

PDF Taster Issue No.1
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THE MAGIC MAGAZINE FOR
MAGICIANS & MENTALISTS

magicseen

DAVID COPPERFIELD:
STILL FLYING HIGH

PLUS:
THROWDINI
GAFF COINS PART 4
REVIEWS
MASTERCLASS

MARC OBERON

HOW TO BECOME A
WORLD MAGIC CHAMPION

magicseen: THE MAGAZINE YOU CAN'T WAIT TO PUT IN YOUR RECYCLE BIN!

PDF TASTER
CONTAINING EXTRACTS FROM
THE LATEST ISSUE AND
SELECTED BACK ISSUES

Readers' letters...

If you have anything you would like to tell us, whether it's about the magazine or anything magic related, please email: grahamhey@magicseen.co.uk



TREVOR'S ESCAPES

I watched a TV documentary recently, which featured Trevor Baylis, the man who invented the wind-up radio, and he mentioned that he was an escapologist! What exactly did he do?

Liam Morton, Berwick

Trevor was an accomplished swimmer in his younger days (he swam for great Britain when he was just 15!) and worked for a company called Purley Pools which developed swimming pools. He subsequently got into stunt work and worked as an entertainer/escapologist - diving into 'clear-sided' pools and escaping from things like handcuffs! He staged an elaborate underwater escape while working for the Berlin Circus, and make a pretty penny out of it, which bought Eel Pie Island where he lives today.



BRING BACK GUY!

Great to see Guy Bavi featured in the last issue of **magicseen**. I remember seeing him around fifteen years ago in the UK, and I managed to have a brief chat with him when he lectured at a magic society. He was a really friendly chap - and very down-to-earth despite all his success in Vegas and on TV in the US. It's great to hear that he sounds as enthusiastic as ever, thanks for featuring him...

Kenneth Yates via email

I NEED A CHANGE!

Hi, I am looking to make a big change to my act. I have performed as mainly a children's entertainer, but would love to do a more adult act. Any advice would be appreciated as it's an area I know very little about - and I don't want to rush in, buy tons of stuff and never use it. What's the first thing I should do?

JS, via email

Well...get an act that will suit the audience you intend to perform for. In the next issue of **magicseen**, Mike

McClellan, who has worked in TV for a number of years writes an article about how he has put an act together

for the comedy clubs (with comedy mind-reading) starting from scratch. He covers everything from choosing the effects, the sort of humour he wanted and the sorts of venues he wants to play. This may help you more than a few sentences on this page ever could. Good luck with it.



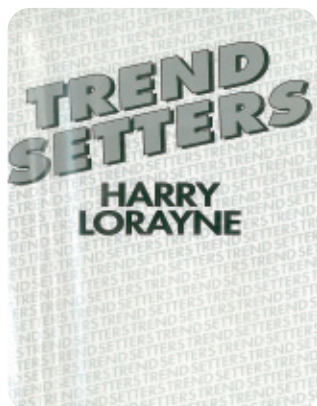
HELP!

Hi, I have been offered a couple of stand-up shows in April, but the audience know me pretty well already. Any ideas for effects that will help me fill 20 minutes?

Harry Gregg, Cardiff

Not easy really, as only you know the sort of things that will suit you, and that you like to do. However, there are things which have impact, and might fit the bill... Bill Abbott's 5 card opener - easy, builds to a climax, room for your personality, gets the audience fully involved! (3-5 minutes).

Mel Mellers' Pseudo card trick (based on a Barry Richardson idea) - easy, audience involvement, fun... Perhaps Invisible Deck with a decent presentation... Choose reasonably quickly and then concentrate on the patter.



WHAT'S THE EFFECT CALLED?

I have been looking for the name of one I saw performed once but cannot remember anything else about it apart from: An odd card is placed on the bottom of 2 others and when rubbed comes up between the top 2. I think this is fairly new?

M.H, Middlesbrough

Harry Lorayne says, "It's called Melt-Through. I used to sell it, but then taught/explained it in Trend Setters so that I wouldn't have to sell it anymore. Trend Setters is out of print, but it's being re-written, updated, etc., along with other stuff, in LORAYNE: THE CLASSIC COLLECTION, Volume 3.

In the news...



PAUL'S SPOT OF BOTHER!

Paul Daniels reported on a recent heart scare through his always interesting blog. (<http://www.pauldaniels.co.uk/blog/>).

Of course, we wish the master magician well - and some of us were surprised to hear that Paul is 71 years old! He seems to have more energy and passion for the art than people half his age.

Paul said, "I awoke at about 6.30am to find that I had a pain in my chest.

You read about these things of course, so the first thought was 'Is this what a heart attack feels like?' I guess you don't know unless you've had one.

I waited until 8am before calling the local surgery who said they could fit me in about 10.30am. I thought that might be a bit too late, because, being a man, I already knew I was at death's door, so they changed it to 8.50am."

Paul said he sneaked out of the house and went to see the doctor.

"After some questions I was put into the nurse's room for the same questions and tests and suddenly I am in the back of an ambulance," he continued.

"I must say that the doctor, the nurse and the ambulance crew were all brilliant and I was in the

Royal Berkshire in no time at all. By now Debbie had joined me and sat watching it all happening.

"By now of course I was bored so I started to create comic answers to the questions and Debbie kept on ruining that by telling them the truth. I was connected up to loads of gadgets and now I knew it was really serious because I know how painful it is to pull them damn sticky pads off again.

"They scanned my heart and showed me the scan pictures. Ah... it wasn't a heart attack... I was pregnant, well, that's what it looked like.

"It turned out my heart is slightly enlarged. Big Hearted Daniels that's me, and now they want me to have my arteries checked to see if there is any blocking because the scan doesn't show that stuff."



Blaine does it for Haiti

Illusionist David Blaine has worked some of his magic to help earthquake victims in Haiti.

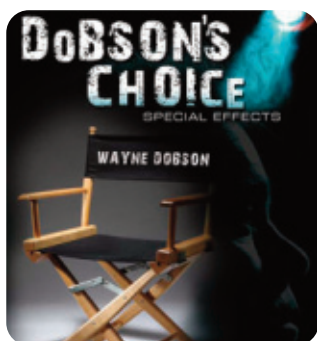
David performed round the clock for three consecutive days in Times Square to raise money for Red Cross earthquake relief.

"People could give me a penny or a hundred dollars, whatever they wanted," said Blaine, who performed sleight-of-hand tricks near the Army recruiting station at 43rd St.

Blaine's latest stunt was inspired by the 10 days he spent performing magic in Haiti in 1999. "That trip changed my life, when I heard about the earthquake, I couldn't understand how it could happen to these people. I feel obliged to do what I can to help."

In 2000, Blaine stood in a block of ice at Times Square for over 63 hours for a TV special.

Pal of **magicseen**, the MD of Blacks Magic, James Clark was also doing his bit for Haiti - he was out there using his military experience to help.



DOBSON'S CHOICE

Love him or love him, you cannot ignore him - even though he swears like a ruddy trooper. Mr Dobson, or "Wayne" as we like to call him, has a brilliant new book out called Dobson's Choice: Special Effects. It's a real cracker and you can find out more details from www.waynedobson.co.uk

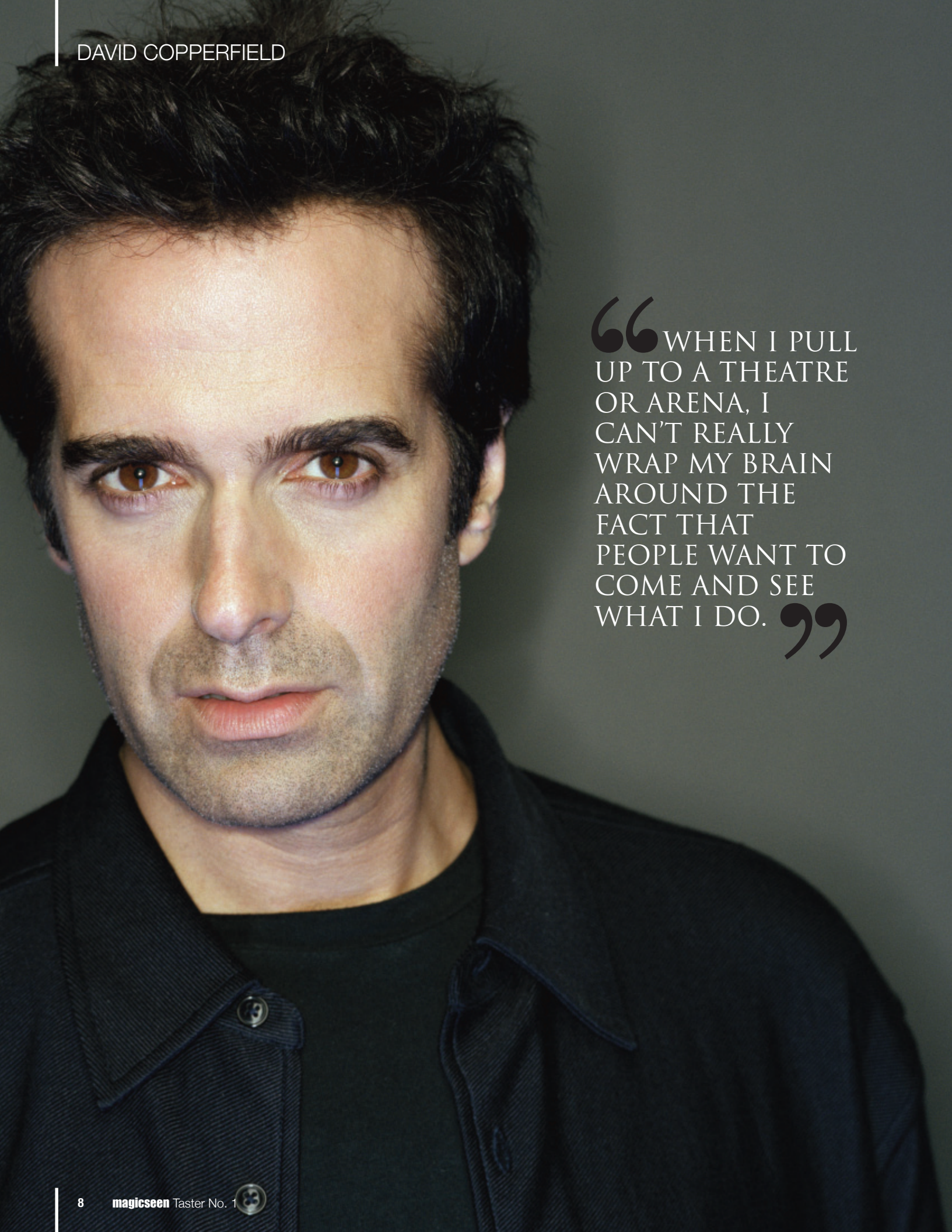
FISM AT BLACKPOOL 2010

The FISM European Championships will be held at Blackpool during the 2011 event, and a meeting will be held at this year's event to plan the fine details. Of course, the FISM World Championships will be held in Blackpool in July 2012 (and the normal magic convention will take place in February as usual).



FREE RESOURCE FOR MAGICIANS!

A FREE resource-topsites for magic, magicians, creators, retailers, publishers and all things magical to identify the very best magic related web sites on the net has been launched! Joining The Magic Top will connect you to a Magical Network and expose your website to new readers interested in exactly what you have to offer. Join NOW! It's 100% FREE at www.themagictop.com



DAVID COPPERFIELD

“WHEN I PULL UP TO A THEATRE OR ARENA, I CAN'T REALLY WRAP MY BRAIN AROUND THE FACT THAT PEOPLE WANT TO COME AND SEE WHAT I DO.”

DAVID COPPERFIELD

STILL FLYING HIGH

With 21 Emmy Awards for artistic excellence on television, 2 Entertainer of the Year Awards, knighted by the French government, and the only entertainer to have his image as legal tender on postage stamps by four different nations, it quickly becomes apparent that David Copperfield is so much more than a magician.

Over 3 billion people have seen his shows, and he continues to perform more than 500 shows around the world each year. However, it is 'Project Magic' which perhaps gives him the most satisfaction. This rehabilitative programme, established in 1982, strengthens dexterity and motor skills in disabled patients using sleight-of-hand magic as therapy. Over 1100 hospitals in over 30 countries worldwide have embraced the programme.

After watching David Copperfield's live show, and having a tour of the star's amazing magic museum, **magicseen** reporter Michael J. Fitch talks to the master magician about his iconic image, Houdini, and how to fly...

I'm in the amazing MGM Grand hotel in Las Vegas with David Copperfield. After so many years of continued success, the name 'Copperfield' has become an iconic symbol and is recognised throughout the world. He's probably more well-known than most world leaders! I ask him if he has come to terms with his status in the entertainment world and beyond? "When I pull up to a theatre or arena, I can't really wrap my brain around the fact that people want to come and see what I do," he says, "I still find it amazing when a president refers to my name, and when Orson Welles introduced my first TV special, it was a crazy thing like a dream, in fact, if I could do it over, I would love to be a film director. Orson Welles was possibly one of the greatest movie directors and Citizen Kane possibly the greatest movie ever made".

Does hearing your name mentioned even now have the same impact it did back then when you first started appearing on TV shows?

"Yes, in fact there have been a couple of recent references - in the movie Night At The Museum, when one of the dinosaurs is suddenly missing, the Ben Stiller character says: 'Is this a David Copperfield thing?'" he laughs. "So it's cool to be mentioned in movies...and the actor Denzil Washington in The Inside Man - a guy escapes from a safe - and where I would think of Houdini escaping from a safe, they refer to 'David Copperfield!'"



“ I’M PROUD OF FLYING. WHEN I FIRST DID IT, MAGICIANS CAME TO MY SHOWS AND THEY DIDN’T KNOW WHAT I WAS DOING. ”



If people use my name in those sorts of reference, then that's very flattering, you know. So, I guess I'm doing OK. People seem to attach credibility to what I do."

On his TV Specials, David has performed so many memorable grand illusions. I reel off Niagara Falls, The Great Wall of China, Burning Rope, Statue of Liberty – and they are all amazing pieces of art...

"And of course there's the flying!" says David, pointing out perhaps his most famous feat of all. "I'm proud of flying. When I first did it, magicians came to my shows and they didn't know what I was doing. This included Peter Foy the guy who did all the flying effects for 'Peter Pan.' He said he had no idea, which was amazingly flattering." You have perfected the art if you can baffle him, I say. "Watching people crying in the audience - including grown men, it seemed to touch something in them... nothing like that had been done and it was amazing for people to witness it. Then we tried to take it further: flying with a girl in my arms,

the plexy box... to be able to invent all those things was a cool thing to do...

"The Death Saw Illusion was another illusion which had a huge effect on people... I think that was good work and flying was good work and I think when people see the car appear in my live show that's pretty good, too." I tell him that when I saw the car illusion in his show, I was blown away and it brought back to me all the reasons I became a magician. "That's why we do it, that really is why we do it, and that happens so rarely to magicians. When you have a lot of great magicians in the audience, people who have seen it all, yet they are blown away, that's pretty cool! I'm also really proud of 'Snow' with it snowing in the audience, it's been ripped off a lot, unfortunately, but it's up there with my favourites."

In all of your TV shows and live performances, David Copperfield is a storyteller - is that something you discovered you had a natural flair for? "My goal from the very beginning was to tell stories with magic. Themes were used in

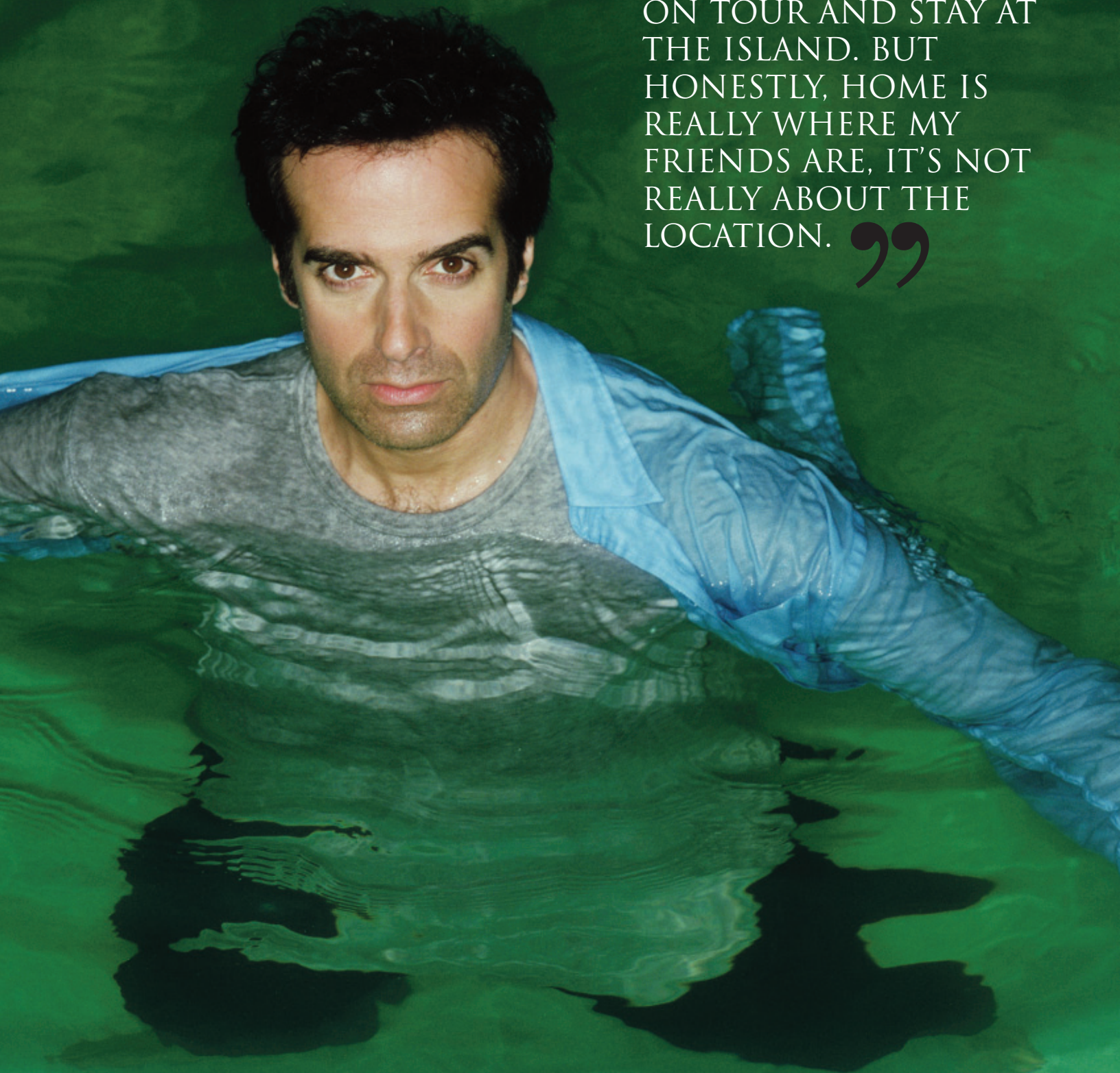
magic shows from very early on - Thurston with Arabian Nights or Dante with an Egyptian number. I don't think there was ever a really moving story combined with magic, and that was kind of my goal." David adds that in the beginning, he would be dancing while doing the zig zag – like in an MGM musical, and then when he did his levitation, the set was 'An American in Paris.' "The storytelling was always there, and I developed it, and I think that defines what I brought to our craft, you know. I have invented a lot of magic and created a lot of new effects from scratch. But adding a layer of depth with a story is something people relate to and is very special."

David Copperfield is still the biggest name in world magic, but recent years have seen a change in presentation styles with David Blaine and Criss Angel trading on celebrity image as much as their creative skills. It appears that magic has lost its element of theatre – is this down to budgets - that it's cheap to make street magic? "I think it's good at keeping magic out there," says David, thoughtfully, "It's

DAVID COPPERFIELD



“ I LIVE IN VEGAS FOR SIX MONTHS OF THE YEAR, THEN THE REST OF THE TIME I GO ON TOUR AND STAY AT THE ISLAND. BUT HONESTLY, HOME IS REALLY WHERE MY FRIENDS ARE, IT'S NOT REALLY ABOUT THE LOCATION. ”



far different to what I do, but I support people as long as they are being original, I don't love it when people are doing my material or something I invented, but when they are doing their own stuff in their own style, then I think it's good for magic. And if it's credible, then it's better. I wish those guys well. It's a far different world than getting out on stage and taking an audience on a journey - it's kind of the promo for a show that you can never sit in an audience and actually see for an hour, but it keeps magic out there in the public eye."

As we chat, people wander past us in the hotel, and there's a constant buzz of excitement as guests realise *The David Copperfield* is right there! I ask if he has had any memorable meetings with fans? "I was flying with a girl volunteer in my arms.....and she started to pee in my hand. I guess she was moved," he says matter-of-factly.

I suppose that success can be measured in many ways, but when you have your own private island, it can be said you've done pretty well for yourself. David has his own paradise island retreat, Copperfield Bay – recently the subject of a TV documentary by Trevor McDonald. I ask David how you actually go about buying an island? "It had been my dream for a very long time and I have been looking for years and years - and I was able to locate it with a little magic! I drew a line on a globe from Stonehenge in England to the statues of Easter Island, and then I drew another line between the Mexican pyramids and the Egyptian pyramids. Those two lines on a globe intersect on my Island!"

With constant touring demands, and spending time at Copperfield Bay, I wonder where David actually calls home? "Well, I live in Vegas for six months of the year, then the rest of the time I go on tour and stay at the island. But honestly, home is really where my friends are, it's not really about the location," he says, acknowledging passing fans.

I ask him to describe a typical day. "Well sometimes I do three shows a day," he replies. "My day involves being on the phone, working on magic and the 'staging' for the shows - I work with architects and builders who are working on the island. I also look at possible new acquisitions for the museum – in fact we have just opened a new area to the ventriloquism collection.

"You may have heard of a ventriloquist called Sharie Lewis - she was amazingly popular over here. She had a character called Lamb Chop (a sheep, which was a hand-sock, she also had several TV series in the UK during the 1970s). She's a kind of icon of American pop-culture. We now have a large display of her puppets." Do you ever get spooked out in the museum if you are there on your own? "People are really freaked out with the ventriloquism room with the vent dummies, I guess it's because there are so many movies with dummies coming to life, but it's never really creeped me out at all."

With David's reputation for performing miracles, I suggest he must meet people who challenge him to walk through a wall, or to fly - what does he say to them in reply? "You know what? That never happens - and I'm not sure why!" he says, shrugging his shoulders. "People never say, 'Will you do a card trick for me?' On a TV show they will ask me to do something, but never in public or at a party. I'm never asked to perform, but I get the usual requests asking me if I can make people's wives disappear, and if I can make the check (bill) disappear."

Unlike many magicians, David tells me that he's never been one of those magicians who carry a pack of cards around with them. He says, "As a kid I used to carry sponge balls and an acrobatic match box, and when I was 14 I used to carry an attaché case with a brainwave deck, a fingertip flash pot, a Walsh appearing cane, and many of Tannen's packet tricks. But I've never carried any magic with me since then."

From collecting magic tricks as a young boy, David is, of course, the owner of the world's biggest collection of magic history. When the Mulholland library of conjuring arts was being auctioned off, friends of David's suggested to him that it was an opportunity for him to preserve it in one place. "I thought about it and bought it all for a couple of million dollars - and I fell in love with it!" David has since quadrupled the size of his collection, and he tells me that there was one area of his collection which I didn't get to see. "Leslie Cole was one of the biggest magic collectors from the UK, but we haven't archived it all because we don't have enough room yet. There's a whole side of the museum waiting to be revealed. We have the Robert J. Albo collection of apparatus. It's an ever-expanding collection - a really amazing amount of stuff."



ONE MINUTE WITH THE MAESTRO!

Coffee or tea? Tea.

Bath or shower? Bath, no...actually both. Depends on the mood! But not at the same time.

Favourite food: Fajitas, this week.

Movie: Citizen Kane, or Gone with the Wind, or the Wizard of Oz.

Book: Not 'David Copperfield!'

Comedy: The Producers - the original version. I actually own the original script for the movie, written by Mel Brooks

TV Show: I love South Park and I've watched some Entourage - they have used my name as a reference so that's pretty cool, but I just don't have enough time because I'm always onstage

Blonde or Brunette? Hmm... I don't want to offend by picking just one!...But my mum was brunette so I guess I would say brunette!

Favourite place in the world? Copperfield Bay (*who'd have predicted that?* - ed)

Favourite car: 1948 Lincoln convertible - this is the one which appears in my show! That was my grandfather's dream car...



The Houdini Room was my favourite part of the museum and it had a tremendous impact on me. I recall there was a really strange old dusty smell as you opened the metamorphosis trunk...

With David in possession of many of Houdini's personal letters, I suggest he must have a real insight to the man. What was Houdini really like? "Well I think he's normal like me, every bit of jealousy that a modern magician has - anger and pride - all those things, back then Houdini was copied and ripped off, and I've lived through all the same stuff which Houdini went through. Not just Houdini but other magicians in history. It's there in writing. It's astonishing how history repeats itself over and over again.

"And it's not just in magic, but this stuff exists in technology and computers today. Houdini was an innovator in the escape concept, not so much in magic, but in the escape world he's the guy who created it and was totally ripped off. He responded by exposing his own secrets, so others couldn't copy him, and of course he had an amazing ego - like we all have."

Sitting beside David Copperfield, I'm beginning to find out that it can be hard work being an international superstar! David reveals that he has a special method which means he can go out without being recognised all the time.

"I have a way of holding my posture a little differently and I wear a hat and I can be sort of invisible. But if I stand up straight and make eye contact, then they recognise me. It's all about my posture and how I move, I don't go round doing a lot of posing and stuff." So you don't go round waving your hands in front of elevator doors to open them? "No," he replies in a humorous dead-pan way.

With an unquenchable thirst for celebrity gossip, the media often stoop to intrusive 'journalism', I wonder if this 24/7 media-culture has affected the way people think about you? After thinking for a moment, he says, "People think I don't have any feelings, and you are indestructible, and forget you're human. I have many blessings and have also worked hard for them, but I do care what people think and what they say. I'm not a piece of granite." So what are the advantages of being a celebrity? "People give me the time of day and people are very nice to me, but sometimes it can work against you with people not wanting to help me because I'm David Copperfield, but that hardly ever happens, most of the time people are very nice to me!"

“PEOPLE THINK I DON'T HAVE ANY FEELINGS, AND YOU ARE INDESTRUCTIBLE, AND FORGET YOU'RE HUMAN.”

You've been in the public eye for so long now, has the novelty of it worn off? "I have taken a break from all that for a while, now, it's more about the work rather than who you're dating and how many red carpets you can appear on."

Having achieved genuine movie star status through being a magician, David has provided magicians with a dream to aspire to, but he says that when he was a child, the days of 'big magic' like Thurston and Blackstone had gone. The only magicians around were on revue shows, maybe on the Ed Sullivan show occasionally, but really going from paycheck to paycheck. "As a child I knew I could do well with magic and storytelling, and the combination of magic and emotion. I tried to give it the respect and I worked hard - and I didn't really look back."

It's really great to see David Copperfield in his 'own back yard', but it's possibly even more thrilling to see him perform on tour - when the David Copperfield Show rolls in to town to stage a magic 'event'. Are there plans to come back to the UK? "There are no immediate plans, we have a tour of Australia planned - I haven't been there for 10 years, we'll see - maybe a European tour." I try desperately to convince David to perform in the UK, but I'm not sure I got through to him! I tell him about the amazing O2 arena. "The first time that I went to the UK I made a big mistake," he says honestly. "I played Earls Court, which was a big mistake because it really wasn't the perfect venue for magic, but the good news is, we sold it out about a dozen times... it was unbelievable.

"Then we came back and played the Apollo which was a wonderful Theatre, and Princess Diana and the princes came to the show.

It's been many years since I was there last, so we'll see what happens. Right now I'm enjoying myself." **MS**



magicseen

exclusive!

magicseen are proud to announce that we have published the only biography of legend DAVID COPPERFIELD!

We've got together with David himself, who tells us his truly magical story. The book covers his amazing life from childhood memories right through to buying his own island!!

As well as the biography, this edition also includes extra material including an exclusive interview with David done by **magicseen**'s reporter Michael J. Fitch, and also Michael's account of his personal tour of the famous Copperfield museum. A Magic Life is a must-read for anyone interested in the phenomenon that is David Copperfield.

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IN THE PHONE BOX

A man with glasses, wearing a black tuxedo jacket, a white dress shirt, and a red bow tie, stands against a dark background. He is holding a glowing, white, knife-like object in his right hand. The object has the number '457' written on it. A red circular lens flare is visible behind the object. The overall mood is mysterious and dramatic.

In the Phonebox with **Throwdini!**



TGT and target girl
Tina Nagy.

The Great Throwdini (Rev. Dr. David Adamovich) is one of the foremost professional knife throwers in the world today. Respectively referred to as The World's Fastest Knife Thrower, he has 25 world records to back up that claim. One record has been designated as One of The Top 100 Guinness World Records of All Time. Throwdini has performed with Stars of The World Famous Moscow State Circus, received an IMS Merlin for Outstanding Performance in the Impalement Arts, and performs regularly at New York's longest running magic show, Monday Night Magic.

What better way to spend thirty pence than to ring up one of the world's leading knife-throwers, and ask him some stuff! This is what we got for our money...

How do you get to be a famous knife-thrower? I guess you have to kill a few people along the way while practising?

Fame comes from "paying your dues" over many performances. It starts out with just one lucky break and some good exposure. Regarding killing a few people along the way, it's better to "Aim to miss your targets (target girls). They last longer that way."

Everyone can have an 'off-day' - but not you, eh?

For me an OFF day could be costly. I always aim to miss. There has been an occasional scrape, nothing serious but upsetting none-the-less. It's helped develop a deep sense of trust between my partner and I.

Were you always good at throwing stuff at school?

No. I began knife throwing at the age of 50 after a career as a professor of exercise physiology and electrocardiography. After the initial learning curve, which was very fast for me, it became second nature. I don't think about throwing, I just do it!

What sort of mentality do you have to have?

Mentality? Yikes, I've been accused of having none for what I do! But it requires a great deal of concentration and serious attitude. My target girl's safety is always number one on the

list. If a stunt is too risky I'd rather leave it out than risk harming my partner.

Tell us your biggest fear...

My biggest fear was performing the Wheel of Death for the first time before a live audience. Believe me, after that everything else is a piece of cake.

What don't people really understand about knife throwing?

Some people think knives come from the back of the board. That might be true for certain illusions, stabbing a playing card for example. But not in mine. In fact I finish my act by impaling a chosen playing card. Some say it's magic. I say it's magical.

Has knife throwing brought you any other fame?

Yes, it's opened the door for me to represent Record Holders Republic (www.recordholdersrepublic.co.uk) as their US President, allowing me to adjudicate world records. We are about to release Believe The Unbelievable — The Ultimate Book of World Records and the People Who Pursue Them. Bartleby Press, 2010.

What would you do for a million dollars?

Make me an offer. I can be bought. Got 2 million?

Biggest influence in your life?

My parents. They've always loved me and given me the best they could. My dad is deceased but I'm sure he'd be very proud of me.

What are your greatest accomplishments as a knife thrower?

First and foremost, being a Merlin recipient. I'm the only person to have stopped/caught a bullet, an arrow, and a knife. Ripley's Believe it or Not! honoured me with a cartoon. My top world records are throwing 144 knives around a target girl in 1 minute, throwing 3 knives within 1 second, throwing 10 knives in 3.7 seconds, catching 25 knives in 1 minute, and throwing a knife through the ash of a lit cigarette held in a target girl's mouth — without moving the cigarette!

If you could do anything in 2010 what would you do?

Perform at both the Magic Circle in London and the Magic Castle in Hollywood.

Best advice you can give to would-be knife throwers?

Practise and don't do anything careless that could jeopardise the safety of your partner. Sine qua non (without which there is none).

Throwdini's website is www.knifethrower.com (would you have expected anything else?)



Marc Oberon

GOING FOR GOLD!



The last couple of years have been amazing for Marc Oberon, he has won more-or-less every competition he entered - and that included FISM in China and SAM/IBM in the USA. OK, we know he's a brilliant magician, but what do we really know about this reserved and laid-back performer? **magicseen** has spent quite a bit of time with him, and we've found out one or two very surprising things...

Graham Hey asks the questions.

You can see Marc Oberon at the top conventions where he often has a dealer stand - he's the one who looks pretty cool dressed in all black, looking like the fifth Beatle with his polo-neck jumper and leather jacket. But is he approachable? Does he give freely of his time? Is he a man of the people? So many questions!

Perhaps looking at him, it would be a fair bet to guess that he went to a private school and excelled as a choirboy - or something like that. However, Marc had a much less privileged childhood. "I was raised in a single parent family by my mother, Patricia, along with my two brothers," he says, "we were not well off, and lived on a council estate, but my mother has always been very supportive and would drive me to magic conventions."

The magic bug struck Marc very early, and he remembers seeing several of the magic greats. "I remember seeing Fred Kaps, Al Goshman and Richard Ross perform live at Ron McMillan's International Day of Magic. At the time I was 12 years of age, and in complete awe of these magicians."

Surprisingly, given Marc's studious approach to magic, at school he failed to live up to expectations, but puts the blame squarely on himself. "At school I was lazy and did not pay much attention. I remember thinking my being there was a waste of time: I will be a magician!"

But was that really what you believed? "Well, people say 'you need to have something to fall back on', but I believe that if you have something to fall back on, then you inevitably will do so. I have always been a magician because I never had anything to fall back on, and don't know anything else!"

Fortunately, Marc has made the most of his magic skills, and this led to him winning at FISM last year, in China. For most of us, the achievement is but a dream, but what does actually winning it mean these days? Is it just a credibility thing, or does it catapult you in to the heady world of superstardom? (yes, this is a tongue in cheek question!)

"The biggest impact is the invitations to perform and lecture at magic conventions all over the world," laughs Marc, "In the next few months I will be in America, Canada, Russia,

Germany, Holland, Switzerland and Taiwan." But for Marc, winning at FISM wasn't the most recent highlight. "Whilst being a FISM winner is something to be pleased about I am much more proud of my SAM/IBM in America, and the reason is that the audience voted for the winner. To me this is much more validating than the decision of a panel of judges."

But what is the motivation for entering competitions - it sounds like a lot of stress!

He thinks for a few seconds before answering, "The reason I entered competitions was to motivate myself to improve, you know you have a deadline to work to, your credibility is at stake, it's a pressure which I need to refine my act. What I have noticed is that at times I forget the real reason I actually entered a competition and start to obsess about needing to win. This can be quite negative."

I ask him how he thinks he is perceived by others, after all, he is sensitive, and the type of person who cares about how he comes across. "I really don't know - we all see something different, and then the act of agreeing solidifies a perception! Somebody







once posted on a forum that my head was so far up my a**e that I wouldn't talk to anybody..." says Marc, obviously still taken aback by the thought of it. "I don't look on forums any more," he adds dryly.

One thing we know for definite about Marc is that he is obsessive about his performances - if there is one magician who is constantly striving for perfection, it's him. It takes a strong will and a certain character to be so focussed - and yet Marc never comes across as confident about his act or the effect it has on others. He's constantly questioning the quality of it, seemingly oblivious to the fact that what he does is world class. Maybe this is what makes him so good. I actually received a call from Marc as we began to think about this interview, and he was on one of the world's finest luxury cruise ships, heading for Hawaii. He was due to perform within the hour for the first time - and yet even then, there was concern about how he was going to be received. I asked him what he was going to perform. "I'm doing a 45 minute spot, opening with my FISM act," he replied.

“ Performing on cruise ships is just wonderful, it is a performing situation where I strive to improve as the other acts are of a very high standard, the technical team are top notch and the audience are sophisticated, intelligent people. ”

Life on the Ocean waves seems to suit Marc though, and, though 2009 was a great year for him professionally, he suffered an upheaval in his private life, so maybe some time away will be the tonic he needs. "Performing on cruise ships is just wonderful, it is a performing situation where I strive to improve as the other acts are of a very high standard, the technical team are top notch and the audience are sophisticated, intelligent people." Unlike corporate events where there is

always an amount of background noise, or one of two people talking, the audiences Marc has experienced are perfect for him. He says: "It is so satisfying to have the total attention of the audience."

Cliff Richard and Daniel O'Donnell were guests on the ship (The Odyssey) and Marc was delighted to be asked to perform a show for them and their party of twelve.



“ When I board a new ship I spend a while choosing the material for each theatre as the audience, shape, size and proximity vary from ship to ship ”

Marc is firmly established as a close up star, and his stunning UV cabaret show has received acclaim around the world. Add to this his stand-up FISM act, and you have a truly versatile performer. “This has certainly been essential for me to survive,” he says. “When I board a new ship I spend a while choosing the material for each theatre as the audience, shape, size and proximity vary from ship to ship.”

After 2009, what are his hopes for 2010? “I do not presently have a clearly defined goal for 2010, it is more of a nebulous... get through it, be creative, save some money,” he says honestly.

Another area in which Marc has built a solid reputation is in the effects he markets. Where many magicians seem to release things on a weekly basis, Marc is more considered in his approach - only releasing tried and tested material which he has performed hundreds of times. “Two effects I will release are the ‘name deck’ which is a method of a named card having the actual name of the person who named the card on the back. I perform this a lot and it is one of the best effects I have ever created. The second effect is called ‘Ring Fling’ which is a visible penetration of a ring onto a piece of cord, this is another effect which I really enjoy performing.”

Marc has certainly come a long way since gaining his first award at the age of sixteen.

“I came 3rd in the Young Magician of the Year with a manipulation act, I was trying to be Richard Ross!” To show the quality of that competition, 1st place went to Andrew

O’Connor (top guy at Objective Productions), and second place went to ace stand-up, Noel Britten.

Early in his career, Marc took inspiration from Fred Kaps, Richard Ross, David Charles and Bobby Bernard. And later, from Simon Drake, Jeff McBride, Eugene Burger, Tommy Wonder, Derren Brown, and more recently, Raymond Crow. As you can see - his influences come from all areas of magic, so perhaps it is no surprise that Marc has a varied repertoire. His UV show is a really brilliant spectacle, and is just one area where he has been aided by his friend Nik Hull, who is a designer of movie special effects. “Nik makes my wonderful props and he is a master craftsman! We have worked together for over 15 years now.

And, while I mostly wear the hats of Visionary, Conceptual Design and Choreographer, Nik specialises as Technical Designer and Assembler.

This partnership has proved to be invaluable to me and has contributed greatly to my success.” Marc’s two children, (Torin,10, and Xavier,11) both have a keen eye for magic, too - although he says they both have their own paths to take. “However, they know what works and they give very helpful feedback to my performances. Sometimes we get together with UV masks, props and costumes, put on a UV light, some atmospheric music and have lots of fun playing magic. Often I find new visions and moves arrive in the spirit of play.”

Despite a slightly serious exterior, we found that over a few drinks, Marc possess a good sense of humour - even though he denies it! I ask him if he has any secret ambition to do comedy. “I have absolutely no desire to be a comedy magician,” he laughs uncomfortably at the very thought of it, “but I think a bit more humour would benefit my act.”

So, what have we learnt about Marc Oberon? Well, he’s quite a complex character - perhaps naturally an introvert and certainly modest about his achievements. Above all though, he is one of the most genuine and honest magicians around - and all those big, shiny trophies certainly haven’t gone to his head. He likes to focus on how he can improve, how he can keep up with the rest - how he can justify his place on cruise ships alongside other talented performers. One day, he’ll look back at his achievements and realise that he was OK, after all. **ms**



“ I have absolutely no desire to be a comedy magician.....but I think a bit more humour would benefit my act.”

reviews

RATINGS ★ - poor
 ★★ - OK, but could be better
 ★★★ - reasonable middle of the road value
 ★★★★ - good product
 ★★★★★ - outstanding/exceptional



SPOONAROUND

Axel Hecklau

Available from:
www.axelhecklau.com

Price: \$59.50 (approx. £35.00)

Axel Hecklau probably first caught your attention with his widely publicised and reviewed torn and restored newspaper effect called News Flash, and Axel is now back again with this quirky close up / stand up effect using a large spoon. Essentially the plot is extremely simple and direct. A large bowl spoon unexpectedly changes into a fork. That's it. Well, there have been similar effects before, but what makes Axel's different, and in my opinion, more of a feature item, is the presentation which he has

woven around the main magic of the effect.

A large spoon is shown openly and placed into the mouth. The idea is that you are going to try to turn the spoon over in your mouth without using either of your hands. A playing card is attached to the end of the spoon so the rotation of the spoon is very visual as it moves round. However, the turning over of the spoon is simply lulling the audience into a false sense of security from which they are suddenly jolted when the spoon is removed and is discovered to have changed into a fork.

I think this would make a great item for table hopping. It's quick, it uses an item which is totally in keeping with magic at a table where there are countless pieces of cutlery anyway, and because everything takes place at your face level, it is highly visible across a table. I'm sure it would also get

attention because it is quirky and unusual. The re-set, such as it is, could easily be done between tables and the angles are good enough to work at a table side. All you have to carry is the spoon gimmick and a playing card. Oh, and it is very easy to do.

OK, there is a downside to this effect. The spoon you are supplied with has a big bowl, and I simply did not have enough room to turn it over in my mouth! Maybe I have a small mouth, but I found it impossible to turn the spoon over unless I was to cut out my tongue and remove my teeth! So, I guess you could leave out the part where you really turn the spoon over and restrict the actual turn over to just when the fork is in your mouth. Mind you, even this is not quite as straightforward as it may appear, because the length of the fork is such that for all of it to be hidden, it has to go quite a way towards the back of your mouth which I found rather an unpleasant sensation,

one that is rather akin to the doctor pushing that flat stick to the back of your mouth in order to look at your tonsils. So, something to bear in mind, perhaps.

You receive the well thought out spoon gimmick, which has a clever design to make it practical and surefire, plus written instructions and a DVD which makes everything clear. It's particularly useful to see Axel perform his routine not only to camera in a studio but also in a live cabaret spot. It makes you realise that what may read as a fairly uninspiring plot can be turned into a funny and captivating entertainment piece by following Axel's presentation. **ML**

WHAT'S HOT: Axel's funny presentation

WHAT'S NOT: The size of the spoon could be a problem, as might shoving a sharp object to the back of your mouth!
 Star Rating: ★★★★★



SLEUTH

Michael Murray

Available from:
www.magicbox.uk.com

Price: £9.99

Following on from his effects 'Beyond ESP' and 'Between the Lines' is Michael Murray set for a hat trick of successes with his latest offering, 'Sleuth'?

You ask a spectator, "Is it possible to influence the thoughts of another?" Unsure of the answer, you offer to try a demonstration of subliminal messaging.

From your wallet you remove a credit card sized game card and hand it to the spectator. You explain that it is taken from a murder mystery board game called 'Sleuth'.

The spectator is asked to read out aloud what is written on the back of the card and then to try and choose the murderer from a list of names on the front of

the card. The spectator chooses a culprit and, of course, is correct everytime, yes EVERYTIME!

Convinced it was a lucky guess you explain how you were able to influence them. You confess that the card is not really from a board game but one you created just for this effect, and contained within the design of the card are cleverly hidden messages that they have subconsciously picked up on. All the clues were right there, hidden in plain sight!

The card is excellently designed and made and should last a lifetime, providing you don't have

your wallet nicked that is! This is something you'll carry around with you at all times. There is a bit of scripting you'll need to learn to pull this off convincingly, but once learnt you've got a great piece of pocket mentalism for life.

Inspired by Paul Brooks' effect 'You Know Who' Michael has put his own spin on Paul's excellent effect and in doing so has created a great lead up effect to any mentalism set. **PS**

WHAT'S HOT: Quality product at a great price.
WHAT'S NOT: Nothing really.
 Star Rating: ★★★★★

magicseen masterclass



Photo 1

CITIZEN CANE

BY JON ALLEN

Here is a wonderful restaurant effect involving the transposition of brown and white sugar inside their sealed packets. It is easy to do and the magic is incredibly strong. All of the dirty work is carried out before the effect apparently begins, which puts you in an advantageous position. Also, it is a good example of magic being performed with objects in their natural environment. It requires a bit of preparation but it will be more than worth the effort.



Photo 2



Photo 3

REQUIREMENTS:

A brown sugar packet, a white sugar packet, a sharp knife, some white glue, and a Sharpie marker. Also, there must be a sugar holder on the table where you are performing with at least eight to ten sugar packets—about half of each kind.

SETUP:

Using the knife, take a white sugar packet and cut a slit about one-sixteenth of an inch from a short edge. If there is a flattened border then cut just inside this. The slit does not have to run the entire width of the packet. Ensure you only cut through one side of the packet by shaking the sugar down to one end and cutting at that end. Pour the sugar out onto a sheet of paper. Do the same with the brown sugar packet.

Carefully pour the brown sugar into the white packet, and vice versa. Glue along the edges of the slits and press them down to seal them, ensuring there are no granules in the way. When the glue has dried, check to make sure there are no gaps through which the sugar could escape.

Put the brown packet in your left trouser pocket and the white packet in your right back trouser pocket. Place the Sharpie in your right trouser pocket.

PERFORMANCE:

At the table, pick up the sugar holder, and pick out a number of brown packets and drop them in front of someone on your left (drop them on the table, not in her lap). Put the holder down and ask the person to choose any one of the brown packets. When she does, take it from her and explain you want her to sign it. You will now switch the freely-chosen brown packet for your prepared packet using Juan Tamariz's double crossing the gaze switch. In short, hold the chosen brown packet flat on your right fingers. Put your left hand in your trouser pocket as if you are looking for the pen, and secretly obtain your prepared brown packet. Look at your pocket throughout these actions (Photo 1). After failing to find the pen, look up (Photo 2) and think "It's not in there"—there's no need to act it, just think it. Now look to your right pocket as you remove



Photo 4



Photo 5



Photo 6



Photo 7

your left hand from your pocket, and apparently place her brown packet in your left hand by turning your right hand palm down and touching it to your left hand (Photo 3). However, you actually retain the right-hand packet with your thumb. Your palm-up left hand remains stationary, with the switched-in packet sitting on your fingers (Photo 4), as you immediately place your right hand in your right pocket, again in search of the pen. The entire move depends on you doing this naturally and not overacting.

Leave the packet in your pocket, and remove the pen (Photo 5). Ask the participant to sign her name on the brown packet. While attention is on the signing of the brown packet, secretly get the prepared white packet into your right hand. When the participant has finished signing the brown packet, ask her to cover it with her hand.

Pick up the sugar holder with your left hand and place it in your right hand on top of the white packet. Take several white packets and drop them onto the

table in front of someone on your right. Ask for one of the white packets to be chosen, and then take the chosen packet in your left hand (Photo 6). Ask for it to be signed also and, realising the pen is to your left, apparently take the white packet into your right hand. In actual fact, you switch the packets under cover of the holder. Your right hand places the sugar holder into the left hand, and your right hand moves away, now holding the switched-in white packet (Photo 7, sugar packet exposed for clarity).

Put the sugar holder back down on top of the pile of white packets, secretly dumping the hidden packet on top of them. Pick up the pen and hand it and the white packet over, so the packet can be signed. When it has been signed, ask that the signer cover it with his hand. Pick up the holder and put all the sugar packets back into it. Put the pen away and state that you will attempt to make the two packets of sugar switch places.

From here, it is nothing but presentation as the hard work, indeed the entire method, is now

behind you. Make some magical gesture and ask that the two people now lift their hands. It will be seen that the two packets have not switched places, and have remained where they were. Say that you feel confident that something has happened, so take the white packet and tear it open along the glued slit, thus destroying the evidence. Slowly tip out the contents onto a napkin, saucer, or other receptacle to reveal the brown sugar. Likewise, tear open the brown packet to reveal the white sugar. The transposition is complete.

NOTES:

There are four reasons why Jon likes this routine, and why he thinks it is a strong effect.

1. It uses items found in the restaurant.
2. All the dirty work is done before anyone knows what the effect will be.
3. Once you say what the effect will be, the packets are out of your control.
4. The magic happens in (or rather under) the participants' hands.

You can substitute other packets for the sugar packets: salt and pepper, ketchup and mustard, chili powder and Parmesan. This is a transposition effect, not a sugar packet trick.

It is important that neither of the switches looks staged or like a move; instead they should look like logically motivated natural actions.

This actually started out as a card trick, but while playing around in a restaurant after a job, it evolved into this. As Jon says, "If I can save the world from another card trick by turning it into a sugar packet trick, I feel I have done a great service."

CREDITS:

Juan Tamariz's double crossing the gaze appeared in his book, *The Five Points in Magic* (1988).

This routine has been extracted with permission from Jon Allen's new book *Experience – The Magic Of Jon Allen* (see review in this issue)

THE WORLD OF FAKE COINS **PART 4**

By Craig Petty



COPPER SILVER

A copper coin and a silver coin are examined by the audience and found to be normal. The coins are then made to change places numerous times under test conditions with each phase becoming more and more impossible. The coins finally change places in the spectator's hands to end the effect.

REQUIREMENTS

- 1 x Cooper English Penny
- 1 x Silver Half Dollar
- 1 x Copper / Silver half and half coin
- 1 x Real Man's Coin Purse

SET UP

The Real Man's Coin Purse is available from most magic dealers. It is a wallet shaped coin purse which has a secret compartment in the back that can hold a coin and enables you to steal it whenever you require. (Ed: if you can't get one of these, simply hold the coin with your hand under the purse you do have). Put the Copper / Silver coin (hereafter this will be referred to as the gimmick) in the secret compartment of the coin purse so the copper side is facing out. Have the regular copper and silver coins in the purse. Place the purse into your pocket and you are set to begin.



FIG 1

METHOD

OPENING PROCEDURE

Take out the purse making sure the audience cannot see the extra coin, which is hidden underneath (Fig 1). Open the purse, take out the two coins inside and hand them to the audience to be examined.

As they are doing this close up the purse and using your left thumb pull the hidden gimmick into left hand finger palm. The gimmick should automatically be orientated so that the copper side is facing away from the fingers. Place the purse down in the centre of your table space or mat.

Take back the copper coin holding it in an open finger palm in the right hand. Take the silver coin back and place this in the right hand more towards the palm. Display the two coins to the spectators on the right and apparently throw them into the left hand so the spectators on the left can see. In reality instead of throwing the two coins the copper coin is finger palmed and the silver coin is thrown on its own where it ends up with the gimmick coin.

PHASE 1 – THE COINS SWITCH

While displaying the coins in the left hand the right hand reaches down to the table and picks up the purse and places it away further to one side on your mat. As this is done the right hand slides the palmed copper coin into the secret

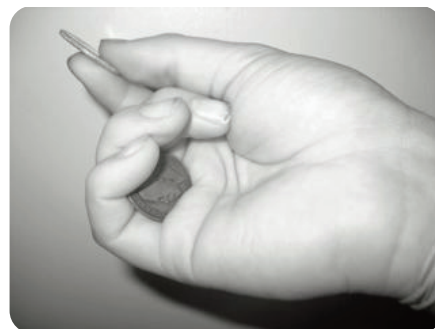


FIG 2

compartment in the purse (or simply leaves it loose underneath if you have a standard purse).

Drop the coins on the table and show your hands empty. Pick up the gimmick (which is showing copper) and place it into an open finger palm in the right hand. Tell the audience that the copper coin will always be in the right hand. Close ring, middle and little fingers around the coin apparently taking it into your fist.

The right hand thumb and forefinger are free which allows you to pick up the silver coin and display it (make sure the other fingers remain closed around the apparent copper coin).

You will now perform a modified Bobo switch to apparently throw the silver coin into the left hand whilst in reality switching it for the gimmick. Open your left hand palm up (Fig 2) and bring your right hand over to it. In one



FIG 3

motion the right forefinger and thumb pull the silver coin into a thumb palm (Fig 3). At the same time the right ring, middle and little fingers open for a fraction of a second allowing the gimmick inside your right hand to be thrown into the left hand.

The gimmick will automatically turn over as it is being thrown and therefore land silver side up on the left palm (Fig 4). As the gimmick is being thrown across the right hand allows the thumb palmed silver coin to fall into the right fist, which closes around it. The illusion is created that the silver coin is thrown across. Due to the gimmick landing silver side up this move is very deceptive.

The gimmick should land towards the tips of the left fingers. This means that when the left hand closes into a fist the coin will automatically turn over. Ask the audience to watch both hands and then open them. The left hand will now have a copper coin showing and the right hand will now have the silver coin.



FIG 4

PHASE 2 – A VISIBLE CHANGE

Display the coins in both hands being careful not to flash the nature of the gimmick. Stack the coins and hold them in the right hand so that the gimmick (which is showing copper) is on top of the regular silver coin.

Open the left hand so it is flat and palm up and drop the stack of coins into the centre of the palm ensuring that the copper side of the gimmick stays in view on top. Close your hand around the coins and rotate it palm down.

With your right hand reach in through your thumbhole and pull out the bottom coin of the stack. This will look like the silver coin, however it is actually the silver side of the gimmick and the silver coin is still in your closed left hand.

Bring the apparent silver coin up to your eye level and display it to the audience. All you have to do to change this coin is turn it over. However if you do this openly the audience will see so you need to disguise the motion. Shake the right hand up and down whilst at the same time blowing on the coin. The larger action of the shaking combined with the blowing means you can use your forefinger and thumb to flip the coin round. It will look like a silver coin is shaken and then when you stop it has changed into a copper coin. As soon as the change occurs open your left hand and show that the silver coin is now there.

PHASE 3 – IN THE SPECTATOR'S HAND

Place the coins down on the table in full view. Tell the spectator that for this phase you will make the coins change places in the purse.

Have the spectator hold out their left hand and place the silver coin in the centre of their palm followed by the gimmick so that the copper side is showing. Tell the spectator to close their hand around the coins and turn their hand over.

Make sure that the spectator has their hand in a loose fist as you are going to be reaching into it in a moment. Tell the spectator you will take a coin out of their hand.

Reach in through their thumbhole and take the bottom coin of the stack, pulling it out of their fist.



FIG 5

As this coin comes out it will look like the silver coin although in reality it is actually the silver side of the gimmick. The silver coin is still in the spectator's hand although they will be convinced that they are holding the copper coin.

Put the apparent silver coin into your left hand (Fig 5) on the fingertips and close it into a fist therefore turning the coin over. Ask the spectator to squeeze their coin tightly to prevent you from getting to it.

Pick up the purse with the right hand (gimmick side away from the audience) making sure that your thumb rests on the copper coin in the secret compartment. Tell the audience that all you have to do is wave the purse over your hand to make the magic happen.

Wave the purse over your hand and then place it on the table stealing the copper coin into right hand finger palm at the same time. Open your left hand to show there is apparently a copper coin inside (actually the copper side of the gimmick).

Tell the spectator to open their hand, which will show that they have the silver coin. As they do this carry out a shuttle pass apparently dumping the copper coin from the left hand into the right hand. In reality the left hand finger palms its gimmick and the right hand turns palm up at the same time showing the regular copper coin.

As soon as the spectator's hand is opened showing a silver coin, throw the now regular copper coin into their hand as well so they can examine everything. Hold out the gimmick in a finger palm and as you are putting the props away load it back into the secret compartment of the purse. Place the regular coins into the purse as well and put everything away in your pocket. You are instantly reset. **MS**