

# Secrets

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THE YOUNG MAGICIANS CLUB

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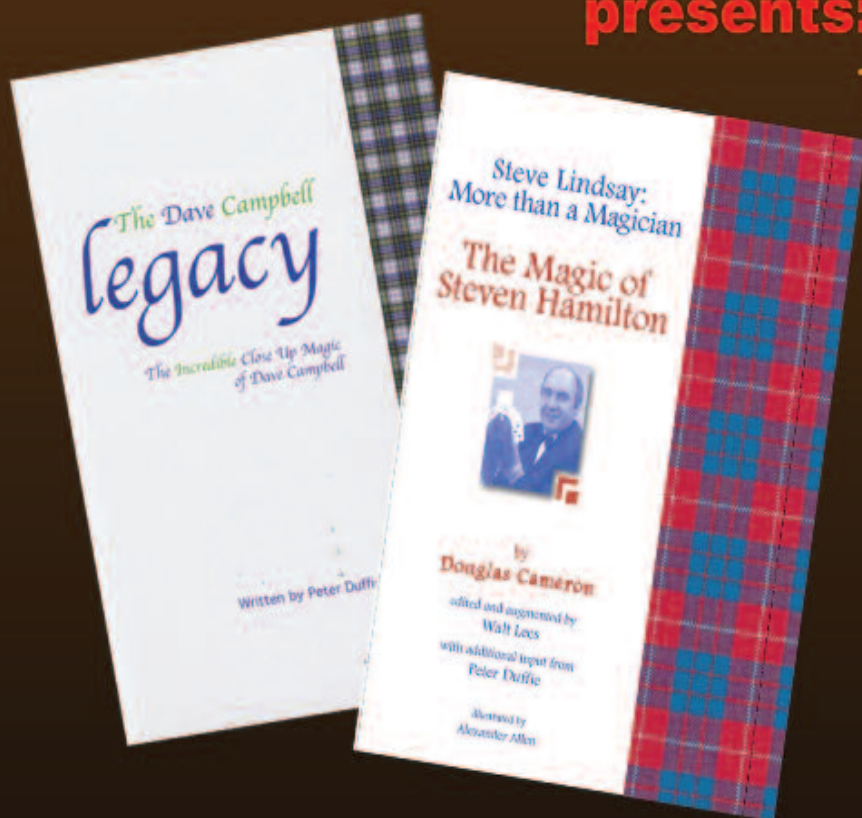
**INSIDE**  
MATT EDWARDS  
YMOTY AT BLUE PETER  
PAT FALLON  
ATTICUS BOWING



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WHERE THERE'S A WILL....



As this issue arrives with you I suspect that most YMC Members will be settling into their summer holidays, and many of you will be breathing a sigh of relief having completed your school exams. If this is you then well done for the work you put into your studies and I hope you are enjoying a well-earned break, with plenty of time for magic.

Besides practising, performing and meeting

other magicians an inevitable part of looking at magic is trying to figure out which new tricks you might like to try and add to your act. I remember how hard it was to choose new magic tricks from catalogues (I didn't have access to the internet until I was about 16!) and can't imagine it today with so many products available online. All of that was in the back of my mind when I read a piece by Pat Fallon, a hugely experienced Irish magician, on how to buy new magic; and I was delighted when he agreed to write something on the subject for the magazine. If you work through his checklist of questions each time you buy a new piece of magic, far less will end up unused in a drawer!

Of course there is much more to becoming a good magician than simply buying tricks (perhaps that is the least important part) and nobody knows that better than Matt Edwards, who came fourth in the recent *Britain's Got Talent* final. Matt has a huge amount of experience performing all kinds of magic for all kinds of audiences, as well as working with magicians on developing their acts and routines, and has some great advice in an exclusive interview he gave specially for the YMC.

Finally I was surprised that since the last issue of *Secrets* I received no applications to be featured in the Member Profile or entries for the monthly competition! If you would like to be featured in the Member Profile it doesn't matter how long you have been a part of YMC for, just e-mail at the address below and we can look at making it happen... and do enter the competitions. If you get the correct answer you never know when your lucky day will arrive!

*Will Houstoun*

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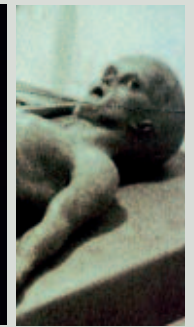
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**Y**ou know, even us adults do get star-struck at times! Bringing Teller (of Penn & Teller) to a recent Workshop really was something quite special. I did not know whether I was excited or nervous as the time approached to pick him up from his hotel. I had even had my car cleaned!

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. I asked Teller if he would be happy to visit YMC and (despite him turning us down when they last came to London) he said, in principle, yes! Penn, he told me, does not do that sort of thing! Some quite careful and sensitive negotiation took place over the next few weeks. Teller was quizzing me on The Magic Circle's (and my) views of exposure and plagiarism (stealing) and even asked me

for a copy of the columns I have written about them in this magazine. That made me a little nervous as I mentioned them in the one about exposure! He asked me to get questions submitted in advance and said he would stay an hour and there would be no meet and greet time (as he had to get to a theatre to see a show in the afternoon). I offered to pay for a cab to bring him from his hotel to the Clubroom but he said he would like me to pick him up and take him to the theatre.

Those of you who were there will know that, on the day, the traffic in central London was dreadful. Teller was staying at a hotel at the south end of Westminster Bridge and, with the bridge still closed following the terror attack a few weeks ago, I was at a standstill at the other end of the bridge, being detoured farther along the Thames, when we were supposed to meet! Although I was still an hour away from him at this stage, I said on the phone that we could probably wave to each other. To say he was a little annoyed at me is an understatement and I now dreaded picking him up! He told me on the phone that he would sacrifice his afternoon theatre visit for us. I said he couldn't do that but he said he did not want to disappoint ninety young magicians. He phoned me back and said he had now given his ticket to someone else and I thanked him for such a generous gesture. I finally arrived at his

# news

philanthropist Allan Slaight, and his lifelong passion for and contribution to magic, Magicana is in the process of distributing, on behalf of the Slaight Family Foundation, \$250,000 over five years. The other recipients were: Max Maven, Lifetime Achievement Award; Derek DelGaudio, Sharing Wonder Award; John Lovick, Sharing Secrets Award and Eric Leclerc, Canadian Rising Star.

## Dealers' Day

**T**he Magic Circle Dealers' Day will be held this year on the 21 October (The day before J-Day to give our members a great weekend!) in a new venue, the Crypt on the Green, Clerkenwell, London. Doors are open between 10am and 5pm and entry is free for YMC Members and £5 for non-members.

## More and More Magic

**I**t seems that each year the Edinburgh Festival features more magic, and as it does magic fans become more and more indebted to Member Peter McLanachan. Peter has gone through the 2017 programme and pulled out the details over every magic-related show he can see. If you are going to visit the festival take a look at the handy list here: <http://bit.ly/2tjSxTc>

Photo: David Linsell



## Allan Slaight Awards

**C**ongratulations to all those whose work was recognised in the recent Allan Slaight Awards, and particularly ex-YMC Member Edward Hilsum who was presented with the International Rising Star award. Initiated by the Slaight Family Foundation to honour Canadian media mogul and





Teller and Kevin Doig

hotel ten minutes before we were due to be leaving The Magic Circle and, despite my fears, I have to say he was extremely friendly and charming from the moment I found him.

Arriving at The Magic Circle, he had a quick drink of water, then

we both put on microphones and went straight on to the stage. I introduced him to a very enthusiastic audience who cheered his entrance. Using the questions which Members submitted in advance, the interview lasted approaching two hours and he was full of anecdotes and really good advice for all those who were present. We hope to have a full video of the session up on our Website as soon as we can.

Teller was very generous in his congratulations of my interviewing style afterwards, saying it is no easy task to keep things moving for almost two hours and that I had got him over a couple of hurdles along the way (although I am not sure what hurdles he meant), but I also had my photo taken with him and I think I was as star-struck as all the Members there! If you were one of the thirteen Members for whom this was your first Workshop please do not expect them all to be like that. It was a very special one indeed!

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](http://www.themagiccircle.co.uk)

## Close-Up Magic at The Magic Circle 4, 11, 18 August and 29 September

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

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

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

## At Home with The Magic Circle 5 and 19 September

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

Doors open at 7pm and the Club Room bar and museum

are open. Parlour magic begins at 7.30pm.

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

Suitable for ages fourteen and above.

## History and Mystery at The Magic Circle 11 and 25 September

Enjoy a visit to the House of 10,000 Secrets with a unique experience at The Headquarters of The Magic Circle. Be enthralled by tales of past Masters of Magic during a guided tour of the building which houses priceless treasures, memorabilia and magical posters. Make a wish while turning three times on The Magic Circle emblem beneath the magnificent staircase which leads to the Devant Room displaying unique apparatus of the past. Marvel at the hand-painted murals on the staircase depicting magic from its early beginnings to the present day.



Enjoy some entertaining close-up magic presented by a skilled member of The Magic Circle and a unique live magic performance in our fully equipped theatre which includes a hearing loop. Doors open 11am, event starts at 11.30am and lasts two hours, which leaves plenty of time to explore the rest of London. Suitable for ages fourteen and above.

# trick

## Predetermined Fate

CHRIS WARDLE



A spectator is invited to take part in an experiment which will involve lots of different types of decisions, to reflect the types of decisions and choices we make in life.

Some decisions we make completely at random of our own free will, some choices and decisions are actually made for us by parents,

teachers or society, such as rules and regulations which we choose to follow, and some choices people often think are influenced by luck, destiny or fate.

In order to test this idea, the performer brings out a deck of cards, a pad and a marker pen. The spectator is also invited to open up the calculator option on their mobile phone, to help them to carry out a few simple calculations.

The pad of paper has instructions on it and looks like this:

- Choose any number between 1 and 9.
- Multiply by 4.
- Add the value of a randomly chosen playing card.
- Multiply by 25 to get an even larger, random number.

The spectator is going to work through the four parts, which are examples of those different types of decisions – some are free, some are already given and some are luck, such as choosing a playing card. Firstly, the spectator names any number between 1 and 9. You jot this down on the pad and they key it into their calculator option on their mobile phone. This was a free choice, and they now multiply the number by 4.

You now unbox the deck of cards and, holding them face down, deal cards to the table, turning them face up as you do so, inviting the spectator to call stop at any point. They do so and the value of the card where they stopped is used to add to the number generated so far. Finally, the number on the calculator is multiplied by 25.

(For example: 6 is chosen.  $6 \times 4 = 24$ , a Seven of Clubs is chosen, so  $24 + 7 = 31$ , then multiplied by 25,  $31 \times 25 = 775$ .)

The spectator announces the total, in our example 775. You say that despite this mixture of different types of choices, you knew that the number chosen would be 775! The audience do not believe you, as they could have finished with any number. Reaching

into your pocket you bring out an envelope, open it and display the paper inside. The envelope and your pocket are otherwise empty and on the paper, it reads: 775!

### Working

This is my adaptation and presentation of an old number force, with a few new additions. It is a little-known fact that if you add 7 or 11 at step three and multiply by 25, you will always finish with a number ending in 75. Asking for a number between 1 and 9, means the audience are choosing from 2 to 8 and there are therefore only 8 possible results to the 4 calculations, even though it appears any number could be generated. The eight options are: 375, 475, 575, 675, 775, 875, 975 and 1075.

You need to wear a jacket for this effect and have four envelopes, one in each outside pocket and one in each inside pocket. Envelope one is in your inside left pocket and has a card inside with 375 on one side and 475 on the other. Envelope two is in your inside right pocket and has a card inside with 575 on one side and 675 on the other. Envelope three is in your outside left pocket and has a card inside with 775 on one side and 875 on the other. Envelope four is in your outside right pocket and has a card inside with 975 on one side and 1075 on the other. This might seem like a lot of work and a lot to remember, but it is only 4 envelopes and you can easily remember the numbers as you count the envelopes around your body. The only real free choice is in instruction one, as the numbers

Rather than use a deck of cards you can purchase a pair of special forcing dice which will only roll a total of either 7 or 11, which are ideal for this effect



at two and four are already given and you are going to force the card value in a subtle and innocent way. You need to force a 7 or 11 (Aces and Jacks have a value of 11 in several card games, such as pontoon, so you are going to use the Aces, Sevens and Jacks as your force cards). These will be mixed with random, indifferent cards.

My setup deck runs as follows from the top down: 5 indifferent cards (3D, 9H, 2C, QS, 6D), then alternating a force card (a Seven, Jack or Ace) with an indifferent card, JH, 10S, 7D, 6H, AD, 8D, JC, 4S, 7H, 5C, AS, 9D, JD, 3S, 7C, 5D, AH, 10C, JS, QH, 7S, 4C, AC, then the rest of the deck. This means that you would have to deal over half of the deck before you ran out of force cards and the spectator will stop you before this point, especially if you deal slowly, which makes it look all the more innocent.

The top 5 cards are random, which means you can slowly deal through them as you explain to the spectator to call stop at any point. You will now be dealing through the force cards, but as they have random cards between them the spectators will not be able to identify any pattern. If they call stop on a Seven, Ace or Jack, then name the value (7 or 11, explaining that in card games a Jack is worth 11 and Aces are high so worth 11) and use the number to add to the total. If they call stop on an indifferent card, then have them take the new top card and turn it over themselves to reveal a Seven, Ace or Jack!

You now need to simply have the spectator complete the calculation and announce the total. You remove the appropriate envelope, showing your pocket otherwise empty, then pull out the card showing the appropriate side, casually showing that the envelope is empty or screwing it up to show it is empty without having to say anything. As it appears that any 3- or 4-digit number could have been generated, the audience will know that you could not possibly have hundreds of different envelopes in your pockets so this appears completely impossible. With only 4 instructions to follow, apparently free choices and a large number predicted, this is a strong effect which you can use in close-up or in a stand-up/stage situation.

## Alternative Force

Rather than use a deck of cards, you can purchase a pair of special forcing dice which will only roll a total of either 7 or 11, which are ideal for this effect, but it does require an additional purchase and the dice cannot be handled too freely by the audience. Use a dice cup or shaker so that they are not handled and mostly seen from above. These dice can be obtained in magic shops and online.



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# wonders from the workshops

## YMC Workshop Saturday 13 May, 2017 Reported by Matty Turner

Photos: Kevin Daig



Fletcher Ransberry 14s and over winner

The day started with registration and catching up with fellow young magicians. Then as usual we headed up the spiral staircase to the theatre for Member of the Month. This month the competition featured cards, ropes, notepads and even a Lego man called Pierre! But after a strong competition the Under-14s winner was Billy Menezes, who performed an effect by Blake Vogt where he tore off the corners of two cards, ate them and restored them back onto the cards... but the corners restored on the wrong cards,

creating two impossible objects! The Over-14s winner was Fletcher Ransberry, who performed some well-rehearsed rope magic whilst dabbing a lot!

After the competition was lunch, one of my favourite bits of the day firstly because of food! And secondly, it's a great chance to jam with other magicians, sharing ideas and tricks. Then it was time for the workshops...

First up was Damien O'Brien from the successful BBC3 series *Killer Magic!* Damien taught us lots of great card moves including his version of a colour change by



Billy Roche Menezes under 14s winner

Dan and Dave that made the move a lot easier but still looked amazingly visual. He also taught us his variation of Lennart Green's Top Shot, the Kelly Bottom Placement, a neat way of doing the Elmesly Count and then finished with showing us a really cool effect with a phone which is coming out with Penguin in the future.

Then we headed into the theatre to learn some escapes with Paul Abbey. First we learned the Siberian Chain Escape and then the Ali Bongo rope escape, which we got to try out for ourselves. What I enjoyed about

## MY FIRST LECTURE by Damien O'Brien

Recently I was asked to give a lecture at the YMC. When this happened, a couple of things went through my mind: excitement and fear!

Now, I've never been the biggest creator when it comes to magic and this was to be my first ever lecture, so I decided I was going to teach some sleights and moves that I have made variations of. Often, we

are told to make a trick our own but when we do, we can get negative remarks from people telling us this is wrong. I wanted to show that this isn't wrong, if it is working for you, still getting the reactions you intend and if the move is still executed well there is nothing wrong with variations.

The last trick I decided to teach was something new that I'm releasing this year.

A chosen card ends up inside the case of a phone. This seemed to be the highlight of the lecture and got a great response from the YMC. Overall my experience was a great one... Not only did I manage to tick something off my bucket list but I felt like I gained knowledge and learned a lot from the experience of working with you guys. I'm already looking forward to the next lecture!



Damien O'Brien celebrity magician



Eric Michels museum tour and history talk



Paul Abbey teaching simple escapes

this workshop was how we learned not only how to do it but how to do it safely which is really important.

Finally we heard stories from Eric Michels, who took us around The Magic Circle's very own Museum. It was great to hear stories of famous magicians including Harry Houdini and Chung Ling Soo. He talked not only about magicians from hundreds of years ago but also modern magicians like Penn and Teller. We got to ask as many questions as we liked and this gave us a great opportunity to find out things we have always wanted to know from a true expert of the history of magic.

Overall, it was another amazing workshop!

## YMC WORKSHOP DATES 2017

Saturday 16 September 2017

J-Day auditions\*

Sunday 22 October 2017 J-Day

Saturday 25 November 2017

Mentors Day\*

NB All dates with\* are Ali Bongo show

dates. All dates without\* currently have no show.

For Members only. Workshop fee £10.00 paid on the day. Workshops will run from 11am – 4pm and will be held at The Magic Circle HQ (address on page three). Be sure to bring packed lunch (drinks will be provided free), a deck of cards, notebook and a pen as minimum requirements for the day.

Please note: you must register in advance for each workshop when you receive the email opening registration (normally one week before the workshop). You will receive confirmation that you have successfully gained a place. Email: [chairman@youngmagiciansclub.com](mailto:chairman@youngmagiciansclub.com)

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

# A Few Moments with MATT EDWARDS

Interviewed by Will Houstoun

**I am sure that every YMC Member who watched Britain's Got Talent, will remember Matt Edwards. Matt's beautifully developed character, strong magic and physical comedy won him Ant and Dec's Golden Buzzer, and he rewarded their trust by flying all the way through to the final. I first met Matt ten years ago whilst working in Spain and he kindly agreed to tell me all about his BGT experience so you can get a peek behind the scenes...**

**Will:** Congratulations on getting to the *Britain's Got Talent* final. How did you find the experience?

**Matt:** *BGT* was an amazing experience, and not at all what I expected. The people that work on the show are amazingly attentive. It was more fun than I ever could have hoped.

**Will:** What made you decide to enter?

**Matt:** I decided to enter after I met Richard Jones, the winner of last year's show. We worked together in Swansea and he told me that it was a great opportunity to show the nation what I can do. Well I had seen what it had done for Richard so decided to take the leap, and it has been the best decision I've made since learning how to do an Elmsley Count properly.

**Will:** Tell me about receiving a Golden Buzzer from Ant and Dec...

**Matt:** When Ant and Dec came on to push the Golden Buzzer this is how it went in my head: "Oh great, here we go. I bet I need to re-record the act. There's probably been some kind of technical issue. I bet..." Then, as Dec walked passed, he whispered to me:

"Watch this." That's when I knew. It was the most incredible moment to finally feel proud of myself. I felt like I had achieved my life's ambition, to make everyone smile.

I didn't cry like a little girl because I fooled some people with a salt pour, but because everyone in that theatre was smiling at me, for me. I have always said, that I would rather someone walked away from my show saying, "Wow, I had so much fun," rather than, "What!? How did he do that?" I don't want to stand on stage and show an audience that I can do something that they can't. I want to transport them to a place where they let themselves go and have fun. I want them to be childish and above all to convince them that anything is possible.

**Will:** How did you put together your audition for the show?

**Matt:** I decided years ago that if I ever entered, I would perform the salt pour. I made that decision easily. If you are ever going into a competition, you must only ever perform something that you have worked and worked and worked.

I have been doing Paul Kozak's salt pour for the last 14 years and I know everything about it. When it runs out. What happens if I drop it. What is the best salt that doesn't clump up. Where to steal it from. Etc, etc, etc. It's so easy to buy something new, find out the method and then straight away to start showing people this trick that looks cool. The problem with this is that people are not stupid. They can tell that you have no attachment to the piece that you're performing and, to them, it just feels like a trick. You have to find out what can go wrong, what's the best angle. You need to become emotionally involved in the routine. You have to believe the story that you're

telling. This only comes from practise.

You must work a trick so much that you almost start to become bored of it. That's when you know you're close to getting it right. There are some magicians that will design a new act for a competition, Matthew Wright for example. He is one of the most creative, funny and skilled magicians I have ever known. But even Matt will practise his *FISM* act twice a night, six nights a week for the next six months before the competition to make sure he knows everything about it.

Practise. Practise. Practise. It's what separates us from the muggles.

**Will:** Was this process the same for the later rounds or did you have to deal with more production?

**Matt:** I guess the biggest thing I have taken away from *BGT* is that the entertainment industry is a very small place and that we are all in it together. Whilst working on the show, with the other acts, it was amazing to find out how many mutual friends we all had. We became one big happy family. It didn't once feel like a competition, we were all having the time of our lives. Whether it's singing, dancing, comedy or magic, we all ultimately have the same job; to make someone forget about a rubbish day, smile and have fun. As entertainers, we have a responsibility to lift people's lives, and to show them how to dream big like us. So you should always respect your fellow performers as they are travelling the same path.

**Will:** What happens next?

**Matt:** My next move is an exiting one. Since I finished the show, I have been overwhelmed by the love and support of the world. Everyone has been so kind about



my performance. I have been in a lot of meetings about what to do next and I am currently working on some new ideas for my act and am in touch with ITV. We are in talks about some kind of a show, but the actual format hasn't been decided yet. These things take time... but I will make sure I shout it from the rooftops as soon as I have more information.

**Will:** Any parting advice for a young magician?

**Matt:** *BGT* has been such a great platform to show people who I am, but it has taken me 20 years of practising to get there. Remember, just because you can do it, doesn't mean you can DO IT. Practise and perform. Practise then perform. Work. Enjoy it. Ask questions. Listen. Don't assume anything. Practise. Have fun. Look presentable. Be polite and then practise more. If you keep doing this, then you will find who you are. You will start making things yours. You will start thinking. I will never forget the first time I showed a friend of my father's my new torn and restored newspaper, to which he replied: "13-year-olds don't read newspapers." If I had thought about my presentation more... If only I had done it another 20 times in front of a mirror... Then, maybe, I would have realised that it would be better to have started with: "I love my comic, it's always full of funny stories." Little things make so much difference.

**Will:** Thank you so much for chatting, I better let you get back to the busy life of a *BGT* finalist!

**Matt:** Meow.

---

You can find out more about Matt, as well as connecting with him on social media, via [www.mattedwards.co.uk](http://www.mattedwards.co.uk)

# A Day Of Pure MAGIC At CBBC

Reported by Kevin Doig

By now you will know that Dean Leavy won the prestigious Magic Circle Young Magician of the Year 2017 contest, possibly the most important competition for young magicians in the world. The longest running children's television programme in the world is BBC's *Blue Peter*. At its peak, it had an audience of over 7 million viewers for each show. In the 1970s it is no exaggeration to say that it was watched by almost every child in the country. And I was one of those children of the seventies!

The Magic Circle had arranged, before the competition even took place, that whoever won it would be invited to be on *Blue Peter* soon after and so it was that Dean Leavy received the invitation to

take part in the show. Dean and I had discussed what he should do on the programme (they wanted something 'big' which we took to mean not a card trick!) and Dean decided on the floating table element of his winning act. He liked my suggestion of taking a *Blue Peter* badge out of the box on the table and placing it on his lapel and of using one of the presenters in the routine and so he came up with a really good sequence.

If you are asked to appear on television, it is always useful to have someone who knows about magic with you. The directors

of television programmes cannot always be expected to know what will present magic in a good light and what should be avoided and the performer him or herself cannot always see exactly what the director is planning. I have a little experience in this role and Dean asked me to accompany him, which it was my great pleasure to do. So on a Thursday in April, Dean, his father and I made the journey to Salford in Manchester from where *Blue Peter*

has its weekly live broadcast. (Yes, it is genuinely live so no re-takes if it goes wrong and no achieving results by dodgy edits and camera cuts!)

We arrived 20 minutes ahead of our appointment thanks to skilled driving by Dean's Dad and were shown to Dean's dressing room. And there it was: a BBC dressing room with Dean's name on the door (opposite dressing rooms of guest's on *The Jeremy Kyle Show* which was being recorded in a neighbouring studio!).

We were then taken by Mal, the researcher who had been given Dean to look after for the day, to the *Blue Peter* studio where we saw the little stage which had been set up for him. They started by telling Dean: "You'll come through those doors, you'll be standing here, you'll be answering some questions, then you'll be standing there, then you'll perform your trick, then walk over to here and sit down." It was all quite confusing and there's not a great deal of time to ask questions. So then followed a quick run-through of the effect. Sometimes TV people do not take much notice of a 'magic advisor' but often I think that is down to how they are spoken to. I asked for the colour of the lighting to be changed and for the opening shot to be a wide-angle shot (as their original opening was a close-up on Dean and you could only see the top of the table as it lifted). I was really pleased that the lighting designer and the director both listened to what I suggested (media people respond much better to polite suggestions with reasons than to demands!) and that in the next run-through the lights were now gold instead of the original purple and that the camera quickly zoomed out from the close-up to a wide shot before his table lifted. Everyone else watched Dean live during the rehearsals but I made a point of watching him on the studio monitor so that I could see how it would be seen at home! A short sequence for the opening of the show was filmed (and Dean caused the whole team to wait whilst I went back to his dressing room to get his tie!) and rehearsals were over.

We then had a short break during which Dean chilled as his Dad and I went off for a coffee and then we were called for a final run-through of the entire programme before the live broadcast. Just before the show went on air, Dean was told he would be announcing the winner of an on-air competition, which he took in his stride. The theme music *Barnacle Bill* started playing and the broadcast began. Nick Mohammed, a Member of The Magic Circle, was on the show talking about his book, *The Young Magicians and The Thieves' Almanac*, and he performed a trick. Off camera, presenter Lindsey Russell bumped into Dean's table and nearly knocked it over but I was there like a flash, guarding it closely until its performance!

If you are asked to appear on television, it is always useful to have someone who knows about magic with you



Kevin Doig, Barney Harwood, Dean Leavy and Lindsey Russell  
On the Blue Peter Couch



**With a Blue Peter Presenter Barney Harwood and fellow magician Nick Mohammed**

Dean was absolutely superb. He was interviewed, answering the questions well and confidently (giving YMC a great plug, in the process), and then performed the floating table beautifully. So many people think they are performing it well when, in fact, they are not, but Dean's performance is among the very, very best. The table really does appear to fly out of his hands. When he turns his side to the audience or camera and lets go with the hand closest to us, it really does appear that there is nothing holding up the table. I was told the production team loved the production of the *Blue Peter* badge from the box on the table and this was treated with a huge close-up on screen. Presenter Barney Harwood came forward to assist and reacted very supportively, having rehearsed it earlier

with Dean, but still looking genuinely surprised. They went back to the couch and Dean forgot the name of the winner he was supposed to announce but his calm response of "that's a good question" was praised by presenter Lindsey. And then the show was over! The twenty-five minute live broadcast felt like it was over in a few minutes! I was invited to join Dean and the presenters on the *Blue Peter* couch for a photograph for *Secrets*, and it was there that I heard Barney praising Dean for his natural ability in front of the camera. It is true that Dean was a natural; his eye contact with the camera would have made the viewer feel personally involved and I stood watching him with pride.

Having visited the world-famous BBC Television Centre in White City on previous occasions, I was surprised to find the studio complex from which *Blue Peter* (and *Newsround*) is broadcast is not owned by the BBC but is a studio facility they rent. There were no BBC logos up on display anywhere and I was surprised to see an ITV production in an adjoining studio. In the foyer there is a photograph of the Queen Vic pub from *EastEnders* right next to a half full-size model of the Rover's Return from *Coronation Street*. These rivals side by side would never have happened in the early days of television.

I had a thoroughly enjoyable day and I know that Dean's Dad found it all very interesting, too. But the plaudits must go to Dean himself who did YMC and, more importantly, himself great justice. He's a little mega-star soon to be a big one!



Dean Performing with Barney Harwood

# trick

STUART SCOTT



## THE FOLDING FINGER

This is a little effect that I do as part of an impromptu routine using just my hands.

I like it because it gets a

response, normally screams and 'ugggh' noises!

### Effect

The magician places his hand flat on the table and announces that he needs to warm up his finger before his next tricks. He is then seen to fold the finger back on itself.

### Method

This is simpler than it sounds. It is more of an optical illusion that

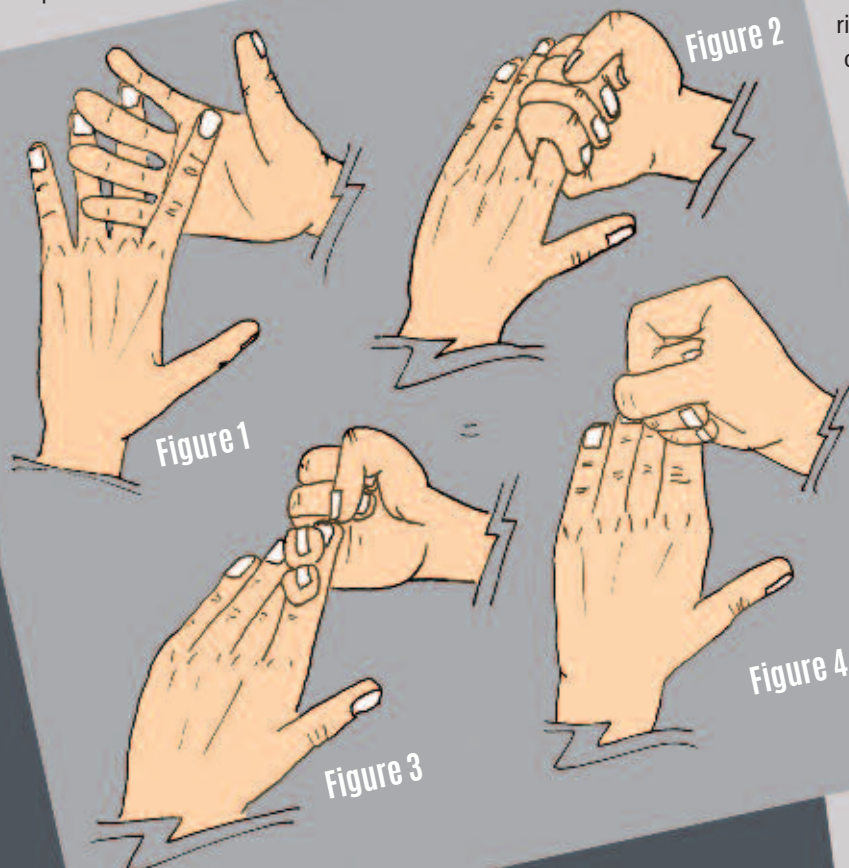
is sold by miming exertion and pain! Place your left hand flat on a table with the fingers towards your audience. Lift your forefinger slightly. Slide your right hand, palm up, under the finger. The tip of your left finger should reach right to the edge of your right palm, but not over (figure 1). Then close your right hand into a fist (figure 2). Now lift the finger upwards as far as it will go (how far will depend on how flexible your finger is). At this point a few things happen at once. Your right

hand continues to move as if you are folding the finger back on itself. The little and ring fingers of the right hand open very slightly and the left forefinger is

allowed to slide out of the right fist (figures 3 and 4). You also mime an enormous exertion of energy to fold your finger back. Then the moves are reversed and the finger is released.

With a little bit of acting this illusion makes quite an impression. And the more supple your fingers are the more realistic the illusion that you are folding your finger back on itself. Of course you should be careful that you don't actually fold your finger in half!

With a little bit of acting this illusion makes quite an impression. And the more supple your fingers are the more realistic the illusion



# GUIDELINES FOR BUYING MAGIC

by Pat Fallon

Like most magicians I have been guilty of buying more magic than I am ever going to use. The longer I have been in the business the less I tend to buy, probably because now I am less curious and more knowledgeable about what suits me.

At a recent meeting at my local society I gave a talk on some simple rules for buying magical effects that you will actually use. The talk was prompted by the annual auction, which this year featured an even larger quantity of useless magical effects and DVDs than normal. Edwin Hooper, the founder of Supreme Magic, was once quoted as saying: "Some tricks are for performing while some are just for selling." Even if you are satisfied that the effect you are considering may actually be a worker there are a number of further questions you should ask yourself before parting

with your money. For those who are interested, my Buying Rules and Questions are reproduced below.

If having fulfilled all, or at least most of the criteria, you feel that the trick has the potential to make it into your working repertoire you should then seek out every independent review you can find before making a final decision. It is very important to find a trustworthy reviewer and one of the best ways to do this is to study the reviews of tricks that you have already bought. This way you can compare those particular reviewers conclusions with what you know about the effect. By reading all their reviews, even for effects you would never consider buying, you will get a better insight into what they are actually saying in their reviews. If nothing else it will teach you how to read between the lines of that person's reviews. Based on this information you can decide which professional reviewers you find most useful.

Every day we are bombarded with new releases with the outrageous audience

reactions being the trap to lure us in. What comes on the marketplace promises lots, but often delivers very little. Because there are too many new releases coming on stream and not enough reviewers, unwitting punters are getting caught in the trap far too often. I once had the pleasure of meeting Francis B Martineau, the illustrator of *The Encyclopaedia of Silk Magic*, in the dealer's hall at a Blackpool convention, who looked all around him and said: "Dealers today seem to have thousands of methods for lousy effects." Hopefully you can use my guidelines to make sure you don't spend your money on them!

## Buying Rules

- ✓1 Never buy a trick just because it fooled you.
- ✓2 Don't buy a trick just to find out how it is done.
- ✓3 Be wary of what the advert claims and try to read between the lines.
- ✓4 Don't buy a trick just because someone else turned it into a miracle. It may not suit you.
- ✓5 If it sounds impossible, then it probably is as there is no such thing as real magic.

## Questions

- ✓1 Can it really be performed as described in the advert?
- ✓2 Has any important information been omitted from the advert, or the video promo?
- ✓3 Does it suit your style of performance (presuming you have a style)?
- ✓4 Where can it be performed?
- ✓5 Will it fit in with, or enhance, something else you already perform?
- ✓6 Can you build a good routine around this effect?
- ✓7 Do you want to perform a trick like this, or why would you want to?
- ✓8 Have you something similar in a drawer that you have never performed?
- ✓9 Do you have the necessary skill level to execute the effect properly?
- ✓10 Will the effect be interesting enough for an audience to warrant performing it?



Like so many other magicians, I can trace my earliest magic memory back to a Marvin's Magic set. I remember practicing the cups and balls, again and again, until I had perfected it. After wowing my parents with the trick, I practised more and more magic until I was able to put on a little show for a younger friend's birthday party.

Spurred on by the reaction I got I went on to refine my routine. I added some silly visual jokes and took out the more complicated tricks, so that the children were entertained during the show, and then I could impress the parents with some

professional magicians up close.

Not long after I joined, Kevin organised a trip to America. At 12 years old, I was the youngest of a group of 14 Members to experience this 'once in a life time' opportunity. We travelled to Las Vegas, where we were invited (with special passes) to see David Copperfield, Mac King and Penn & Teller. We watched their shows and then met them back stage (I even spoke to Teller!). Whilst we were in Las Vegas we spent a day with Jeff McBride at his Magic and Mystery School (a really amazing place; he has a secret room hidden by a book case, that we entered by triggering a secret lever).

We then bussed up to Hollywood where we visited John Gaughan's (the world's greatest illusion maker) workshop and saw lots of huge scale props commissioned by some of the world's most famous magicians. The best bit of the trip though was being allowed special access into the Magic Castle (the clubhouse for America's Academy of Magical Arts). The building was really impressive and we ate our lunch in the Houdini séance room, a dimly lit parlour room which was set up to give a spooky atmosphere – very memorable! Although the trip was amazing, I think it was the opportunity to make some really good friends that I shall remember most.

As I've got more and more into magic I have travelled around the UK quite a bit, going to conventions all over the place. Blackpool hosts the world's biggest magic convention which is awesome; it goes on for days and there is so much to see and do. I've also been to some of the smaller conventions like the IBM, SEMC, Exonian

and the Bristol Day of Magic. This year I was asked to help organise the Wessex Magical Association's convention which is being held on Sunday 2 April in Dorset. As the YMC workshops and Ali Bongo shows have allowed me to see lots of acts and lectures over the years, I have been able to make recommendations which have helped shape this year's convention and gala show. I love going to conventions, there is always something interesting to buy from the dealers and you always learn something



Death Chair

card tricks when I was getting ready to leave. I got a performance licence from my local council, suitable insurance and then went on to perform at local schools, clubs and private parties.

My confidence (and bank balance!) grew and I had found something I really enjoyed... so much so, that my parents let me join the YMC and we made the monthly three-hour trek up to London from Somerset. I gained a lot of magical experience from the lectures and I enjoyed showing my family around The Magic Circle during the Ali Bongo Shows, where we had an opportunity to see some really great



# My Time in The You

By Atticus Bowring

new, or sometimes something so old that everybody has forgotten about it! There are a few conventions every year in the UK and I would recommend to everybody that it is worth trying to get to at least one.

As a Member of the YMC, sometimes interesting opportunities arose. *Secrets* magazine had an article that prompted me to contact a TV production company and ended up with me being featured on three episodes of *Help! My Suppy Teacher is Magic!* I wouldn't have had that chance if I hadn't been a YMC Member...

In Year 10, I needed to ease off with my magic and focus on to my GCSEs. I stopped taking bookings, but in order to keep magic as part of my life I incorporated it into my Duke Of Edinburgh Bronze Award. I asked a magician friend of mine to be my assessor, monitoring my progress at learning some new sleights.

During this last year, I am proud to have been asked to become a Mentor at the YMC. I've really enjoyed getting to know the younger Members and hope that I have helped them settle in, as the older Mentors helped me. As a Mentor I was asked to teach a workshop last autumn, which some of you might have seen. I did a session on basic 'Ring on String' moves, where I



In Vegas with Penn



In Vegas with David Copperfield

provided a length of string and a finger ring for everybody to practice with, as well as a list of book and DVD references (see the end of this article!), in case anybody was inspired to make up a full routine.

I am now focusing on my A Level studies, as I hope to go to Uni in September to study Chemistry. Being a magician has increased my confidence, earned me money and given me a whole range of skills that can never be taken away from me... It's also worth saying that the mention of magic in my university applications and interviews has made me stand out. It gave me a 'USP' which has made me more memorable to the admissions team, who said it added an 'interesting twist' to my application, and that can't be a bad thing in such a competitive environment!

So, that's a bit of my story as I reach 18 this year and leave the YMC... I hope you have an equally interesting magical journey with the club and be sure to say 'hi' to me if I bump into you at a convention some day!

### Further Reading/Watching for Ring on a String

**G. W. Hunter Bow Knot** *Abbott's Encyclopedia of Rope Tricks*

**Sliding Knot** by Mike Tannen *Tarbell Course*

**The Fisher Ring** by Bob Miller *Relentless Ring & String Routine* 1997

**Ray's Ring & Rope Routine** video by Ray Grismer

**Ring Release in Spectator's Hand** by Paul Hyland

**Another Ring Move** by Earl Nelson *Genii*, April 1978

**No String Attached** by Raj Madhok *Apocalypse*, May 1988

**Ring & String Routine** by Mark Leveridge *Paul Hyland's Stage 2 Display*

**A Ring Trilogy** by Scotty York *Genii*, March 1975

**Variation on the Dip Move from The Faustus Ring** by Dan Garrett *Close-up Connivery* video 1991

**Magic with Finger Rings** by Jerry Mentzer 1984

**Clifton's Ring move** by Earl Nelson *Variations* 1979

**Ding Dong Gone – ring vanish from bell** by Paul Hyland

**Close-Up Magic Secrets** by Diamond Jim Tyler

**Pro-Flight** by Nick Einhorn

**Ring Leader** DVD by Gregory Willson

# ng Magicians Club

# Cover Conjurers

In this month's Cover Conjurers we welcome Nick Mohammed, the magician behind the five-star show, *Mr Swallow: Houdini*, and author of *The Young Magicians and the Thieves Almanac*; and Spyros Melaris, the magician behind an incredible hoax that claimed to be footage of an alien autopsy.

## Nick Mohammed Interviewed by Will Houstoun

**Will Houstoun:** A couple of months ago, I got to see your show, *Mr Swallow: Houdini*. It was sort of a magic show and sort of not a magic show at all. I am sure you have had more practice describing it than me so I wonder if you can summarise it for Members not lucky enough to have seen it?

**Nick Mohammed:** So I play a character called Mr Swallow, which I've been doing for a while now. It's sort of an alter ego: a rather boisterous, Northern know-it-all who I guess is a showman of sorts. The shows that I've been doing as him most recently have all been about him trying to put on a production, whether it's *Dracula*, as was the case a few years ago, or a biopic of Houdini as is the case this time around. The general premise is that he's not really very good at anything and so as a result tries his hand at pretty much everything!

Originally the character was based on an impression of a high school teacher I used

to do for years and then, when I was at university, I started doing the character as an act. I then developed it lots at the Edinburgh Fringe and on Radio 4, but these past few years I've tried to up the scale a little bit in terms of the live production. And I suppose the show you see today is essentially a culmination of all of that. And so a kind of mash-up somewhere between a comedy musical and a magic show.

**Will:** I believe you worked with a composer for the musical numbers. And there were



## Spyros Melaris Interviewed by Will Houstoun

**Will Houstoun:** In 1995 a film that seemed to depict an autopsy being performed on an alien body was a huge news item around the world... You recently gave a talk about your involvement with the film, as its maker, but I wonder if we

could start by talking about the background...?

**Spyros Melaris:** Of course. The Alien Autopsy came about, from my perspective, as a little bit of fun. It was never meant to be the big hoax that it became. It took on its own life, its own form, and the story escalated. It's not just about the alien; it's about everything around it, the story, the backstory.

Something crashed in Roswell in New Mexico in 1947 and the people were told and started to believe it was a spaceship with aliens. We thought: "Okay, we've got an established story we can use, and elaborate on that." We produced a film of an alien autopsy, that we suggested was from that time, and tried to make it as realistic as possible.

**Will:** How do you go about doing such a thing?

**Spyros:** Every little detail is pertinent to why the film was believed to be real. My background is that I'm a director, I make movies and TV, and I'm a magician. I often use the two skill-sets to achieve a desired special effect. In this film, I created what I call fuses. They are like an electrical fuse. Imagine if you will, there are wires going through a wall under plaster. You don't want the wire burning out just anywhere, you want it to blow out at a determined 'weak spot' where you can fix the fault and then easily replace the fuse. So a fuse in this context is something that blows where you want it to blow. I created several such fuses in the autopsy film. The fuses highlighted a flaw and subsequently misdirected the attention of the audience to things that they would initially think were wrong, and they would then spend time investigating. While they were doing that, they were not looking anywhere important.

For example, there were several period



two other characters on stage as you were doing stuff. Most magicians tend to work in a fairly solitary way. What do you think is gained from having more people involved?

**Nick:** For me, so much! It was only in 2014 when I decided to open up the character and surround him with a cast. It suddenly opened up new possibilities because it meant I could essentially have a conversation with the cast on stage and then a slightly different one with the audience. It wasn't just a one-way conversation like before. It meant things could get even more chaotic for Mr. Swallow!

In the context of Houdini, it also created more practical opportunities for magic. It also became so much fun, being part of an ensemble, albeit with this nutcase right at the centre of it all!

Being able to collaborate with not only the actors on stage but also with the composer, musical director, producer, director and choreographer just made the process so much more collaborative and enjoyable. I'm sure some people prefer to work on their own, and I certainly used to, but now I find it so refreshing to work like this. They can undoubtedly contribute so much to the show than if I was just tackling it myself. And their input certainly made me



see things and do things on stage that I would never otherwise have done.

**Will:** I suppose working with other people makes scripting more important too. How do you work out the balance between having a script and being able to improvise freely?

**Nick:** The first thing is having a really solid script to start off with. With Houdini, we started previewing that show in Edinburgh, basically, and it wasn't really until we'd done two weeks' worth of shows that I felt

that we had the script down enough that I was ready to deviate from it.

I think that a script has to be the best thing you can think of to say at any given point. And then ideally you should stick to the script unless you think you have something better to say. And if you've got a better idea, say it or try it... and if you genuinely think it is better, replace the old script with it. I'm always wary of improvising unless there's a solid show and structure in place.

**Will:** And do you find yourself making lots of changes?

**Nick:** Tonnes! If you compare the final version of the London run of Houdini with the very first script of the Edinburgh show, which itself was after five weeks of rehearsal, scripting and re-writing, I'd say a good 40% was different. I always transcribe the final show. It lets you see all the changes that have been made, and it's nice to have it on record, in case the show goes anywhere further. You can also physically see the evidence of the journey from your initial working script to the end product. It's quite reassuring when then working on future projects, you can remind yourself when struggling with the first draft that it's all going to change anyway!

items in the set, the telephone for example. I knew that all sorts of people with different areas of expertise would look at the bits of the film that they knew about in an effort to ascertain whether it was real. Had I used a telephone from the 1970s it would indicate the film was not made in 1947 and therefore a fake. Every tiny detail would be scrutinised, and we were well aware of that.

The telephone I used was issued in America in 1946. That model was sold with a straight wire, as were all phones at that time. I found an upgrade kit that was available from 1945. The kit consisted of a curly wire, a Bakelite stabiliser and a Bakelite cup for the mouthpiece. As an extra upgrade it was mostly taken up in government institutions like schools, hospitals and military buildings, that sort of thing. The autopsy was supposed to be performed in a military facility.

Now we have a fuse. A person with general knowledge would say: "The curly wire wasn't available in 1947, phones all had straight wires." Therefore the film must be a fake. A more knowledgeable expert would then pop up and say, "Well, actually, an upgrade was available from 1945 onwards, and they were widely used in government institutions." The fuse blows, everyone says, "It's a fake," and then the expert comes along and puts the fire out.



**Will:** A little like Tamariz's Theory of False Solutions from *The Magic Way*?

**Spyros:** Absolutely. They're so sure that an element is fake and then they look silly when it isn't. Eventually they concede that they were wrong, and by default, that makes it look real. There were a number of effects in the film that were magic or sleight-of-hand based.



Spyros Melaris

# reviews

## Whiplash

by Josh Janousky

Gimmick and 95 min Downloadable Video. \$20 (£15.53), from your favourite dealer. Dealers contact Murphy's Magic supplies.

Reviewed by Bob Gill



**F**ans of gimmicked playing cards using elastic and glue, with step-by-step filmed instructions on how to make your own, will be in seventh heaven with this outfit. This is a card gimmick that will enable you to perform some clever-looking, visually pleasing small packet effects: transpositions, vanishes, colour changes, and the like.

In a nice box you get the pre-manufactured gimmick and a link to the online video instructions. The gimmick is well-made, and pretty robust – this should last you a long time. For some reason best known to himself, Josh provides the gimmick in the Maiden back design, which is unlikely to match your regular Bicycle cards. Josh suggests that most people won't notice this discrepancy, but in any event a goodly part of the film's running time is taken up with meticulous instructions for you to make up the gimmick in your chosen card design.

The routines explained are uniformly excellent. Apart from the obvious monte and sandwich-type visual effects, Josh patiently explains an excellent Cards Across and – the plum of the set for me – his take on Oil & Water. The latter works well because it uses just four cards, involves the spectator in the action, and is extremely visual and fooling. Throughout the film, the applications of this gimmick are easy to handle and very clean. As a by-product, if you always wanted to perform Paul Harris' Bizarre Twist, but could never get the knack, this will make you very happy.

At this price it represents remarkable value for the money and even if you don't use the Maiden-back gimmick supplied you can use that for practice and ring your home-made version into use in performance.

If he had chosen to put this out as a download-only product he could have legitimately asked \$15 for it, so providing you with a gimmick (and a nice box to keep it in) shows how much Josh Janousky values this product.

## Visions

by Matthew Wright

Apparatus, pdfs and 60 min Instructional Download. \$29.95 (£23.25), from your favourite dealer. Dealers contact Murphy's Magic supplies.

Reviewed by Bob Gill

**A**s a FISM award winner twice over, madcap Matthew Wright is a man burdened with neither hesitancy nor understatement. As 'Marvellous Matthew' he runs his own popular magic venue in Spain, and in addition to his bar and parlour shows he does walk-around magic to attract punters and warm them up. Hence he gets to perform his material more in a summer season than many of us do in a lifetime. The benefit of this is amply reflected in the filmed instructions for this attractive routine, which includes so many of those small points that you only get to learn from bitter experience. And he remains throughout so enthusiastic about this routine, he clearly enjoys performing it, and is proud of it (as well he should be).

The effect is that of a double prediction; in one presentation you begin by placing an envelope in full view. A spectator is asked to *imagine* they are drawing a picture in their mind: it's a free choice and exists only in their mind. A deck of cards is spread faces out and shown to be natural, for a card to be chosen, whereupon the envelope is opened and inside, paper-clipped to your business card, is an exact match of their selected card. So far so what: but when their card is turned over and their *thought-of* picture is shown to be drawn permanently on the back of the card, things will escalate mightily, emotions will run high and, should drink have been taken, onlookers will not hesitate to voice their appreciation.



It is the thought-of picture that makes this so powerful; and no, you don't have pictures on show from which they choose. They really do just think of one, and you have predicted it. For the practical among you, this is self-contained and resets instantly. The ad describes it as self-working, which I'd take issue with, but it certainly calls for nothing taxing in the technical department.

Sounding too good to be true? Well, there are a couple of potential snags with it, which Marvellous Matt covers freely and frankly in the detailed, thorough and easy-to-follow filmed instructions. Having performed it literally thousands of times, he has clearly come up against every eventuality, and seeks to offer you great reassurance and confidence that you can cover almost all situations. The fact remains that it is feasible that your matching of the chosen picture is, how do we put this, a little off; it would be unfair to over-egg the likelihood of this, but it does exist and you need to prepare for it, although he covers these eventualities at great length. At one point he kept a record of spectator selections made during one week of his performances (150 in total), and gives you the results in a fascinating, insightful and incredibly useful debriefing. So much so that the less experienced, or confident, performer will likely be put off.

A huge amount of thought has clearly gone into this project, as evidenced by Marvellous's exposition of how and why he arrived at the resulting arrangements. This extends to his presentation, which works well given his extrovert, jokey personality, but he encourages you not to copy him if it does not suit your style. The nature of the effect does though lend itself to more light-hearted treatment; bizarrists and frowning forehead-clutchers will want to look elsewhere.

The deck supplied has had the difficult work – the drawings and other fakery – done for you; they would take you an awfully long time to produce yourself, and you wouldn't do it as neatly. There is still a little arts and crafts for you to carry out, as a simple one-off, and you are even supplied with the stationery to do so.

It's not the stuff of FISM contests, but all in all this is a solid, entertaining, working routine that is good value for the asking price. You can buy this one with confidence, the sort of confidence you'll need in the early days of trying this out on real people. Then you'll relax and start to enjoy performing it, which will in turn improve your performance of it: a virtuous circle.

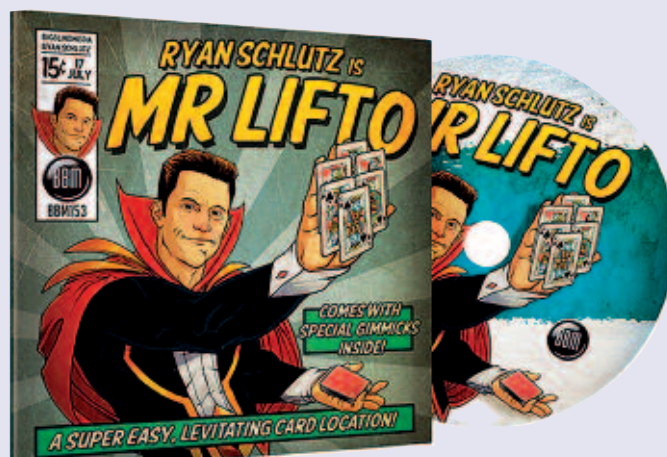
## Mr Lifto

by Ryan Schultz

Apparatus and 20 min Instructional Video. \$22 (£17.08), from your favourite dealer. Dealers contact Murphy's Magic supplies.

Reviewed by Bob Gill

The effect is simply described: a card is chosen from and returned to a freely-handled deck; this is spread in a circle, and the performer's outstretched hand rests on top of it and lifts up from the work surface, the wide circle of cards adhering to his



or her palm. On command the cards fall, leaving the chosen card stuck to your palm – a bonus effect to the levitation.

You'll be familiar with the effect under the name The Magnetized Cards. This minor classic is at least a century old, appearing in Roterberg's *New Era Card Tricks* (1897). It went on to become heavily associated with Leipzig, until card craftsman Gary Plants made an ingenious mechanical version in the 1990s much lauded by Michael Close, who wrote up a routine for the apparatus, and included it in one of his many VTs for L&L Publishing. It is a nice punchy modern presentation that might suit your personality.

This model falls into the mechanical camp, and works perfectly well. It has been thoroughly thought-through and its originator explains it very clearly in this filmed instruction. The fakery is simple, and the necessary bits are provided. There's a simple piece of prep you have to carry out as a one-off exercise, otherwise you can devote your time to practicing the simple handling.

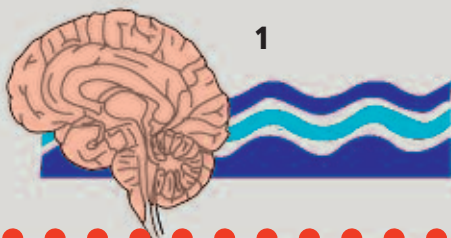
It won't take an expert to work out that with a mechanical model you will be left with a gimmick of some sort either in the deck, or on your hand, or both. In this case it's the latter, so you are not exactly squeaky-clean during or afterwards. The second gimmick lies within the deck, where it can reside whilst you perform other effects with the deck unencumbered.

We have to accept, I think, that for a few of your more knowing spectators the means by which you produce this effect will come to mind; particularly if they are aware of its forerunner's title. The additional theatre of a selection that remains on your hand at the end may serve to divert them from this solution, and is the main justification of this version over Gary Plants' (whose method does not permit the chosen card addition, nor was it designed to; Plants was always shooting for the magnetised cards effect).



## Name That Trick!

These four illustrations all represent well-known magic tricks, but can you work out what they are? Clue: Say what you see...

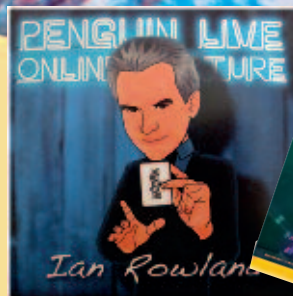


## Prize Question

I received no answers to the Prize Question last month so I am running it for another two months. If you did get in touch then your e-mail somehow did not get to me so do re-enter!

The winner of this month's competition will receive a copy of **Ian Rowland 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](mailto: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

Not telling! (As we are running the question again it seems better to avoid revealing the answer rather than turning the prize into one for reading...)

### Name That Trick - Solution

The tricks are 1 Brainwave, 2 the Chop Cup, 3 Coins Across, 4 Three Fly.

MAGIC

ESTD



TRICKS

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*"Tom Rose has the chops and charm to disarm you before he destroys you!"*  
Ryan Schlutz

*"You want a lesson in what card magic should look like... This is it!"*  
Alan Morrison

*"Oh man this is awesome! Seriously this kid is sick!"*  
Justin Miller

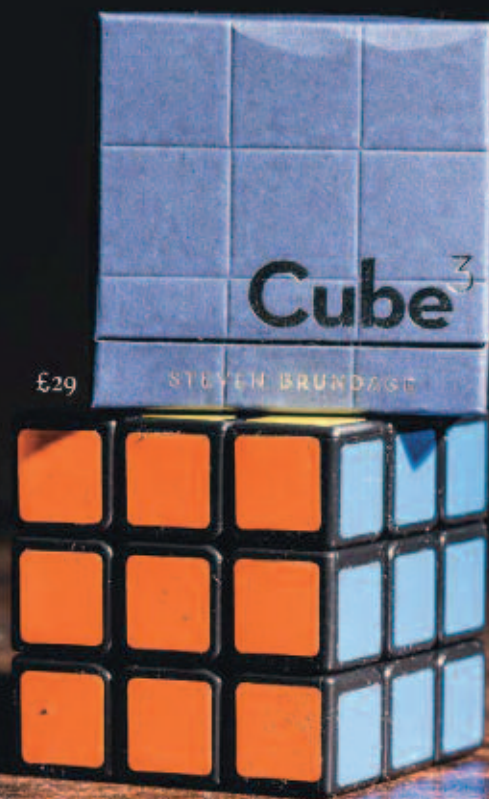
*"Wow, where has Tom come from?? He reminds me of when I first saw Joe Barry or Ben Earl. Watch this guy!"*  
Ben Williams

*"The quality of instruction is first class, exactly what we have come to expect from Alakazam Magic. Go grab a deck and enjoy the beautiful card work in this collection. You won't be disappointed!"*  
John Carey

*"In 2016 while at the Blackpool magic convention I was introduced to a young card magician named Tom Rose. Tom was sitting at a table executing some of the most deceptive, beautiful card magic and gambling sleights I have ever seen. His handling of the cards is truly masterful and the construction of his effects is perfect."*  
Peter Nardi

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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!