

secrets

THE MAGAZINE OF THE YOUNG MAGICIANS CLUB
2017

VOLUME 24 No 2 APRIL/MAY

INSIDE
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WHERE THERE'S A WILL...



This month will see The Young Magician of the Year competition take place at The Magic Circle HQ. A huge number of past competitors have gone on to find considerable success with their magic, so much so that Duncan Trillo, the editor of the UK's most successful magic news site, www.magicweek.co.uk, describes it as "the UK's most significant magic competition." If you are not in the competition yourself you can find details of how to attend elsewhere in this

issue of *Secrets* (I will be there) and I am sure you will join me in wishing all those who are in the final the very best of luck.

I think it is worth saying something generally about competitions, whether they are our own monthly YMC under-14 or over-14 ones, the YMOTY or even bigger ones like the FISM World Championships of Magic (you can read about the European qualifying round on page 8). There are lots of things you can achieve by entering a competition, and winning is probably not the most important. For one thing magic is not like a race or sporting event in that there is no real way to say that one person is better than another. Of course you can say that someone did something badly, perhaps they flashed something they were palming or made another obvious mistake, but if everything is done well by two performers then deciding who is better may just be a matter of taste. In addition there are a huge number of things you can guarantee you will benefit from by entering a competition, in a way that you can't possibly guarantee that you will win.

For one thing, the very fact that you know you will be performing in a competition is a great way to motivate you to work on your magic. A deadline always helps me and anytime I work with one I get better faster than I would without it. A competition is also a great way to showcase your work. There are not that many paces you can get up on stage in front of your peers and show off what you can do, and a competition is one. Believe it or not, some magicians also enter competitions for their promotional material. Several competitions are videoed so an entrant might simply want footage of them doing magic on a nice stage filmed in good quality. The fact that it is a competition is irrelevant to them! By all means decide to enter any competition, but do it because it will make you a better magician rather than because it will prove you are the best. And never think that not winning, or qualifying for the final, means you haven't still gained something from the process. You will be a better magician because of the work the competition makes you do, and that makes you a winner before the competition even takes place.

Will Houstoun

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Did you see the brand new *Jonathan Creek* episode that was on tv over Christmas? I loved it! But not for the most obvious reasons. I have always enjoyed *Jonathan Creek*, although the early stories were far more closely connected to magic. It is said that the character of *Creek* was loosely based on the man who used to

be so inspirational at our workshops, Ali Bongo. David Renwick, who created the series and has written every single episode, had apparently worked on a TV show on which Bongo was the magical

advisor and had been intrigued by the fact that such a job existed! It is rather amusing that Bongo became the magical advisor on the very show that he inspired!

Renwick had wanted to write a crime series in which the focus was not on who had committed the crime, or why, but *how*. He wanted a sort-of modern-day Sherlock Holmes (it was before the recent *Sherlock* series existed) and thought that a magical advisor would have the perfect lateral thinking skills and logic to be able to solve crimes that defeated the police. The stories are very cleverly constructed but sadly, as the series has progressed, the focus on *Creek* being a magical advisor has diminished (the regular character of the magician having been written out completely) and *Creek* is more of a lovable eccentric now! There is still, though, mention of his background. The not-so-obvious reasons I particularly enjoyed the Christmas 2016 special were firstly that I grew up with, and am still a huge fan of, the Hammer Horror films of the fifties, sixties and seventies and the similarly styled Vincent

news

The Young Magician of the Year 2017 Final

Well done to everyone who competed in the Young Magician of the Year Heats in February and, in particular, to the finalists: Lorenzo Carcione (Bolton), Cameron Glenwright (Stockton-on-Tees), Ryan Jackson (Stock, Essex), Daniel Kirkwood (Glasgow), Dean Leavy (Windsor), Ross McLane (Whitley Bay) and Fletcher Ransberry (Kenilworth).

The Final will be on Sunday 9 April at 6 pm with a preview show at 2.30 pm. Use the promo code 'YMC' for specially discounted £5 to the afternoon show. Tickets available from www.themagiccircle.co.uk



Photo: Darren Martin

The History Gathering at The Magic Circle

If you are interested in the history of magic then you may enjoy The Magic Circle's annual history themed event, The History Gathering at The Magic Circle. The event will take place on June 10, 2017, and talks will include topics such as the Eighteenth Century's greatest hoax, a history of magic books and a recreation of a famous Victorian illusion. Ticketing arrangements will be announced soon but, for now, mark the date in your diary!

The Magic Circle Close-Up Magician of the Year 2017



Photo: Mark Hesketh-Jennings

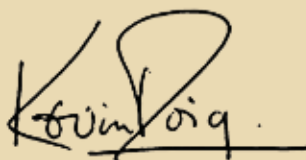
Congratulations to past YMC Member Matthew Le Mottée on becoming The Magic Circle's Close-up Magician of the Year 2017. He triumphed in a high-quality competition that featured performances from Darren Delaney, Danny Lee Grew, Brendan Rodrigues, James Pritchard, Andrei Isfan, Saavan Thethy and Sean Heydon. Andrei placed second, Sean in third and no Originality Award was given this year.

Price horror films (they are all very mild by today's standard!). The main guest character in the episode was clearly based on Price and some of the movie references were very familiar to me! Secondly, Creek was clearing out his home and threw away (NO!) his old children's magic set and it was the exact one that I had as an eight-year-old. How lovely to see that box again.

A few years ago, I was presenting an evening in a West End cinema celebrating the release of remastered versions of Laurel and Hardy films. (I am very active in the Laurel and Hardy Society and was, for a time, editor of the *International Laurel and Hardy Magazine*.) We had a full Leicester Square premiere complete with red carpet, celebrity guests and press reception. One of those guests was Alan Davies, who plays Jonathan Creek, and I was chatting to him at the after show party. When he heard that I was a magician he confessed that he knows nothing about magic but loves it and admires those who perform it. He said he adored Ali Bongo (who was sometimes the hands of

the magician when shown in close-up)!

Back in the seventies there was an American crime series in which the sleuth was a stage magician. Called *The Magician*, the central character was played by Bill Bixby, who later went on to star in *The Incredible Hulk*. It was a highlight of my week. We had, in the UK, a series called *Ace of Wands* in which the central character was a magician named Tarot. Ali Bongo was advisor on that series. I know a lot of you like the movies *Now You See Me* and *Now You See Me 2*. It's amazing to see how often film and tv use magicians in fiction. Let's hope for a lot more!



KEVIN DOIG MIMC Chairman

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 April 21 and May 19

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.

At Home with The Magic Circle April 4, April 25, May 23

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 (on a Tuesday) April 18, May 30

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 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.





2017

YOUNG MAGICIAN OF THE YEAR FINAL

SUNDAY 9TH APRIL AT 6PM | TICKETS £15

TICKETS AVAILABLE FROM THEMAGICCIRCLE.COM

THE FINALISTS

Lorenzo Carcione, *Bolton*
Cameron Glenwright, *Stockton-on-Tees*
Ryan Jackson, *Essex*
Daniel Kirkwood, *Glasgow*
Dean Leavy, *Windsor*
Ross McLane, *Whitley Bay*
Fletcher Ransberry, *Kenilworth*

trick

CHRIS WARDLE



The Vanishing Pencil

Here is a modern take on a very old effect. In the original, a magic wand was tapped on the table, to prove it was a solid, wooden wand, and then

wrapped in newspaper. A moment later the newspaper was torn or scrunched up and the wand had vanished! It would then be revealed in the performer's pocket.

This idea can be found in numerous early magic books for young people. It is a strong basic idea, but nowadays not every performer wants to use or be associated with a magic wand, as it can seem old fashioned. Also, it is not an everyday object and so is suspicious to an audience before you have even used it!

In my version, you remove your pencil and perhaps write down something or sign something for another effect. You then wrap the pencil in a paper napkin or serviette and instantly crumple it up... The pencil has vanished!

I came across a set of candy sweets which have wrappers printed to look like pencils, and this immediately set me thinking about this basic idea. Having a printed wrapper looks much more convincing than just using coloured paper and the effect can be worked as in the wand idea.

In the original trick, one of the white tips of the wand was wooden, and could be tapped to prove the wand was solid, while the rest was

made from stiff black and white paper. Here I use the sharpened end of a four centimetre stub of pencil and the rest is made of the sweet wrapper, emptied of its contents and stuck with double-sided tape to appear to be a regular pencil. I used a permanent marker to blacken out the words 'pencil candy' from the wrapper. From a small distance this now looks like a real pencil and is a much more everyday item than a magic wand. You can even put the end of a rubber, from a real pencil, in the other end as an extra convincer.

So with your special pencil you can

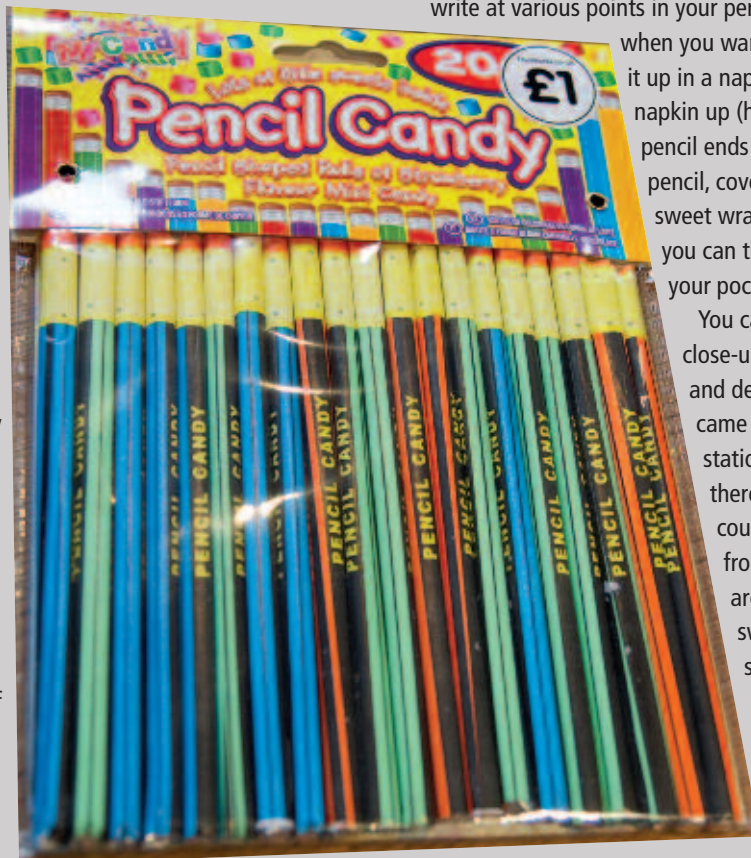
write at various points in your performance and then,

when you want to make it vanish, wrap it up in a napkin before crumpling the napkin up (hiding the paper and pencil ends inside). If you have a real pencil, covered in the same paper sweet wrapper so that it matches, you can then produce this from your pocket after the vanish.

You can perform this trick close-up and it is very simple and deceptive. The Pencil Candy came from The Works stationary shop, of which there are branches around the country and, as you can see from the photo, the packets are inexpensive. Some sweet shops and Pound shops also sell them.

I hope you enjoy this modern, close-up update to a very old stage trick idea.

I came across a set of candy sweets which have wrappers printed to look like pencils, and this immediately set me thinking about this basic idea.



wonders at the workshops

YMC WORKSHOP

Saturday 21 January 2017 Reported by Sebastian Yeandle

The first workshop of 2017 started with an abundance of magicians eagerly waiting for the doors of The Magic Circle to open. Once everyone got inside and settled down The Clubroom had a vibrant atmosphere with people sharing and showcasing new tricks and ideas. This is always a highlight of the day for me.

We then made our way up the spiral staircase to The Theatre for the monthly competition. The under-14s competition got underway first. It was also nice to see a lot of new faces at the meeting, some of whom were brave enough to perform in the competition! Matty Turner was the winner of the under-14s competition. A big congratulations to him. His trick involved a balloon, a deck of cards, a spectator, excellent presentation and confident stage presence. There were also so many performers in the under-14s competition that we ran out of time for the over-14s! It's nice to see so many performers, even in the younger section of YMC.

After the lunch break, we had three magicians kindly come in to teach new



Matty Turner

tricks/sleights. Firstly, David Weeks returned to talk about the egg bag trick. He included an in-depth tutorial with two presentations that you could perform to either adults or children. The routine was well thought-out and impressive. It was clear he had a lot of

experience in performing this trick.

Alex Joseph came in to talk about double lifts. He gave an insightful view into different types of double lifts and different 'get readies,' ranging from easy to more difficult ideas for the card connoisseurs in the club! He also showed two tricks utilising the double lift. I particularly liked his presentation for the "Chicago Opener." It's always nice to get a different perspective/presentation on tricks to add to your repertoire.

Finally, Wayne Fox came in to offer a lesson on his elegant coin work. His routine was very entertaining and well executed with subtleties that seemed to be taught from experience. He also included some 'don'ts' to give your coin work a polished, clean and professional look. It's always nice to see Foxy perform and share ideas. He's wonderful to watch.

The January workshop was a great success and a great start to the year. I hope future workshops will be as enjoyable as this one and I hope to see you all very soon. Stay magical, my friends!

Photos: Kevin Doig



David Weeks



Wayne Fox

Photos: Kevin Doig

EFFECTS WITH DOUBLES

By Alex Joseph

At the January Young Magician's Club meeting I was lucky enough to be asked to run a workshop on card effects. As it's such a staple of card magic I chose to cover double lifts and turnovers, as there are many magicians who execute this move badly. For me, the main principle of the double is not to make it too much of a 'move' and to ensure that the turnover fits the style of magic you perform. If you perform flourishy magic then by all

means echo this in your double turnovers. However, if like me you like to keep things simple, then I'd suggest doing the same with your moves and controls.

The workshop began with a whistle stop tour through the mechanics of a double turn-over and concluded with a few effects using doubles, such as the classic "Chicago Opener." I hope that everyone in attendance learnt something valuable and I look forward to working with you all again soon.



Photos: Kevin Doig

Alex Joseph

[Later in this issue you will find a brief description of Alex's preferred double turnover as well as a trick that uses it. Ed.]

YMC WORKSHOP

Saturday 11 February 2017 Reported by Luke Oseland

Here it comes again... the annual YMC auction!

As always, it was a chance for YMC Members to clear out their rooms and get rid of their unused magic so that other members might use it. Apart from J-Day this is probably my favourite workshop for two reasons:

Those Members fortunate enough to go to The Blackpool Magic Convention can get a bit of extra spending money.

You can find a great bargain on a trick you have been dying to buy.

I came up on the train with a case full of old props and DVDs to sell. I soon arrived at the doors of The Magic Circle to a warm welcome from The Circle Duty Manager, Kaz. Once in The Clubroom I realised the the smaller number of members attending,

which, as a change, was rather nice. For once everyone had a seat at a table! I got to talk to new Members without distraction and catch up with my friends.

I went upstairs to hand in my items as I saw what looked like a magician's dream:



YMC Auction

tables covered with props, books, DVDs and some of Fletcher's weird apparatus. I then began to question whether I brought enough money!

All of the Members started to come up the stairs to The Devant Room as there is no member of the month competition at the auction. Everyone then sat down with Kevin at the front. As many items went for a low prices lunch slowly crept upon us.

Everyone went back to The Clubroom to eat and socialise. Some were chatting about their favourite decks of cards while others were chatting about hotel bookings for Blackpool.

We then went back up for more 'Auctioning,' but before I knew it the day was over and everyone went to collect their money, whether it was £1 or £100!

Photo: Bailey Barham

YMC WORKSHOP DATES 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

THE BLACKPOOL MAGIC CONVENTION 2017

by Will Houstoun

Every year, in the middle of February, over 3500 magicians from around the world travel to Blackpool for The Blackpool Magic Convention, the largest gathering for magicians anywhere in the world. The convention hosts a selection of shows, talks and workshops, as well as a huge fair with over 150 stalls selling magic tricks. This year it also incorporated the European qualifying rounds for FISM, the world championships of magic, the final of which will be held in Busan, South Korea, in summer 2018. To give you a feel for what the convention was like here are a few of my highlights, as well as some from YMC Members who I saw over the weekend!

My weekend was focussed on catching up with friends and watching as much of the stage magic as I possibly could, which given there were 36 acts in the competition and three shows was a lot! Here are my three convention high points:

1 The two Grand Prix (the top prize at FISM) winners. **Bill Cheung** won the close-up section with a card act that featured cards named by spectators rising out of a pack of cards in a glass on the table, all without him going anywhere near the deck! **Patrick Lehnan** won the stage competition with an act where a desk light came to life and interacted with him for eight

minutes. Both performances gave a real feeling of amazement, in one case by fooling the audience and, in the other, by pulling them on an emotional journey.

2 **Kim Young-Min** in the final gala show. The most magical act of the convention, Kim transformed streams of sand into solid objects and then made them dissolve once more. During his performance 3500 plus magicians all sat in awe as they saw a metal hoop gradually turn to dust... It looked like a film effect but we saw it live!

3 The Magic Circle. The Magic Circle sponsored two of the competitors: **Hyashi** won a second prize in micro magic and **Oliver Tabor** third place in general magic. Magic Circle Members were also to be seen in almost every aspect of the convention, whether as lecturers, performers, comperes or just as delegates.

But enough from me, what did your fellow YMC Members think of the convention?

Mitchell Kettlewell

My Blackpool highlight would have to have been jamming with people in the Ruskin hotel late at night. If you go to Blackpool sometime in the future then ensure that you go to the Ruskin. Some of the best magic and conversations appear there in the early hours of the morning!

Alfie Hawes

My favourite thing about Blackpool 2017 was Mario Lopez's lecture. He was very creative and showed how you can use one move to create about four different effects.

Matty Turner

This year's Blackpool was jam-packed with lectures, dealers and late-night Ruskin jams. The highlights for me were Eric Jones's lecture, his coin work was beautiful and elegant to watch – and Jason England's lecture, which was full of really insightful stories about card magic as well as some very workable card effects.



Bill Cheung



Patrick Lehnan

Sam Hinch

One of my highlights was Eric Jones's lecture, as it made me look at my magic in a new way. I also really liked the magic speed dating session, and Dani DaOrtiz's lecture was so much fun.

Conor Sable

My highlight of Blackpool was jamming with magicians at the Ruskin on the first night. We stayed up for ages because we were having so much fun... When someone asked the time, I thought it was midnight but actually it was half past two in the morning. It was such a great time that I barely registered how long I'd been awake.

Billy Menezes

My Blackpool highlight was Mario Lopez's lecture. I liked his way of thinking and what he taught and his lecture was very interesting and amusing.

Luke Oseland

What can I say? Blackpool was amazing! Four days of energetic magic, and by 'days' I mean eight in the morning until three in the morning! The highlight for me was Eric Jones's lecture. This was full of fun to practice sleight-of-hand moves and easy but impressive coin manipulations. Another highlight was sitting next to Mario Lopez as he performed three fooling routines to a crowd of people.



Hayashi



Oliver Labor



Photo: Eden Photography

Kim Young-Min

Mechanics of a Double

The double turnover is one of the most common utility moves in card magic. It is most commonly used to exchange one card for another or to show the audience an indifferent card. It can be split down, in its most basic form, into three steps: the get-ready, the turnover and the re-turn.

Get-Ready

The get-ready is the action by which you separate two cards from the pack and 'get ready' to turn them over. There are quite a few different ways of doing this, and it really comes down to personal preference. I'll quickly outline my double turnover of preference.

The push over, for me, is the most casual get ready and is the one I use the most often. From the mechanic's grip in the left hand use the thumb to push off two cards so they protrude off the side of the pack by a few millimetres. With the left thumb pull the cards back into alignment with the pack but use your little finger to push up against the cards, separating them from the rest of the deck.

Turnover

As with the get-ready there are a number of different ways to turn over a double. I only use one method, and that is to turn over a double in exactly the same way as I turn a single card. When you turn over a double it is meant to be an inconspicuous move that the audience does not notice, so in my opinion it should be performed in the same style as everything else you do. If everything you do is very flourished then by all means follow this through and make your double lifts a little more fancy. However, if like me you try and keep things clean and simple, make sure your double turnover follows suit. The method I use for turning a double is illustrated below (imagine the tabled pack is held in mechanic's grip in the left hand). Effectively, I pull the double across, allowing it to remain in contact with the pack. When I reach the edge I pivot to the double and let it fall onto the rest of the pack.

Re-Turn

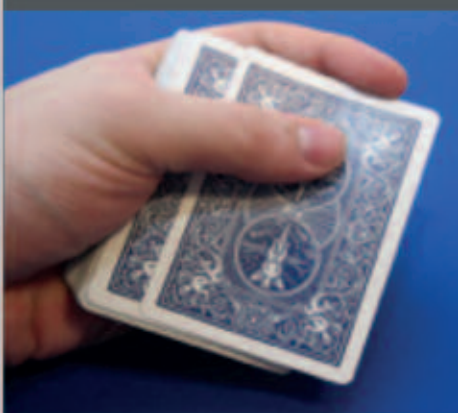
I apply the same theory for re-turning a double as I do for initially turning it over, with a small modification making it easier to grip the double in the first place. When the double is turned face up I tend to let it overlap the top edge of the pack by a few millimetres. There are two reasons

for this. First, it means that if the double splits slightly it is not noticeable and secondly it makes it easier to turn back over. By pushing on the edge that sticks out with the left first finger, the edge of the double card will pop up from the pack.

One Spelt, One Dealt

The premise of this effect is that one selected card is found by spelling its name and another is located by dealing to a chosen number. Two cards are selected and apparently shuffled into the pack. The first spectator is asked to name their card out loud. The

GET READY



TURN OVER



RE-TURN



Turnover

by Alex Joseph

magician immediately deals out one card for each letter in the card's name and the spectator's card is revealed. The card is set aside and the remainder of the pack handed to the second spectator. The spectator shuffles and is asked to name a number. The magician deals down that number of cards and the second selection is revealed at the chosen number

Method

The working of this effect is actually reasonably simple. The first selection needs to be forced so that it can be positioned at the

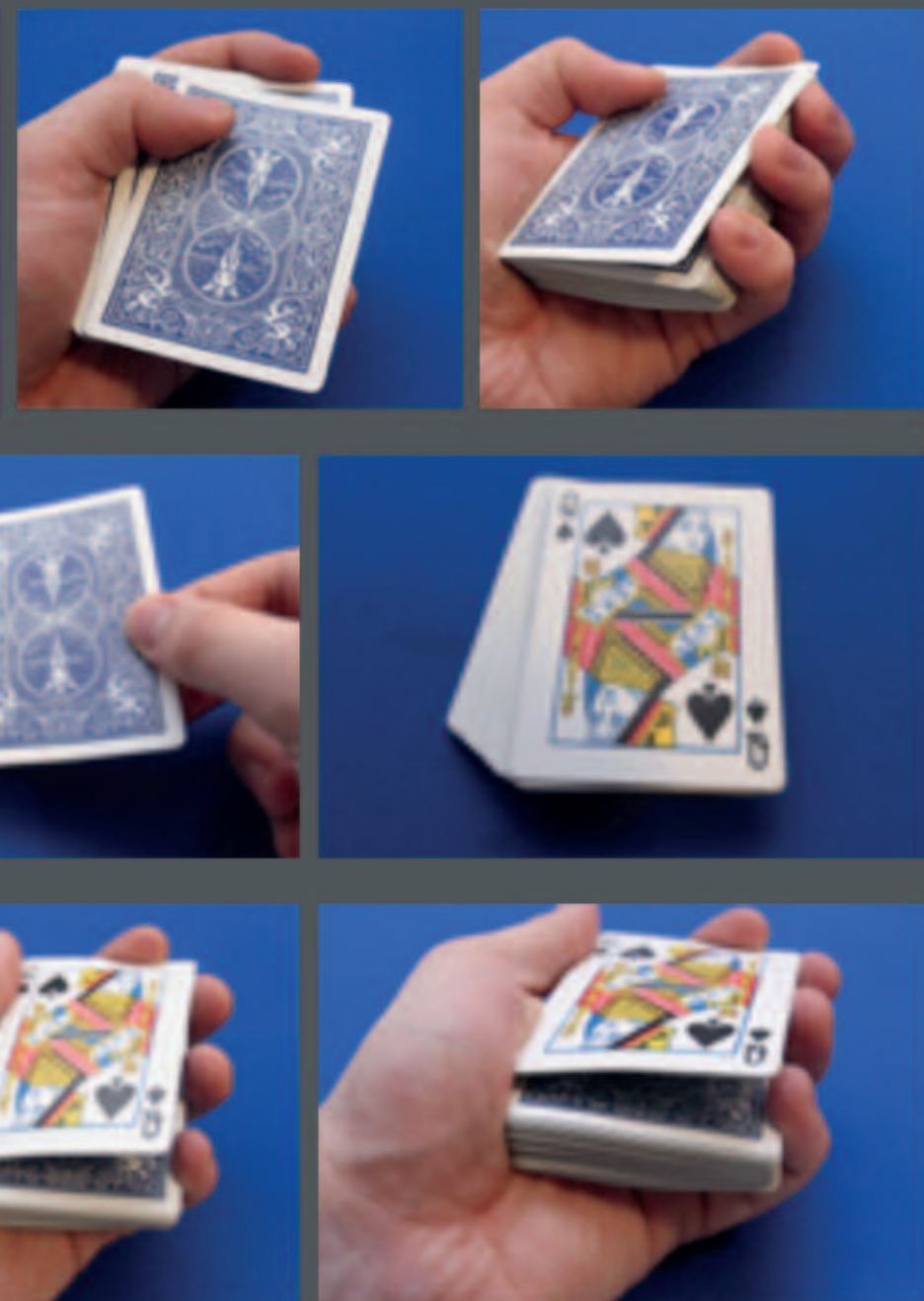
correct location to be dealt to. The force and the card do not matter. Let's say, for the sake of explanation, that the Five of Spades is forced. The second card is freely selected in any way. Take back the selections in order and control them both to the top of the pack. The second selection should be on the top of the pack and the first selection (the Five of Spades) should be second from the top.

To control the card to the correct position I use an overhand shuffle control. Pick up the bottom half of the pack to begin the shuffle and run off the number of cards that matches the letters in the card minus one (F-I-V-E-O-F-S-P-A-D-E-S has 12 letters, so you would run off 11 cards). Either replace the bottom packet back at the bottom of the deck or use a jog shuffle and undercut to get it back to the bottom of the deck. This places you in the position with 11 cards on top of the second selection followed by the first selection (the Five of Spades).

Ask the first spectator what their card was. They, unsurprisingly, will say "The Five of Spades." Spell out the F-I-V-E-O-F-S-P-A-D-E-S, saying each letter as you deal the card to the table. As you say S perform a double turnover to reveal the Five of Spades. Turn the double back over and carefully place it face down onto the table to one side of the dealt cards. Hand the remaining cards to the second spectator. Ask them to shuffle the pack and to name a number. I typically ask for a number between 5 and 15 as any more than 15 is a bit tedious to deal out and fewer than five lessens the effect.

Deal out the spectator's number and, when you reach the last card (the fifth card if they said "5"), pretend to deal the last card on top of the face-down double. To do this push the top card over from the pack. With the left-hand dealing thumb contact the card and strike downwards towards the table, creating the sound of a deal. Use the left thumb to pull the card back onto the pack and use the right thumb to spread the double card on the table. Performed correctly this will look like a card has been dealt on top of the one that was already on the table.

Ask the spectator to turn the card over and reveal the second selection. This effect is very disarming as people don't expect the card to already be on the table and, when performed with confidence, it is very effective.



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**SPECIAL OFFER FOR YMC MEMBERS -
£59 FULL WEEKEND**

registration including food evenings and camping pitch!

performers listed subject to availability. Camp pitches will be provided.
Weekend includes BBQ and Paella night but registrants should bring their
own refreshments.



19/20/21st May 2017

www.magicmanor.co.uk

trick

STUART SCOTT



THE CRUMPLE VANISH

Effect

The magician takes an empty packet of crisps, carefully crumples it into his fist, and then opens his hand to show the packet has completely vanished.

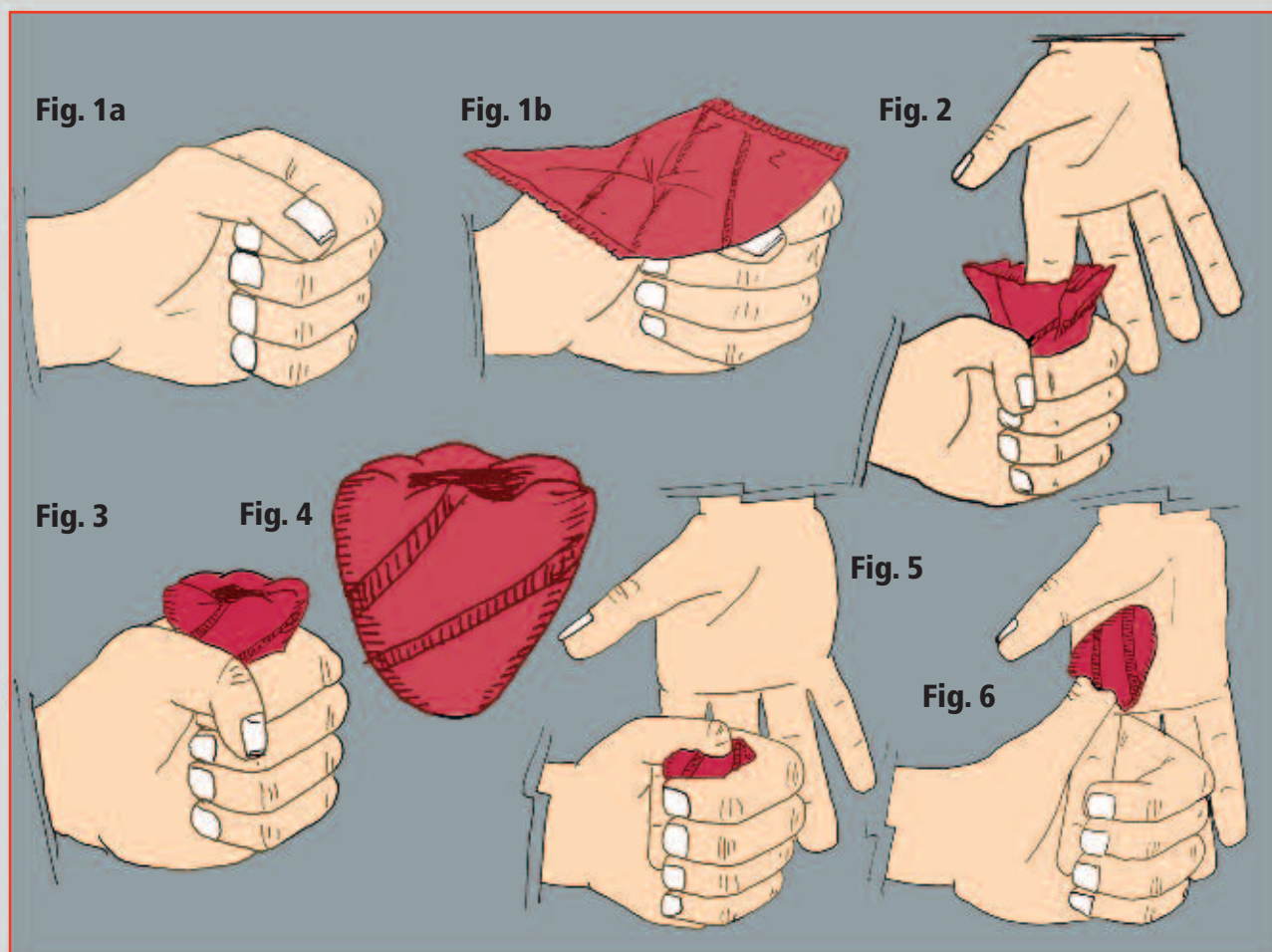
Method

Make a fist with your left hand. The back of the hand should face your audience. Place a flattened-out empty crisp packet on your fist (**figs. 1a and 1b**). Using your right forefinger push the centre of the packet into your fist (**fig. 2**). Then fold the remaining edges into the centre of the packet. Then double fold

the edges into the fist. Use your right fingers to push the edges tight into the packet (**fig. 3**). Eventually all the edges should be hidden inside the fist. If you were to open your fist at this point the crisp packet should resemble a rather clumsy thimble (**fig. 4**).

As your right hand comes over the top of the left fist to push the packet further into the hand, the left thumb is pushed into the thimble. The right forefinger pushes into the fist, but this time it is pushed down between the palm and the packet (**fig. 5**). Using the right hand as cover, the left thumb pulls the packet up, out of the left fist, and places it in the right palm (**fig. 6**). Secretly holding the crisp packet, the right hand is removed.

With the audience's focus on the left fist (apparently containing the crisp packet) the right hand can ditch the packet. Then the left hand can be opened to reveal the crisp packet has vanished!



Cover Conjurers

In this month's Cover Conjurers we welcome Jamie Raven, currently out on his UK theatre tour, and Stan Allen. Stan is the creator and editor of *MAGIC Magazine*, one of the largest commercial magazines for conjurers, for 25 years as well as an experienced performer and wealth of good advice.

Raven was in the BGT final and his main trick, which again wowed the audiences, was the Bill in Lemon. Cue minor controversy when eagle-eyed viewers using freeze frame went online to say they could see a hole right through the lemon. The headlines said he had been rumbled. It did not worry Raven: "The issue with live TV and a show that is not your own is that you are at the mercy of the producers. They film



14 secrets APRIL/MAY 2017

Jamie Raven

Interviewed by Charlie Burgess



Performing for Richard Branson

that show with 17 cameras, they can use whichever one they want and obviously sometimes things happen. At the end of the day you have to remember that Joseph Dunninger quote: 'For those who believe, no explanation is necessary; for those who do not believe, no explanation will suffice.' I was in somebody else's world playing someone else's game and I was just there to do the very best I could."

There was more "controversy" with Raven finishing second. It was revealed that the winner was using more than one dog, which had not been the general impression. He had lost by the narrowest of margins. He looks back with no regrets: "It was a storm in a tea-cup. BGT is a game show and whoever gets the most votes wins. I never thought in a million years that I would win or even get to the final. Don't get me wrong, the £250,000 first prize would have been amazing but it's just money. The gutting bit was not getting to perform at The Royal Variety Performance (another of the prizes). But, as I say, all I ever hoped was that after the auditions we might get a clip that went viral and people would say I would like to see a bit more. I am really grateful for what I have."

Those various clips certainly did go viral, with an estimated 350 million views, and they did exactly what they were meant to

do. Raven was now hot property and about to land the gig of a lifetime, top of the marquee billing for the London run of *The Illusionists*, the hugely successful touring variety magic show. Raven takes up the story:

"Russ manages James More, a wonderful illusionist and stage magician. They had been working together for a long time before I met Russ. James had been working on *The Illusionists* in America and when Russ and I started talking he mentioned me to the producers, Tim Lawson and Simon Painter, and told them that I was entering BGT. They said they would see how that panned out."

It certainly did pan out. They made Raven an offer and that was it. His name was up in lights, alongside magic giants such as David Williamson and Kevin James.

"Until the day I die, I don't think anything will top working on *The Illusionists*. It was so different from where I had been. A year after being a jobbing magician I was up there. I am a fan of magic and so am very aware of my place. To be asked to perform on the same stage as David Williamson and Kevin James was an honour I thought I would never have." "It was weird to be billed as the star but it's the power of TV. In terms of magic I was performing with legends but if you think about it from a business point of view, to sell tickets, more people know my name in this country than David Williamson. It was surreal to be standing next to these people who I had idolised since day one."

Stan Allen

Interviewed by Will Houstoun

Will Houstoun: I believe you spent time with the legendary Marvyn Roy and Channing Pollock when you were younger?

Stan Allen: Marvyn was off performing around the world but was also a member of the SAM Assembly in Hollywood. Les Arnold had become friends with him and this taught us a lesson: If you want people to remember your name, you have to do something. Les Arnold was out performing, thus Marvyn knew who he was. And Marvyn was encouraging. While people were saying, "You can't make any money in magic," he was a positive voice saying, "You have to be original if you wanna be flown to Berlin to be in a show. They're not gonna hire you if they can hire somebody just like you over there. So it's got to be original and you've got to work really hard. And you won't be a millionaire but you'll live like one." He was exciting and we would sit around and talk with him on the rare occasions he was in town. You went away pumped, really pumped up. Afterwards, you would go home and work on your act for a month or two.

Channing was giving a talk at Long Beach Magic Club and I think Mike Caveney and Paul Haines went to it. Channing was talking about a lot of metaphysical stuff



and afterwards he said, "Well, if anybody is interested in this let me know." Mike and Paul went up and said, "Yeah, we're interested," and Channing invited them to his house the next Monday evening and said they could bring their friends. You have to understand that, at this point, Channing wasn't really accessible in the magic world. So there were five of us: Mike Caveney, myself, Carl Beck who went on to be Carlton, Paul Haines and our buddy Scott Bryan. Carl drove and we hung out with Channing for a night, talked about all kinds of things. And at the end of the evening Channing says, "Well, great. How's next Monday?" I went, "Yeah, I got nothing." "Nothing?" "Nope. We got nothing." Well, for about a year we went up every Monday night. I remember one night Channing

came in and he said, "You know, I was at the family reunion and I got roped in to doing a short magic show. Everybody should have five minutes with a deck of cards. Let's talk about that." And he did his five minutes with a deck of cards... which he ended with card on forehead.

So I'm sitting thinking, Channing Pollock ends his close-up set with a card stuck on his forehead!? And he says, "Yeah. You know why? I've never found anything stronger."

Will: Changing subject, how often did you change your act when you were working professionally?

Stan: When I was a professional, which was for about eight years, I constantly tweaked and changed my act, specifically the bit I do with a rabbit puppet. I remember that on my first cruise I had to do different acts on three different nights. On the first night, I did everything I could do with the puppet at that point. The next day, out on deck, a number of people came up and asked, "When's your next show?" "Wednesday night." "Great, can't wait to see more of that rabbit!" And I said something like, "Yeah, neither can I." I did three different acts that week, all with the puppet!

I would do four to six weeks at sea, then come home and work four to six weeks in comedy clubs. At sea, I had to do a lot of different material, but just once a week. In the comedy clubs, I only did fifteen minutes, but it was eight or nine times a week. I would take the best pieces of the puppet routines I did at sea and put them together into a short version for clubs. That's how my act developed. Stretching at sea and condensing in the comedy clubs. What you see in the puppet routine now is actually the 'greatest hits' from a number of routines.



Photo: Katie Sokulski

Not Magic But...

Anthony Owen

by Anthony Owen

I realised there were long-term career opportunities available by collaborating with performers and creating ideas for programmes and content

Hello! *Secrets* editor Will Houston has suggested that I write a few words about my work.

As you'll know if you were at J-Day last year I am the 'Head of Magic and Executive Producer' at a London-based production company, which is part of the Objective Media

Group. This means that I create, sell and make shows primarily for television broadcasters in the UK and around the world.

However I've also created, produced and directed live theatre shows, made video content for online platforms like YouTube, Facebook and Netflix and have co-written a movie. TV shows which I've made over the past two decades include BBC1's *Now You See It*, BBC3's *Killer Magic*, E4's *Troy: Cyber Hijack*, BBC3's *The Real Hustle*, C4's *Derren Brown* and C5's *TV's Greatest Magic Tricks*. I've been fortunate to work with performers from Penn and Teller to Juan Tamariz and Paul Daniels to Dynamo.

Will thought it might be interesting for you to learn about my story and to understand that it is possible to have an interesting and satisfying career incorporating magic without working as a performing magician. In fact when I first finished my full time education I **was** a professional performing magician. I supplemented that career and found other creative outputs by working on other projects, including editing this magazine!

It was through working as a magic consultant behind the scenes on television

shows with friends like Stephen Mulhern, John Lenahan, Marc Paul and Dominic Wood, and creating a TV format for Paul Daniels that I got my "foot in the door" of the TV industry. I realised there were long-term career opportunities available by collaborating with performers and creating ideas for programmes and content. I still perform magic for pleasure and am fortunate that I get invited to lecture at magicians' conventions around the world about my work, and about some of the magic effects which I have created over the years. However these days the bulk of my work involves writing, pitching, producing and directing projects.

You might also find it interesting to discover that I have worked with many others who aren't professional magicians but who have an interest in and knowledge of magic. These aren't just 'magic consultants' who work with me devising, creating and writing the magic effects which we include in my projects. I have also worked with magicians who are directors,

writers, camera operators, video projection experts, prop builders, lighting designers, and directors of photography. Their magical background has provided them with specialist knowledge or insight which has helped their careers in many ways.

If your ambition is to be a performer on television, there are a number of books which would I would highly recommend that you read. The first is Andy Nyman's *Golden Rules of Acting*. As the title suggests this book is primarily a guide for actors, however it offers invaluable guidance to anyone looking to have a professional career as any kind of performer. It offers particularly great advice on learning scripts as well as the audition and rehearsal process. All of these are essential skills for anyone looking to succeed in show business.

I'd also highly recommend Ken Weber's book *Maximum Entertainment*. Weber offers excellent performance direction notes and techniques particularly aimed at magicians and mentalists.

I'm also a big fan of Tommy Wonder's, Juan Tamariz's and Darwin Ortiz's books on magical theory. *The Books of Wonder* by Tommy Wonder and Minch, Juan Tamariz's *Five Points of Magic* and *The Magic Way*, and Ortiz's *Strong Magic* and *Designing Miracles* are all books I return to frequently and could have a positive impact upon your magic.

Finally, if you would like to learn more about my work and my approach to creativity you might be interested to listen to my "Secrets of TV Magic" interview with Jay Fortune. It is available as a download from TVMagic.co.uk and Iybrary.com. I have also written a book, *Okay, Let's Shoot the Magician*, offering some thought on filming magic. This is also available from TVMagic.co.uk as well as in the iBookstore and Amazon ebook store.



member profile **Conor Sable**

Age: 17

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

Two years.

Who are your favourite magicians?

Troy, Derren Brown, Ben Hanlin and Peter Turner.

What kind of magic do you enjoy the most?

I enjoy all magic, but recently mentalism and street magic.

What do you think makes the perfect trick?

A good presentation, where the magician connects with their audience well and gives their magic relevance. Or just something cool...

What do you think makes the perfect magician?

Someone who is able to think on their feet to adapt to situations and knows how to socialise well and connect with their audience.

What is your favourite magic book?

It changes, but currently I like *Mentalismo* by John Bannon.

What is your favourite magic DVD?

Premise and Premonition by Luke Jermay.

What is your favourite non-magic book?

Any of the *Sherlock Holmes* series and *Skulduggery Pleasant*.

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?

Sherlock Holmes: what is your favourite dressing gown?
Colin Cloud: what is your favourite Sherlock Holmes story?
Bruce Lee: what is your advice for a happy life?

What is your strongest non-magical performing influence?

Sherlock Holmes, obviously.

What is your strongest magical influence?

Troy and Derren Brown.

Top tip for improving your magic?

Put yourself in new situations, get out of your comfort zone and perform for as many people as possible. Get away from your mirror and it will help you to find out what you really love about magic.

What do you like best about the YMC?

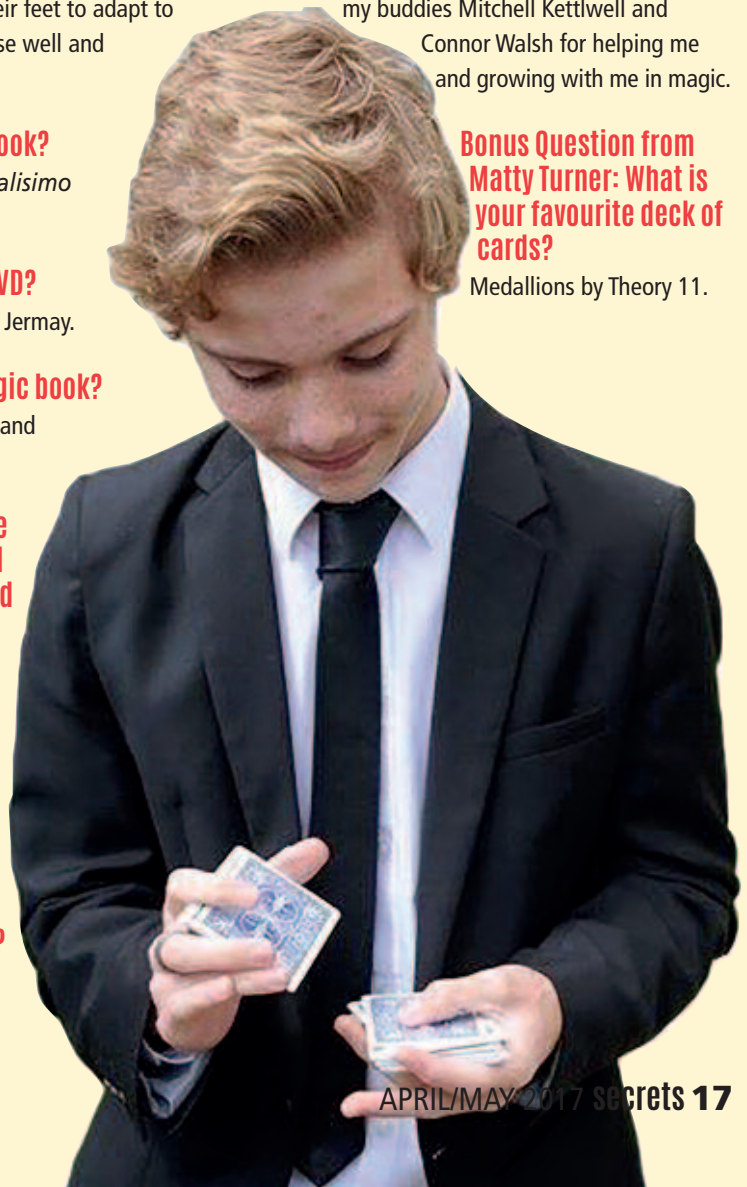
Being able to talk to anyone and everyone so easily, younger and older Members as well as mentors and Magic Circle members for advice.

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

My friends and family for their continued support and putting up with me asking them to "pick a card," and my buddies Mitchell Kettlwell and Connor Walsh for helping me and growing with me in magic.

Bonus Question from Matty Turner: What is your favourite deck of cards?

Medallions by Theory 11.



reviews

Traveler

by Jeff Copeland

Apparatus and link to online video instructions. \$29.95 (£24) from your favourite dealer. Dealers contact Murphy's Magic supplies, www.MurphysMagic.com.

Reviewed by Bob Gill

Let's get it out of the way up-front: this is an American product. So grit your teeth for its appellation: Traveler.

If for your money you just received the stylish, if slightly quirky, handmade wallet in which to carry your coins whilst you're *traveling*, you'd be boorish to be anything other than satisfied. That its ingenious construction facilitates some impressive sleight of hand with coins is a bonus. That it comes with a wealth of ideas and routines on film explained by its clearly proud originator, Jeff Copeland, makes it a true delight.

If you study the trailer the origami nature of the prop may lead you to believe (as I did) that there is some sort of fakery going on inside the wallet, but examination of Traveler confirms this is absolutely not the case. There is a feature built into the design, hidden in plain sight, that works with standard coin sleights to enable the potentially stunning routines. So if you buy this in the belief it is some form of chop wallet for coins, you will be disappointed. But it is far more elegant than that. This is no substitute for sleight of hand, but it will work with your sleights to give you several new avenues to explore.

The Traveler wallet arrives housed in a neat drawer box that reflects the artisan nature of this product. This directs you to over three hours of online teaching, which is well executed. Jeff makes a thorough but engaging teacher, and goes into considerable detail



to give you the inside track on how to get the most from your purchase.

He provides four routines, of which "Micro-Macro" is my favourite. Simply stated, a silver coin repeatedly grows and shrinks, ending with a startling jumbo coin climax. This uses the wallet at its best, in conjunction with basic coin moves. There is a promising routine that uses poker chips; a Wild Coin-type of premise, that is a useful starting point for you to develop your own sequences. Finally for the more advanced worker there is Fantastic 3 Coin Trick, which supplements the Furious/Slydini/Doug Brewer Single Coin concept with Coins To Wallet.

A good third of the filmed instructions cover some workmanlike sleights you'll need to incorporate, although the novice is best advised to refer to their Bobo book or coin DVDs by the likes of David Roth or Michael Ammar. And this in itself is no bad thing.

It would be a mistake to call Traveler unique: there have been a few manufactured coin wallets, notably Tony Miller's Real Man's Coin Purse, but not with this distinctive and contemporary design. So a lovely hand-crafted wallet, a cunning feature to enable and add to your sleight of hand with coins, and first-rate teaching – all adding up to a great buy in a very limited field, which almost compensates for that single 'I.'

The Jar

by Kozmo

Apparatus and DVD. \$50 (£40) from your favourite dealer. Dealers contact Murphy's Magic supplies, www.MurphysMagic.com.

Reviewed by Bob Gill

An admission: one of my little obsessions in magic is the 'Impossible Object To Box,' first brought to light in the 1970s as a card trick by Fred Kaps, having been given it by German originator Bruno Hennig (who also developed the Floating and Dancing Cork popularised at around the same time, also by Kaps). Scotty York was a contemporary fan of the effect, and developed a small but important variant to the set-up.

Since then it has gone through numerous iterations, and found renewed favour towards the end of the century with a succession of faked boxes, one of the first and most popular being John Kennedy's Mystery Box. A few years ago the genre re-emerged, blinking in the light, in the form of a transparent box; by now the folded card/bill/billet was in full view throughout.

So it is a concept that refuses to go away, joining that list of modern classics that continue to fascinate magicians as they maintain their quest for the perfect mousetrap. Common to all models are: the ability to perform the Mercury Fold (although a few accessories on the market seek to ease that path for you); some form of Shuttle Pass; and a box that is manufactured for the effect, looking every inch the magician's prop. (Interestingly, in the way these things tend to go full circle, Kaps performed it as he was shown by Hennig, with a normal ring box.)

Now comes an approach from Kozmo that repeats the first two of the above triad, the Mercury Fold and Shuttle Pass, but uses a normal object capable of examination: a screw-top glass jar. Whilst



this is not faked, as such, it contains a feature that enables the effect to take place.

The instructions on the accompanying DVD by Scott Tokay, Garrett Thomas and Paul Romhany are fully explained, and its versatility is ably demonstrated by strong routines with cards, coins, bills, rings, and Romhany's seductive Confabulation application.

The Jar is a normal squat jar of the type used in the kitchen: its screw-top lid adds a level of impossibility to the item; in most previous versions the box's lid is separate, which is a nuisance to carry around from table to table. There are two tiny pieces of preparation you have to carry out, the small accessories for which are provided.

There are three different versions of The Jar, each containing a special coin for those who opt to use this with coins: a US, UK and Euro version. This I found slightly irritating, since it is unlikely to be the application most purchasers will use this for, and it adds unnecessarily to the asking price, which for an un-faked jar will be on the high side for some.

As ever in our art-form there are a couple of (small) trade-offs to pay for the benefits of this apparatus. The Jar is rather large and ungainly, too much so to be carried in your pocket. There is nothing stopping you replacing the supplied jar with a smaller one, but it cannot be much smaller if it is to accommodate a playing card (or billet) folded in quarters and gaping ajar (couldn't resist).

I also found the size and weight of the jar, together with the choreography of the handling, connived to make the Shuttle Pass inherently clumsy – there are far cleaner designs out there that make this switch smoother. Only you can decide whether these issues are justified by the use of such an organic glass jar – one man's trade-off is another's killer feature.

As it happens I've never been an avid fan of a clear vessel for the Folded, Signed Card In Box, preferring the surprise of an opaque box for the revelation of the signed, folded card, but that hasn't dissuaded me from acquiring virtually every model as it appears on the market. But I find the concept of a clear container very convincing when used for a prediction, where the surprise appearance is not the point of the effect. Were I to seek a clear vessel for a prediction effect, particularly for parlour or stage, I'd be sorely tempted by The Jar, particularly with its Confabulation variant.

Loyalty

by Paul Brook

Apparatus, downloadable video and eBooklet. \$29.99 (£24) from your favourite dealer. Dealers contact Murphy's Magic supplies, www.MurphysMagic.com

Reviewed by Bob Gill

This is the third outing by UK mindreader Paul Brooks where he offers his originations to the mass magical market. In contrast to the deliberately high price of his many specialist books and routines, here he offers superb value for money for the package you receive; the quality of the apparatus is likewise carried through to the explanatory e-booklet and film.

There has grown a sub-genre of pocket mentalism, using apparently innocuous cards to carry a Swiss Army Knife of forces and tests. Starting with the already venerable (and decidedly creaky) 'Elephant of Denmark' built into credit cards, many devices have been put onto the market that masquerade as normal-seeming artefacts, with hugely variable results and, it must be said, invariably lame forces of words, pictures and/or numbers.

Paul Brook steps into the genre with a credible offering in the form of three apparently genuine store loyalty cards, the type commonly carried on key rings. Armed with nothing more, you are equipped to perform a number of drawing duplications, and number and word revelations, that stand up as sound mentalism with, effectively, no props. This is not so much for your 'number one' mentalism set, or even your walk-around mentalism work, but more for after hours or social occasions where your approach is relaxed and low-key.

These three loyalty cards are, of course, designed to appear at one and the same time innocuous and authentic. I can only speculate how long he spent putting this devilishly smart set of forces together.

He offers two forms of instruction depending on your preferred way of learning: the illustrated booklet is very detailed, and you are caught up in his enthusiasm and eye for detail as he explores different ways to employ these loyalty cards, some building upon ideas from his previous books. In the video, his style is relaxed but authoritative, and you quickly realise you are in the safe hands of someone who has worked this item a great deal in the real world.

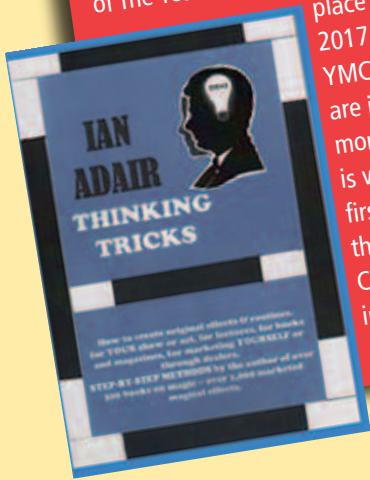
This is that rare beast: workable near-propless mentalism that appears natural and never contrived, and pulls off the trick of representing a true bargain. If you haven't yet been exposed to Brook's work, Loyalty makes a fine first foray, in which case the title of this effect might well prove to be prophetic, as it encourages you to explore more of this perfectionist Brit's output.





Prize Question

The winner of this month's competition will receive a signed copy of Ian Adair's book, *Thinking Tricks*. To enter, send your answer to the following question to editor@youngmagiciansclub.co.uk by May 1. The winners will be drawn at random from the correct answers. The Magic Circle's Young Magician of The Year competition will be taking place on April 9, 2017, and several YMC Members are involved. This month's question is who was the first winner of the competition? Clue: They won in 1961.



Last Issue's Answer

Last issue's prize question was: "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." The correct answer was "The Expert at the Card Table." Congratulations to the winner and all those who entered with the correct solution!

Word Search Clue

The names are: Alex Joseph, Affie Hawes, Anthony Owen, Billy Menezes, Bob Gill, Charlie Burgess, Chris Wardle, Conor Sable, Kevin Dorig, Luke Oseland, Marc Kerstein, Matty Turner, Mitchell Kettlewell, Sam Hinch, Sebastian Yeandle, Stuart Scott and Will Houston.

Wizardly Writers Word Search

This word search contains the names of the people who have written for this issue of *Secrets*. See if you can find them all!

CLUE: There are seventeen names in the puzzle, and if you want a clue you will find them printed at the bottom of this page upside-down...

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



Brain Teaser

Set up a row of six glasses, filling the three on the left with water as in the illustration. Your challenge is to make the glasses alternate full, empty, full empty, full, empty by only touching one glass. Give it a go and, if you give up, you will find the solution at the bottom of the page.

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

Brain Teaser Solution

Pick up the second glass from the left end of the row, tip its contents into the glass second from the right end of the row, then put it back in its starting position. You have only touched one glass and the glasses now alternate full and empty!

MAGIC

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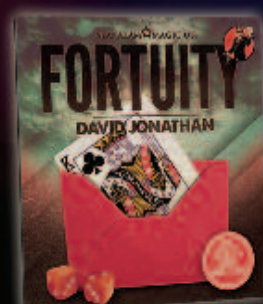
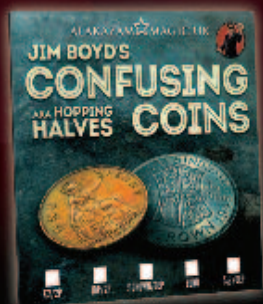
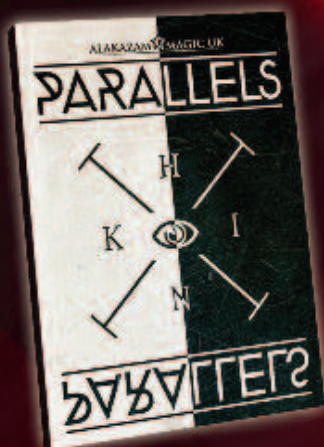


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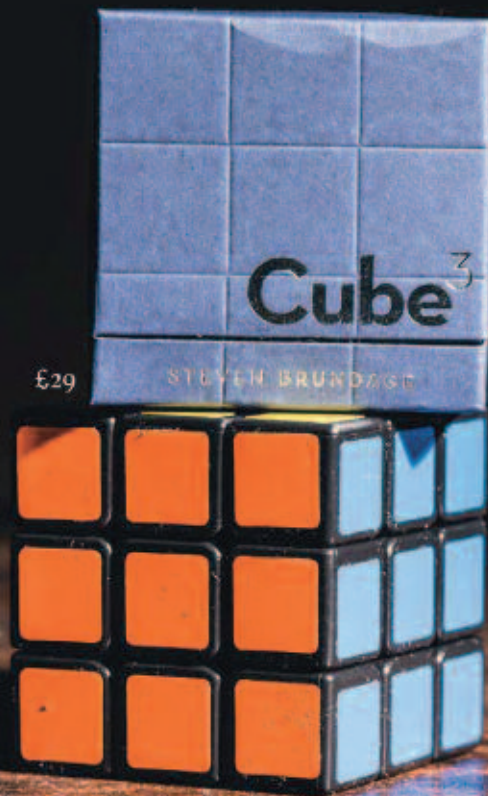
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Cube3

By Steven Brundage

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Our YMC Facebook group is becoming very popular and increasing numbers of you are joining up. If you have a Facebook account (yes, I know you have to be 14 or over) then sign up and join in our discussions. Your fellow Members are there waiting for you!