method is a very old-school type method, but quite a clever one, by Angelo Carbone, devised especially for the show.

They then had a few guesses. They thought that the CD players were mechanically or electronically gaffed, which is untrue. After a lot of back and forth and asking to look at the props (most of which got cut from the final edit), Jonathan Ross received a message from Johnny Thompson that they'd found out the method. They hadn't really. So that left a bit of a bad taste in my mouth.

**Will:** Given that it seems impossible to produce a TV magic show that is just about performances without a competition, which of the formats, *Fool Us* or *The Next Great Magician*, do you think is best?

**Alan:** Both formats have slight flaws, and I think that the producers of both shows know those flaws. Andrew O'Connor once said that, ideally, he would just like to put on a magic show without any competition, but ITV didn't want that. So, I think the format came from pleasing the channel rather than what magicians would like to see.

I much prefer *The Next Great Magician*, because the idea of fooling another magician is deeply flawed; it's not necessarily entertaining, as we have discovered. There are endless tricks that will fool the magician that are actually not very good. Whereas *The Next Great Magician* is designed for magicians to showcase their best work. So, regardless of the competition element, the viewer gets a better experience.



On stage with Dynamo

# trick

STUART SCOTT



This is a variation on two simple moves to show a series of cards to be blank and then to reveal them to have printed faces. I've borrowed the moves from Norman Norris's "Bunny Hat Trick" and an effect called "Greetings Thoughts."

## Effect

The magician tells a story about the theft of some jewels. Apparently no clues were left at the scene of the crime. Four cards are shown blank, representing the crime scene. A further two cards are shown to be blank, representing the lack of suspects. But the magician explains how a clever detective was able to use his amazing deductive skills to find various clues and discover the culprit. Now the cards are seen to be printed with clues and a picture of the culprit!

## Method

For this trick you use six cards. One is a blank on both sides; all the other cards are blank on one side, but printed on the other (see fig.1). The cards are stacked in the following order from the top: button (face down), footprint (face down), double-blank, culprit (face up), fingerprint (face up), snagged thread (face up).

You could either draw the different things onto double-blank Bicycle cards or cut out six identical

## WITHOUT A CLUE (A Detective Story)

The magician explains how a clever detective was able to use his amazing deductive skills to find various clues and discover the culprit

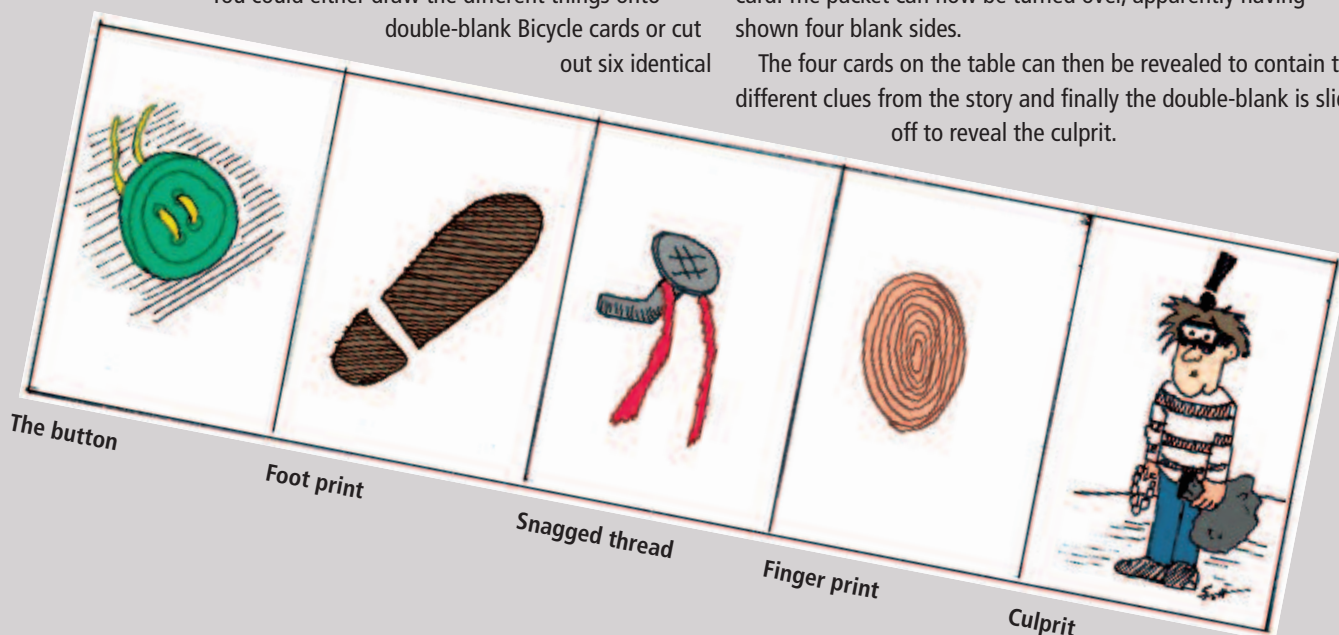
card-sized pieces of thick white card and draw on them.

The packet is shown to the audience, top and bottom. Then the first card (button) is dealt face down onto the table. The packet is then turned over and then the

new top card (snagged thread) is dealt face down. The packet is turned over again and the top card (footprint) is dealt. Once more the packet is turned over and the new top card (finger print) is dealt.

You now hold two cards in your hand. The top card is the face-down culprit card, the bottom card is the double-blank. These cards can apparently be shown blank by sliding the top card off and then sliding it under the double-blank. The double-blank is then opened 'book fashion' and slid under the face-down culprit card. The packet can now be turned over, apparently having shown four blank sides.

The four cards on the table can then be revealed to contain the different clues from the story and finally the double-blank is slid off to reveal the culprit.



# member profile **Matty Turner**

**Age: 13**

## **How long have you been a Member of The Young Magicians Club?**

I've been a member for a year and a half.

## **Who are your favourite magicians?**

My favourite magicians are Penn and Teller, Piff the Magic Dragon, Tommy Cooper, Ollie Mealing and Derren Brown, because their styles are so unique and different.

## **What kind of magic do you enjoy the most?**

I enjoy stage the most as in my opinion you can do more. For example you have more space, more time and usually the audience have come to see you/magic so you don't have to fight for their attention.

## **What do you think makes the perfect trick?**

In my opinion the perfect effect is one where there is a surprise because with magic you often say what you're going to do then simply do it. I think it's more interesting for the effect not to go where they think it will.

## **What do you think makes the perfect magician?**

Personally I think the perfect magician has a really good ability to entertain. Let's say you saw a magician doing the most amazing effect imaginable but he looked/sounded like he really didn't want to be there. You'll walk away thinking: "Yeah, that was ok but could have been better." But if you saw a magician doing a simple coin vanish but in the whole act he has amazing personality, he interacts and connects with the audience, his patter is perfect and he looks/sounds like he's enjoying himself and wants to be there, then you'll walk away thinking: "WOW! No way. That was just INCREDIBLE." My point is it's the magician that makes the trick, not the trick that makes the magician.

## **What is your favourite magic book?**

My favourite magic book is called *Hocus Pocus* by Paul Kieve. I got it when I was getting in to magic and it was great because it's a story about some of the most famous magicians and teaches tricks along the way. I highly suggest it to anyone getting in to magic.

## **What is your favourite magic DVD?**

*Inscrutable* by Joe Barry because the material on there is super powerful.

## **What is your favourite non-magic book?**

*Happy* by Derren Brown. It's a really insightful and interesting read.

## **What is your favourite film?**

*Steve Jobs* as it is very inspirational and moving.

## **If you could interview any three people – real or fictitious, dead or alive – who would they be and what question would you ask each of them?**

I would interview Steve Jobs to talk to him about how he turned Apple into the biggest technology company in the world, David Tenant about how he gets into characters and Penn and Teller (well just Penn because it's hard to talk to Teller!). I would ask them about how their unique double act came about.

## **Strongest non-magical performing influence?**

David Tenant because he's my favourite actor.



## **What is your strongest magical influence?**

Penn and Teller. They are truly unique and their different take on magic is inspirational.

## **Top tip for improving your magic?**

I think that you can massively improve your confidence by doing more other performing arts.

## **What do you like best about the YMC?**

Being able to meet keen magicians around my age.

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

I would like to thank my chauffeurs and personal bankers (Mum and Dad)!

## **Bonus Question (from Will Houstoun): Aside from the tricks, what do you think the most important skill is for a magician to have?**

People skills and personality.

# trick

IAN ADAIR



## Dicey Book Test

The following book test is easy to make up and easy to perform.

### Effect

An un-faked paperback book containing approximately 68 pages is handed to a spectator. A matchbox is displayed containing two dice

which are tipped onto the table surface. The same spectator is asked to drop the dice inside the box, close it and then shake it several times. When the box is opened, the spots on both dice are in view; let's say the show a four and three. The spectator is now requested to open the book at that particular page. The performer can immediately state the top or bottom line of text and other interesting information which appears on that page.

### Requirements

A slim paperback book which has no more than 68 pages.

A matchbox. It is essential that the box is big enough for the dice to shake around inside, so you will either need a large matchbox or small dice. The actual matchbox I use, which is photographed, is larger than normal and is often called a 'family size' one. This means the dice are larger too and more visible in front of larger audiences.

Four identical dice.

### Preparation

You will need to do a little preparation long before you begin your performances. Remove the inner tray from the matchbox and, using a strong bonding glue or even Super-Glue, attach two of the dice at one end of the tray. Select the spot numbers you prefer (I use four and three) and position the dice haphazardly so that they look like they have just been shaken near the end of the tray. Now place the two loose dice inside the tray at the other end. Replace the tray into the outer case of the box.

Prior to performance you must also study the forced page number. This will be the one which both attached dice display. In our case they are four and three so the page number would be 43. If you want to be extra clever, you could offer the spectator a choice 43 or 34. This means that you must now study both pages 43 and 34. Remember the top and

bottom lines of each page and anything that stands out on the pages (such as an illustration).

### Performance

Display the paperback book, flicking through the pages and pointing out



that it contains thousands of words. Hand the book to a spectator. Pick up the matchbox and, making sure that your audience can't see down into the inner tray, open it. Tip over the open box so that the loose dice fall onto the table. Remember that your audience mustn't see the dice that are stuck inside the tray.

Close the box and point to the numbers rolled by the dice on the table, explaining that the numbers that show on the dice in a moment will determine the page number which is required for the experiment.

Push the inner tray of the box out as far out as possible, without revealing the two secret dice, and have the spectator drop the two dice from the table into the drawer with the other two.

Close the box and hand it to the spectator, asking them to shake the box up as much as they like. As they do this the audience will hear the dice rattling around inside.

Take the box back and open it so that the section which contains the glued dice is now in view. The other two loose dice are contained on the opposite side of the inner tray, and you may have to slant the box for a second to ensure they are at one end out of view.

Ask the spectator to shout out his or her 'selected' numbers, 4 and 3. Say: "Four and three, that's forty-three." and ask the spectator who is holding the book to turn to that page and look at it, making sure that you don't get to see it.

You can now pretend to read their minds, telling them the top and bottom lines of the page as well as any other information you have memorised about it. Remember that as far as your audience are concerned this is the impressive bit, so feel free to act like it is difficult to make it more exciting.

## Note

If you have remembered two pages and want to give the spectator the choice between 43 or 34 just make sure you make the fact they can choose either page really clear in your instructions.



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# reviews

## The End of My Rope

by Chris Philpott

Instructional DVD. \$34.95 (£28) from your favourite dealer.

Dealers contact Murphy's Magic supplies,

[www.MurphysMagic.com](http://www.MurphysMagic.com).

Review by Robert Pound

For everything that is right about this DVD there will be those who will begrudge its strengths. There are no half-hearted explanations on this DVD – you know those ones where the creator begrudgingly offers their new gem to those who will pay their hard cash to learn something new and can sometimes cut corners on the explanations. Trust me, that doesn't happen on this occasion. If you don't understand the explanation and set-up of the first demonstration you have another umpteen chances. I would argue this is good but it does mean that it is a long DVD.

Chris openly admits this "hasn't been worked in the trenches" because he isn't a full-time performer but rather a script writer. When you buy a Chris Philpott trick you are not just buying a trick but entering into a community. He does not just want you to buy his effects, he wants you to use them with a special Facebook page to help you get the most out of them; you can help others or just get ideas.

As touched upon above there are many different versions of this effect and, on screen, some are more obvious than others. With that said, some are extremely fooling. The extra versions show that everything has been thought out and worked on, logical ideas have all been tried and you know that nothing has been missed.

This is a very strong rope effect, but I do wonder if it would be better as part of a longer routine as it's very quick. Having said that a trick is what you make it and, with the community of magicians

who will add new ideas and developments, you will have a great resource to help make this piece as strong as you want to.

## At The Table with: Martin Lewis

by Martin Lewis

Instructional Download. \$7.95 (£6) from your favourite

dealer. Dealers contact Murphy's Magic supplies,

[www.MurphysMagic.com](http://www.MurphysMagic.com)

Reviewed by Noel Britten

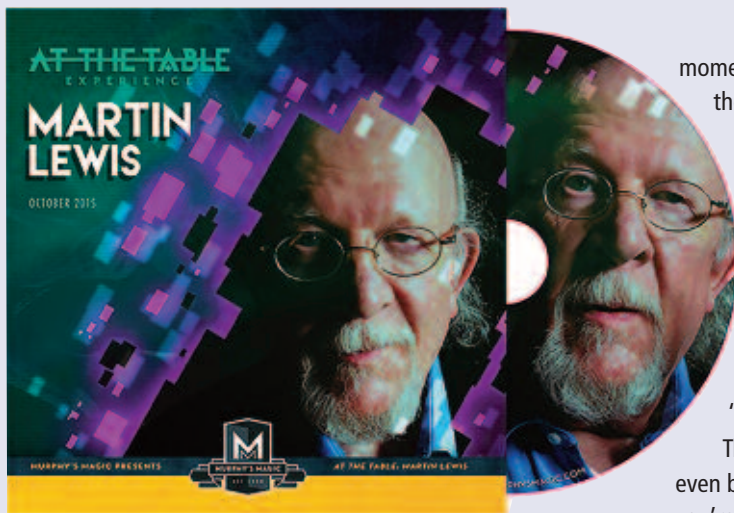
A three-hour lecture in the regular At The Table format, full of parlour and close-up effects from Martin Lewis. Much of this material has been detailed in *Martin's Miracles*, and individual effects are considered "modern classics" so these are not recent inventions. I don't consider that a negative. Having included these effects in his act for years, Martin covers all those nuances of performance, set up and selection that he has picked up over thousands of shows on cruise ships, comedy clubs and theatres.

For instance his presentation of the Torn and Restored Cigarette Paper includes his open-hand display, which has become standard for most parlour handlings. When he starts mentioning that the particular type of cigarette paper he uses for this effect has a particularly high glycerine content, which is beneficial to that open-handed display, and how to blow the tissue paper from the hand to garner the best reaction, you know you're going to get every bit of information about each effect he deals with. As such, if you do any of the effects, or are looking for stand-up material, MC bits or close-up card presentations, this is a great DVD.

It includes the The Senor Mardo Egg Bag gets a golf presentation with a kicker ending; a one-card version of Milton's Aces with a 'repeat' patter theme; Technicolour Prediction is a slightly cerebral version of Just Chance, which avoids the money element; and Sidewalk Shuffle and Cardiographic are two of those 'modern classics' I mentioned earlier.

The close-up section is primarily card based. The exceptions are a colour-changing pencil, which not only has a cute method but also an "in-the-moment" climax finish suggested by the moderator Chris Oberle, and a Close-Up Linking Routine using a different style ring to the Ninja Rings that features a final full examination of all three rings. The card effects include a nice selection of varied effects: a three-card revelation, a signed three cards across, a monte effect, and a fun gambling demonstration. With his stage background most of these effects have a strong storyline presentation, but they are not card 'purist' effects in that they use





set ups and faked cards. In the main these are not walk-around type effects but are for a more formal sit-down close-up setting. Again I would surmise that this is a part of Martin's stage background and approach, which means he is happy to have one-deck effects, set ups and use/do whatever is needed to best achieve the effect.

Amongst the tricks, there are diversions into topics such as the creative process, presentation, use of humour, working to family audiences, volunteers and also anecdotes about Goshman and his influences, Ken Brooke and Fred Kaps. Recommended.

## Contrast

by Victor Sanz

Instructional DVD, cards and gimmicks. \$34.95 (£28) from your favourite dealer. Dealers contact Murphy's Magic supplies, [www.MurphysMagic.com](http://www.MurphysMagic.com).

Reviewed by Lewis Starnes

Someone is desperate to see a card trick, so you, the obliging wonder worker, remove a blue deck of cards and have one selected. The spectator folds their selected card into quarters before you invite them to sign it, too. You rip a quarter from the selected card and ask the spectator to keep this in their fist. Next comes a very magical moment: you openly shake what remains of the torn blue card and it visually becomes a red-backed playing card. Surely it can't be their signed card. It is, it's handed out for examination and finally the spectator checks their clenched fist to see that even the ripped corner is now red and, of course, perfectly matches.

This one-trick DVD comes with a special gimmick that helps you create the effect. There is virtually no extended arts and craft

moment, which is a relief. The teaching is clear and thorough and the effect overall is not hugely demanding to perform. You will need to switch a card along the way and ring the gimmick out of play at the conclusion of the trick, but there is enough misdirection to cover both of these moments. The trickiest part is operating the gimmick consistently; it's a tad knacky to get the 'flick' right. Once mastered, this is certainly a real world effect that delivers a strong moment, but do keep in mind you won't be easily getting in and out of this effect with your regular deck for a 'hopping' scenario.

The DVD includes a bonus idea that for me makes this effect even better and leaves the spectator with an impossible object. If you're happy to put the time in and learn card peeling, and then create a Bicycle back design that has one odd-coloured quartile, then you have something very powerful and puzzling in your arsenal. Consider this: the spectator 'freely' selects a blue-backed card, they fold the card, sign the full card face and are given a blue quarter piece as a receipt. You now visually shake the remainder of their card and it becomes red. This can now be examined, but here is the kicker: the piece they are holding fits but has remained blue, an impossible souvenir!

If you like the sound of this effect do check it out. It's perfect for showreels and it will fly in the real world for single, staggered performances.



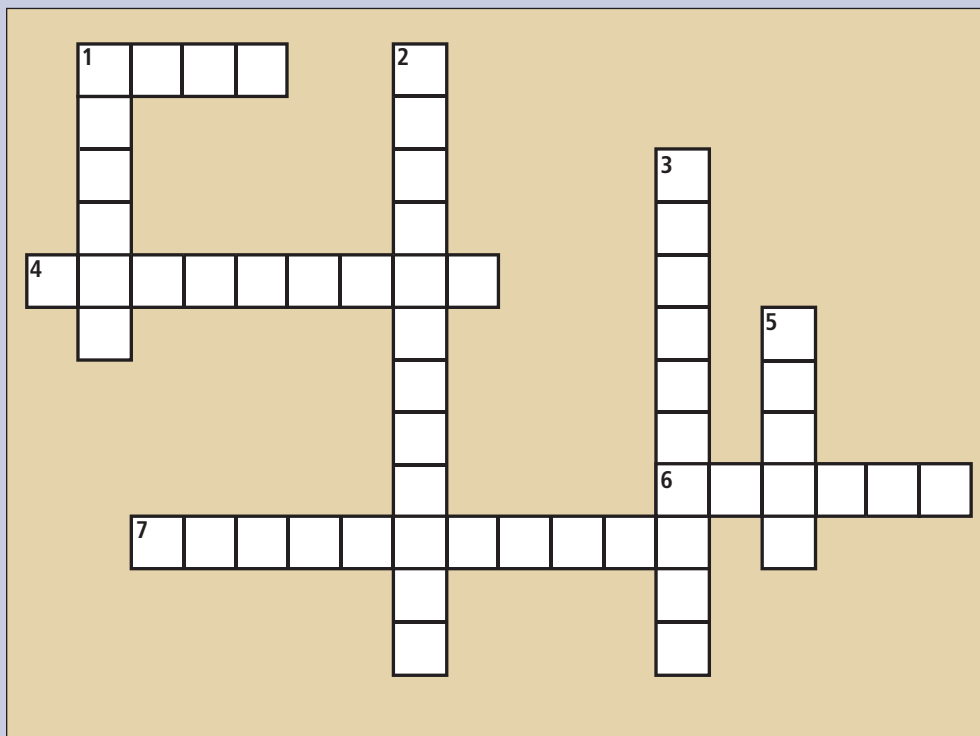
# puzzlecorner

## ACROSS

- 1 Which magician recently performed magic on a tightrope on TV?
- 4 Who is the YMC Chairman?
- 6 Which magician had a TV series called *Magician Impossible*?
- 7 What items would you use to perform "Crazy Man's Handcuffs"?

## DOWN

- 1 Which magician works with Penn?
- 2 A double lift is done with what objects?
- 3 Who was on the cover of the January *Magic Circular*?
- 5 A French Drop is normally done with what object?



## Brain Teaser

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 as shown in the illustration. How can one make the cork stay centred without touching any of it?



## Prize Question

As nobody got the correct answer to the prize question last month, this month I can offer the big Christmas prize again! The winner of this month's competition will receive a copy of Chris Wardle's new book, an Ian Rowland Penguin Live Lecture DVD and a Will Houstoun Penguin Live Lecture Download card.

One of the most popular books on card magic was published in 1902 and is commonly referred to as Erdnase. Erdnase, however, is actually the pseudonym given by the author, so what is the title of the book? Clue: the answer is six words long.

## Last Issue's Answer

Last issue's prize question was: "Charles Dickens is well known as a writer of novels and also inspired David Copperfield to adopt his stage name. Less people know that Dickens himself was a magician, but what name did he perform under? Clue: the correct answer is six words long." The correct answer was "The Unparalleled Necromancer Rhia Rhama Rhoos." Unfortunately nobody sent me the correct answer (it was a difficult one) but the good news is that means I can offer the same big set of prizes this issue!

To enter, send me your answer to the following question to [editor@youngmagiciansclub.co.uk](mailto:editor@youngmagiciansclub.co.uk) by March 1. The winners will be drawn at random from the correct answers.

Fill the glass with more water until it almost brims over. I will typically use another glass 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.

## Brain Teaser Solution



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By Steven Brundage

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