

Secrets

THE MAGAZINE OF THE
YOUNG MAGICIANS CLUB

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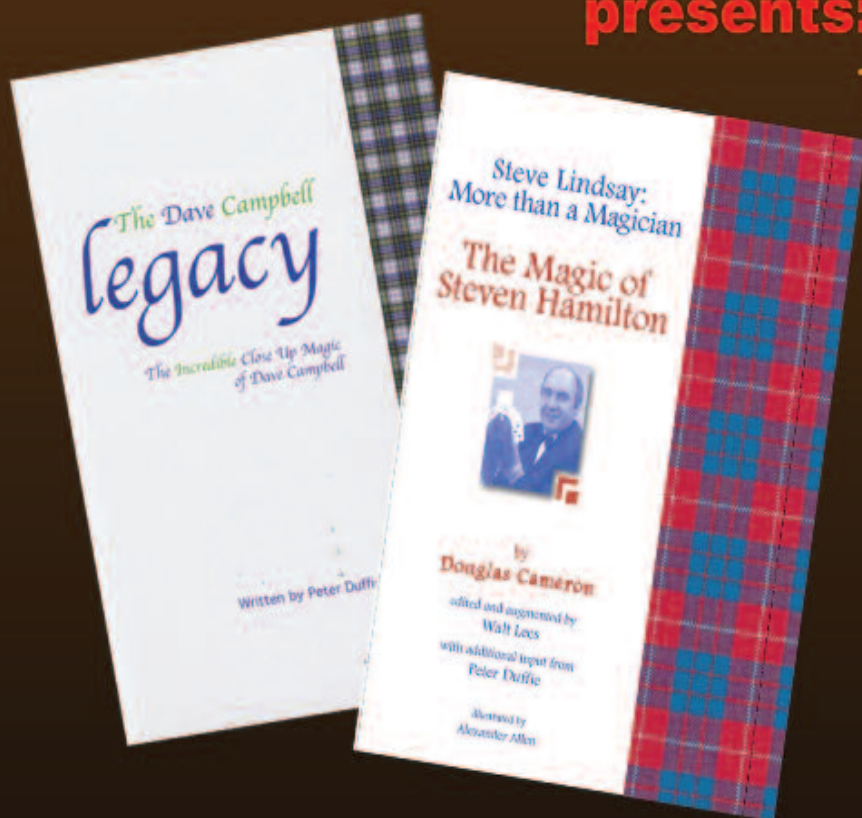
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WHERE THERE'S A WILL...



In the last issue of *Secrets* I wrote a little on the subject of competitions, with a particular focus on the Young Magician of the Year that was, as then, just a few weeks in the future. Now the competition has passed by and I am sure the entire Membership of YMC will join me in congratulating Dean Leavy on triumphing in the final, with second place going to Cameron Glenwright and Ryan Jackson in third as well as all the other finalists.

I had planned to attend the competition as an enthusiastic audience member but was surprised on the door with a request to help judge, as one of the planned judges found themselves on a delayed flight and was unable to make it. When you watch a competition as a judge you immediately become far more analytical, trying to examine what each performer is doing well as well as where there is room for improvement, and it was lovely to realise, after the evening's final performance, that there wasn't a single entrant who hadn't thought long and hard about the magic they were doing, the way in which they wanted to present it and the experience they wanted to give their audience. It was also lovely to talk with some of the competitors afterwards and discover that they all viewed the acts they performed as works in progress.

One of the most important lessons any magician can learn is that every performance can be improved and how good you become depends largely on how hard you work to make sure that each show you give is better than the last in some way. If you apply that thinking to your magic there is no way that you can not improve!

In fact I have recently been working on my own one-man show, doing a short run of 60-minute performances in London as well as a few full-length shows in Germany. My goal with every performance was to find three things that I had not done as well in the last performance as I would like and to make them better in the following show. Three changes per show may not seem like a lot, but if you can make them over the course of just ten shows there will be thirty things that are better than when you started... enough to make a real difference despite the fact you have never had to make a large number of changes at any one time.

Next time you do a show try it. Write down three things you will improve next time and see how quickly you improve.

Will Houstoun

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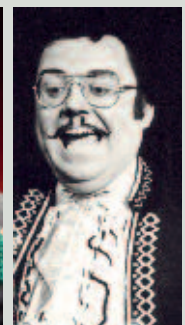
Cover Dean Leavy
Photo: Mark Hesketh-Jennings

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So what is the big deal about exposure?

Magic legends Penn and Teller visited The Magic Circle a few weeks ago on one of our Monday Clubnights. It was a pleasure to welcome them there. But this has sparked some considerable discussion from members about why they are not members. The truth is that

they regularly expose magic secrets to the public so the rules of The Magic Circle would not allow them to be members. Part of their stage act is an excellent Cups and Balls routine which they then repeat with clear cups, exposing all the standard moves. They appeared the day after their visit to The Magic Circle on ITV's *Good Morning* and exposed the rattle box (with tins of mints instead of the normal matchboxes), and Penn, when explaining how it was done, said, "and that's why we cannot join The Magic Circle."

The whole principle of magic is the audience not knowing how the tricks are done. That's what makes them magic! When The Magic Circle was set up over 100 years ago, the main rule for all members was the preservation of magic secrets. Indeed, in the rulebook of the society, object 2.5 still reads: "To oppose the wilful disclosure of magical secrets other than to magicians or bona fide students and historians of magic." And the world-famous logo of the club includes the Latin words "Indocilis Privata Loqui," which translates to "Not apt to disclose secrets."

David Devant, one of the founders of The Magic Circle in 1906, was famously expelled from the very club he founded! He published a book *Secrets of My Magic*. Now, it is allowed for a book to be published as long as it is dedicated to the art of magic. (One chapter of magic in a general interests or hobbies book is not allowed.) Past President and friend of The Young Magicians Club, Jack Delvin, often says: "The doors to magic's secrets are closed, but they are not locked," meaning those who are genuinely interested should have access to them. What is not allowed is the publication of secrets in magazines or other media accessible "by accident" to the public. Devant's book was serialised in a newspaper so was in breach of the rules he himself had worded!

In recent times a number of magicians have been expelled or

news

The Davenport Collection Website

The Davenports have been accumulating magic, puzzles, jokes, novelties and related ephemera ever since Lewis Davenport founded his magic business in 1898.

www.davenportcollection.co.uk is the latest venture in making material from the collection more accessible. The website is curated by John Davenport and Phase 1 is now up and running, including 300 posters which are searchable for acts, dates, theatres and towns.

Another section of the website makes available specialist talks which, once given, are often lost. Phase 2 will be live later this year

Winner of The Young Magician of the Year 2017

Congratulations to all those YMC Members who appeared in The Young Magician of the Year competition, 2017.

Elsewhere in this issue you will find a full write up of the event but particular congratulations go to the acts that placed: Ryan Jackson in third, Cameron Glenwright in second and Dean Leavy in first place.



Scott Penrose and Michael Colley presenting the Awards

Photo: Mark Hesketh-Jennings

suspended from membership of The Magic Circle over the exposure of secrets. One member who is very well-known for "prank" videos on YouTube exposed the Spoon-to-Fork gimmick and the Super-X levitation on two recent videos and was told to take them down or he would face the disciplinary process which would probably have led to expulsion. The legendary Pat Page was expelled from The British Ring over his famous (and wonderful) book *The Big Book of Magic* as initially it was seen as a book which was not teaching magic but was just gratuitously exposing the secrets. Common sense prevailed, though, and his book was eventually embraced for being the excellent book it is. These days, more and more people are publishing exposures on YouTube under the guise of "tutorials." Because these can easily be stumbled-upon by browsers, they are in breach of rules and members of The Magic Circle who upload them are likely to find themselves required to remove them or put them in password-protected areas or lose their membership. The same applies to the Young Magicians Club so do not be tempted to do it!

We must maintain the mystery (or 'mystique') of our art, otherwise it becomes pointless. "The Home of 10,000 Secrets" is how The Magic Circle describes its headquarters and this is brilliant marketing, so surely the secrets must be preserved. Something for you to ponder!

In closing, I would like to offer my personal congratulations to three of our Members; Three very fine performers who got through to the final of The Magic Circle Young Magician of the Year 2017, the most prestigious competition for young magicians in this country, if not the world. There were seven very strong finalists this year but for YMC members to get the results they did was phenomenal! Fletcher Ransberry was very highly commended by the judges but could not be considered as he over-ran by 18 seconds! Ryan Jackson was placed in third place by the judges with a brilliantly conceived act which encourages me to believe we will see a lot more of him in the future. But the winner, the Young Magician of the Year 2017, was Dean Leavy with his superb manipulation act that we have watched him develop over his time with us at YMC. Congratulations to you all, but, of course, to Dean in particular.



KEVIN DOIG MIMC Chairman

with seven new sections, including magic, puzzles, catalogues, programmes and other paper ephemera.

Academy of Magical Arts Awards

A number of prominent Magic Circle Members won major awards at The Magic Castle's annual awards in Hollywood. The winners were: Magician of the Year, Derek DelGaudio; Close-Up Magician of the Year, Mike Pisciotta; Parlour Magician of the Year, Handsome Jack; Stage Magician of the Year, Tommy Ten and Amelie van Tass; Lecturer of the Year, Rob

Zabrecky; Award of Merit, Bill Smith; Award of Merit, Milt Larsen; Creative Fellowship, Sebastian Clergue; Junior Achievement Award, Collins Key; Lifetime Achievement Award, George Schindler; Literary and Media Fellowship, Dr Lori Pieper; Masters Fellowship, Ger Copper; Performing Fellowship, Luis Piedrahita; Performing Fellowship, Fielding West; Special Fellowship, Dr Edwin Dawes; and Special Fellowship, Franz Harary.



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 23 June and 21 July

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 6 June

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.

trick

The Vanishing Day!

CHRIS WARDLE



The performer displays a 'page a day' pocket diary and flicks through the pages, asking a spectator to call out 'stop' at any time. The page stopped at is not viewed, but a bookmark is placed at the page chosen and the diary is closed.

The performer comments that there are 365 days in a year

(with 366 in a leap year, however, 2017 is not a leap year) and that by calling 'stop' one of those 365 days has been randomly chosen. The spectator is now going to do the impossible: they are going to make a day disappear!

The spectator is asked to take out their mobile phone and to tap it on the closed diary. They are then to open up the calculator

option on their mobile phone. The performer asks how many weeks there are in a year? 52. So the spectator keys in 52 into the calculator option on their mobile phone. They are asked how many days in a week? 7. They then press multiply and press 7 (52×7). This should produce 365, the number of days in a year, but when the spectator presses the equals key they get only 364!

Opening the diary to the page stopped at by the spectator they find that this page is blank! The rest of the diary is shown as normal, with a day on each page, but they have made one day vanish from the diary.

Working

This is something a little different and it is very easy to perform but baffling and surprising to your audience. You simply need a pocketbook style diary, that shows one date on every page. (As it is now well into the year, you can buy diaries for next to nothing in those discount stationary shops or, if you wait until the summer, you can pick up a diary for 2018 extra early and get practising!)



Opening the diary to the page stopped at by the spectator they find that this page is blank! The rest of the diary is shown as normal, with a day on each page, but they have made one day vanish from the diary.

You need to get a sheet of thick, white paper, such as cartridge paper and cut it out to fit over one page of the diary. Glue it in place over one page, around the centre of the diary, perhaps a day in July. Putting it near the centre is an innocent and natural place to stop and makes the handling easier. The paper needs to be a little thicker than normal so that you cannot see the print of the diary page through the white paper, so that the page looks blank. This will also allow you to flick through the diary, with the covers held back, and you will automatically stop at the thick page. (Just like using a thick locator card in a deck of cards, a card made by gluing two together.)

It is just a matter of timing.

As you riffle through the diary the spectator says stop, and you will be able to time it automatically so that you stop at the blank page. Try it and you will see how effectively this works. You now place a bookmark into the diary at the blank page and you can get another spectator to hold it, but not to open it early.

The result of 364 is just one of those wonderful quirks of maths, it just works. Logic says it should total 365 and that is what the spectators are all expecting, but $52 \times 7 = 364$! The day vanishes automatically. Having the spectator tap the diary with their phone before the calculation suggests that something 'magical' has happened.

You now open the diary and slowly reveal the day. You can flick through the other pages to show that they are printed normally and the day where the spectator apparently freely called stop has disappeared.



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wonders at the workshops

YMC Workshop Saturday 11 March, 2017 Reported by James Llewellyn



14 and Over winner Fletcher Ransberry

On 11 March, young magicians from all around the country woke up and headed to the YMC Workshop at the Magic Circle HQ full of excitement... It did not disappoint! As our eager Members flooded in through the doors they were greeted by new and familiar faces alike. It was an enjoyable start to the day but the best was yet to come...

As the competition got underway one of the first things I noticed was that there were more rope, silk and newspaper tricks being performed, as opposed to the tsunami of card tricks in previous years. This variety made a hard-fought competition all



Under 14 winner Billy Roche Menezes

Photos: Kevin Doig

the more interesting. Billy Menezes went on to pick up the Under-14's Member of the Month trophy for an effect that remarkably and unpredictably combined popcorn with cards. Then, Fletcher Ransberry took to the stage, impressing fellow magicians with a slick blend of comedy magic with his French pom-pom act, which went down a storm with all those in the audience.

We then took a short break for lunch, which provided valuable time to perform tricks to one another and mix together at different tables all around the room over some food and drink. It also gave us the opportunity to chat with the magicians giving the workshops for the day (Martin Cox, Megan Knowles-Bacon and Russell Levinson), as well as giving Mentors like myself time to get to know our new Members.

The first workshop was given by the wonderful Megan Knowles-Bacon, who performed a snippet of her superb Linking Rings act before offering key advice on how to be a master of stage performing, covering everything from choosing the music to choosing volunteers. Megan recommended that in order to further our knowledge, we go away and invest in books such as *Applause & How To Get It* by Henning Nelms, which I would also recommend.

Next, it was Russell Levinson who served a treat in the form a Three Card Monte masterclass. This was useful even to the many who (like myself!) already perform a version of the effect, as he demonstrated a gimmick-free, impromptu take on the classic.

The final workshop was led by our regular guest magician, Martin Cox. He never fails to disappoint and this workshop was no exception! We delved into the art of elastic band magic, going through even more classics including Crazy Man's Handcuffs and Jacob's Ladder, with Martin handing out some bands for us to use to

practise the effects we had been taught.

It was certainly a workshop which exceeded expectations by providing both crucial knowledge for on-stage performing (which many of our Members haven't explored yet), and by improving our technical ability through learning classic tricks which have stood the test of time for good reason!

On to the next one...



Megan Knowles-Bacon

Rubber Band Magic

by Martin Cox

It's always an honour to be asked to do a workshop at the YMC.

I started by explaining which bands I like to use: the ones that Joe Rindfleisch makes specially for magicians that handle and last particularly well. You can find out more about them or order a few at www.rubberbandmagic.com. I also explained that I like to wrap my elastic bands around blank business cards so I can get to them easily. You can get these cards from most printers or stationers and, in my opinion, this looks more



Martin Cox

professional when you do paid work.

The first trick we covered was Jacob's Ladder or Stairway. I discussed how relatively easy tricks, that we all learn early on, are really effective in my work today because we are showing laypeople who simply enjoy your work. They shouldn't have any idea how easy or difficult a trick is.

I then showed a version using a shoelace which was shown to me by Geoff Williams from the US. We also talked about Crazy

Man's Handcuffs and why it's important not to name the trick. This will stop people looking the trick up on their phone or going to YouTube and discovering the secrets. If you want to learn the routine a good source for this trick is Michael Ammar's book *Crazy Man's Handcuffs*. You can find this on Amazon for around £9.60.

If you were at the workshop I hope you had fun. I know I did and that I hope to be back soon.

the rules at a moment's notice to make sure you have no chance to win.

In our session, I exposed some of the secrets of the Monte gamblers and explained how they could be woven into a magical routine. In my opinion, the Monte must above all be entertaining and reliable. So in my presentation, I never challenge an audience member to say where the money card is. If he gets it wrong, he'll feel a fool; and if he gets it right, I will! So I build my patter around a situation where the volunteer plays a part, but I make the choices for him. That way I know what he'll choose, and he can join in the fun without feeling embarrassed.

To make it entertaining, it has to be clear. So I never throw the cards out in a line. I throw them in a triangle with the money card at the apex, closest to the audience. It's completely obvious to the audience that this is the card that is the centre of attention. And while some magicians deliberately mix the cards after the throw, I never do; it risks confusing the audience on what's supposed to happen.

In the session, we worked first on the basic Monte throw and how to build a routine around it. We looked at Roy Walton's brilliant idea of showing the cards first of one colour and then of another; How to mislead the audience by bending up the corner of the money card, only for them to find that it's the wrong card after all; And the lovely Optical Move where the audience cannot help but follow the wrong card. You can find the handlings for all these in *Dai Vernon's Further Inner Secrets of Card Magic*, by Lewis Ganson; ►

Three Card Monte by Russell Levinson

The Three Card Monte, or Find the Lady, is a classic street gambling scam. It's easy to be attracted by the sight and sound of a crowd, with money changing hands, and members of the public apparently winning big. But, of course, what you don't realise is that it's all a

cheat, designed to separate the unwary from their money. The attentive crowd are all members of the gang, each with their own part to play. And they have certainly not set up shop to operate an honest casino. The throwing is crooked, the cards may be faked, and they'll change or invent

YMC WORKSHOP DATES 2017

Saturday 24 June 2017 **Please note the change of date**
 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



Russell Levinson

and there's a shorter description in Erdnase's *The Expert at the Card Table*.

We also covered Trevor Lewis's outstanding idea where the cards are shown in a fan with the money card projecting from the middle. It looks like you simply turn the fan over, and suddenly it's a different card. For good measure, I also demonstrated a lovely and almost self-working Christian Schenk idea where the money card changes into a different card completely.

I wouldn't expect any of the participants to be able to do the moves just from the workshop, but I hope some of you will be interested enough to explore further and work on it. If you do, you'll have a jewel and will never be at a loss to entertain whenever you can find three cards.

YMC Workshop Saturday 8 April, 2017 Reported by Billy Menezes

The grand Magic Circle doors opened and floods of eager magicians ran through them, edging past the iconic Magic Circle staircase. It's always great to see old friends, and meet new ones, and see what new tricks they've created or have been working on since I last saw them. This always gets me thinking of my own new ideas and tricks.

We had been told about the new Member of the Month competition system (thought up by Fletcher Ransberry), which we were all eager to try. As we walked upstairs to the Theatre, everyone was excited to show their new trick or routine in the competition. Congratulations to Joshua

Martin for winning the competition, considering it was your first workshop that's really cool, a great start to your magic career.

In the afternoon we had three lectures. The first was from James Fortune, who taught a really nice miser's dream cup which went down really well.

Following that we had a great lecture from Alex Joseph, who taught some self-working tricks and then some move-monkey sleights, which I will

definitely be using in the future.

And finally we had one of my favourite lectures ever at the YMC from Henri White. He talked about the video and social media side of magic, which is an area I'm really interested in, especially the stuff he taught about how to film and edit your videos. I thought this was very interesting as I

believe the social media side of magic is a huge part of the art form. So many people use social media today.

It was great to see current and more traditional magic workshops fitting together in the same day and overall this was a great Workshop. As always, I look forward to seeing you all next month.



April 2017 competition winner Joshua Martin



Alex Joseph



Henri White



James Fortune

trick

Within The Circle

IAN ADAIR



Effect

A wooden paddle (bat) is shown to have four different coloured spots running down its length. The reverse side of the paddle has identical spots on it in the same order. The performer states that she has previously

circled one of the spots using a piece of white chalk. A spectator is asked to think of one of the coloured spots. This is circled using the chalk. When the paddle (bat) is reversed, the performer's circled spot matches that of the spectator's.

Requirements

- A paddle made from wood, painted with blackboard paint (or matt finish black.)
- A packet of self-adhesive coloured spots, obtainable from stationary shops and other outlets.
- A piece of white chalk.

Prepare the paddle by applying four different coloured spots to one side of the paddle, so they run vertically, with gaps between. Then do the same on the reverse side.

Working and Presentation

Display the paddle and toss it onto the table for your spectators to examine. State that you will circle one of the spots on one

side, and turn away so your back faces the audience whilst doing this. You can circle any one of the spots.

Now turn back around and display the opposite side of the paddle, asking a spectator to name a colour. Take the white chalk and circle that chosen spot. If the spot you chose matches the one the spectator chose you have a miracle! Simply toss the paddle onto the table and ask the spectator to check both sides.

This, however, will only happen every now and then. If it doesn't, display the surface of the paddle showing the spectator's circled spot. You will now execute the classic 'Paddle Move,' a clever sleight which allows you to seem to show both sides of the paddle when in fact the same side is shown both times.

I guess that some readers of *Secrets* will be familiar with this simple move, but if not, here's how to execute it.

The paddle is held between your thumb and forefinger as shown in Figure 1. As you turn your hand over, apparently to show the other side of the paddle, use the thumb to roll the handle to the paddle, secretly giving it a 'half-turn' and therefore displaying the same side as in Figure 2. The larger movement of the paddle should hide the secret rotation – practice in the mirror till you get the hang of it! By executing the move you will be secretly showing the spectator the coloured spot they circled when you say you are showing them your prediction, so of course they will match!

Note

If you want to hand out the paddle at the end, simply wipe away both circles in front of spectators, using a slightly damp cloth. Wipe your circle off with that surface facing you so they can't see what you actually circled.

I guess that some readers of *Secrets* will be familiar with this simple move, but if not, here's how to execute it.

Fig. 1

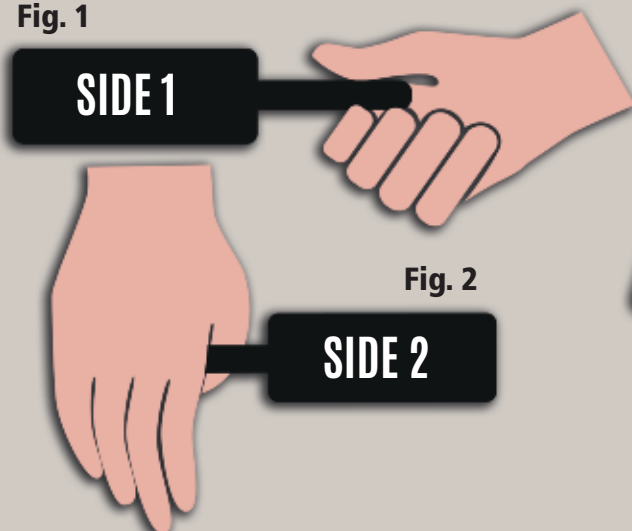


Fig. 2



The paddle



TYMO

The Magic Circle's Young Magician of the Year 2017

reported by Noel Britten MIMC

Sunday 9 April saw the final of The Magic Circle's Young Magician of the Year Competition being held at our Headquarters. There seemed to be a general consensus that it was a strong year in terms of overall ability amongst the seven finalists who battled it out.

Elizabeth Rogan (a previous third placed entrant from the 2013 competition) was the very competent host, and having only recently been through the process of the Competition herself was able to convey the excitement, anticipation and nerves of those backstage. Her amiable introductions were suitably subdued to prevent any one competitor being built up more than another.

The show started with 16-year-old **Lorenzo Carcione** who displayed the most traditional of acts, with doves, cards and canes and performing in full tails. With its old-style feel it was probably best placed at the start of the show to tick the 'magic as we know it' box.

Second up was patter act **Fletcher Ransberry** who had the most well-defined character of the finalists. Character is generally easier to get over with a patter act, and Fletcher made full use of this, with many of his lines leaning in his aristocratic/posh direction. Whilst his character was strong, the magic was more lightweight with a cod C&R rope, Pom Pom stick and a (mercifully!) different presentation for Six Card Repeat.

Daniel Kirkwood followed with another talking act. Much of his patter was based on the fact that he hails from Glasgow, and the various stereotypical traits that engenders. In terms of costume, his was perhaps the most contemporary and age-consistent in the competition. Some help with scripting and blocking and I am sure he would have been in the placed categories.

Ross McLane, the self-proclaimed Harry Potter lookalike of the night, opened his performance with Unequal Ropes to music before switching to patter for a plumbing themed version of the Pom Pom stick... Every competition always seems to have some prop or trick repeated and this year was the year of the Pom Pom stick and rope! A multiple card finale revelation at the end of his act missed on a couple of selections, which muted the response for his act, unfortunately.

Dean Leavy, a previous competitor, had all those touches that help raise an act; a couple of lighting changes, colour co-ordination of costume and props, and matching side tables (much appreciated when one of them floated). Card and ball manipulations were the mainstay of the act, with a more contemporary style reminiscent of the current Korean manipulators rather than old-style techniques.

Ryan Jackson was the youngest competitor, and another entrant who went for a silent and patter combination of performance. At 15 he has the ability to re-enter the Competition in two years time and still be within the 18-year-old top limit. If he continues to improve, I wouldn't be surprised if he wins the Competition then. Well-chosen, strong magic – Gypsy Balloon, Tabary rope routine, and Tom Stone's Benson Burner routine – ▶



Elizabeth Rogan





Dean Leavy receives his prize from President Scott Penrose



Ryan Jackson



Cameron Glenwright

Photos: Mark Hesketh Jennings

was all more than proficiently performed. His subdued, slower paced style of performance almost suggested a more 'other-worldly' character.

To close the Competition **Cameron Glenwright** presented another fully silent act. Linking rings, cards and balls as well as fans were used in this manipulatively based act. A smile rarely left his face and it was nice to see someone who seemed to be enjoying himself on stage.

After not too long a deliberation time the judges (Romany, David Wood and Will Houstoun, the latter standing in as a last-minute replacement for Geoffrey Durham) awarded the title to Dean Leavy, and presented Cameron Glenwright with second place whilst third place went to Ryan Jackson. Before the prizes were awarded, it was announced that Fletcher Ransberry had been disqualified for over running by 18 seconds.

The organising committee (Michael Colley, Sam Clarke, Kevin Doig, Alan Maskell and Chris Wardle) did a great job overseeing this valuable and prestigious competition. Thanks also to the stage crew (Dave Andrews, A J Green, Stuart Kelly and Roy Marsh), the front of house team (Katherine Rhodes and Sarah Campbell) and the ubiquitous Bob Hamilton and Mark Hesketh-Jennings for recording the event in both video and pictures for posterity. Special mention should also go to the venue staff (Darren Martin and Kaz), who had to deal with the results of a burst water pipe on the roof when opening the building that morning. Items were being moved from the walls of the building during the course of the competition to protect some of our valuable artefacts and ephemera.

Congratulations to all the competitors for working so hard to put together great acts for a really high standard competition. If this high standard can be maintained the next competition, in two years time, is one to look forward to!



Lorenzo Carcione



Ross McLane



Daniel Kirkwood



Fletcher Ransberry

WONDER

is Enough

by Dick Passingham

There is a danger that we are being too clever by half. The sleights that have been invented and the gimmicks that are now available mean that we can perform miracles. And not just one but a whole sequence of miracles. The coins can vanish there, reappear here, vanish again, pass across, change colour; and so on ad infinitum. We can cut the rope, tie the knot, move the knot, restore the rope, make it into an unbroken ring, separate the ring again, pull the rope so that it lengthens, squeeze it so it shortens, and so on.

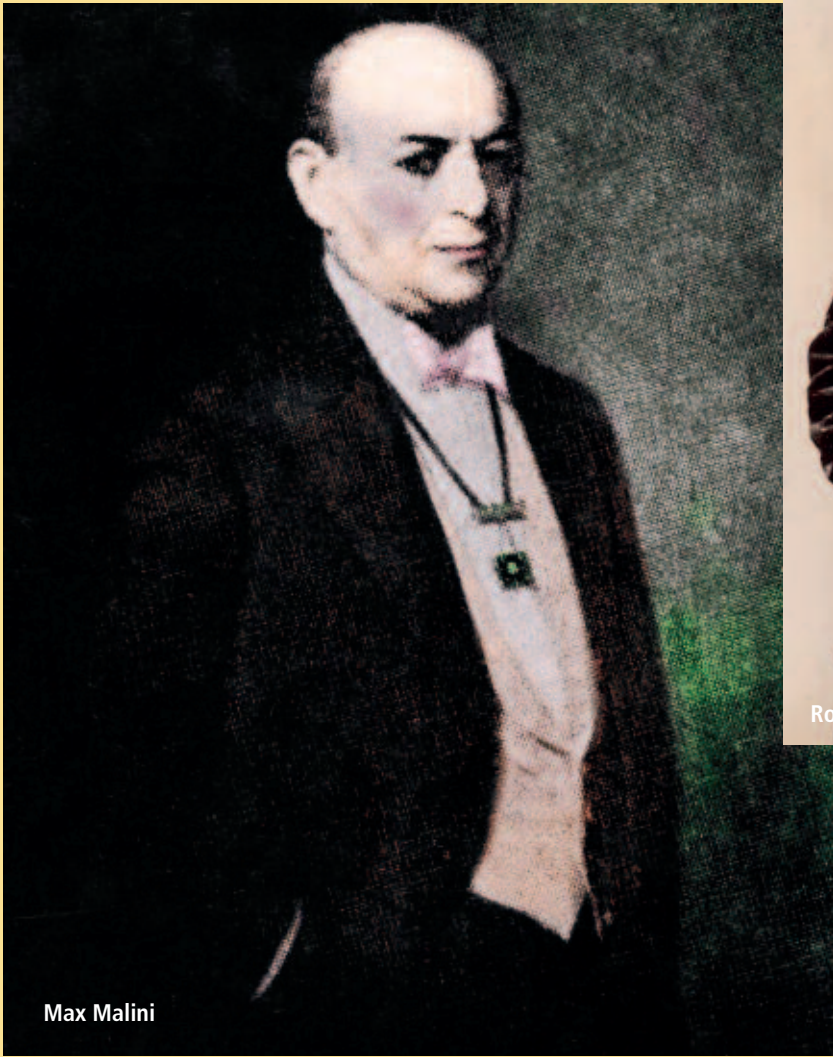
But what do our bedazzled spectators remember? All too often, a blur. Now think back to Max Malini. In his show he cut a ribbon and restored it. "Vonce is enough." You can see Paul Daniels doing this in his Malini show on DVD. And how did he do it? Nothing clever, a simple loop; and it was on the ribbon from the start. And people remembered Max Malini.

So I wonder if we have become too accustomed to the miracles that we can perform? It has taken years of sweat and tears to master them and the gimmicks may have cost a pretty penny. So it is understandable that we are proud of the enormous variety of effects that are possible.

The trouble is that though we may have become technically fantastically proficient (and I'm not talking about myself here!) we may have failed to learn the fundamental lesson that "a magician is an actor playing a magician." Yes, we can all quote Robert-Houdin and bow to him as the father of magic. But we may fail to realise the ▶

Geoffrey Durham as The Great Soprendo

Photo: TMC archive



Max Malini



Robert-Houdin

importance of the word 'actor.'

Acting is a profession that takes very many years to learn. RADA and all that. And we all know that for a play actors learn every move, of the feet, the arms and the face, and that they practice the intonation of every word. This takes sweat and tears. So watch an actor during a play. When they are not speaking they are often totally still. Why? Because clarity is everything: the audience needs to concentrate on what is being said and who is saying it in each moment. It is, of course, quite artificial. And now look at the actor's face. The grin is held, the eyebrows stay raised. Again quite artificial. But clarity is everything.

So perhaps we need to spend as long learning the skill of an actor as we do the skill of a magician. We too easily dismiss the issue as simply one of 'presentation.' But it is much more than that. Watch Geoffrey Durham in his guise as The Great Soprendo. Yes, he has learned a cod Spanish accent and he has the right clothes for the part. But what

really impresses me is his feet, the way he walks about the stage. It makes the part; and that's acting.

So how do we apply these skills to magic? By realising that clarity is all. You cannot achieve clarity in a blur. We want people to go away and tell their friends, "Do you know, I saw someone do X!" They can't do this if they say "X, Y and Z" in a whirr.

Now I remember Slydini from the 1960s and 1970s. I saw him twice and I can be very boring on the subject. But I still to this day remember him at The Magic Circle vanishing paper balls repeatedly and then finding them in an upturned hat. Many thought that this was not one of his better effects, too much of a technical exercise. But it was at a time when few knew of lapping or if they did were too distracted by Slydini's stylistic movements to notice when the balls were lapped. And the vanish was just magic, real magic. I have never forgotten it.

So perhaps the ambitious card doesn't need to be quite so ambitious, not rising quite so often. Perhaps we don't have to find all 12 cards that were selected. Perhaps, dare I say it, we

might just cut the rope once and not take it for granted that we can

restore it. Of course we can

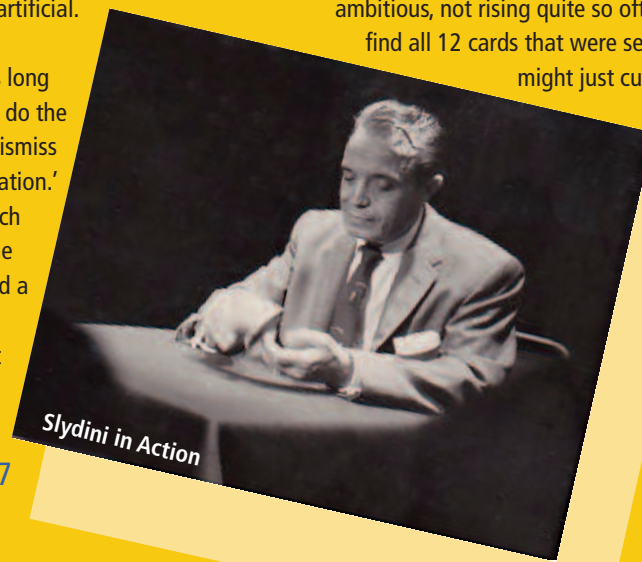
and the spectator

knows it. So the

question is: how we

can make it appear like

magic, real magic?



Slydini in Action

member profile

Mitchell Kettewell

Age: 16

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

3 years.

Who are your favourite magicians?

Derren Brown and Peter Turner (they are masters of mentalism and perform so credibly). Also, Robert Watkins (his thinking and style in mentalism are phenomenal and very interesting and controversial).

What kind of magic do you enjoy the most?

Mentalism because you can connect with people and also have hidden ideologies within your presentation to make the spectators feel good about themselves.

What do you think makes the perfect trick?

A charismatic performer; strong, meaningful patter and something that completely blows the audience away.

What do you think makes the perfect magician?

The perfect magician has to have a clear, likeable character, and be engaging and charismatic whilst performing.

What is your favourite magic book?

JHANA by Robert Watkins or *Positive/Negative* by Robert Watkins.

What is your favourite magic DVD?

Jermay's Mind.

What is your favourite non-magic book?

I'm currently liking the Jack Reacher novels by Lee Child.



What is your favourite film?

Star Wars (I can't decide which one though!).

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?

Destiny (from X-Men): "Can you predict the lottery?" (She can see the future.)

Derren Brown: "What advice would you give to a young Mentalist?"

David Berglas: "Can you please perform your Berglas Effect for me?"

What is your strongest non-magical performing influence?

Books.

What is your strongest magical influence?

Peter Turner. Two years ago I watched his At The Table Live Lecture and became instantly hooked on mentalism. He's such an inspirational performer, too!

Top tip for improving your magic?

Practice, then road test all material on several spectators to see where you need to improve (not just friends and family). Sometimes the best lines of script can come from performing for real people!

What do you like best about the YMC?

How friendly and welcoming everyone is and the sense of community created at every workshop.

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

Conor Sable and Connor Walsh for being there to bounce ideas off of and work together with (as well as having a great laugh). My parents for always pushing me and striving for me to be the best that I can be.

Bonus Question from Conor Sable: What is your biggest fear when performing and how do you conquer it?

My biggest fear when performing is probably the approach. That's the most difficult part, but I conquer it by just getting stuck in and not actually thinking about it. I give myself five seconds from picking someone I would like to show a trick to and actually asking them if I can so that I can't overthink it.

Cover Conjurers

Matthew Le Mottée

Interviewed by Will Houstoun

In this month's Cover Conjurers we welcome Matthew Le Mottée, the recent winner of The Magic Circle Close-up Magician of the Year, and Dave Bonsall, the owner and founder of PropDog magic shop.

Will: It sounds like you chose the material to tick off the competition judging criteria. Was that the case?

Matthew: One hundred percent. Appearance-wise I went with black tie and a cravat, so that ticked that box. Technical ability was the linking rings, because I feel that's something I'm good at. I don't actually professionally perform the trick anymore, but I spent eight years perfecting the damn thing so why not tick the box with it? And the Gypsy Thread was all for presentation. It's not an original trick. My only addition to it, aesthetically, is the animation of the thread going up to my hand. But this year I was focused on improving my score for presentation.



Will: With this idea of the box ticking and you saying you don't even perform the linking rings, do you think the competition's structure, which does encourage a box-ticking approach, influenced your development in magic?

Matthew: In my first year of entering the advice I was given was to do something I was comfortable with. So my first-year act was only things that I was good at and knew inside out. That's the reason I over-ran: I played to the tricks and not the competition rules.

The next year, I tried to incorporate something new. I took out the card from mouth because the feedback that I got was that there was a bit of a character shift with that effect. I felt that, as well, because I went from close-up magician to street both of those characters were versions of me, but playing to their respective environments, mixing the two together just didn't feel comfortable.

After that I was doing card to block of ice for two years running, because I liked the

trick, but I hadn't rehearsed it enough. Since then, I have used that as a commercial piece, but it was an under-rehearsed bit of magic and I didn't know it well enough in the competition. Because I hadn't worked that trick properly, I hadn't found the moments where I should slow down and take the moment of magic in. I was worrying about the clock, if I'm honest.

Will: It seems like something doesn't work each year. The next year that gets fixed and then you find the next thing that doesn't quite work, and the whole thing gets better bit by bit...

Matthew: Yeah. This year, I knew the first few tricks really well. I do them at work, so that's fine. With the last routine I knew the script inside out. The main issue this year was the segues between the tricks. That and my opening lines were the hardest bits to get right. I spent time with Laura London working out the segues and getting it right.

Will: At the end of this box-ticking exercise, do you think the competition makes you a better magician? Or does it just make you better at ticking the boxes for this particular competition?

Matthew: Well, it is a great learning curve. You take a lot away from it. This year, I took away that I need to rehearse the full act from start to finish weeks earlier. If I was to enter another competition, I would do that and then I would find a venue that would let me regularly perform my act so I could get used to performing under pressure. From this year, I learned to be a bit more organised, I think. You can certainly learn by doing the competition.



Dave Bonsall

by Charlie Burgess

In 2003 Bonsall arranged an audition for the Portsmouth Magic Circle. "I remember thinking that I would never be good enough to get past the audition. In my mind, all proper magicians were at the same standard as Paul Daniels. I was terrified that they'd all laugh and think I was awful. So I set myself the task of learning a manipulation act. Of course me being who I was I would practise for six hours a day. I like to think I amazed them because they asked if I was sure I had never done this properly before. I performed the act to *The Entertainer*, I had done it so many thousands of times that nearly 15 years later the tune still rings in my head! Once a member, I found there was easy access to a library and other information and that was it, I just got hooked. I absorbed every bit of information I could; I read, looked and learned. A couple of years later I was eventually medically discharged from the Marines, but by this time I was doing bookings three or four times a week, the Marines allowing me to leave my tedious desk job early to go to gigs. The medical discharge gave me a full pension, so that was a perfect cushion."

It will be to no-one's surprise that within four years he was the president of the

Portsmouth club.

Bonsall believes that it was hard work, rather than talent, that made him into a high-earning performer. He tried doing a dove act (which ended when a flatmate forget to feed his flock when he was performing away for a month) and dabbled with escapology, all the while studying all aspects of magic. He never saw himself doing close-up – he wanted the skill factor of the stage stuff and, anyway, he did not much like meeting new people and describes himself as having "almost a phobia about being around groups of people."

But he realised that if he wanted to make a career out of magic it was going to have to be close-up because that was where the work, and the money, was. He had to force himself to become a people person and to be comfortable around crowds, regularly putting himself out of his comfort zone to become used to it. He read the standard books, like *The Royal Road to Card Magic* and *Bobo*, but, when asked for a list of his favourites, they are mostly self-help and motivational books: *The Charisma Myth – How Anyone Can Master the Art of Personal Magnetism*, *How to Win Friends and Influence*

People, Be a People Person, How to be a People Magnet, The Charismatic Personality, The Golden Rule of Schmoozing, Mind Lines for Changing Minds, Selling to Win, Neurolinguistic Programming for Beginners, Small Business Marketing, The New Rules of Business, The 7



Habits of Highly Effective People.

In a short time Bonsall went from being a rather shy performer to a confident and successful one. He was doing up to nine gigs a week at times, earning more money than he had even dreamt of and driving a brand-new Porsche.

He quickly realised that the key was not how clever he was but people's reactions to him: "Some of the best magicians out there just don't get the fact that the magic is not about them, the chance to show off and get paid for it. It's not. You have got to learn that it's all about them, the audience. When it comes to the website and publicity, it's not important how good you look holding a deck of cards or holding a magical pose. It's what you can bring to the event, showing the potential booker how much fun their guests can have."

Which is why most of Bonsall's publicity material centred on spectators laughing and looking amazed.

Bonsall also realised it was a business: marketing, promotion, learning to build a website and how to use search engine optimisation. He paid for Google Adwords and adverts in wedding and events magazines, put leaflets in wedding shops, giving the shop staff commission if he was booked through them and even sometimes giving them commission when he wasn't, just to encourage them to push his services more. He followed every lead with a visit if possible. "People won't just come to you," he says, "you have to go out there and get them."



reviews

The Gift

by Angelo Carbone

Apparatus plus 40-minute online video instruction. \$74.95 (£58), from your favourite dealer. Dealers contact Murphy's Magic supplies, www.MurphysMagic.com
Reviewed by Bob Gill

Angelo Carbone is one of The Magic Circle's borderline treasures. Quiet, unassuming, often to be found browsing in The Library, he is a creative force to be reckoned with: a sort of twenty-first century Lubor Fiedler.

Angelo specialises in devising ingenious apparatus, and it's hardly surprising he has designed several of Tenyo's output over the years. It's comforting to imagine him hunched over a bench in a workshop littered with half-built and discarded cardboard and balsa wood prototypes, the head-swimming aroma of glue and paint forever in the air.

It's fair to say that this item of Angelo's has quickly created a minor furore in the magic community. This can be attributed to it being: a) a deceptive prediction effect; b) very clean in performance; c) a nicely constructed mechanical prop for the child in us in love with our toys; d) a lot of effect for minimal effort on the part of the performer; e) a versatile, darned clever creation.



What you get for the somewhat high asking price is 'The Gift' box, a familiar faked deck and a 40-minute online vid explaining in detail how it works, how to handle it, and a single but highly workable routine. The box is well-made and handling is a joy; maybe like me you'll simply marvel at the mechanisms involved as you repeatedly play with the box (or then again perhaps you're a grown-up).

'The Gift' is a box that allows you to reveal a pre-written prediction – in the supplied routine this predicts a chosen card. To dig a little deeper, it allows you to do so in a very clean way indeed, with the box in full view throughout (indeed it can have been on view throughout your show); the box is handled and opened by the spectator, and will withstand their casual inspection.

The film is simply shot, with no frills, but does a workmanlike job of explaining all you need to know about this prop and its

inventor's presentation of it. Angelo's routine has a neat premise in which the spectator reads the 'instructions' of the trick's procedure from a piece of paper, from which the foot has been torn off; the pay-off prediction in the box turns out to be the piece torn from these instructions, revealing their selection: a cute finish to a satisfying routine.

It's no surprise that The Gift is a multiple-out revelation; to achieve this you receive a Bagshawe/Walsh/Koran deck. This first appeared in the 1930s, but became known variously as the Koran, 101, or 5-Star Deck when Harry Stanley's Unique Studio famously twinned it with a Himber Wallet and sold it extensively as 'Al Koran's Five Star Prediction' in the 1970s (and since ripped off even more extensively).

Those of you who are familiar with this 'forcing' deck (pedantically it's a limited-choice deck of unfaked cards) will be aware it allows a clean, fair-seeming selection with the deck in the spectator's hands as they deal the cards one by one face up in a pile and stop wherever they wish. Indeed the entire premise, and attraction, of The Gift's routine is that both props involved are handled throughout, freely, by the assisting spectator.

You will quickly appreciate this is no one-trick pony; it's a utility device allowing you to perform any prediction effect which can produce one of four possible outcomes. Thankfully the originator has not descended to the overworked cliché 'only limited by your imagination,' but he could have been forgiven in this case because it is so versatile.

Grumbles are few; there is a perfunctory piece of arts and crafts to do at the outset – clearly explained and a cinch to carry out, but at this price some would balk at having to get out their scissors. Some might moan that only one routine is included, and that it defines the prop as a card trick.

The biggest gripe is that the box is quite large, given that it merely houses a folded billet. The size restricts the trick's application to parlour use rather than walk-around (ironically perhaps, if you wish to perform the effect in a close-up set you'll want to use the original version with the wallet). In this presentation the twin justifications for the size of the box are a) visibility and b) it houses the deck and instructions for the trick. It is up to you whether the supplied presentation is what persuades you to buy this, or whether you are prepared to supply a little of your own creativity to try to match the originality of the inventor – a stretching challenge to be sure.

Pearl's Coin

by Mr Pearl

Instructional DVD. \$39.95 (£31), from your favourite dealer. Dealers contact Murphy's Magic supplies, www.MurphysMagic.com

Reviewed by Michael Vincent

I love coin magic.

While I find good Coin Matrix routines lovely to watch, I have I never performed one, except for The Shadow Coins/Chink a Chink. To me, Coin Matrix routines appear a little contrived.



PEARL'S COIN

MR. PEARL

There is no doubting the magical quality of these routines.

This DVD collection of Coin Magic comes from Mr Pearl, a very talented Magician from South Korea. His coin work and handling are superb. His Matrix is simply stunning. He gives credit to various sources, in particular Armando Lucero who created a sensation with his stylistic presentation of this plot.

This DVD by Mr Pearl covers many classic

plots.: Matrix, Coins and Glass, Coins Across, Bare Hand Coin Production. What impressed me about these routines was Mr Pearl's exquisite handling, zero tension, construction and design. This I appreciated because quite frankly, he fooled me badly. He has been very generous in sharing his ideas with our community.

This is a wonderful DVD, full of great ideas, thinking and magical applications. If you love coin magic then this will enhance your education in this subject. Coin magic is not an easy discipline. I appreciate it when someone comes along and makes it magical and effortless. Mr Pearl deserves big congratulations for his efforts.

Highly Recommend.

Insta-Change

by Nick Einhorn

Apparatus plus link to downloadable film, 5 mins. \$34.95 (£28) available in four versions: UK Pounds (£10), US Dollars (\$10) Japanese Yen (¥5000) or Euros (€50), from your favourite dealer. Dealers contact Murphy's Magic supplies, www.MurphysMagic.com

Reviewed by Bob Gill

Nick Einhorn, busy pro performer and manufacturer of his originations, undoubtedly has the Midas touch, having steadily released his working routines to near-universal approval.

This routine is something of an underground hit; it has been available for the last three years or so, and Nick shifted many of them at the last two Blackpool Conventions. It is his take on the single banknote transposition, which itself has a long and illustrious history. My first trace of the modern manifestation of the old Chinese Papers principle was by Mark Leveridge in *Abracadabra* magazine in the 1970s; it later appeared as Paper Money in his DVD *Money Magic*.

Along came the then-ubiquitous fellow Brit Roy Johnson, with

his Snap routine (still obtainable), that applied a fake to the Leveridge idea, trading off the cleanliness of the visual transformation against an end point where the banknote could not be handed out without a switch. Leatherworker Jerry O'Connell addressed this perceived drawback, adding to the effect in the process, by producing a small change wallet in which to carry Snap; at the end you returned the gimmick to the purse, which promptly vanished.

Since then, this cousin of the printing of multiple notes effect, originally popularised first by Pat Page, has appeared in various forms using various gimmickry. A forerunner of Insta-Change was Shaun Robson's Cinch, which uses a different form of manufacture and handling; I prefer Nick Einhorn's handling and gimmick, as it looks cleaner to these eyes. Cinch is, however, cheaper than this item because you make the gimmick yourself.

Nick has opted to provide you with a prepared gimmick, in four different denominations: £10, \$10, ¥5000 and €50. The gimmick is not too difficult to make yourself, if you feel the need to use a different denomination banknote, but it is sufficiently fiddly to merit getting one pre-made for you (and that's from someone who's generally up for DIY arts and crafts work). The gimmick provided is hand-made from non-tear paper and is pre-folded.

What Nick describes as 'a clever printing process' equips you to simply snap this gimmick onto a real banknote (which was the main selling point of Roy Johnson's Snap).

In effect, you take out a receipt from a store or post office; fold it into eighths; immediately open it and show it to be a real banknote, that it can be immediately handed out for examination or spent over the counter, without a switch.

The online video instructions show you clearly how to perform this in little more than 5 minutes; it is simple enough not to need more explanation, and of course he does not have to take time showing how to make the gimmick.

As ever in our commoditised pastime, if you are perfectly happy with the version you use, stick with it. But if you have always fancied this instantaneous and visual plot, you would certainly benefit from exploring Nick Einhorn's model. As for this long-term user of Snap, the ability to hand the note out has prompted me to switch to this version.



puzzlecorner



A



B



C



D



E



The Mystery of the Vanishing Faces!

Here you will find five pictures of well-known magicians, with their faces magically (digitally) removed... Can you name them all?

Prize Question:

The winner of this month's competition will receive a copy of Ian Roland's **Penguin Live Lecture on mind reading** and Will Houstoun's **At the Table Lecture**. To enter, send your answer to the following question to editor@youngmagiciansclub.co.uk by **August 1**. The winners will be drawn at random from the correct answers.

The Magic Circle's Young Magician of The Year competition 2017 recently took place at our Headquarters and was of an excellent standard. What year will the next competition take place? Clue: Check if the competition happens annually.

Last Issue's Answer

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

The Mystery of the Vanishing Faces:

The magicians are **A** David Copperfield, **B** Eugene Burger, **C** Mac King, **D** Tommy Wonder and **E** Penn & Teller. All are wonderful performers, so if you haven't come across some of them before, take a moment to look them up on YouTube!

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

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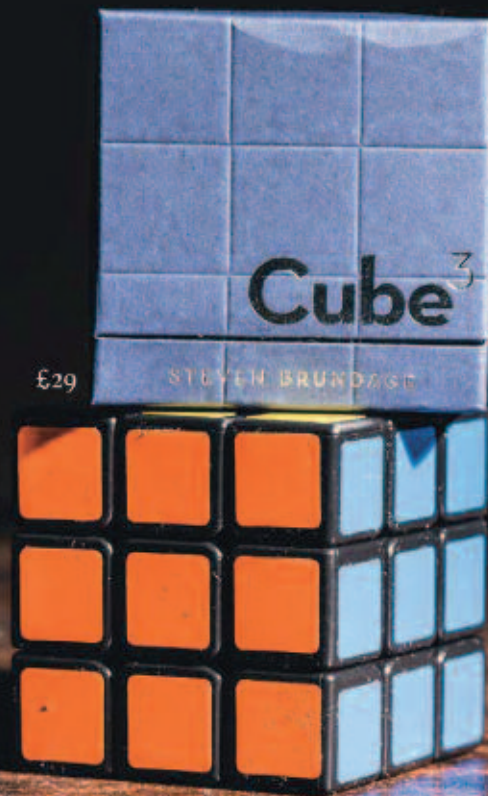
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Our YMC Facebook group is becoming very popular and increasing numbers of you are joining up. If you have a Facebook account (yes, I know you have to be 14 or over) then sign up and join in our discussions. Your fellow Members are there waiting for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