



Exploring Magic & Illusion
Reproducible Reference Booklet

"The most beautiful experience we can have is the mysterious. It is the fundamental emotion which stands at the cradle of true art and true science. Whoever does not know it and can no longer wonder, no longer marvel, is as good as dead, and his eyes are dimmed."

- Albert Einstein, The World as I See It (1934)

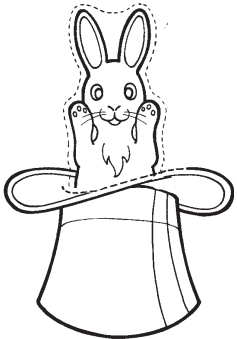
THE VALUE OF MAGIC AS A TEACHING TOOL

Magic is a performing art that teaches and reinforces a number of valuable life skills and abilities. Here are just a few reasons to incorporate the magic into the classroom activities.

- ◆ Learning magic involves provides practice at following and interpreting printed instructions in order to perfect a trick.
- ◆ Learning magic involves reading, research and memory work. Practicing magic teaches that patience and perseverance bring rewards.
- ◆ The performance of magic involves learning how to plan and multi-task.
- ◆ Performing magic provides practice at public speaking skills and helps students learn to express themselves in front of a group
- ◆ Learning to perform magic provides shy people with a special ability that can help boost confidence and enhance self-image.
- ◆ Performing magic involves developing creative writing skills used in creating "patter" scripts to go along with tricks. Creative writing skills are also required for scripting actions in magic routines and recording instructions on how to perform tricks.
- ◆ Practicing small magic tricks improves dexterity in people with normal motor skills.
- ◆ For people with impaired motor skills, learning magic tricks provides the motivation to do therapeutic exercises that result in improved movement and gratification from achievement when a trick is successfully performed.
- ◆ Inventing or developing a magic trick involves problem solving, learning how to think outside the box, and inspires the use of imagination and creativity.
- ◆ Building magic tricks requires use of drawing, design, crafting and other artistic skills.
- ◆ Magic inspires us with wonder and causes us to consider what it might be possible to achieve. It teaches us that we can be fooled and that we don't always know or understand everything. Magic encourages us to think.



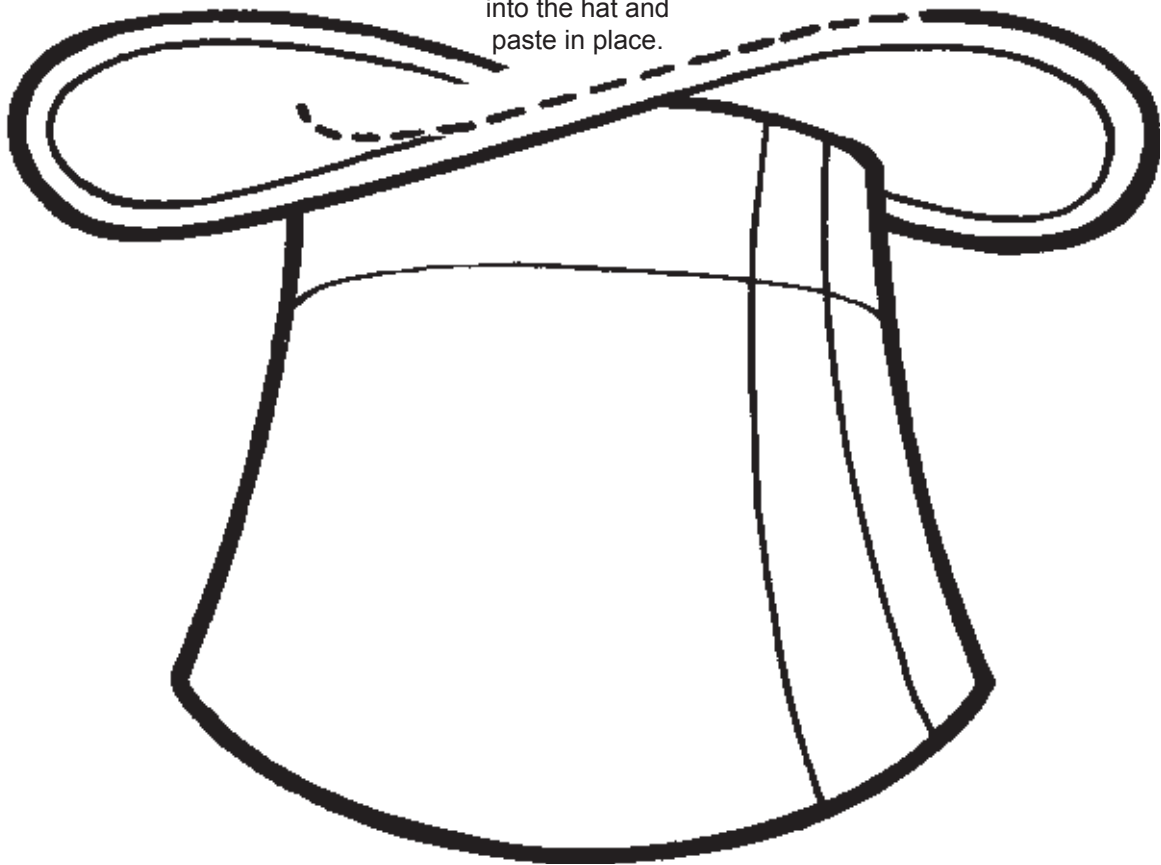
fit through
slot in hat



Color your
favorite thing
that might
come out of a
magician's
top hat.

What comes out of the Magician's Top Hat?

1. Color one of the three things that might come out of a magician's hat.
2. Cut it out along the dotted line.
3. Color the hat and cut the slot in the hat.
4. Slide the lower section of the colored cutout into the hat and paste in place.



MAGIC 101

The arts of Theatre and Stage Magic are very closely related. *Magic* is a specialized form of theatre and most *Theater* is a form of magic in that it is designed to create the *illusion* of reality onstage. Just as a Magic performance requires the audience to suspend their disbelief in order to experience wonder at the magical events that happen, Theatre requires the suspension of disbelief in order for the audience to become emotionally involved in the play, its characters, and their experiences. Intellectually, the audience understands that the people on stage - or on the TV screen - are really actors in a contrived situation, but the audience is willing to ignore that fact for an hour or two in favor of watching a story played out.

A major ingredient in the production of many plays is the special effects used to enhance the storyline and make the apparent reality of events occurring on stage more convincing. ("Special effects" is actually just a fancy theatrical name for "magic".) Special effects have been used in Greek theater, the plays of Shakespeare and other stage presentations throughout history. Stage productions like Mary Poppins, Pippin, Dracula, The Wizard of Oz, Beauty and the Beast and countless others all use special effects originally developed by magicians. The use of magic and special effects can also extend into presentations of music and dance. Some orchestras will have a magician perform to their music during Halloween concerts, and the Carolina Ballet used several magic illusions during their 2011 touring production of the Nutcracker.

While many special effects are now standard or can be worked out by an experienced production crew, some theater companies use professional magicians/illusionists as consultants to help design and create the special effects used in their stage productions. In the role of consultant, the magician becomes a skilled technician with both the knowledge of how to achieve a desired visual effect, and the ability to instruct the theater's production crew on how to physically create the required end product. Like the magician's stage magic itself, the creation of theatrical special effects often involves a clever combination of creative design, finicky wood/metalwork construction, camouflage and decoration, and an in depth knowledge of human psychology. Add skillful lighting and a good helping of acting to this, and the final result permits Mary Poppins to pull a 10 foot ladder from a carpetbag resting on a small table, or allows Dracula to vanish in a puff of smoke from center stage while 2 men struggle to hold him. In the musical *Cats*, the conjuring cat, Mr. Mistoffelees, restores the kidnapped Deuteronomy through the use of magic both literally and figuratively. In *The Wizard of Oz*, the 'melting' of the Wicked Witch of the West is also accomplished through a well planned magic trick. These are only a few examples of how magic is used in theatrical productions and how it helps to advance a show's plot and improve its final impact and memorability.

As an art on its own, Magic is universal, crossing all borders and cultures. To avoid language barriers, many magicians use mime and perform exclusively to music. Because Magic is a visual art form, it appeals to both hearing and deaf audiences. Magical performers are well represented within the deaf community and Magic clubs and organizations are found world-wide. Magic is supported as a national art form in many countries outside of North America. Korean magicians receive government money in order to study and perform magic. In China, magic is part of their culture and heritage and magicians are heavily supported. European Magicians are frequently shown on television and presented in theaters across Europe. South Africa is home to a unique College of Magic that features a 6 year on-campus diploma program covering all aspects of the art. There is even a magician's equivalent of the international Olympics, called FISM, that is held in a different country every 3 years.

MAGIC 101, CONT'D

Magic comes in a variety of different forms ranging from Close-up to Street to full Stage. Each different setting requires a different set of performance skills on the part of the magician. The principles of Magic are fairly similar around the globe, but each country may also bring its own unique flavor to the art. Some magicians choose to perform in the traditional costume of their country and work with traditional materials. An Oriental magician, for example, might wear elegant flowing robes and conjure with silks, parasols and fans. Other magicians may opt for a current or modern approach to their magic. They might wear street clothes or business suits and conjure with such items as light bulbs, soccer balls, CD's or cell phones. While each magic act may reflect the personal taste and interests of the individual magical performer, all acts involve creative thought, patient crafting, trial and error, and hours upon hours of practice.

The art of Magic appeals to a particularly wide age range. Many people who see it performed well are inspired to try it for themselves. Due to Magic's popularity, the primary learning materials for magic are often readily available in hobby stores. Unfortunately, the investment of few dollars and an hour or so of practice can result in a reward: an "aha!" moment that prompts many enthusiasts to immediately consider themselves full fledged "magicians". This is a peculiarity unique to the art of Magic. Because a beginner believes he knows the "secret" behind a magic trick, he may feel that he has mastered the entire art and its performance. This is no more true than the observation that striking the keys on a piano produces sounds automatically qualifies someone to perform a piano concert.

Professional magicians can spend years working on and perfecting their art. This is because Magic is a particularly complex art that requires performers to be proficient in many areas in order to present it competently. Beyond the practical basic skills unique to magic, such as sleight of hand and misdirection, a qualified professional magician/illusionist requires training in all the basic elements of theatre. Education in acting, mime, voice, improvisation, pacing, and blocking are crucial. Experience with comedy, music and dance are highly recommended. Depending upon the nature of the performer's presentation, necessary skills can extend to prop building, set design, carpentry, stage lighting, sound engineering, scene painting, script writing, costume tailoring and sometimes even animal training. On top of all of this, a practical grasp of human psychology is required. The magician has to be able to understand how a spectator views and interprets the performance, because what the spectator believes he sees - and what the magician is actually doing - are often two completely different things.

In Magic, as in other performance arts, it is the performer's responsibility to develop presentations that are creative, thought provoking and, hopefully, uplifting. Beyond simply entertaining, Magic has the natural ability to cause wonder and inspire imagination. It motivates us to think and ponder "what if...?" Magic teaches us that things might not always be what they seem and encourages us to hope that maybe - just maybe - we ourselves might be able change things and aspire to something better.

A VERY SHORT HISTORY ON THE LONG SUBJECT OF MAGIC

Performance magic has a long history. One of the very first magic tricks was the cups and balls, a trick in which a small object, like a ball or nut, repeatedly appears and disappears beneath a set of small cups or bowls. The trick is believed to go as far back as ancient Egypt. Magicians were definitely performing cups and balls during ancient Greek and Roman times. These performers also did tricks with eggs and other common objects. History relates how the magician Dedi performed for Pharaoh by first removing and then restoring the head of a goose. The Greeks were the first people to use ventriloquism and larger magic tricks called "illusions". One early Greek illusion was the opening of temple doors caused by lighting a fire on an altar. The fire triggered a hidden pneumatic system that, when heated, mechanically caused the doors to open while the fire burned and close when the fire went out.

Magicians in the middle ages performed at street fairs or marketplaces, and wore special pocketed aprons to hold their props. They did many of the same tricks as their earlier counterparts. With the invention of the Gutenberg Press around 1450, it became possible to mass produce playing cards and make them available to the public. Card tricks soon became popular. The first magic book, printed in the 1580's, had a card trick in it.

It was not until the 1800's that the art of magic transformed through the work of two French magicians: Jean Robert-Houdin (1805-1871) and Alexander Herrmann (1844-1896). Robert-Houdin is considered the first modern magician. Before Houdin, magicians dressed as Merlin-type characters. Their magic had no story or plot and they relied on centuries old tricks. Houdin changed all that. He was one of the first magicians to present his magic in theaters and performed in the stylish evening clothes of the time. He opened his own theater and revolutionized the presentation of magic, adding drama, spectacle and plot. He pretended to hypnotize his son and balance him on a sword. Houdin introduced science and technology to magic, using the latest scientific discoveries of his time to create many new effects. Houdin had also been a watchmaker. To attract people to his theater he built amazing automatia (robotic figures) that could dance, do acrobatics and draw pictures.

Alexander Herrmann popularized magic during his world tours before moving to America. His show included card sleights, producing a rabbit and a dangerous bullet catching effect. In addition, he developed illusions such as removing the head of a person and placing the head on a table before returning the head to its owner. Herrmann wore a goatee and dressed in breeches and was so popular that his image was associated with magicians for 100 years.

Magician Georges Méliès (1861-1938) took over Houdin's theater, performing his magic in it and preserving the automatia created by Houdin. In 1896, Méliès became interested in the then newly developed science of "moving pictures" and made the first films with plot, and using magic tricks to create special effects on film. He pioneered almost all the special effects used in film to this day, including split screen and dissolve. Méliès sold the Houdin theater and opened a film studio where he made over 800 films of fantasy and imagination until the start of World War 1.

Magic became very popular after 1880 and many magicians toured with ever bigger and better shows. In England, magicians Maskelyne and Devant presented illusions and magical stories to Queen Victoria. In the USA, first Harry Keller (1849-1922) and then Howard Thurston (1869-1936) toured across the continent with full evening shows. Performances featured floating ladies, girls

SHORT MAGIC HISTORY, CONT'D

appearing out of boxes and women sawn in half. During this time, a new type of magical performer appeared: the escape artist. Harry Houdini (1874-1926) boasted that nothing could hold him. He escaped from handcuffs, locked boxes, jail cells and even a waterfilled tank. He became so famous that he is still known and talked about to this day. He performed escapes in 3 silent films and even fought the first cinematic robot.

During Thurston's and Houdini's later careers, several other magicians became well known. Many of them started during the 1920's and performed across the USA into the 1950's. The most famous was Harry Blackstone Senior (1885-1965). He did everything from causing a borrowed handkerchief to come to life and dance, to filling the stage with a magical flower garden. Touring around the world were Carter the Great (1874-1936) and then Dante (1882-1955), both sawing girls in half, floating them, and vanishing them. Finally, David Bamburg (1904-1974) toured Mexico and South America as Fu Manchu. His show included a hand shadow act and an effect switching heads between a black duck and a white duck.

With the growing popularity of television in the 1950's, individual magic acts began to surpass touring shows and magicians like Channing Pollock and Roy Benson were regularly viewed on variety programs like the Ed Sullivan Show. In the 1960's, Mark Wilson inspired an appreciation for magic and illusion with his children's show called "The Land of Alakazam". Doug Henning and David Copperfield followed up with TV specials during the 1970's and 1980's and toured across the USA and around the world, renewing peoples' interest in magic. Many other magicians started working. Not since the 1920's have so many magicians been able to perform. Siegfried and Roy, Penn & Teller and others started to bring magic back to theaters. In 2000, David Blaine came full circle from the magicians of ancient Rome and mediaval Europe, by working outdoors and performing illusions in the street.

Today, performers like Chris Angel, Melinda and others, star in their own full evening stage shows continuing a traditon of performance magic that has entertained, amazed and enchanted audiences for centuries. Magic gives its viewers a brief glimpse into an alternate reality, sometimes whimsical, sometimes frightening, and reminds us all that we can still be surprised.

BINOCULAR VISION

Some animals have eyes on the sides of their heads and some have eyes on the front of their heads. Humans have binocular vision, that is, their eyes are at the front of their heads. Binocular vision allows us to judge distance and depth at a glance. This is because each eye gives us a slightly different view of any given object. The brain interprets these two views and calculates the distance to the object. This is why we can reach out and touch an object without fumbling for it. Try these experiments for yourself.

A. The following demonstration is an example of how each eye sees a slightly different view:

1. Look straight ahead and focus your attention on the distance.
2. Make a fist with each hand, but extend your index fingers out straight.
3. Raise your hands to eye level, about 12 inches away from your eyes.
4. Hold your index fingers horizontally, (pointing at each other) with the tips of the index fingers almost touching. Keep looking in the distance!

If you are focused on the distance, you should be able to see a very short "phantom finger", - looking like a like a mini-hotdog - floating between your two horizontally held index fingers. This happens because your brain is trying to combine of the slightly different information provided by each eye.

B. The following experiment shows how important binocular vision is to us:

1. Balance a pink eraser or other small, light object on the edge of a desk or table. Keep both eyes on the eraser while slowly backing away from it for about 12 feet.
2. Close one eye and keep it closed!
3. Extend one arm and quickly walk up to the eraser and bat it to the floor with one stroke of your index finger.

Chances are that you missed hitting the eraser on the first try. Why should this be?

Question: Vegetarian animals like rabbits, deer and zebra have eyes on the sides of their head. Hunting animals like owls, wolves and lions have binocular vision. Can you think of a reason for this? Why would it be an advantage for vegetarian animals have eyes on the side of their heads?

C. It is extremely difficult to judge depth with only one eye.

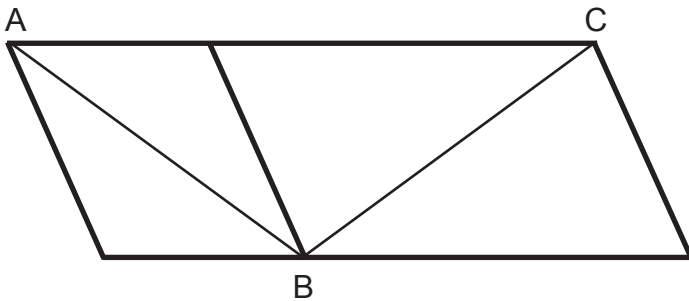
Discover this for yourself with the next experiment.

1. Close one eye and keep it closed!
2. Pick up two pencils: one in either hand. Hold them horizontally in front of you at eye level. Hold them with their points aiming toward each other, about one inch apart. (You can bend your elbows.)
3. Keeping them at eye level, move the pencils until you are sure that their points are exactly opposite each other. Now look at the pencils with both eyes open.

It is likely that the pencils are out of alignment. Try this experiment again using the opposite eye. Are the results better, worse, or the same?

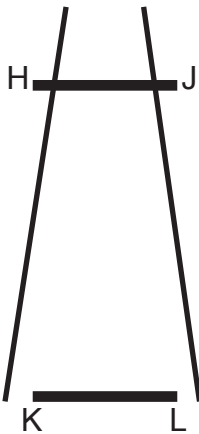
VISUAL ILLUSIONS

The dictionary defines an **illusion** as **something that deceives by producing a false impression**. The most common type of illusion available to students in the classroom is the **Visual Illusion**. They frequently appear in activity or puzzle books. They teach us how eyes and minds can sometimes be fooled by what we see, and show us that there is sometimes more than one answer to a problem.



Which lines are longer?

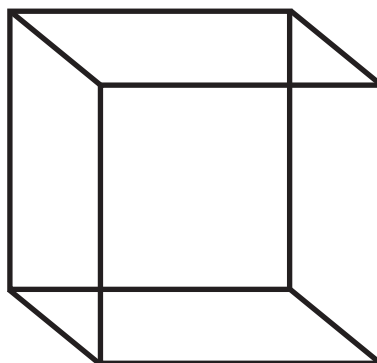
AB or AC ? DE or FG ? HJ or KL ?



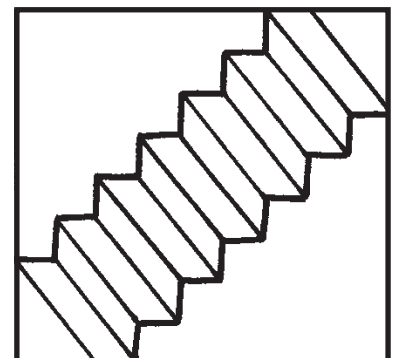
If you measure the two lines cited in each of these three examples, you will discover that they are actually the same length. It is an **illusion** that they do not **look** the same length. One explanation for this is that our brains are accustomed to making certain assumptions about angles and how they relate to perspective and distance. Objects within angles less than 90 degrees may be interpreted as smaller (or farther away) than objects within angles greater than 90 degrees.

It All Depends Upon Your Point of View

If your brain is not given enough information to work with, it may have trouble making a decision about what it sees...



Does the front side of this square face up toward the left or down toward the right ?

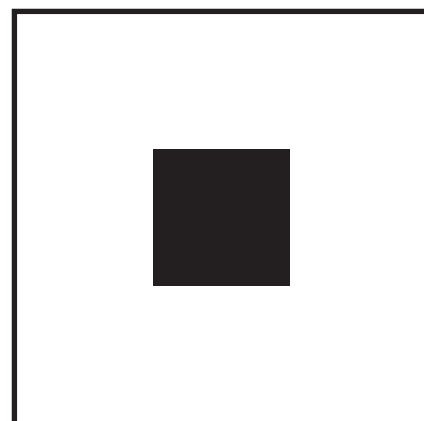


Are you looking down at the stairs or up from underneath?

LIGHT, DARK AND COLOR

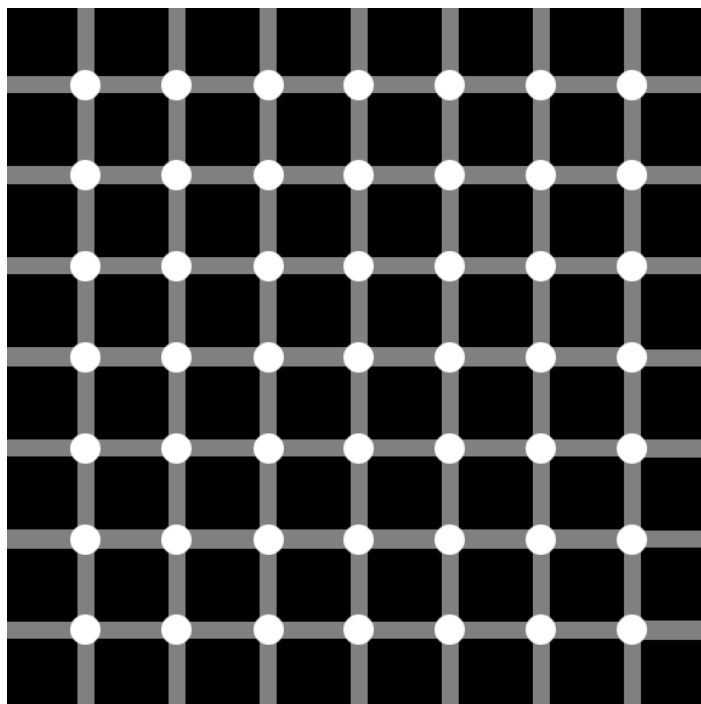
Colors have the ability to create illusions. Light colors reflect light. Reflected light can make a color appear to **EXPAND** or spread out. Dark colors absorb light. This can make a color seem to **CONTRACT** or grow smaller. In this way, a light colored object set on a dark background may look larger or closer than a dark colored object of the same size set against a light background. Right: Both inner squares at right are the same size, yet the white one at the top looks larger. Why? Try this experiment with colors.

Below: The horizontal line across the center of the image is actually a uniform grey. But the brain is a comparison machine and adds contrast where none exists.



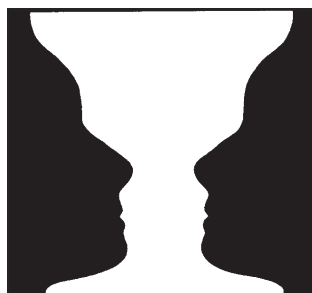
Right Before Your Very Eyes!

Look at the design to the right. Can you see black spots flashing on and off inside the white circles, even though no black spots are really there? The explanation for this lies in both how our eyes receive light and dark information and how our brain processes what the eyes see.



Below Left: Young lady or old woman?

Below Right: Profiles or a goblet?



Illusions like these help us realize that our own understanding of things may be limited or different from how other people view the same thing.

IMAGE RETENTION

You've probably posed for a flash photo at one time or another. Remember the after-image of the flash that lingered in your eyes for several moments afterward? The back of your eye (RETINA) can retain any given image for about a tenth of a second. This ability allows us to appreciate films at the cinema and makes a number of other optical effects possible.

Example 1

Take two pennies. With your hands flat and the palms almost touching, hold the two pennies together between the index fingers of your hands. You should be able to see the coins edge on. Rub the pennies together (up and down) as quickly as you can. A third penny will seem to appear with the other two.

Example 2

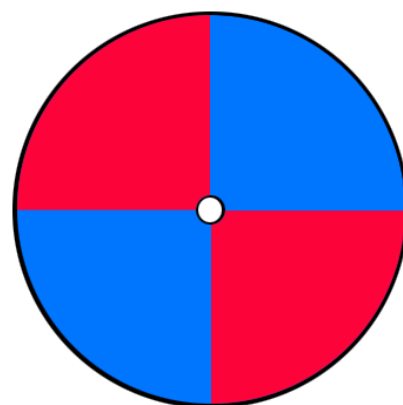
(1) Find a discarded CD or plastic container lid roughly 4 or 5 inches across. (For plastic lids, make a hole in the center large enough to fit loosely over a pencil.) (You could also make a cardboard disk.)

(2) Paste a 2-color design (as shown at right) on the disk.

(3) Fit a pencil through the center hole and hold the pencil pointing upward at a 30 to 45 degree angle. Use your other hand to slap the edge of the disk to make it spin as quickly as possible.

What do you see?

A red and blue disk will look solid purple if you spin it fast enough. Why? Try the same experiment using a blue and yellow disk or a red and yellow disk. What colors do you see?

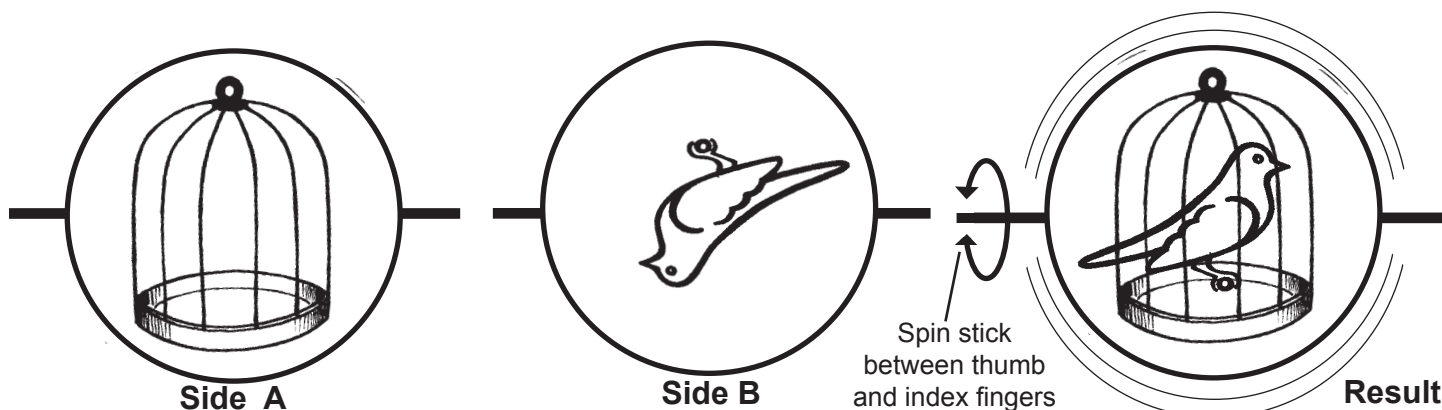


Example 3

The **THAUMATROPE** ("turning marvel") was a popular toy in Victorian times. It can be made from a very thin stick or piece of wire sandwiched horizontally between two disks of light cardboard. A picture of a cage (Side A) is on one piece of cardboard and picture of a bird (Side B) is on the other. Note that Side B is pasted upside down on the back of Side A. The idea is to roll the stick back and forth between your index finger and thumb, causing the disks to flip over rapidly. If you do this fast enough, the eyes' ability to retain an image will make the bird appear to be sitting in the cage.

Make your own version of this toy! Cardboard disks should be about 3 or 4 inches across.

Use your imagination to create your own picture combination.



TACTILE ILLUSIONS

Our sense of touch is very well developed but it, too, can be fooled. With your eyes closed, it is still very easy to feel an object and tell what it is and how many you have of it. However, it is possible to fool your sense of touch by giving it information in an unusual fashion.

(A) Try the following experiment:

1. Close your eyes and feel the tip of your nose with the index and middle fingers of the hand you do not use to write. You feel one nose, right?
2. Now, cross those same fingers and - keeping your eyes closed - feel your nose again. Concentrate on the message those fingers are sending to your brain. This time you should feel two noses! Why should this be?

In the first case, you were feeling your nose with the inner section of your two fingers. This, of course, is the way you are accustomed to feeling things and that particular area is shared in common by both fingers. Your brain is accustomed to thinking that anything felt in that area by one finger is the same thing felt by the other finger. In the second case, however, you were feeling your nose with the outer section of your two fingers. This is an area that is not shared by both fingers. Your brain, therefore, is fooled into believing that each finger is feeling a totally different nose!

(B) Here is different version of the same effect:

Pull your top lip to left and your bottom lip to the right. Have a friend gently touch the middle of your lips with the eraser end of a pencil. Your brain will be fooled into believing there are two pencils because it has not compensated for the repositioning of your lips.

A TASTE ILLUSION

Have you ever noticed that food tastes pretty bland when your nose is stuffed from a cold? How food tastes has a lot to do with how it smells. Here is an experiment that demonstrates the importance of your sense of smell. Find a friend to help you with this experiment.

1. Peel and cut an onion, an apple, a pear and a raw potato into small pieces of equal shape and size.
2. Close your eyes and hold your nose closed.
(The idea is not to see or smell the food you are about to sample.)
3. Have your friend choose one of the pieces of food at random and place it on your tongue but do not chew the piece.
4. Try to guess what food your friend placed on your tongue.
5. Now, chew the piece of food and try to guess what it is.

Without your sense of smell, you will probably find it difficult to identify the foods based solely on their taste. It is more likely that you will distinguish the food pieces based on how they feel inside your mouth.

Another version of this experiment is to have your friend close his eyes. Hold a slice of pear under their nose and let them smell it. Now place a slice of apple in their mouth and let them eat it. Chances are that they will think they ate a slice of pear.

A SHORT GLOSSARY OF SOME MAGIC AND THEATER TERMS

Stage performers and theater people have a language all their own. Below are some of the terms commonly used by magicians or people who work in the theatre.

APRON The "apron" refers to the narrow front edge of the stage platform located directly in front of the stage's Front or House curtain.

CUE In theater, a "cue" is a general signal for something to happen. For example, a cue can be a signal for an actor to speak, a signal for a lighting technician to change the stage light settings, or a signal for a sound technician to turn on music or a sound effect.

DECK The floor of the stage.

FLATS In a stage play, flats are false walls usually made of stretched and painted canvas. They may be used on stage to represent the outer walls of a building, or walls of a room within a building. They can be also be painted to represent any sort of scenic background.

FLYS and FLY GALLERY Some stages have a large open space (fly gallery) in the ceiling above the Deck where stage curtains, stage lights and other items are fastened to the ceiling with ropes or wires attached to pulleys. These curtains and lights can be pulled up into the space to be either out of the way, or out of view of the audience. To raise an item up into this space is said to "fly" it.

FOURTH WALL In most plays, when actors perform on stage, the 3 sides of the stage represent the boundaries to the world in which the play's characters live. The "fourth wall" is the space that separates the actors from the audience watching them. In most plays, the actors pretend not to know that the audience is there.

HOUSE The House is a theatrical term for the part of the theatre in which the audience sits.

LEGS Legs are long, narrow curtains located at the sides of the performance area. They are generally used to block the audience's view into the stage wings.

LEVITATION A magician's term for making something appear to float in mid-air.

MISDIRECTION A magician's term for the act of doing one thing (or *looking* like you are doing one thing) while you are secretly doing something else at the same time. This takes a lot of practise and knowledge of human psychology.

PATTER A magician's term for the "lines" or spoken part of a routine.

PIT The Pit or Orchestra Pit, is a space on the floor directly in front of the stage. The floor of the Pit is usually lower than the floor where the audience sits. When musicians are required to play music for a live stage show, they are positioned inside the Pit, so as not to obstruct the audience's view of the stage.

PRODUCE (Pronounced "pro-DUCE") A magician's term for making something appear, as in the sentence, "The magician produced a rabbit."

PROJECT (Pronounced "pro-JECT") As theater teachers are fond of saying, this term means to speak loudly and clearly enough so that the little old deaf lady in the back row of the audience can hear you.

PROPS Short for "properties", props are smaller items that an actor might handle on stage during a play. Examples of props include umbrellas, books, teacups, luggage bags, telephones, and other hand held objects.

RAKE In the early days of theater, viewers usually stood in front of the stage while they watched a play. To allow the audience a slightly better view of actors positioned at the back of the stage, the stage floor was built on a slope. The stage floor farthest from the audience was built higher than the floor at the front edge of the stage. The slope of the stage floor was called the "**rake**". Today, modern stages are built as flat surfaces and the seats for the audience are arranged on a "rake".

SET The scenery decoration used as a background for a stage presentation is called the "set". It can be a combination of painted "flats", furniture and many other items.

SHINBUSTER This is a nickname for a low lightstand located just offstage in the wings. The stage lights fastened to it are placed so as to shine light across the stage floor. Shinbusters are often used to light dancers. When the lights are turned off, the stands are often very hard to see in the darkness of the stage. (Guess why they are nicknamed "shinbusters".)

SLEIGHT OF HAND, or SLEIGHT A magician's term for the manual dexterity (hand skills) used to perform certain conjuring tricks. A fancy name for this is "PRESTIDIGITATION", from a French phrase meaning "ready-fingeredness".

STAGE LEFT and STAGE RIGHT These are positions on stage as seen from the viewpoint of the actor. Stage Left refers to the actor's left as he faces the audience. Stage Right refers to the actor's right as he faces the audience.

TEASER Also known as Curtain Borders, Teasers are the short curtains hanging above the stage. They are to hide stage lights and other materials in the fly gallery from the view of the audience.

TORMENTORS Another name for "LEGS"

TRAVELLER A traveller is a large curtain on stage that can be opened and closed to divide upstage and downstage sections of the deck.

UPSTAGE and DOWNSTAGE In the early days of theater, stages were often built with their floors on a slight slope (see RAKE). The back part of the stage floor - the part farthest away from the audience - was often built a few inches higher than the front part of the stage floor, the part closest to the audience. Thus the terms "**upstage**" for the back of the stage and "**downstage**" for the part of the stage nearest the audience.

VANISH A magician's term for making something disappear, as in "She vanished a handkerchief."

WINGS Wings are the parts of the stage to the right and left of the performing floor. This is the area where a show's "props" are often kept out of view from the audience, and where actors stand ready for their "cues". To keep the stage clear, the Nelsons keep many of their illusions in the "wings".

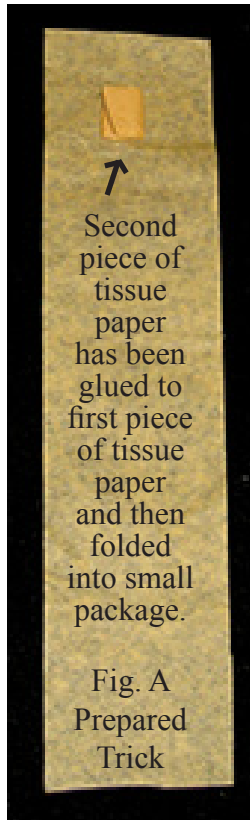
THEATER LORE *Did You Know...*

There are many superstitions associated with theatre. Perhaps the most famous theatrical superstition is that it is unlucky to refer to Shakespeare's Macbeth by name inside a theater. Actors usually refer to it as "the Scottish Play". Another old theater superstition says that whistling backstage is very unlucky. The origin of this particular superstition goes back to the old days when sailors were hired to work the rope and pulley rigging of the "fly gallery" in theaters because of their experience with similar rigging on ships. Signals to raise or lower backdrops or other "flown" equipment were usually conveyed by whistles. A whistle out of place could result in something very large and heavy suddenly crashing down to the stage. Understandably, this event would be very unlucky for anyone standing beneath.

LEARN A MAGIC TRICK: TORN & RESTORED TISSUE PAPER

Here is a beginner trick for you to try out for yourself. Practise this trick until you can do all the actions smoothly and naturally. And remember, as a magician, you must not tell anyone how you do your magic!

EFFECT: You show a strip of tissue paper, tear it into pieces, squeeze the pieces together, make a magical pass over the tissue, open it up, and show that the paper strip has magically been restored to its original form.



MATERIALS: To make this trick for yourself, you need a drop of glue or paper paste and 2 rectangular strips of tissue paper measuring about 2 inches wide by 8 inches long.

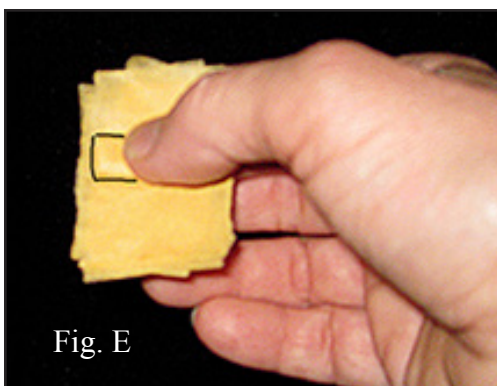
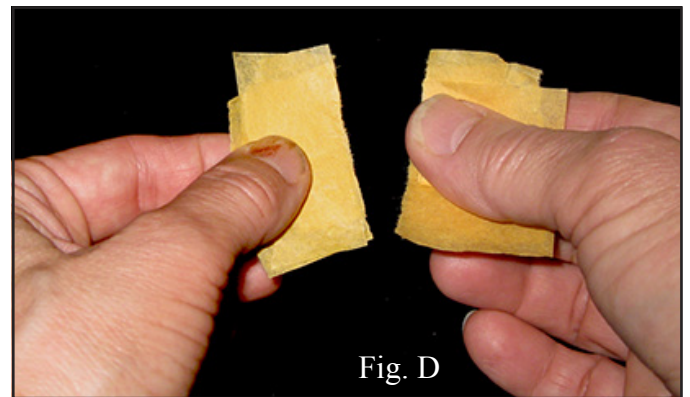
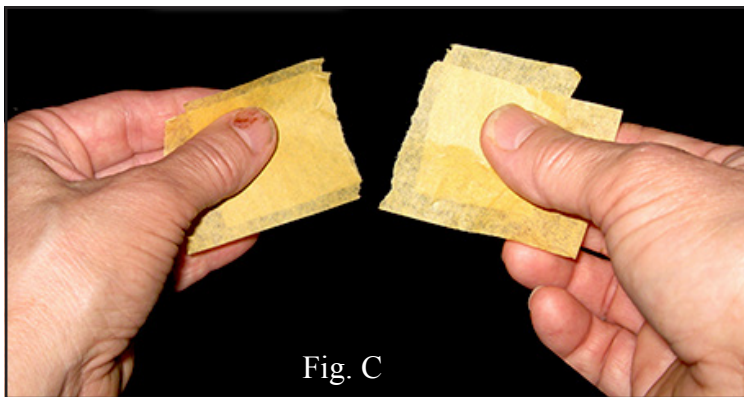
PREPARATION: Use a tiny dot of glue to join the 2 strips of paper together in one small spot near one end of the strips. After the glue is completely dry, carefully fold one of the two pieces of tissue into a small package measuring roughly 1/2 inch by 1/2 inch or smaller. (Fig. A) If you hold the tissue paper strip and its attached folded package between your index finger and thumb - with the folded package side facing you - your thumb should be able to cover and hide the folded package, making it look like you are only holding only a single tissue paper strip. The little folded package is your secret. Let no one see it.



PERFORMANCE: Hold the paper strip between your index finger and thumb with the secretly folded tissue package facing you and covered by your thumb. (Fig. B)

Casually show the paper strip to your audience. If your thumb is covering the secret package well enough, you can show the audience both sides of the strip.

Explain your story (patter) to the audience as you carefully rip the tissue strip in half,

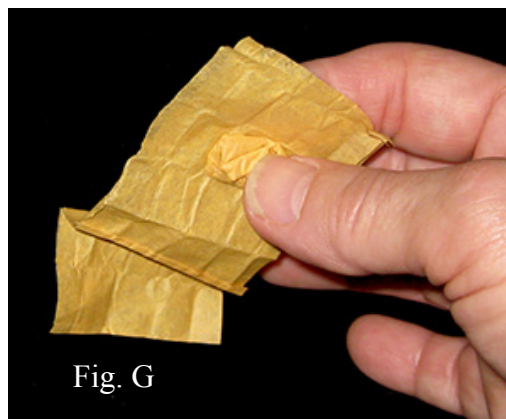


then in quarters (Fig. C), and then into eighths (Fig D).

Each time you rip the paper, make sure that the audience can see that you are indeed separating the pieces. Once you have done 3 rips and torn the tissue into 8 pieces, gather the pieces of the first paper strip in front of your folded secret package (Fig E).

Gently crush and squeeze the pieces of ripped tissue into a small ball that can be covered by your thumb (Fig. F).

Learn a MagicTrick - Torn & Restored Tissue Paper - Cont'd



Turn the ball of torn tissue pieces toward you. This is your *new* secret package. Cover it with your thumb and keep it well hidden. At this point, you can make a "magical" hand movement over the torn paper in your hand. (Some magicians like to use a magic word or sprinkle pixie dust.)

Carefully open the folded tissue package you prepared earlier (Fig. G).

Open it slowly and remember to keep your thumb over the ball of torn pieces. Show your audience that the torn tissue strip has been completely restored! Put the completed trick in your pocket and take your bow.

PATTER: (Patter is a magician's term for the story he or she tells to the audience while performing a trick. The patter explains the trick and the trick's performance illustrates the patter. It is best if each magician can invent his or her own original patter for their trick, but here is a simple example of how the patter might go...)

"The other day I went to a fair. There was a raffle, so I bought a raffle ticket". (*Show paper strip.*) "Unfortunately, when they first called out the numbers, my ticket didn't win. I thought it was all over, so I tore up the ticket." (*Tear up tissue strip.*) "But THEN they announced that they would have one last draw! OH NO! My ticket was ruined! What was I to do? Well, luckily, I knew a bit of magic. I squeezed my torn ticket pieces tightly together and wished really hard." (*Crush paper pieces into little ball behind the folded secret package.*) "And my raffle ticket was magically restored!" (*Open folded duplicate tissue strip and show it.*) "And you know what? I actually WON the raffle! Guess what my prize was... A ticket for the next raffle!"

THINKING LIKE A MAGICIAN...

Magic is an art that calls for imagination and creativity on the part of the performer.

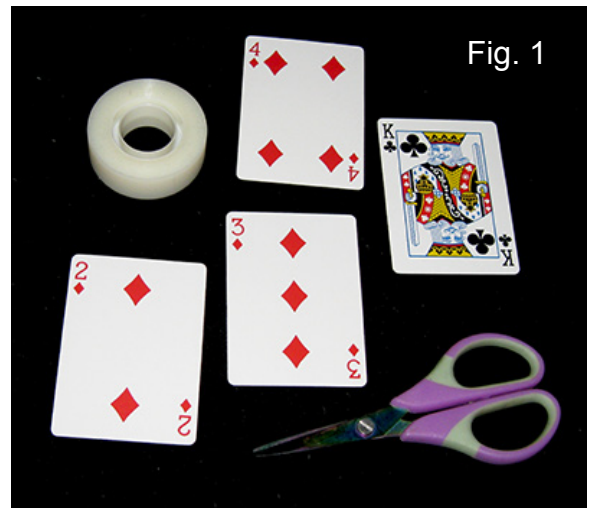
After you have practised and perfected your presentation of the Torn & Restored Tissue Paper Trick, you can get creative. Make this trick your own by using a different color of tissue paper and cutting it into an interesting shape: a yellow star, a blue bird, a pink heart, an orange goldfish or whatever else you think is interesting and what you feel will be interesting to your audience. Keep the paper shape fairly simple so that your audience can easily recognize what it is. Make up your patter story that relates to the paper shape you choose. Try to keep the story short and entertaining.

LEARN A MAGIC TRICK: THE 3 CARD TRICK

This close-up card trick requires some initial assembly, but the results are well worth it. After making it for yourself, practise this trick until you can do all the actions smoothly and naturally. And remember: as a magician, you must not tell anyone how you do your magic!

EFFECT: You show your audience a set of 3 plain cards. Hold the cards face up and let the spectator memorize the faces. Hold the cards face down and ask the spectator if he remembers the name of the middle card. Ask the spectator to pull out the middle card but keep it face down and not look at it. Turn over and show the faces of the cards still in your hand. Ask the spectator what card he thinks he is holding. Let him look at his card and see that it is totally different from what he expected.

MATERIALS: You will need 3 similar, non-picture (plain) cards, a picture card of a different suit and color, about 3 inches of invisible tape, and a pair of scissors (Fig. 1).

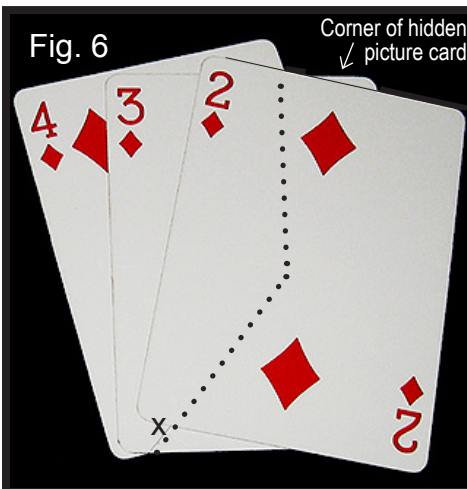


Trim middle card as shown above.



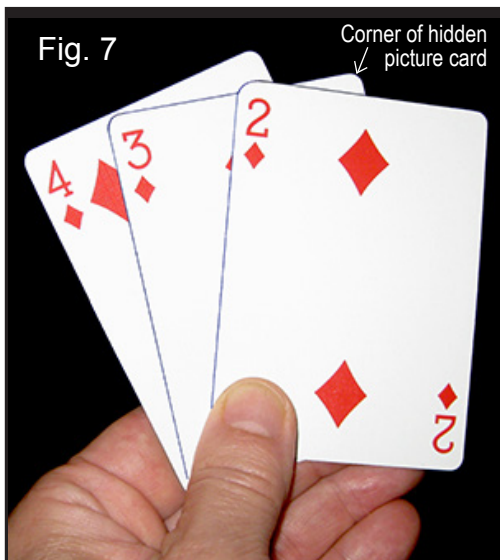
PREPARATION:

- Trim the middle card as in Fig. 2.
- Apply strip of tape to the back of the trimmed card (Fig. 3). Note that the sticky side of tape is face down in this photo.
- Attach trimmed card to face of bottom card (Fig. 4). The tape forms a hinge and must be kept hidden under edge of trimmed card. Make sure its edge does not stick out past the edge of the card beneath it. You have just created a gimmicked card. Keep its existence a secret.
- Slide the picture card under trimmed hinged card (Fig. 5) and carefully even it up with edge of trimmed card. The idea is to make



the trimmed card and the picture card look like a single card when covered by the plain top card as in Fig. 6. The dotted line represents the hidden edge of the trimmed card. The very top corner of the secretly hidden picture card looks like a corner of the trimmed middle card. Hold the cards in your hand with your thumb over the X spot to make the illusion complete (Fig. 7). Keep the hidden picture card a secret.

Learn a Magic Trick - The 3 Card Trick - Cont'd



PERFORMANCE:

A. Hold the prepared packet of cards in your hand with your thumb covering the area of the X spot mentioned in the trick's PREPARATION section. (See Fig. 7)

B. Show the faces of the cards to your spectator and then turn the cards face down (Fig. 8). Ask your spectator if they can recall the faces of the cards. (Show the cards again if they can't recall.)

C. While holding the cards face downward, ask the spectator to name the cards and tell you the middle card. After he or she names the middle card, ask them to pull the center card out of the packet, (Fig. 9) but warn them to keep the card face down and not to look at it yet.

D. The next part of this trick requires a special move called a "glide" in order to cover and hide the gimmicked middle card you prepared earlier and which the spectator thinks he or she is now holding. Note that the pad of your thumb is still on the corner of the front (ungimmicked) card of the packet (seen as 2 of diamonds in Fig. 7). While still holding the remaining cards face down in your hand (Fig. 10), bend your thumb holding these cards inward toward your palm (Fig. 11). This will slide the cards together and pull the ungimmicked top card over the gimmicked middle card and hide it (Fig. 12). Now you can turn your cards over and casually show just the top and bottom cards. This reinforces the spectator's impression that he or she is indeed holding the middle card that they saw in your hand. Ask the spectator what card they are holding, then have them turn their card over and look at it. Check out their surprise and take your bow.



This trick is based on a magician's concept called MISDIRECTION. The spectator has unknowingly seen a false middle card and is lead to believe he or she has removed it from the packet you held. The impression is made stronger when you turn over the remaining cards and they see that the middle card is indeed gone from your hand. Their understanding of the events is said to have been "misdirected".

LEARN A MAGIC TRICK: THE MOBIUS STRIP

A few magic tricks are based on mathematics. The Mobius strip comes from a branch of mathematics called Topology. Topology is the study of surfaces and edges.

MATERIALS: Scissors, tape, colored pencils, and 3 strips of paper approximately $2\frac{1}{2}$ inches wide by 16 inches long. (You can make these strips by cutting an $8\frac{1}{2}$ inch by 11 inch sheet of paper into strips $8\frac{1}{2}$ inches long and taping 2 strips together.)

PREPARATION:

- (1.) Take the first strip of paper and tape the ends together to make a simple paper ring as show in Fig. 1.
- (2.) Take the second strip of paper and give it a half twist. Tape the ends together to make the shape in Fig. 2. This shape is called a Mobius Strip or a Moebius Band. Make one more Mobius band with the third strip of paper.

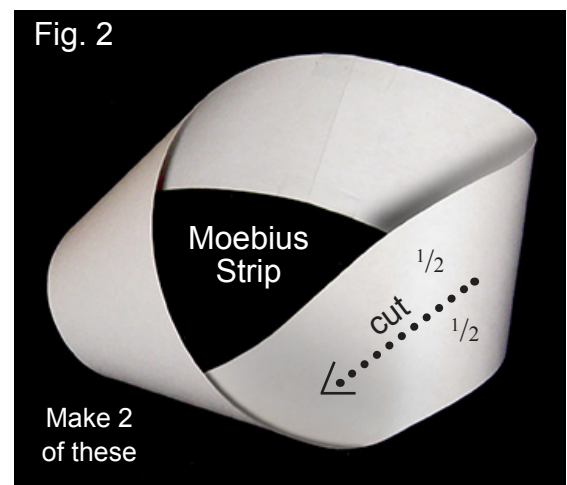
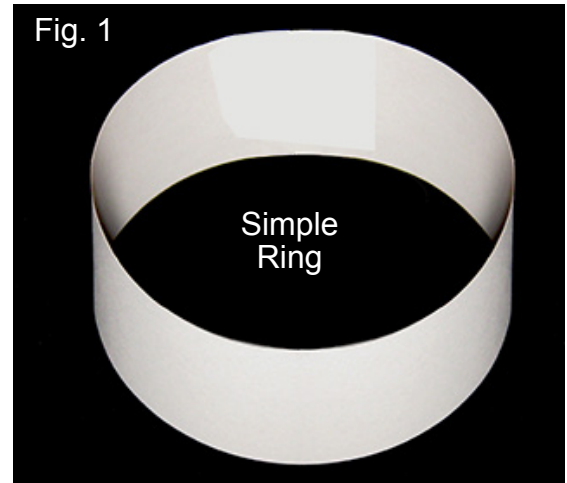
INSTRUCTIONS:

- (1.) The simple paper ring is a 3 dimensional object. You can measure it in 3 directions. It has length and width and depth. How many sides does it have? How many edges does it have? Draw a line around the ring by drawing down the middle of the strip. What do you think will happen if you cut the paper in half down the middle? Cut it slowly and carefully and find out for sure. What was the result?
- (2.) Examine the first Moebius Strip. Take a colored pencil and draw a line down the middle of the strip just like you did with the simple ring. What do you notice? Take a different colored pencil and choose one edge of the strip. Follow the edge all round the strip by drawing a line along beside the edge. What do you notice? What do you think will happen if you cut down the middle line of the Moebius Strip? Cut the strip carefully down the middle and find out. What was the result?
- (3.) Now for something REALLY strange. Take the second Moebius strip and make 2 small pencil marks dividing it across in thirds as shown in Fig. 3. Choose one of the pencil marks as a start, and carefully cut $\frac{1}{3}$ way in all around this strip, similar to what you did when you cut down the middle of the other Moebius strip. What happens this time?

A Mobius Strip is the only 4 dimensional object that exists in 3 dimensional space. It has only one edge and its inside and outside are the exact same side!

When you try to cut a Moebius strip down the middle, you don't get 2 halves, you get one longer strip! When you try to cut it into thirds, you get a large ring and a small ring *linked together* !

There is a technical explanation for all this, but you will have to take Topology at university to learn it. In the mean time, show this trick to your friends and call it "Magic"!



INTERVIEW WITH THE NELSONS

Question: How would you describe what you do?

Nelsons: We are magicians that run a theater company that carries a touring illusion show. A magician is an actor that specializes in playing the part of a magician. In order to play the part well, the actor has to have the special skills needed to create the magic. We're all university and college trained actors who have also studied the art of magic and illusion.

Question: So what is the difference between magic and illusion?

Nelsons: Magicians generally define an "illusion" as any large magic effect that involves doing the magic to or with a person, large animal or large object. Making a helicopter appear, a lady float in mid air, or changing one person into another are all examples of illusions.

"Magic" basically refers to effects done with objects that can be carried or held in the hands. These items can include things like playing cards, coins, cell phones, bowling balls, flowers, umbrellas, and small birds or animals, to name just a few of the limitless things you can do magic with.

Question: What is it like running a touring magic show?

Nelsons: A touring magic show is a lot like an iceberg in that what the audience sees on stage is only a fraction of the whole thing. The show is a full time job, but the majority of work is done behind the scenes. A theater company does a lot more than just perform on stage. While on tour, we also have to load the show in and set it up, then break it down and load it out before driving to the next theater. We have an office where we create promotional materials, advertize and sell the show, and do the bookkeeping. We have a workshop where we sew new costumes, rehearse new effects, create new routines, repair damaged equipment, make new illusions, props or backdrops, or remake the numerous small props and magic items that are routinely destroyed in every show and have to be replaced. We also have to study. There are always new things to learn in the theater and magic worlds. We do technical stuff like editing our own soundtracks and videos for the show. The work never stops, but it is always interesting and there is always a lot of variety to it, so we really enjoy what we do. The best part, however, is that we are able to do it together as a family.

Question: What is the most challenging part of your job?

Nelsons: Probably the actual performance of the show itself. Like all theater, the show is a group effort and you have to be really coordinated as a team in order to pull it off smoothly and efficiently. It is tremendously hectic back stage during a performance. There are a ton of things that have to be done within a very small amount of time: there are numerous costume changes to make, props and other items need to be moved into precise positions at specific moments, and special things have to be done exactly on cue. The actual time spent performing in front of the audience also requires a kind of constant mental juggling. In performing magic, you always have to be thinking and planning two, three or even four steps ahead of what you are actually doing at any given moment. In our show, there are also any number of rather difficult things that we have to do but **make** look easy. We heard somewhere that - stress-wise for an actor - the performance of a play is the equivalent of going through a minor car accident. For a magician, performing in a show like ours is the stress equivalent of running a 3 hour footrace with hurdles, and **then** having a minor car accident. In spite of it all, it is always super satisfying to complete a performance and know that the audience had a really great time and that all the hard work was appreciated.

INTERVIEW WITH THE NELSONS, CONT'D

Question: Is there a part of your job that you particularly enjoy doing?

Nelsons: In addition to finishing a successful performance, we all enjoy travelling, meeting new people, and working in new places. We've worked in some historic places and it is always awesome to perform on the same stage that held people like Thurston, Houdini, the Marx brothers, the Three Stooges, Bob Hope, and so many other wonderful performers from the last century. To top it off, the people you find working in theaters are absolutely great to work with and real team players. And we all have the same goal in mind: putting on the very best performance we can for the theater patrons.

Question: Where do you get your magic from?

Nelsons: If you mean the equipment, some things we make ourselves, some things we purchase from the same builders that make illusions for David Copperfield, Chris Angel, and others. Most of the magic was made in the United States but some of it has come from as far away as Germany, Russia and China. In putting the show together we've tried very hard to collect the best pieces we could and create acts that you won't see anywhere else.

Question: Has a trick ever gone wrong?

Nelsons: Luckily we haven't had too many major problems over the years. Whether or not it is an illusion show, no theater presentation of any size ever goes off absolutely perfectly. (That goes for films, too, or else there wouldn't be any outtakes and blooper reels.) Shows are run by humans and humans make mistakes. A prop may not be set correctly, or someone might accidentally be off cue, or mechanical equipment might fail at an inopportune moment. Anything can happen. In working with magic and illusions, there are *so many* things that need to be done and *so many* tiny details to keep in mind that there is always the potential for something to go wrong. We try really hard to check and double check things before the start of a show. Usually the performance goes fairly smoothly, but whenever something does go wrong, it is part of our job as performers to cover the problem as best we can and continue with the presentation. It's the old "the show must go on" type thing. In most cases the audience will (hopefully) be totally unaware that anything has gone amiss.

*Question: So, how **does** the magic work?*

Nelsons: We don't tell people how our magic is done because it wouldn't be fun for them to see it anymore. However, we will tell you our secret of how we first started to learn magic. We went to the library and asked the librarian for a book on the Art of Magic. It opened up a whole new world for us. There are a *lot* of books on magic written for both beginners and professionals. Over the years, we've purchased more than 500 books on the subject.

Question: What would you recommend for anyone who wants to have a job in magic or theater?

Nelsons: Learning either art is *not* an overnight process. In addition to taking college or university courses in acting, mime, dance, vocal music, production and marketing, it would help to apprentice in a real theater by working as a volunteer. For magicians, on top of what we've already mentioned, it also takes a lot of reading and study of magic books along with hours upon hours of practice. There are magic clubs for both kids and adults where you can learn new tricks and get feedback on your performance. For ourselves, we feel that we are lucky to have a job that we find satisfying and really enjoy doing. And the great part of it is, that our performance makes other people happy, too.

WHAT IS STEAMPUNK?

Nelson Illusions Smoke & Mystery Tour draws its inspiration from the Steampunk art movement. So what is Steampunk? Cast member Sharii explains...

Steampunk is all about the marriage of art and technology. It is based on what would happen if the beauty and craftsmanship of the 1800's was mixed with the technology of today or even of the future! Steampunk is all about accepting and using what we have achieved in technology but insisting on keeping beauty and craftsmanship in our everyday lives.

The beginnings of Steampunk can be traced back to the industrial age with writers like Jules Verne with his tales like "20,000 Leagues under the Sea" and "Around the World in 80 Days". There was an amazing wave of scientific exploration in the mid to late 1800s. It was like a door opening to all the mysteries of the world, offering great inspiration to writers of that day. Most of the common horror stories of the time that are steeped in "mad science" tip a hat to Steampunk.

The most obvious thing about Steampunk is its distinctive look. It was inspired by the elegant and artistic style of the Victorian Era. It is seen reflected in the design of Steampunk machines, clothing, buildings and vehicles. Gears, cogs, brass and copper pipes, lanterns, old stone and brick houses all influence the look of Steampunk. Umbrellas that open with gears, clockwork robots and airships powered by steam and ether are all classical images of Steampunk. Many people choose a certain look or image that they want to develop in their clothing or style. You will find Steampunkers dressed as scientists, high society types, factory workers, pirates, soldiers, explorers, etc and everything in between.

The Steampunk time frame is interpreted differently by each person. To writers and other artists, the period of time in which they see Steampunk happening is important to their portrayals of it in their work. Many writers play with the idea of what Victorians would have done if they advanced into our time frame. How would they react and what would they incorporate from today's technology to make it their own? Other artists play on one of mankind's most constant fears: what if war destroys our civilization? Would the people left behind rebuild the world with more Steampunk styled society? These questions inspire ideas in speculative fiction all over the world.

Although Steampunk has its roots in literature, its style has inspired artists in many other disciplines. Music, theatre, film, sculpture, architecture and other art forms are all represented. Steampunk music is a very wide category since there are no strict rules as to what makes something Steampunk, although there are certain elements and a distinctive sound that they all have in common. Many Steampunk bands sing about things relating to the genre such as airships, automatons, clockwork and mad science. Each Steampunk band also tends to present a few songs that either originate in the 1800's or have Celtic influences. Some bands incorporate classical instruments, like harpsichords, but Steampunk music is definitely not old fashioned. Many of the most prominent Steampunk bands like to mix old and new instruments, such as a violin and a electric guitar.

Many bands have had a distinctly Steampunk feel for years, such as the British music duo Dresden Dolls. Most of the Steampunk musicians make a background story for their group such as being a crazed scientist always working to make the next invention, like Doctor Steel, or as airship time travelers, like The Cog is Dead. This adds a direction for the band and an artistic flare to the group. Each new group in Steampunk tends to add something new to the table with a sound and style making them truly unique. The band Abney Park, for example, uses ethnic instruments such as the Greek Bazouki and Darbuka from the Middle East. Considered one of the most recognized bands in Steampunk, Abney Park has been called the "face of Steampunk", and has been seen on MTV.

Various other performance groups have opted to specialize in Steampunk material and skits. The League of S.T.E.A.M. (Supernatural and Troublesome Ectoplasmic Apparition Management) are Steampunk Ghost busters that perform both live and in short homemade films on the Internet.

"Jake" Von Slatt from The Steampunk Workshop is in the forefront for "modding". Modding is taking objects and either customizing them or recreating them to enhance their look or functioning. Von Slatt creates amazing Steampunk computers, guitars, mikes, amplifiers, motorcycles, cars and has even changed an old bus into a Steampunk mobile home.

One of the most visible parts of the current Steampunk movement is fashion. Steampunk clothing can range from classical Victorian bustles and cravats to pirate leather vests and striped pants and everything in between. Watches, leather gloves, monocles, top hats, miniature hats, goggles, gas masks and robotic arms are all popular accessories. Many designers have started Steampunk clothing groups such as the aptly named on line store "Damsel in This Dress". People are making home-made clothing and jewelry with the Steampunk or, as its also called, "Neovictorian" aesthetic and selling it on line.

Even though many of these things are available to buy from the crafting artists themselves, there is also encouragement to make your own stuff. Many artists post how-to videos on line to illustrate how they made their creations and teach others to do the same. This is the do-it-yourself, or DIY, attitude drives Steampunk, inspiring people to get involved and make and sell their own creations. DIY is considered to be the punk side of Steampunk. Instead of waiting for other people to make something for you, you are shown that you can do it for yourself. Master storyteller Neil Gaiman, when asked about Steampunk, said the following: "I think part of the reason it really is punk is it has that wonderful punk ethos, you do it by doing it and anyone can do it."

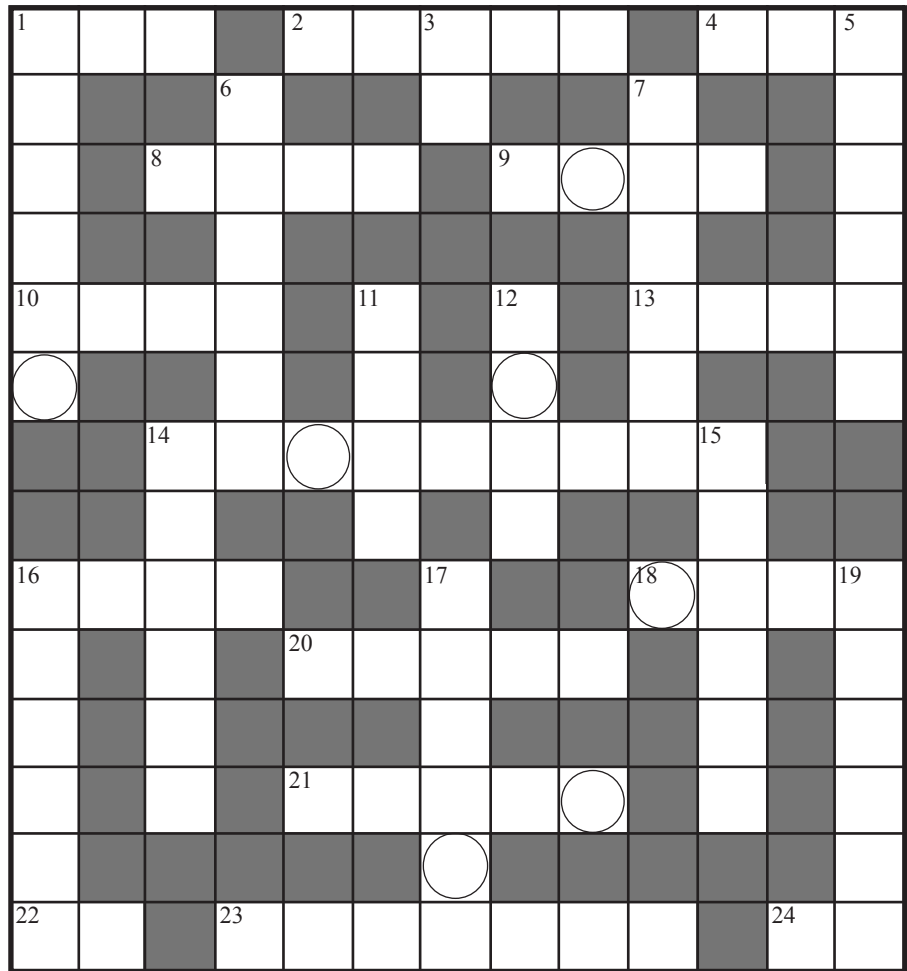
Since you can buy things from artists on line, artists sharing their work is a driving force in Steampunk. It creates a helpful and friendly community but also promotes that self empowerment to create what you want for yourself without stealing other people's ideas or work.

For many people, one of Steampunk's major attractions is the fact that it is not defined by age. No one is too old or too young to be into Steampunk. At a Steampunk convention it is common to see seventy year olds talking art and ideas with twenty year olds. This is a refreshing aspect in a world where few people mix with others outside their age group. It underlines the fact that everyone has knowledge to share and that people can work together, each individual contributing their own unique skills and strengths.

In the United Kingdom, from October 2009 to February 2010, the University of Oxford Museum of History and Science hosted the first major Steampunk exhibit on earth. The event featured eighteen artists from around the world and had over 70,000 visitors. Events like this and the expanding Steampunk community are pushing this sub culture forward. Steampunk fairs are growing more popular. For many people, Steampunk was something they always liked but didn't realize it had a name, or that other people enjoyed it too. From the heavy DIY attitude, to the inspirational art, movies and music, Steampunk is something has been around for over a hundred years but still remains fresh, new and exciting.

CROSSWORD

Solve the crossword puzzle and write the circled letters in reading order to find out what stage magic really is.



Clues for ACROSS

1. Initials for "Very Important Person"
2. If something is funny, you might _____ at it.
4. Past tense of "is"
8. Synonym for "applaud"
9. Opposite of "start"
10. The cold white stuff in winter
13. A magician's white bird
14. Change into something else
16. Cord a magician does tricks with
18. A kind of door in the floor
20. Metal money
21. To surprise or fill with wonder
22. "They went __ school."
23. Famous magician and escape artist Harry _____.
24. Male pronoun

Clues for DOWN

1. Synonym for "disappear"
3. We
5. Platforms that actors work on
6. Pretty blossom
7. A feeling caused by something mysterious
11. A type of short stick a magician might use
12. Opposite of right (direction)
14. A kind of head covering that a bunny might be pulled out of
15. Legendary magician who taught King Artur
16. Small, long eared mammal
17. An old word for "magician"
19. A kind of problem that you solve for your own entertainment

FIND THE MAGIC WORDS

The puzzle below contains all of the words in the wordlist at right. The words may be printed forwards or backwards, horizontally or vertically. Some words may share the same letter. When you have found all the words, write the remaining unused letters in normal reading order to spell a word that describes what stage magic is all about.

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

Georges Méliès (1861-1938) was an innovative French illusionist and filmmaker who pioneered many film techniques and special effects that are still in use today. His most famous film is "A Trip to the Moon".

Jean Eugene Robert-**Houdin** (1805-1871) a French magician, is considered the father of the modern style of magic performance. Trained as a clockmaker, Houdin built a number of lifelike mechanical figures called "Automatia", some of which wrote, played musical instruments, or performed on a trapeze. American magician Harry Houdini (born Erik Weisz) chose his name after Houdin.

Built in 1812 as a museum for the display of art and curiosities, **Egyptian Hall** later became famous as a theater and showcase for the illusions of magicians Maskelyne, Cooke and Devant. The building, located in London, England, was demolished in 1905. (Magician John Nevil Maskelyne was the inventor of the "pay toilet".)

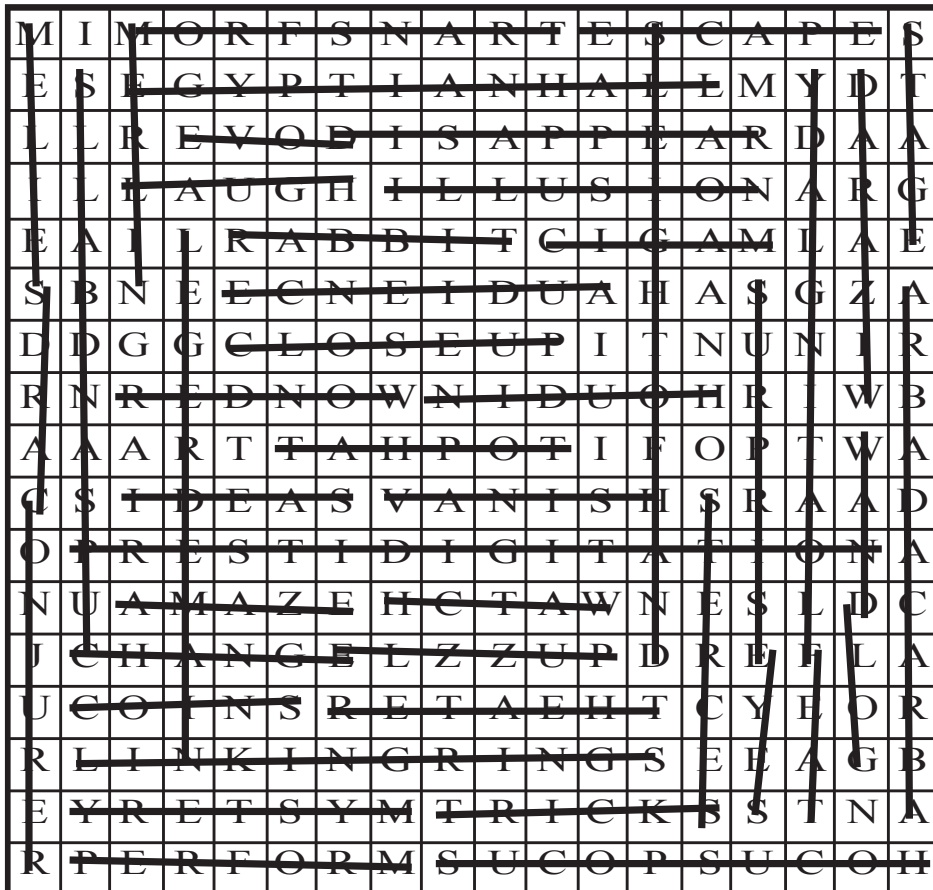
WORD LIST

ABRACADABRA
 AMAZE
 AUDIENCE
 CARDS
 CHANGE
 CLOSEUP
 COINS
 CONJURER
 CUPS AND BALLS
 DISAPPEAR
 DOVE
 EGYPTIAN HALL
 ESCAPE
 EYES
 FLOATING LADY
 FEAT
 GOLD
 HOCUSPOCUS
 HOUDIN
 IDEAS
 ILLUSION
 LAUGH
 LEGERDEMAIN
 LINKING RINGS
 MAGIC
 MELIES
 MERLIN
 MYSTERY
 PERFORM
 PRESTIDIGITATION
 PUZZLE
 RABBIT
 SECRETS
 SLEIGHT OF HAND
 STAGE
 SURPRISE
 THEATER
 TOPHAT
 TRANSFORM
 TRICKS
 VANISH
 WAND
 WATCH
 WIZARD
 WONDER

PUZZLE ANSWER PAGE



Circled letters in Crossword Puzzle spell
THEATER



Remaining letters spell
IMAGINATION

ADDITIONAL INFORMATION

Recommended Books on Magic

The Illustrated History of Magic (*Milbourne Christopher, Maurine Christopher, 1973*)

Magic 1400s-1950s (*Jim Steinmeyer, 2009*)

Modern Coin Magic (*JB Bobo, 1952*)

The Royal Road to Card Magic (*Jean Hugard, Frederick Braue, 1949*)

The Tarbell Course in Magic (*Dr. Harlan Tarbell, 1928, 8 volumes*)

Recommended Films

Houdini (*1953, Directed by George Marshall. Starring Tony Curtis, Janet Leigh*)

Hugo (*2011, Directed by Martin Scorsese*)

The Illusionist (*2010, Animated film directed by Sylvain Chomet*)

Suggested Magic Tricks for the Beginning Magician

Circle Square (*illusionette to produce various items, can be made by students themselves*)

Magic Coloring Book (*coloring book that magically fills with colored pictures which then disappear*)

Merlins Magic Hat/ Change Bag (*make small objects appear, change or vanish*)

Svengali Deck (*self working trick cards*)

Three Size Ropes (*requires some sleight of hand*)

Magic Clubs (*Check to see if any of these are in your area*)

International Brotherhood of Magicians

Society of American Magicians

Society of Young Magicians (*for beginning magicians ages 7 to 17*)

