

MSM

MAGICSEEN MAGAZINE

THE MAGIC MAGAZINE
FOR MAGICIANS & MENTALISTS

Taster Issue
No. 19

PAUL ZENON

NICE AND SLEAZY DOES IT!

HYPNOSIS

YOU ARE FEELING
DROWSY...

(MAGICSEEN HAS THAT
EFFECT ON READERS!)

**S.A.M.P.A
DOES THE TRICK
REVIEWS**

**20 MAGIC HEADLINES
WE'D LIKE TO SEE**

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NYMAN**
STILL KICKING ASS!



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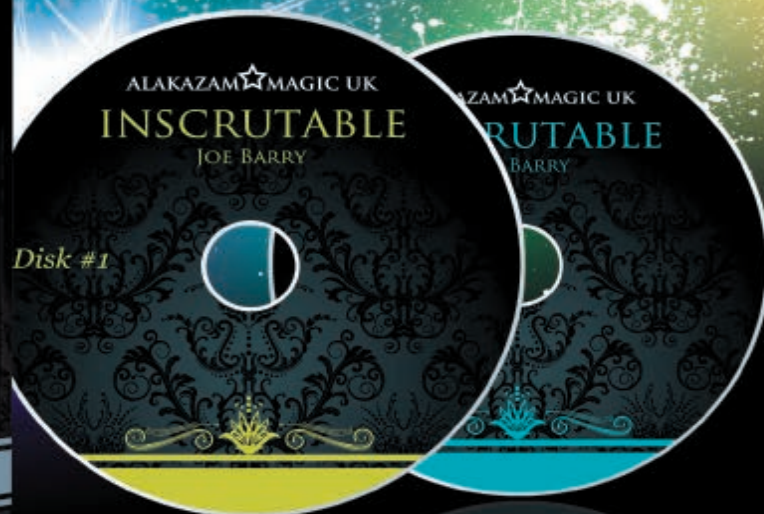
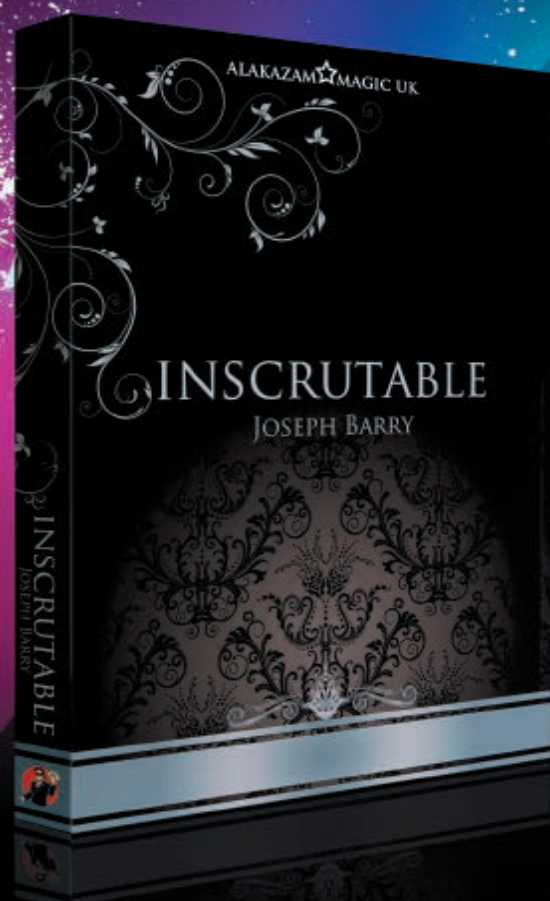
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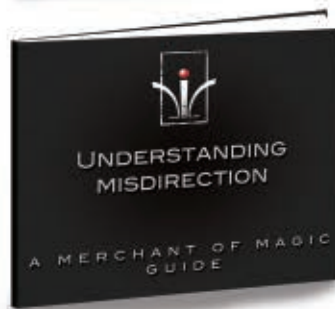
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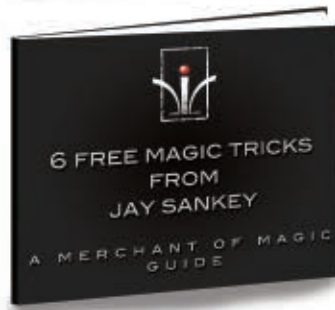
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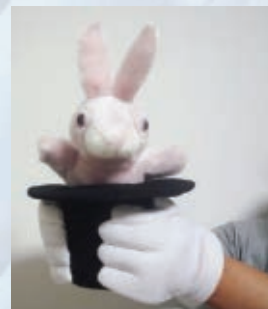
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HYPNOTISM

ENTERTAINMENT OR SCIENCE?

Mark Leveridge



Mention the word 'hypnotism' and most people will probably first think of famous entertainers such as Paul McKenna and will have an image of a line of people on a stage behaving badly! But given a little more time to consider it, people will probably recognise that hypnotism is also used in medical situations to help smokers to give up the habit or to reduce pain or banish phobias, for instance. Given the two hugely different applications of apparently the same discipline, it begs the question as to which is the real hypnotism, or are both equally valid?

To help answer this question Magicseen approached two hypnotists who sit firmly on one side of the divide or the other. On the medical side we spoke to Trevor Hoskisson. Trevor is an international award winning hypnotherapist who advises clients such as psychotherapists, coaches, doctors and professors on the use of hypnotherapy and is part of the prestigious Harley Street Hypnotherapy Clinic. Trevor is an expert on the development of human potential and seeks to help his individual clients achieve personal happiness, whether that means helping them to lose weight or perhaps providing pain relief, and he finds that hypnosis is particularly effective for chronic conditions.

On the entertainment side we were looking for someone with a lot of experience and so we turned to Kev Bee who has been presenting a stage hypnotism show for over 20 years and who has a background prior to that in entertainment generally, particularly the music industry. Since most of our readers are



likely to be interested especially in the entertainment side of the divide, I asked Kev first whether he considered stage hypnotism to be all about audience management or whether there was any real science involved?

"If you're a good entertainer, it's about 90% audience management skill and 10% science. Anyone can hypnotise, but not everyone can hold an audience's attention and I think to make hypnosis interesting you need that showmanship. It's a controversial view but the only people who have ever asked me about the science of hypnosis are people who understand hypnosis, NLP or psychology. Everyone else just asks about the content of the show, as that's what interests them."

So this immediately tells you that stage hypnosis is all about the fun, the entertainment, and that the main skills required are presentational not scientific. I wondered therefore whether the training required would be radically different if you were using hypnosis for medical purposes? Here's Trevor's view:

"The skills to do stage hypnosis can be learned very quickly on a two or three day course. It takes a little while to build competence, but

"If you're a good entertainer, it's about 90% audience management skill and 10% science. Anyone can hypnotise, but not everyone can hold an audience's attention..."

Kev Bee

generally a stage hypnotist does the same show in lots of different locations, and only occasionally makes modifications to his act.

It doesn't actually take too long to train to be a hypnotherapist – ten days of classroom based studies, and 240 hours of home based studying are about the minimum requirements to call yourself a hypnotherapist. However, there is much more to learn and I probably do at least three weeks of CPD every year as well as reading for half an hour to an hour in my subject most days of the week. Also, every client is different, and has differing needs. I quite often need to research the best way to deal with a particular issue."

These comments immediately raise a point that I would not have otherwise considered. Trevor is saying that stage hypnotism is an act that once learned can be used, just like with a magic act, more or less in the same way and format at lots of different venues. The people may be different, but the process will remain pretty much the same. When used medically, hypnotherapists come across a wide range of different conditions which may require a wider knowledge and so the way the treatment is administered could well be slightly different every time.

The main issue I see with stage hypnosis is that it makes hypnosis look like mind control, which it's not. Mind control is just an illusion in a stage show."

Trevor Hoskisson

Does this mean then that someone like Trevor couldn't use his hypnosis training for entertainment purposes?

"I have mixed views about hypnosis being used for entertainment. If I was to do hypnosis for entertainment I would be struck off the professional bodies I belong to. I do use hypnosis and hypnotic phenomena to demonstrate the power of hypnosis, and whilst some people might think this is entertainment, it is actually education, and there is a difference."

I wondered what differences Kev perceived between the two types of hypnotism. Here's his take on it:

"Stage Hypnosis is much more rapid and I don't think the induction is as extensive. You're inducing people very quickly, whereas with hypnotherapy, you can spend time working on the progressive induction and relaxation and therefore induce a deeper state. I think stage hypnosis filters out very



quickly though. Watching the reactions of the people on stage you can tell the depth of hypnotic state almost immediately."

This seems to me to be the key differentiation. The hypnotherapist may need to induce a far deeper trance in order to effectively achieve the required outcomes, whereas the stage hypnotist has limited time to get things rolling. I asked Kev what the process is for selecting helpers on stage and he explained how he goes about it in his show.

1. He walks out into the audience and tries to identify the curious but slightly reluctant ones. He is looking for those he hopes to be able to set up a rapport with. Anyone who shows any firm signs of not wanting to be selected he leaves in the audience.
2. Once he has a selection of people up on stage he goes through a series of 'tests' in order to weed out those who are simply looking to hijack the show and attempt to make him look foolish.
3. He needs to try and ensure that none of the helpers is likely to suffer any sort of bad reaction to helping on stage. He doesn't mind people being a bit of a challenge, but he doesn't want to have anyone up there who is likely to have a panic attack or some other form of adverse reaction.

One reason why some people are reluctant to come up on stage is that they have a fear that they will suffer after effects of being part of the show. I wondered whether Kev ever had potential bookers who expressed any concern about the hypnosis used and if so how he reassured them?

"I think you have to be honest. People will always ask the "is it dangerous" question or tell you about a horror story, but their main concerns when booking are about nudity/offensiveness. I always answer their questions openly and honestly. I point to the fact I am fully insured, that my show is family orientated and suggest they look on YouTube as I think YouTube gives a good measure of what kind of show I do."

Does Trevor think there are any potential dangers with stage hypnotism looked at from a more medical standpoint?

"The main issue I see with stage hypnosis is that it makes hypnosis look like mind control, which it's not. Mind control is just an illusion in a stage show. The way that all hypnosis works is that it makes whatever you want to do almost effortless. A good stage hypnotist will demonstrate hypnotic phenomena, like name amnesia, number amnesia, catalepsy and negative and positive hallucinations as well as sticking people's hands to tables or

When doing shows, have an idea of what you're worth. We have rubbish hypnotists cheapening the art by doing shows for less than 100 pounds."

their feet to the floor. This is all good stuff. The good thing about stage shows is that the whole world, just about, knows that hypnosis is a powerful tool for facilitating change, the bad thing is that they have the misconception that it is mind control."

Derren Brown's TV shows certainly appear to show him using almost instant trance inducing effects on volunteers, who he then proceeds to apparently control to do all manner of outrageous and out of character things. He likes to imply that he is using mind control to achieve these aims, and so it is little wonder that the lay public thinks that hypnotists are looking to create a situation in their volunteers which enables them to manipulate them. But both Kev and Trevor stressed that it is not possible to hypnotise someone who genuinely does not wish to be placed in that state. Even if you could momentarily hypnotise them, it would not last very long. And that is why stage hypnotists use the on-stage sifting process in order to flush out those who simply are not going to enjoy getting involved.

So if someone would like to become a stage hypnotist, what advice would Kev like to pass on to them? He offers 3 main tips.

Tip 1: Shop around but avoid, at all costs, training for a couple of hundred pounds. You have to ask why someone would sell their techniques for that much as the market is saturated anyway, so cheap training and DVD courses I would avoid. I would be looking to be trained for a good few thousand pounds and not someone who trains all of the time. My trainer told me the only reason he agreed to train me was because he knew I would bring something

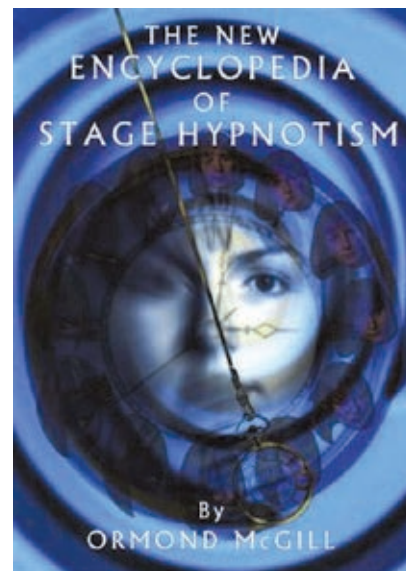
good to the industry. It shows my trainer is passionate about protecting his own craft but willing to share with people who he has considered carefully, not just to line his pockets. Look for the same when shopping around.

Tip 2: When doing shows, have an idea of what you're worth. We have rubbish hypnotists cheapening the art by doing shows for less than 100 pounds. I know of one who was doing it for expenses only!!!!

Tip 3: Create your hype, but don't believe it! The industry is flooded with 2nd rate hypnotists at the moment. They offer no real entertainment value, they can talk the talk, but walk the walk very badly. Take time to create a look and feel, but don't just become another pub hypnotist in jeans and t-shirt. However, don't let your ego run away with you. None of us are in McKenna's shoes etc, and it will be a long time until a UK hypnotist has that kind of run in the country again.

The key messages here for all wannabe hypnotists seem to be - get proper training, learn how to be a good on stage entertainer, treat your volunteers with respect and avoid making them do unpleasant things that are designed purely for a cheap laugh. And remember, there are no lasting symptoms from being involved in a hypnotist's show, or as Trevor rather aptly puts it, "There are absolutely no after effects apart from occasionally some slight embarrassment." For more help, advice and guidance you can look to join FESH (Federation of Ethical Stage Hypnotists), because although hypnosis is not currently regulated, FESH is the only organisation which is recognised by local councils etc.

RESOURCES



The best book for learning the tricks of the trade is Ormond McGill's Encyclopaedia of Stage Hypnosis. If you prefer learning from DVD, Trevor recommends Igor Ledochowski's stage hypnosis course which is available on DVD, while Kev says that while he can't recommend any one title specifically, dealers such as Alakazam and Magic Box both stock some good quality suitable titles and therefore he recommends you contact either/both of them to see what is currently available.

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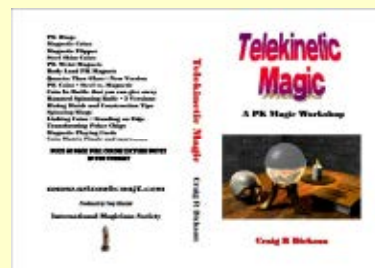
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S.A.M.P.A. DOES THE TRICK!



L to R: David Adamovich (AKA The Great Throwdini), Jordan Linker, Tom Klem, Allan Rubinstein, Richie Magic

Magicseen recently spoke to record breaker Richie Magic about a great project currently being undertaken by the Society of American Magicians Parent Assembly.

Said Richie, "Sometime in the summer of 2009 my wife Barbara and I started visiting gravesites of famous magicians to pay respect to those magic legends of the past who have made the art of magic what it is today, the art we all love so dearly. We love the "Art of Magic" so very much we even legally changed our surnames to Magic.

"Anyway moving along, the following year in the summer of 2010 we visited Woodlawn Cemetery, the gravesite of Alexander and

Adelaide Herrmann, two of the greatest magic legends of all time. Although the visit was so meaningful it was at the same time sad as the gravesite was in bad condition, we felt we could do something to improve the final resting place of Alexander Herrmann aka Herrmann the Great and Adelaide Herrmann aka The Queen of Magic. After several meetings between myself, Barbara and cemetery staff Susan Olsen (cemetery historian) and Tara Della Donne (senior client service associate) the cemetery made the decision with kindness and a little friendly persuasion to reset the foot stones and repair them at no cost. I decided to make it a mission to make this happen at other famous magician gravesites, but I realised if others weren't as generous and kind as the staff at Woodlawn cemetery, then this would be very expensive.

In October 2011 Richie attended a board meeting as one of the board members of the Society of American Magicians Parent Assembly #1 (which he is now proud and privileged to be the President of) and he made a motion to start a Gravesite Restoration Committee and do magic fundraiser shows to raise money from ticket sales in order to have professional monument companies clean, restore, repair and beautify the magicians' gravesites that are in need. "The motion was seconded and passed unanimously, yayyyyyy !!!!!" continued Richie, enthusiastically. "I knew it would be done as a team effort, so I immediately asked my dear friend and fellow board member Dr. David Adamovich (the Great Throwdini) if he would be willing to co-chair the committee with me. I knew if he accepted



the job we could really make things happen. He did and he's AMAZING! Next we selected a committee of about 10 members and things were so on track !!! On 2/2/12 we did our first magic fundraiser show and since then have done many others in magic shops throughout the New York and New Jersey areas. 100% of money raised from ticket sales goes directly to gravesite restoration and we have been able to clean, repair and professionally restore several gravesites so far..."

Magicseen would like to congratulate the whole team for their brilliant concept!

The Gravesite Restoration Committee:

Pat Colby, Tom Klem, Dr. Bruce Lish, Jordan Linker, Barbara Magic, Sal Perotta, Allan Rubinstein, and 'Dean' George Schindler.
Co-chairs: David Adamovich & Richie Magic.

20 MAGIC HEADLINES

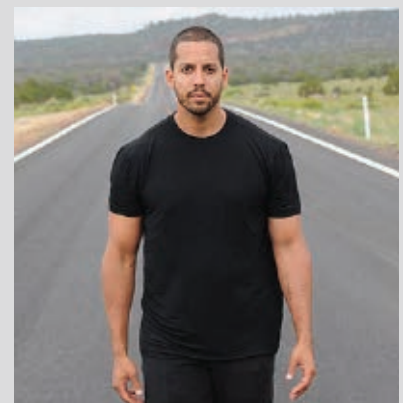
WE'D LIKE TO SEE IN 2013

The old journalistic attitude that you should never let the truth get in the way of a good story has been applied to the list of headlines below that we imagine represent a selection of the least likely things to actually happen this year, but which would cause quite a stir if they did! Have a laugh on us...

Photo: Brad Weber



1. Stephen Tucker takes brand new kids' show on the road.
2. The Magic Circle surprises a few with its plans to relocate to Skegness.
3. Mel Harvey distraught when Kate Middleton refuses photo shoot opportunity with him.
4. FISM confirms that the next event will take place on Mars.
5. David Blaine accuses Dynamo of stealing his performing personality.
6. Magicseen makes surprise bid for Stan Allen's Magic Magazine.
7. Troublewit is voted best magic effect of the last century.
8. Five Of Hearts introduce Tenyo range into their catalogue.
9. David Copperfield is proud to announce the acceptance of the entire Mark Leveridge Magic range into his museum.
10. Shock at discovery that The Twins are in fact only one person.
11. Lance Burton signs for long run on Swanage Pier this summer.
12. Solicitors for the Ed Marlo estate claim the great man invented D'Lite.
13. The Buck twins announce sponsorship deal with Waddingtons.
14. Abra Magazine to make shock come back.
15. John Archer inconsolable on discovering he has run out of puns.
16. Christian Schenk's Card Shark in take over bid from giant green gecko.
17. Practical Magic add the Cremation Illusion and Cheating The Gallows to their offerings for children's entertainers.
18. Paul Daniels expresses his surprise at not being included in this headline list.
19. 4Fs Convention to become 3Fs due to cutbacks.
20. Ian Adair announces the publication of book number 1,287,493 in his series on children's magic.



ANDY NYMAN ASS KICKER!

It's been almost eight years since Andy Nyman featured on the front cover of Magicseen. Back then he was enjoying life as an actor, and was busy writing and directing – primarily with Derren Brown. So what's changed over the past few years? Well, he doesn't look much different, really. His trademark retro tash is still prominent for a start. However, this is possibly in place because when we interview Andy, he's starring in the stage play of the 1970's cult TV play Abigail's Party at the Wyndhams Theatre in London's West End. It's a tale of social angst in middle-class suburbia. A painful, comedic tale involving marital-shennanigans, awkward looks, and shagpile carpets. Graham Hey asks the questions.



We meet about an hour before Andy has to go to make-up. Andy arrives in a whirlwind. As always, he's been busy, and his day is far from over. Already today he's had a production meeting with a company who are fans of his and want to work with him, then he walked home – calling in at his publishers to pick up copies of his latest book, then had a family trip out to a matinee performance of a play, and he's now spending time with Magicseen before his nightly performance of Abigail's Party.

After a three year break, Andy is back writing with Derren Brown, and directing the new show 'Infamous' which should be open for business as you read this. "It's been difficult trying to find a window when we are both available, as we both have such busy schedules - as usual we started with a blank page and tried to fill it with new exciting ideas, always a challenge," says Andy, who adds that they had around three weeks to write a brand new show, and three weeks to get it ready to perform. I ask if he's ever got

time to really look back on what they've achieved together. "Well, when Derren and I said 'let's take a break' because we didn't have the time – and we looked back at our ten years, I did think: 'bloody hell! That's an amazing amount of work we've done together in that amount of time.'"

Andy – perhaps the most successful magic hobbyist in history - has continued to focus on his 'career', which is acting. "The acting has continued to go from strength-to-strength," he continues, "but then, I have been doing it for 25 years!"

As I mentioned in the introduction, at the time of the interview, Andy is starring in the West End in Abigail's Party. "It's like a dream. It IS a dream!" he says enthusiastically. "I have to pinch myself every day! The difficulty is not learning the lines, but making it appear like the words have never been said before, every night." He must have done a good job, as he has since been nominated for the 'What's on Stage Awards' Best Supporting Actor Award.





The critics too have given the production the thumbs up, and I ask him about the pressures involved. "The pressure is part of the joy of it! The highs and lows go hand in hand – in fact that's part of the attraction. It's just not a mundane existence!" I ask if he ever misses great opportunities when he commits to a theatre run? "Yes, you can miss some great opportunities, but most of the time, you don't actually know it! But, I guess that we all make choices about what we do – as opposed to thinking 'what if...'" However, it's also the case that a theatre production in the West End is a showcase, which Andy explains. "I've just been offered a project, and the people had seen me before – and they came to see me in *Abigail's Party*, so one thing often leads to another."

As an experienced director himself, I wonder if Andy ever has to 'bite his tongue' when he's being directed by others? "Yes," he says thoughtfully, "there are times... but I try to work with really good people. I am a bit of a control freak, but on *Abigail's Party* the director is absolutely brilliant, so I've never, ever thought 'why are they doing that?!' It's just been brilliant. It's an ongoing process for me – learning to shut up! I do so many things – writing, directing, the magic – that it's very hard sometimes to kill those voices in your head that are telling you to leap in and solve the problem."

How much does your agent influence the roles or projects that you do? "Well, this is a good example. *Abigail's Party* was offered to me and I didn't want to do it, even though it had a brilliant director who had offered me certain things in the past, but had never worked out as the timing wasn't right. I had certain feelings about the play which were based on what I could remember from the telly version. My agent said: 'You really need to re-think and read it, and I recommend you do this!' And he was right, it's a brilliant thing to do and I've loved it. But that's what I want from my agent because that's why I pay them - you don't pay 12% of your income just to do the legal stuff. I want managing, I want advice, and I want someone to say 'You should really do this!'



A scene from *Abigail's Party*.

Photo: Catherine Ashmore

"It's an ongoing process for me – learning to shut up! I do so many things – writing, directing, the magic – that it's very hard sometimes to kill those voices in your head that are telling you to leap in and solve the problem."

because sometimes when you're arguing it through, you find out what you really believe."

One of the best ways to ensure you get the part you want, is to write the part yourself (if you have the talent, of course) – and one of the major projects of Andy's recent past is '*Ghost Stories*' – a play he wrote with Jeremy Dyson. "We wrote and directed it – and I starred in it for almost two years," says Andy. "Jeremy is my oldest pal – and he was the best man at my wedding!" The play ran for over 500 performances at The Duke of York's theatre in the West End and has since been staged successfully overseas in Toronto, and is currently running in Moscow. Back in 1998, Andy invited Jeremy to a mock seance in the old underground prison in London's Clerkenwell. The two spoke about

arranging walks around haunted houses, but it was to be another ten years before the idea for *Ghost Stories* was born. Each began reading suitable material and watching unsuitable films. The show originally opened at the Liverpool Playhouse.

"We had no idea whether there'd be an appetite for it," Jeremy told the Daily Mail at the time. "But when we heard the first scream, we knew we were in business." It sounds like a PR stunt, but people really were scared - even the St. John's Ambulance brigade had to attend to 'severely frightened members' of the audience!

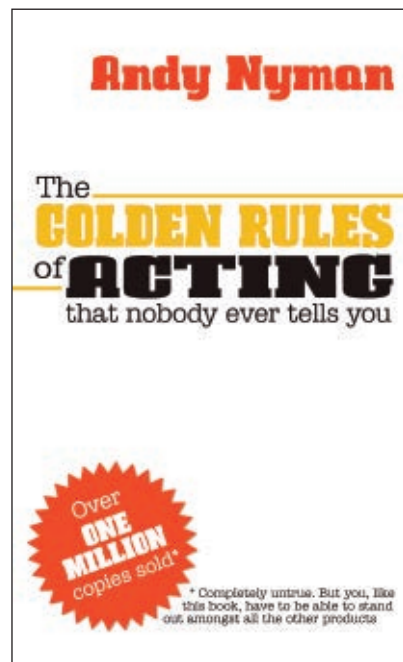
Hard-to-please Daily Mail theatre critic Quentin Lett's verdict was: 'My heart was drumming away like Ringo Starr. This pant-



Andy as Winston Churchill.

wetter of a night is a must for masochists. Anyone with a dicky heart should avoid it!

Though working in the theatre is a unique environment, Andy says that it is on a film set where he feels really at home. "It's an unbelievably amazing and exciting place to be". Since the original interview Andy has finished work on a couple of high profile projects – one being cast in the much-anticipated 'Kick Ass 2'. Says Andy, "I play one of the new baddies 'The Tumor'. I filmed in Toronto and at Pinewood Studios, it was amazing to work on something of that scale. Also working with Jim Carrey for a day was a 'pinch yourself' moment!" Andy's other recent project is a BBC period drama called 'Peaky Blinders'. "It's a true story set in 1919 about a group of Gypsy gangsters who steal guns from the government. I play Winston Churchill who brought the police force in to



try and break the gang. It's quite an honour to play that role."

We chat about books, and I mention that his last 'magic' book 'Bulletproof' was so good that it sits on the shelf in the Magicseen office, still wrapped in its protective bubble-wrap – like some sort of priceless religious artifact! "Todd did a great job on that book! I want everything I do to be as good as possible," says Andy who is frequently saying hello to people who enter the busy restaurant, just a stone's throw from the theatre. "I don't know if I'll ever do another book – so I thought 'this has to be unique' and as wonderful as it could possibly be – a standard that makes me proud." Bulletproof is the last magic book Andy produced, but his latest offering has proved to be a massive success both in the UK and USA. 'The Golden Rules of Acting (that nobody ever

"I love to create something new – it's very exciting to have an idea and then see it become a reality."

tells you)' has proved to be the publisher's (NHB) biggest selling title ever. Says Andy, "It has been a big hit not only with actors, but all types of performers and freelancers." The book contains wisdom, advice, quotes and much more. "It's about life, really," he adds.

With movies, writing and directing all taking his time, I ask if he'll ever find enough time to work on any new magic releases? "Well. I released 'Insane' with Theory11, and now I'm working on another effect. I just need to knuckle down and get on with it. I love to create something new – it's very exciting to have an idea and then see it become a reality. I need to make a prototype for my idea, and then I'll go to one of the dealers I like. I generally work with Alakazam, who are always great, but I worked with Theory11 last time, as I also like to work with different people. I love their website, and it's always interesting to see how people go about things differently. I might at some point bring out a DVD which features some of the material from Bulletproof so that a wider audience can get to see it." I ask him how long it is since he actually performed magic? "Hmm, it has to be 7...8... no, er...9. No – it's probably 10 years! I still have my 'kids party', my flea circus – all the stuff I love... my mentalism. It's all there, ready to go. I love it!"



Andy with Sam Neill on the set of Peaky Blinders.



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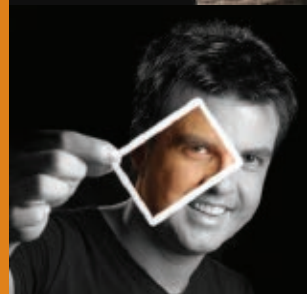
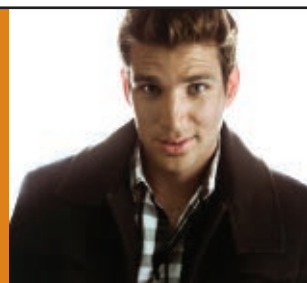
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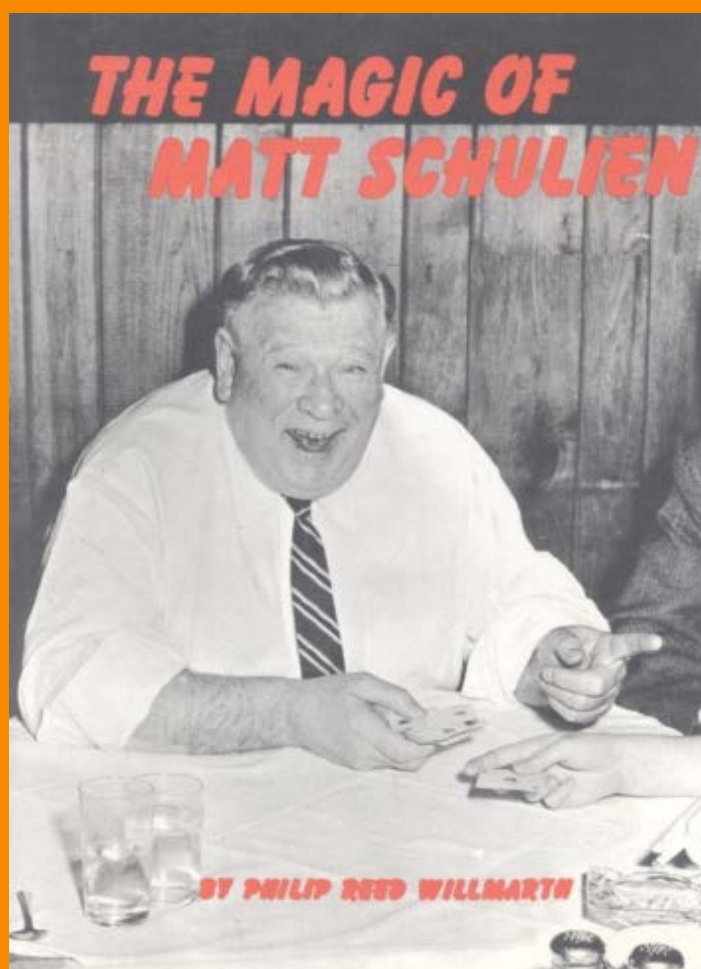
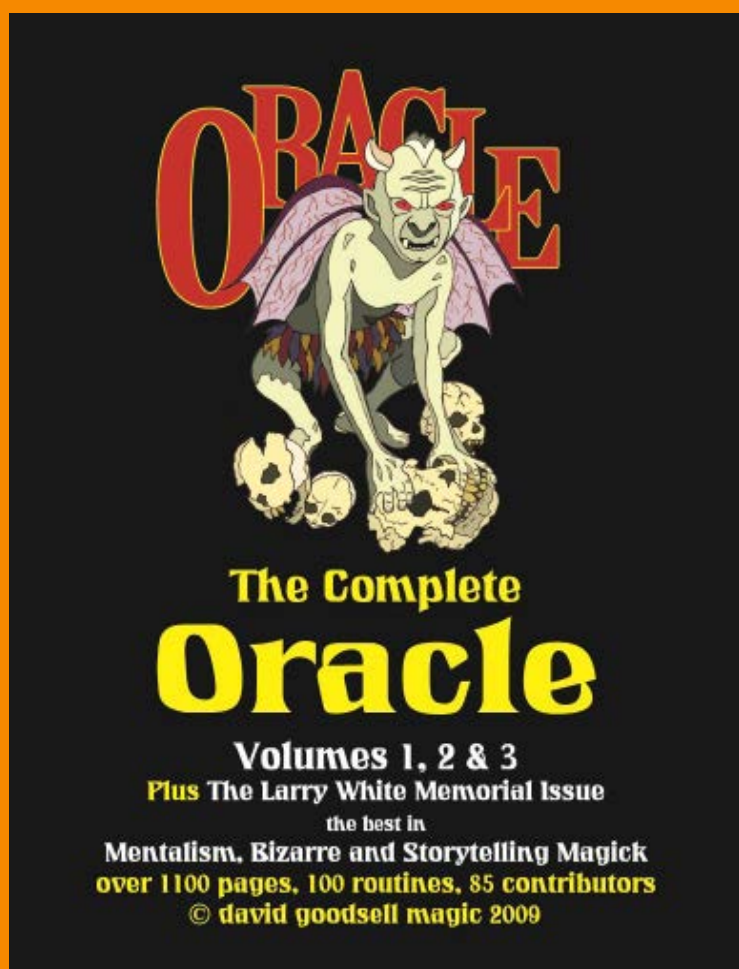
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REVIEWS

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



DVS

Mark Calabrese

Available from:
www.funinc.com

Price: \$24.99 (approx. £15.00)

DVS (DeViouS - geddit?) is a DVD which features the strong card magic of Mark Calabrese. To read a description of some of the effects offered on the DVD you might wonder how truthful they are...here are some examples.

"Locate a freely chosen card from a borrowed, shuffled deck...blindfolded"

"Predict what card a spectator will choose from a borrowed, shuffled deck...openly."

"Cause someone to stop dealing, at their card...from a borrowed, shuffled deck."

Too good to be true? No, these are exactly what you can do using a variation of an old yet tried and tested principle which Mark has updated and refined for modern day use.

Everything is basically made possible by the use of a 'special something' which Mark has designed and which is supplied along with the DVD. This is not a special gimmicked card but something else which is why it can be used with any borrowed deck. The effects that this 'special something' make possible are very strong, and with a lot of the magic the magician hardly appears to handle the cards at all, which

makes it all seem almost impossible.

The 6 effects performed and explained on the DVD allow you to - openly riffle through a deck for a peeked card selection, hand the deck immediately for shuffling and then instantly take back the deck and deal down to the selected card. Or to split the deck into three piles, get a spectator to look at any card while the performer looks away and to shuffle that pile and even change the order of the piles on the table, yet the magician not only knows which pile the card is in but can tell how many cards from the top the selection is positioned. Or yet again have a spectator name any card at random, then take the deck below the table and reverse one card in it sight unseen, and that reversed card turns out to be the one he just named. Strong stuff.

This idea is practical for the most part, and experienced card workers will I'm sure take the principle and find other amazing things to do with it. The methods used in the various routines are straightforward, although a little spectator management is required to make sure everything turns out properly. Certainly I can envisage some commercial performing situations where you might have to take extra care, but any confident performer should be able to work this almost anywhere. **ML**

What's Hot: loads of potential for the principle, allows for some unfathomable magic
What's Not: might want to be selective about where and when you give some of the effects a try

★★★★★



THE EVOLUTION DECK

Bob Solari

Available from:
www.bobsolarimagic.com

Price \$24.95 (approx. £15.00)

A red backed deck is removed from a blue case and riffled to

confirm it is indeed red backed, also that it has been misprinted with blank faces. It is then shaken and riffled to show the faces are now printed and a moment later that the backs are now blue.

If a spectator is familiar with a Svengali deck they are unlikely to be impressed with this trick, particularly as the pack cannot be examined.

40 years ago I owned a Nudist deck which combined rough and smooth and the Trilby deck principles. If you move the Trilby

principle to the corners and omit the rough and smooth then you are close to the method used here. Riffing from the corner is trickier than from the short edge and the lack of roughing detracts from a clean handling.

Arguably a strength of this version could be that two thirds of the pack are normal red backed playing cards and so with a little routineing you could follow on with a small packet trick while the rest of the pack is switched. Inexplicably the trick is presented in the completely

opposite sequence - the largely regular red deck is transformed into the highly gaffed subset of blue. An experienced user could reverse and re-sequence things, but that would not be a good use of time. **CP**

What's Hot: The cards are well engineered. Plot has some logic.

What's Not: Method and effect weaker than the Nudist Deck.

★



EASTERN MOVES

Radek Makar

Available from:
www.lybrary.com

**Price: \$25.00
(approx. £15.00)**

Radek Makar is a close up performer who lives in Aberdeen and who is creating quite a reputation for himself due to the quality of his coin work. This E-Book collects together a selection of his coin moves and routines and it is perfect material for anyone who is into sleight of hand money magic.

The E-Book runs to just over 40 pages and has a lot of clear black and white photos to help with the explanations. This is a good thing because although Radek does a reasonable job of trying to explain in print the subtleties of his handlings, the task is not easy and without the photos a lot of the finer points would be missed.

The opening sentence in Radek's Foreword pretty much sums up what you can

expect from this E-Book. He says, "Coins are a difficult material to work on" and the techniques that he explains are not easy. However, the routines that they make possible are visually stunning and create effects that are breathtaking magical, so I would say that they are definitely worth the effort.

Radek starts with describing half a dozen moves which you are going to need to perform his routines. You really need to get to grips with these if you don't know them already if you aspire to performing his magic. One of these moves (the Roll and Slide Vanish) you will find in the Masterclass in this issue, and this was probably the simplest of his techniques. However, these are not the only moves you will need, so be aware that if you are a novice at this, you are going to have a hugely steep learning curve, especially since not every move is described in detail in the body of the text.

The routines are multi-phased and complex to execute. They are also usually very angly. For this reason, most of the effects can only be used when you have tight control over the viewing angles of your audience, something which commercial performers do not usually have the luxury of. The plots are the perhaps expected variations of appearances, disappearances, transpositions and penetrations, along with Radek's take on classic plots such as Spellbound and Coins Across.

This E-Book is a wonderful collection of material for those who have the skills to perform the necessary techniques, and as such I would suggest is a relatively niche publication. If the thought of edge gripping coins, and doing multiple palms is worrying, leave this alone. If not, you might find much to enjoy and play with here. **ML**

What's Hot: beautiful visual coin magic when in the right hands

What's Not: technically difficult to master

★★★★



SALT & SILVER

Giovanni Livera

Available from your local dealer

Price: £39.99

Let me first start by saying that I hadn't really seen or heard much of Giovanni Livera until I popped this DVD into the computer. But, after watching just a couple of minutes of the DVD, I could tell that he is a fantastic magician.

The effect is quite simple. Coins, appear, disappear and reappear under and on top of a simple salt shaker. When I first watched the DVD I was reminded of the first time I saw Michael Ammar's Cups and Balls routine. Being

fooled by the appearance of one of the balls back on top of one of the cups. Misdirection at its best.

The DVD kicks off with various performances of the routine in different settings. There's on stage at the Magic Castle, in a restaurant setting and one just for the camera.

All that's needed to perform this are three coins, a salt shaker (supplied), a small napkin and something to use as a wand. Giovanni uses a butter knife.

Everything you need to know to perform the routine is explained in great detail and as Giovanni is left handed there is also an option to flip the screen so it's easier for right handed people to follow. This is not a routine that you will be performing straight away, but with enough practice you will have something quite special in your arsenal.

My only negative really is that the shaker supplied is probably not the kind you would find in most UK restaurants. However, you could perform the routine with another shaker if it was suitable.

If you are looking for a masterclass in timing and misdirection, then Salt & Silver is for you. Highly recommended. **PS**

What's Hot: Magical timing and misdirection at its best.

What's Not: Style of shaker might not be suitable in the UK(?)

★★★★

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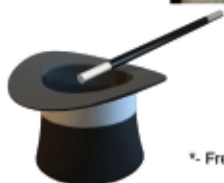


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PAUL
ZEIN

With countless TV appearances, successful tours, books and satisfied corporate clients all over the world, Paul Zenon has nothing to prove. He prefers not to watch much magic, refuses to do lectures and doesn't perform at magic conventions. "I went to the recent Blackpool convention but stayed mainly in the bar. I didn't see any of the shows because I'm not interested in anything that involves silk flowers."

Graham Hey sets off to meet him.

ZENON



fascination with all things carnival, and particularly likes "pickled objects" (I presume he's not talking about his friends!). The bar has no mirrors, no clocks and no windows – just like the casinos in Vegas, and he owns a stuffed stoat, dressed as a waiter. The man's class!

According to Paul and local gossip, the best night out to be had in Brighton, is in his own garage. "Normally, the night involves guns or animal traps at some stage" he says matter-of-factly. The scary thing is, I know he's not kidding. It is just one of a catalogue of happenings and misdemeanours that regularly take place in the Zenon household. It's magic, but not as we know it! " I recently had a nasty incident with Sambuka" he continues enthusiastically, "It took ages for it to light, all the glasses got really hot and everyone got burnt. All you could hear was synchronised shouting and screaming!"

With countless TV appearances and magic specials under his belt, Paul Zenon is firmly established at the forefront of British magic, but even though he's made around 20 television appearances in the past year alone, people still think that if he's not on the box every night, he's not busy. TV viewing figures are on the wane these days, not just because people are watching less television, but because the figures are diluted by the ever-increasing number of channels. On inspection, the last twelve months have probably been the busiest of his career. "90% of my work is actually corporate and I've racked up around 60 flights over the last year working everywhere from Dubai to Hong Kong. It's amazing, sometimes I find myself sitting in Business Class on my way to some exotic destination where I'll be staying in a luxury five star hotel. I'll be paid a large amount of money for doing half an hour, and they'll actually say 'thankyou'! It feels a bit like being a hired assassin sometimes!" For Paul, magic is a means-to-an-end. It provides him with a good quality of life, enables him to travel widely and most importantly, "It means that I don't have to get up before lunchtime."

TV has given him a high profile in the UK and other English-speaking countries, but fame doesn't necessarily mean 'money', as he has found when working for several TV production companies. Says Paul: "Over the past fifteen years, I've made the most money when I wasn't actually on TV. I would say that performers are not generally well paid within TV these days. The production companies make money, but performers are so eager for exposure that companies know they don't have to offer fantastic deals to get them."

With constant demands on budgets, production standards are acknowledged to have suffered within the television industry

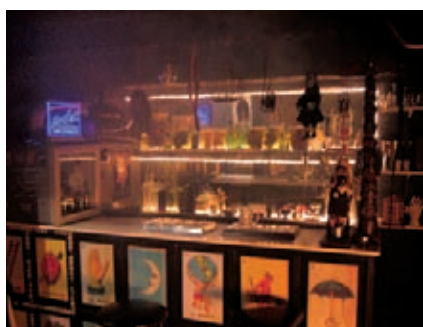
Today I am in Brighton, on the South coast of England to interview the wide-boy of British magic Paul Zenon. It's 10.45 on a lovely Saturday morning, and by the time I get to 'More', a trendy café & restaurant on Trafalgar street in the hippest part of town, I've already bought three things I didn't realise I needed. I can't wait to get home and un-pack my retro tin robot, my 3D glow-in-the-dark picture of Jesus and my 1 1/2" inch ornamental plastic pygmy. That's the sort of place Brighton is - and I think I like it!

The owner of 'More' informs me that Paul Zenon is a regular and is a "very nice fella." And as he leans forward to hand me a superb mocha, he also whispers, "Is he any good?"

When Paul arrives, he is still shaking off the effects of a late night at 'The Fool & Bladder', Paul's very own exclusive club situated in his converted garage at the base of his four-story townhouse.

"Not long ago, I went to a nightclub but they refused to let me in – because I was too old!" says Paul, "So I decided to open my own. About once a week I invite my mates round after last orders at the pub." Paul obviously likes a drink or two, and socialises regularly with several comedian friends. "On the road where I live, there are four comedians and the guy who plays 'Tinkie Winkie' in the Teletubbies. It's a sitcom waiting to happen!"

Paul's house has a garage at the base, which is now his private bar, plus three other levels. His bedroom is painted black & red which he describes as, "like a Victorian knocking shop." He has always had a



The Fool and Bladder.

and Paul admits that he has lost some of his former enthusiasm. "I'd say that over the past five years or so, I've definitely become a bit jaded with TV. It's a shame because I found it truly inspirational as a kid but sadly, once you realise what is actually happening behind the scenes, you realise why there's so much mindless crap on screen. I've had many projects scuppered because of internal politics and ineptitude and lost count of the number of ideas that have been nicked. It all gets a bit wearing after a while and you realise that there's better ways to spend your time and energy. It's a pity that the public still look at TV as a barometer of a performers talent - in many people's eyes, if you're not on TV then you can't be very good at what you do."

Mixing both socially and on the 'circuit' with his comedian friends, it seems a logical step for him to move into more comedy-based projects, and he is currently recording what is known as a 'broadcastable pilot' for one of the terrestrial channels. This project is mainly comedy and even though he has high hopes for the series, "Until it's actually on," he says, "you don't hold your breath!" But there are more pressing matters than the state and honesty of the television industry; Paul is about to fly out to Australia for just over a month where he will be appearing nightly at the Melbourne International Comedy Festival.

"I'm in a bit of a dilemma about which material to use because of new reduced airline weight allowances." He says, sinking back in to his leather sofa. "The whole airport situation, security checks in particular make me increasingly frustrated - I suppose it's middle-age intolerance; I expected to mellow a bit as I got older but it's been exactly the opposite."

At least his frustrations have been the inspiration for new material recently, and he has become addicted to stealing the trays you deposit your keys and pocket items in before they are scanned. "I spend a lot of time in airports, and I find the lack of logic in the security checks annoying. You can take a disposable razor in your hand baggage but not a pair of nail clippers - I'd actually volunteer to be on the flight that someone tried to hijack using a pair of nail clippers! And on some flights you're given a metal fork with your meal but a plastic knife; it's the word 'knife' rather than the actual comparative danger of the objects that they're addressing. The only way you can make any sort of point is by dicking them around a little!"

Paul has been out to Australia once before, around five years ago and a few of the TV specials have been aired there. I put it to him that when he arrives in Australia it will be just like when Abba arrived on their famous



Brighton. Cracking!



'I went to the recent Blackpool convention but stayed mainly in the bar. I didn't see any of the shows because I'm not interested in anything that involves silk flowers.'

tour, with thousands of screaming fans all chanting his name at the airport. "Yeah, I imagine it will be just like that!" he says. "I'll be wearing the white flared jumpsuit just in case!"

His Melbourne stint gives him a lot of time off, as he is only on stage at 9.45pm each night to perform a one hour show. "The show will be a sort of 'greatest hits' show, as



‘because I’m doing the same act every night, there is basically no setting-up required which will leave even more time for socialising and having a drink!’

the audience, if they’ve seen me at all, will probably only have seen me doing my street magic stuff. It’s a good chance to work in some new stuff too though, and because I’m doing pretty much the same show every night, in the same venue, there’s minimal setting-up required which leaves even more time for socialising and having a few drinks.”

In Melbourne, his act will feature more ‘conman’ type routines with watches, jewellery, cash and other everyday objects. Just over four weeks in one venue is ideal for the man who has no plans to tour again in the near future. “With touring, it’s a lot of effort for what you get out of it. Obviously it’s not just about the money but I can earn five times more playing a half-hour corporate gig in a five star hotel, - or I can play a tatty theatre in Rhyl!! If you’re touring you need a road manager, a load of equipment and

transportation for it and you spend all day doing sound and light checks. Doing that for two months at a time doesn’t really appeal.”

For Paul, the corporate route presents less pressure as the audience haven’t come specifically to see him and so have no real expectations. Real pressure, he says, “Is in a theatre where people are paying to see someone they already know and like.”

As another coffee arrives, Paul says that long term he is considering doing a live tour of sorts, but that it will be comedy-based. He is writing a show with his friend Guy Venables, whose claim-to-fame is that he once went skinny-dipping in the Brighton Sea Life Centre as a publicity stunt causing a shark to have a heart attack! As I take another sip of my drink, I realise that they are pretty well matched.

‘If you start doing other people’s gags on that circuit, you soon get flattened!’

ZENON ON...

HIS EARLY DAYS

When I started out, I worked in a magic shop in Blackpool from when I was about 10 years old until I was 18, in the school holidays, and I was doing odd shows in hotels and guest houses. When I was 19 I went off and became a street performer, doing six months around the Greek Islands. When I came back from that I got a summer season in Jersey in the Channel Islands. That was weird, because I was basically doing shows for pensioners. We used to call it 'Club 80 to Dead!' It was an interesting period because I'd do summer seasons and then come back and do the Comedy Store in London, so it couldn't really have been more varied. I also did a lot of military gigs which tended to be quite hardcore. My work has always tended to be a mix of what used to be called 'alternative' and the old-school style. I've always tried to adapt to the work available at any one time - some performers create a unique style and let the audience come to them - people such as Harry Hill or Eddie Izzard - but I've almost gone the opposite route and seen what the marketplace is and then adapted to it. The mainstream summer seasons were not my bag, as the audiences tended to be older and very traditional but on the other side of things, the Comedy Clubs didn't and still don't pay very well, plus the audiences can be quite aggressive; I remember Jasper Carrot saying to me ten years ago that someone had said to him when he was young that comedy was a young man's game. He said that at the time he had disagreed but that he had come to realise that it was true, and I agree. If you've been on stage at the Comedy Store at 2.30 in the morning, you realise that it's only something you want to do a limited number of times, really. Just because you can go thirteen rounds with Mike Tyson, it doesn't mean that you want to do it every night!



COMEDY CLUBS

The British Comedy Club circuit is very healthy, with probably 60 or 70 clubs going in London alone. Considering that the circuit got established in the late 70s, the fact that

it's still stayed fresh and the comedians are doing their own original material is really healthy. If you start doing other people's gags on that circuit, you soon get flattened! I've spoken to a few ageing magicians, and they've got no respect for that scene because they think the material is all about swearing and politics. They even seem to think it's a crime that the performers wear jeans or T-shirts on stage! From my point of view, I've got a lot more respect for those comedians because they're doing their own original material rather than trotting out the same old stock in trade lines - "Hold your hand out...no the clean one", et cetera. And the material is not always



blue, far from it. Harry Hill is a perfect example of that - he never swears and his audience ranges from grannies to young kids; the style is rooted in music hall and yet it's fresh and original. A lot of people who like to knock the Comedy Clubs have, perhaps predictably, never even been to one.

MY LAST GOOD NIGHT OUT

A friend did a Clash Tribute night at my local pub, The Prince Albert

MY LAST MEMORABLE GIG!

It was a couple of weeks ago at The Hexagon in Reading, it was a fundraiser organised by comedy juggler Steve Rawlins. He's

a mate of mine and he does this once-a-year comedy night. The line-up was fantastic; there was Al Murray, Adam Bloom, Simon Evans, Bill Bailey, Tim Vine, Milton Jones, Eddie Izzard, myself and a couple of others. It was one of those gigs where none of us argued about where we were on the bill, because everyone was scared stiff about following anybody else because it was such a brilliant line up. I'd go as far as to say it was one of the strongest line ups on any comedy stage ever, and it was a storming night. Contrast that with the average Royal Variety show, and there's no comparison!



THE DIFFERENCE BETWEEN U.S. AND UK MAGICIANS

I think that the U.S. magicians are definitely more career-minded, and very disciplined. I was at the Montreal Festival, and all the Brits were standing around getting drunk, while the guys from the U.S. were chasing agents and making contacts.



HIS EARLY TV CAREER

Between 1990 and 1993 I did two series of 'Tricky Business', which was a comedy-drama set in a magic shop, with David Wood. The second series on BBC1 was with Bernie Clifton. There were four actors, plus me. The great thing was that we shot all the scenes with adults first, then the kids only came in at the end, so I hardly had to do anything with them!



I also did a series called 'Tricks and Tracks' with Sally Grey. This was a series with robots and magic! I also did regular guest spots on 'What's Up, Doc?' a children's show on ITV every Saturday morning.

BIG STUNTS

My idea of a big stunt is the ultimate lock in!

THE COOLEST THINGS I OWN

1. A jar of pickled snakes.
2. A stuffed stoat, dressed as a waiter (*This is probably the only thing I have in common with Derren Brown!*)
3. A little porcelain figure of Chan & Eng, the famous Siamese twins.
4. A collection of Giants' rings. In fairgrounds, they used to have Giants, and they would sell their finger rings.
5. A bottle of rice wine full of lizards.
6. A stuffed mythical Jackalope head. (*Don't ask!*)





PAUL ZENON

MAGICSEEN EXCLUSIVE

'...when you're a kid, the best thing in the world is probably to be famous. But once I've tasted it a little bit, I don't actually like it that much.'

How do you think you are viewed in the UK magic world?

You could probably answer that better than me! It's an interesting one actually, because I don't do magic conventions, most people only know me from what they've seen on TV and that sort of stuff is very different to the sort of thing I do live. You get that inevitable comparison with David Blaine because people have mainly seen me doing street magic, but the live act is a lot more stand-up based. What I tried to do with the TV stuff is to move it away from the Blaine thing style-wise by bringing it down to earth and adding some grounded British-style humour. So, because I do shows for the public rather than magicians, I don't think that I'm viewed as part of the 'scene'.

Do you think there needs to be more sex in magic?

Absolutely. That's why I got into it in the first place! For whatever reasons, there aren't many female magicians, which is a bit sad, and so because it's male-dominated, you tend to get that geeky aspect associated with it. Over the last few years magic has got slightly 'cooler', but I still wouldn't describe it as sexy. Magic has been dragged kicking and screaming into the 1980s – but not quite into 2005! I do think that there a lot more younger people working professionally in magic now as a result of the 'street magic' genre, but unfortunately I think that a lot of them are still concentrating on technique rather than presentation, a hell of a lot of magicians seem to want to impress themselves and their peers rather than the punters! And, if you were to ask a cartoonist to draw a magician, you'd still get a guy with a bow tie and a top hat pulling a rabbit out of a hat at a kids party, so I don't think that people's preconceptions about magicians have changed that much. So to answer your question; I think there should be more sex involved, definitely. And with me specifically! I once did an interview with The Sun newspaper, and the journalist Gary Bushell said, "Do you ever get magic groupies?" I said, "I wish!" I should have known better - you know how the tabloids twist things - this came out as the headline: 'I'm only on TV so that I can sleep around!'

I suppose the good thing about my image, if I have a specific one, is that if a tabloid journalist saw me coming out of a nightclub drunk with two blondes on my arm, they wouldn't bat an eyelid, whereas if I was a family man with three kids it could be a problem. It's quite good to have a reputation where you're almost expected to be a bit naughty.

Your TV specials featured a lot of scenes in either pubs, nightclubs or with people coming out of pubs or nightclubs. Is there something you're trying to tell us?

Originally we pitched the first 'street' show around three years before it was made; way before David Blaine's 'Street Magic'. As is usual with TV, the commissioners didn't have much foresight so what they did was wait until the Blaine show appeared and then said, "Oh, is this the sort of thing you were talking about?" Rather than end up looking like we were making a copy, at that point I said I only want to do it if I could make it more British and more my own. Initially they were talking about recording it in London wine bars and having celebrity guests but I was very much against that - I wanted to go to places like Glasgow, Blackpool and Dublin where I knew that it would be more 'down and dirty'. I also knew that British people tend to react better if there's alcohol involved. Also, the further north of Watford you go, the more open people tend to be in terms of reactions.

We actually shot some trial material in Soho [London] and it was funny because you'd do a trick and say, "was that your card?" and they'd say: "Yes...hmm, that was quite clever I suppose, what's this for? Channel4? Ah yes, I used to work on 4." Everybody seemed to work in the media, where it's not deemed cool to actually be impressed or react to anything. I did some stuff for an awful series with Denise Van Outen, called '*Something for the Weekend*' and they initially wanted to record in London but still have a 'hen night' feel to it. I said 'if you want a hen-night feel, you've got to go to Blackpool!' We got a load of people in off the street at about five in the afternoon and gave them a free bar for three hours. In the first hour they didn't react to anything, then there was a half hour window which was fantastic after they'd loosened up a bit, and then there were three huge punch-ups in the last hour and a half! It's a tried and tested formula: Blackpool + free bar = violence!

Do you have a profile in the US – and I don't mean with the police!

My profile in the US is minimal. The work I've done there has been either for British companies, or multinationals with a percentage of ex-pats. 90% of my work is doing corporate shows, which can be anywhere in the world. The only TV I've done that I know of in the States was on Comedy Central. I quite like going over there though because people don't have any preconceptions about you, so you can mess around with your character. Over here I suppose I'm known, I think, as a bit of a jack-

the-lad type character or benificent conman! In America, even with a northern, working class accent I can get away with playing a typically English James Bond or David Niven type – they don't realise that I sound common!

I like going to the States because I'm totally invisible there and so you don't feel at all self-conscious. Here, it's quite nice because I get recognised quite a bit, but not enough that it's intrusive. It's the perfect level but quite hard to sustain.

Do you like the fame aspect of being a well-known magician?

The thing is, I don't actually get-off on being recognised. I think that when you're a kid, you imagine that the best thing in the world would be to be famous. But once I'd had a little taste of it, I realised that I didn't actually like it that much. It can be quite intrusive, with more cons than pros. I'm actually quite a private person – I like going to my local pub and sitting there on my own in a corner being miserably invisible!

When I was a kid my dad often used to recount how, when he was a teenager working at the Pleasure Beach in Blackpool, he met Jimmy Jewel [famous comedian & actor]. He asked my dad if he'd take his grandson on the Big Dipper for him. So my dad escorted him round, Jimmy Jewel said 'thank you' and gave my dad a half-a-crown tip. Not the most exciting anecdote in the world, but when I started getting recognised, I realised that it was worth being half nice to people because they're likely to remember it for a long time. And they'll remember you for a lot longer if you're a tosser! I think that people do want to think that someone who's on TV is an a@#?hole – I think we all do that. I therefore make a point of trying to be the other way - if you're nice to someone, they'll tell half a dozen people, but if you're not, they'll tell twenty!

You've been working on a new book, haven't you?

I've just literally finished the new one this week. It's called '*Paul Zenon's Street Magic*'. It's a 'teach-yourself magic' produced hopefully, in a slightly hipper style to the norm, a bit cooler-looking than the average magic book. There are some great magic books out there; '*The Royal Road To Card Magic*' and so on, but in terms of the illustration and the actual style of it, they look pretty dated so we've put a lot of effort into the photos in this one; there are about 350 of them which we spent a lot of time doing - we took about 2,000 shots over three days. There are 70,000 words too, so it's quite a

chunky book. It's a hardback and, although it is aimed at the public, it's quite an advanced course. It starts off with self-working tricks and then works its way up to tricks that I can just about do!

Did you have to get a stand-in to do the difficult ones? (ha ha!)

Almost! I'll tell you what I was worried about. The convention is to write for right-handed magicians, but I'm left-handed, so I played with the idea of writing it that way, but the publishers weren't keen on that, so I ended up writing it for right-handers anyway which was a pain in the arse - just transposing everything from left to right - but doing the photos was a nightmare. Initially I thought about just flipping all the shots, but of course you can't do that with playing cards because all the numbers end up the wrong way round. So I ended up having to do 350 photographs of right-handed moves which was so weird. It was like learning from scratch again.

When is it due out?

August or September. It's quite exciting to finally get a heavy duty hardback book out.

Do you do any mentalism?

Very occasionally. It's very difficult because it's not really my style. It's strange being compared to David Blaine and even sometimes with Derren Brown in that sense - I can't think of three people further apart in terms of style. I can't carry off that kind of 'mystic guru' persona at all. I do odd mind reading-type things, but it's more comedy-based - I do a version of '*Confabulation*', but it's based around the fact that I get a woman up from the audience and quiz her about her early love life. I like the fact that it's played for laughs. I'd much rather do that than have people walk away thinking I'm some kind of second coming, which seems to be what some performers seem to aim at. As I said, I do a lot of corporate work, and often standing in the bar afterwards, people will refer to me as 'the comedian' rather than 'the magician', and I take that as a compliment.

Credits:
Mocha by
'More', paid
for by Paul
Zenon. Nice
Fella.

