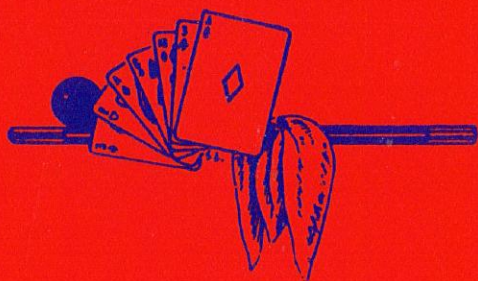


Maxim

eros



Maxim
N° 300 !!!

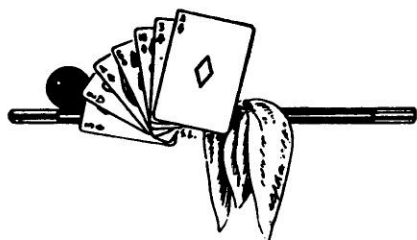
Copyright MAXIM 1988

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording, or by any information storage retrieval system, without permission in writing from the Author.

Maxim

eros

Experiences
Reflections
Observations
Semimagic





Dr. VITO MAGGI «MAXIM»

Via Carlo Alberto 39 - 20052 Monza (Italy) - Tel. 039 - 380891

DEDICATION:
To my «intelligent» colleagues

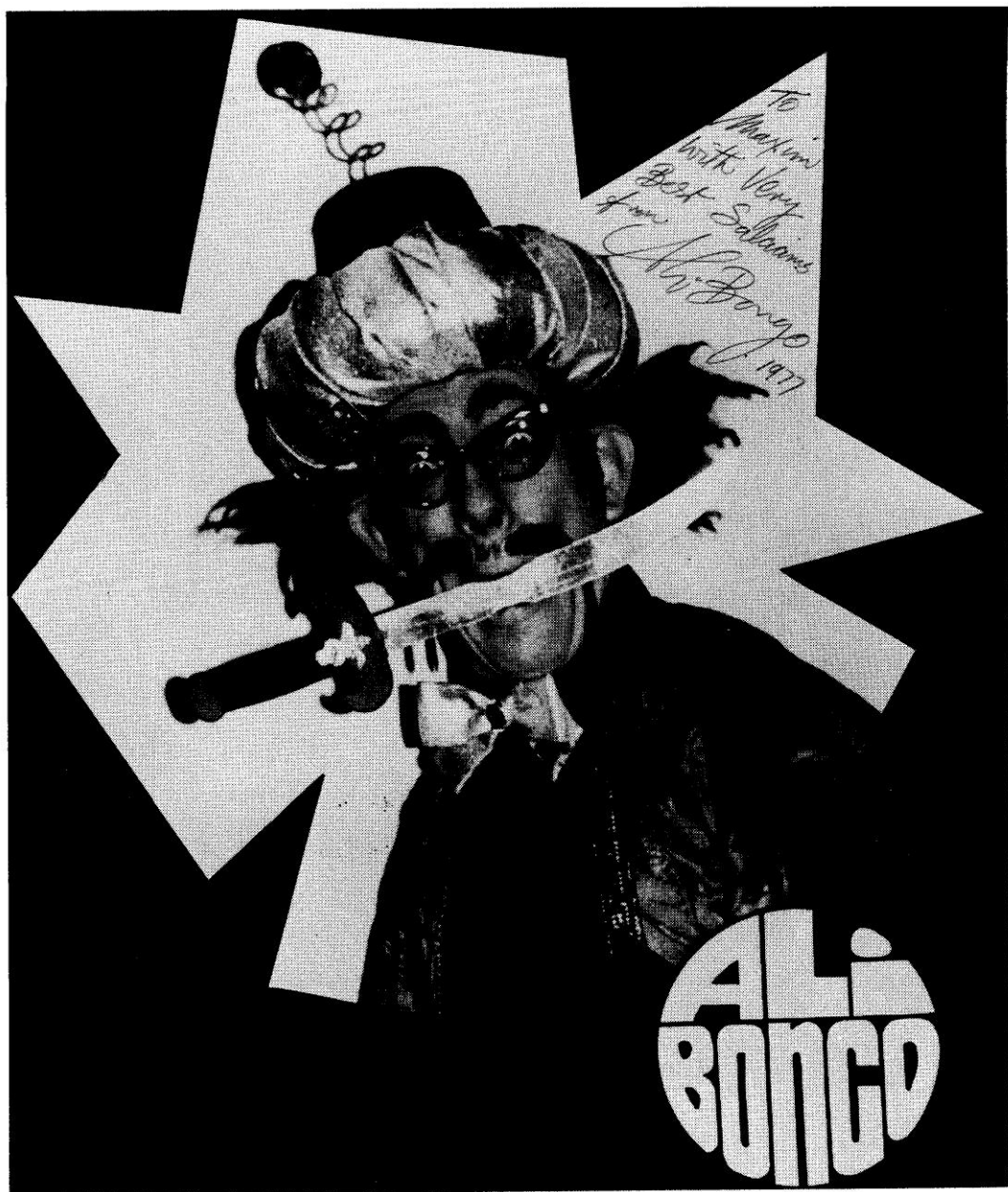


ANIKO (HUNGARY)

PREFACE

The title tells everything already

INTRODUCTION



ALI' BONGO (ENGLAND)

What does MAGIC mean?

MAGIC is that misterious Art which consists in
To do what is not told.

To tell what is not done.

Not to do what is told.

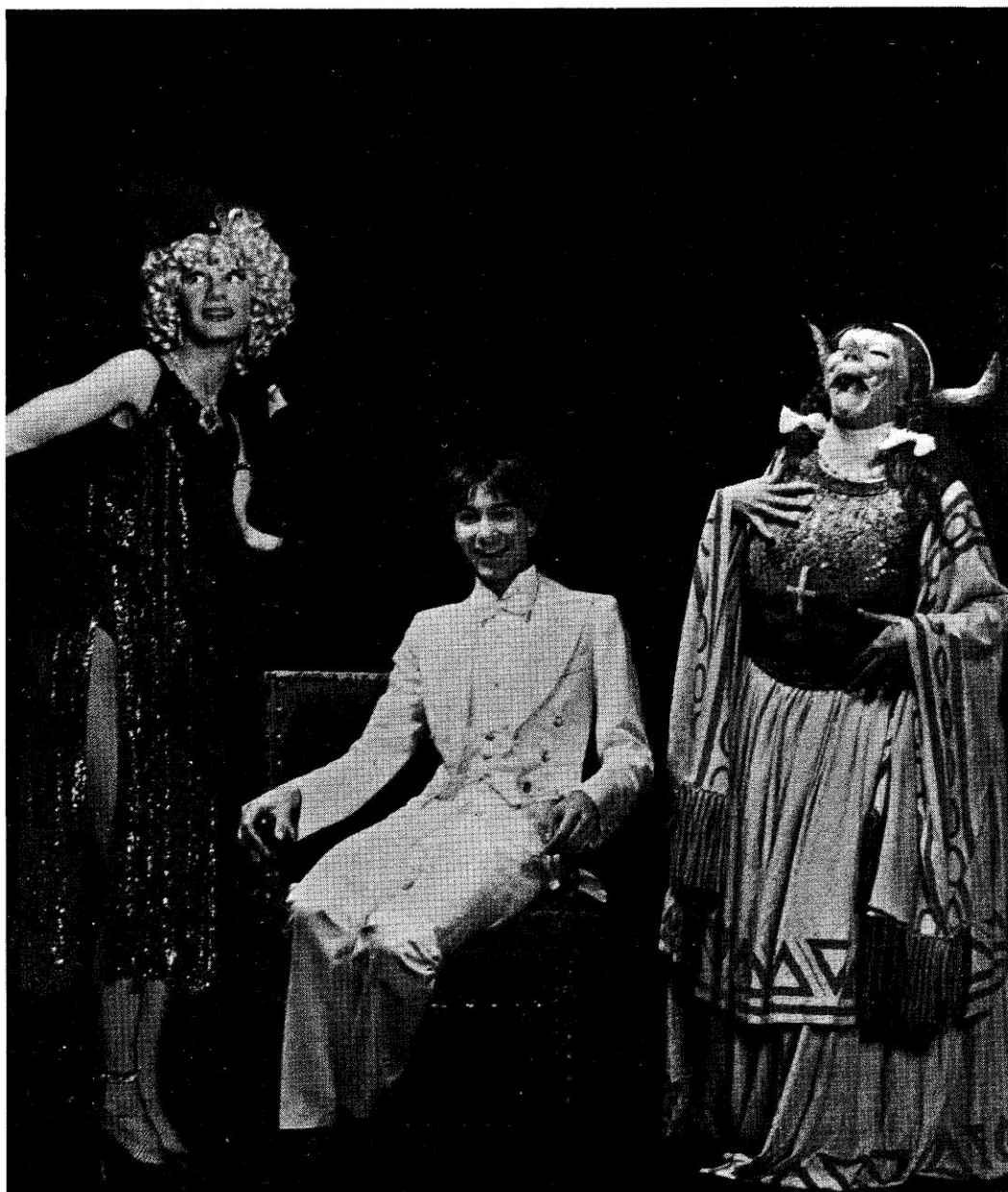
Not to tell what is done.

The whole seems difficult... but it is not easy
doing it utilizing a scientific method based on
Logic, because the Magic basis are, on the con-
trary, based on the Absurd, the Grotesque and
the Paradox.

In order to reach this heavenly aim it is neces-
sary to reply, before, to a series of questions
which will determine the Essence of our choice.
Herewith the 5 questions plus 1:

1) WHO? (Who was I, who am I, who I want
to be).

2) WHAT? (What you want to do: General
Magic, Manipulation, Comic Magic, Great Il-
lusions, Mentalism etc.).



Arturo BRACHETTI (ITALY)

- 3) HOW? (Amateur or Professional).
- 4) WHERE? (For ourselves, for Magicians or for the audience).
- 5) WHEN? (Full time or part time).
- 6) WHY? (Fascinating magic enigma. Why very few succeed to be true Artists and all the others hardly keep afloat or irremediably sink in the grey sea of the mediocrity of pot boilers?).

Let's try to discover and, perhaps, to decipher the mysterious «Magic formula of success». Independently from NATURAL TALENT which only a few have the privilege to possess by DIVINE GIFT, the necessary time for this research will be long and full of sacrifices, of desperate studies, of depression's moments alternated to euphoria, and the artistic evolution which takes to maturity will unavoidably go through compulsory passages and its expensive toll obliges to deep reflections. The pillars which support the bridge's arcades which from the edge of anonymous allows to reach with difficulty the edge of Success are 4:



BRAHMA (FRANCE)

1) *EXERCISE*

2) *HABIT*

3) *SELF-POSSESSION*

4) *NATURALNESS*

In order to build the 4 above mentioned pillars, it is necessary to acquire and plentifully dispose of the following building material:

a) Knowledge of foreign languages in order to be receptive about everything mondial literature can offer (= teorical formation).

b) To study tenaciously the Classic of Magic (books, magazines, T.V. taperecording, going to Conventions, shows, seminaries, lectures, being Members of Magic Clubs).

All the above must not be in order «to copy» the more experienced colleagues, but in order to improve more and more the magic possibilities and to grow your cultural patrimony: who supinely copies means to be lacking of creativity and he will never be able to be a true Artist,



Geoffrey BUCKINGHAM (ENGLAND)

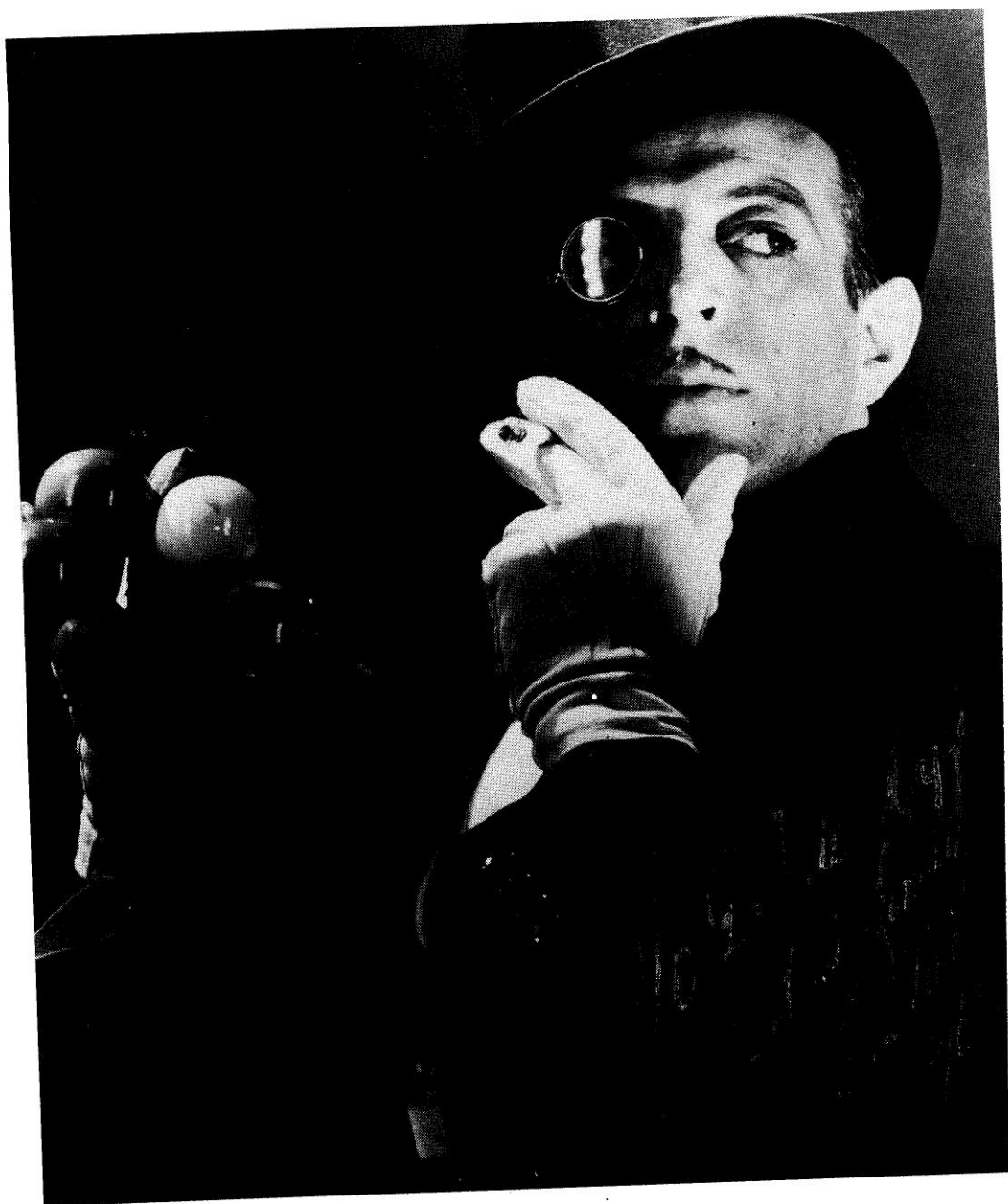
because only vegetates as a dreary parasite.

c) The interest, the enthusiasm and the Will will be others necessities ingredients in order to be able to give the last touch and to test the 4 basic points (the bridge's pillars).

1) EXERCISE: The big basic mistake made by most part of beginner magicians is to flatter himself to be already «Successful Magician» owing to the fact that they possess and perform with any magic trick.

You must never forget that: «IS NOT THE TRICK WHICH BRINGS SUCCESS» but it is simply «An instrument» which must be used «WITH HEART» in order to obtain out of it the best performances: if it were not so, any disorderly player could obtain success slaughtering a Steinway piano or a Stradivari violin! Normally to reach any respectable profession it is necessary a long scholastic tirocinium which consists in 5 years primary schools, 3 years secondary schools, 5 years high schools and 4 to 6 years University. In Magic to become a mature professional (and clever) Artist it is the same, more or less...

Therefore the exercise must be daily and ex-



Richard CARDINI (ENGLAND - U.S.A.)

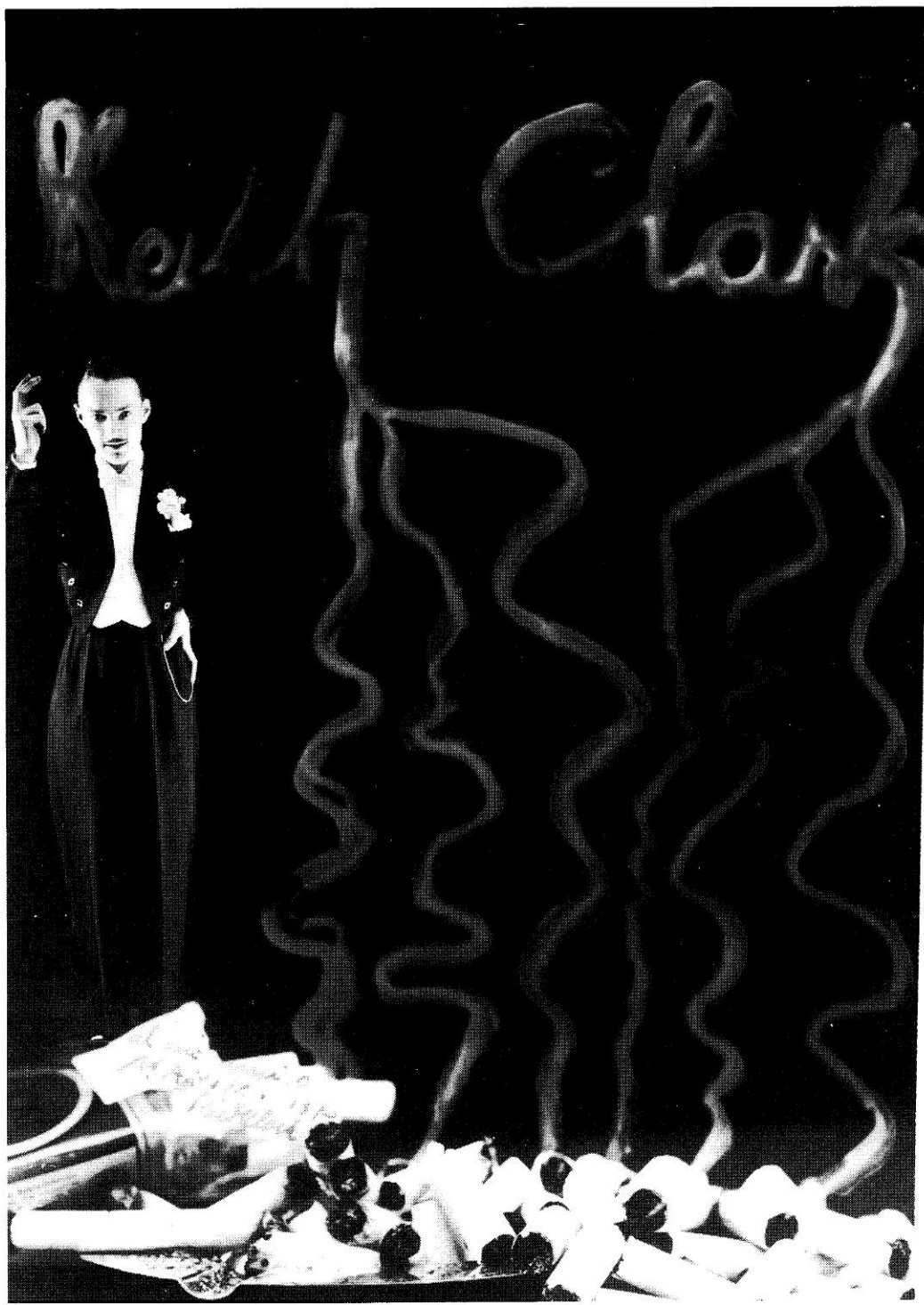
asperated, executed in front of a «MAGIC MIRROR», possibly with three posts, in order to reflect the theatrical prospective: the mirror, properly used, reflects and makes oneself reflect on any mistake made; the eternal dissatisfaction will be the spring of this endless preparatory period.

2) HABIT: It is the natural consequence of «Exercise» and it can be acknowledged only when the psychophysical tension diminishes, due to lackness of exercise.

At this point succeeds an agreeable sense of relaxation because the initial worry has been mitigated by «Habit to Exercise» and all various scenic evolutions should develop without that deleterious nervousness which aims to block up activities.

In order to facilitate the acquisition of this «Habit» it is a must to make in the meantime a very important Course of «PSYCHOMOTOR EDUCATION», where the part «motory» can be reached doing gymnastic exercises: the body must feel free from any block in order to get a pleasant artistic total relaxation.

In conformity with scenic choices such technique, gesture will be identified in Mimic Art,



in Dancing, in Acrobacy and in Plastic Activity.

Relaxation brings to «PHISICAL EXPRES-SIVENESS». Gymnastic of the body keeps harmonious gesture, large and natural. Acrobacy helps the quickness of reflexes, the nimbleness of movements and the agility.

Dancing develops movementes «loosening» arms and legs nearly «sliding gently on stage».

Plasticity creates an unknow «INTERIOR SENSATION OF MOVEMENT» along an imaginary and uninterrupted line supported by an appropriate musical accompainement built in TIME and RHYTHM.

The achivement of this prevailing quitness, in many cases, is responsible of the «SECOND BIGGEST MISTAKE», because at this point the beginner «Stops himself» with the euforic illusion to have completed his preparation; on the contrary he doesn't realize to be only in the middle of its long way.

In these two first preparatory steps it has been completed the first phase of «Physical Preparation», because everything done, up to this moment, forms only a whole of «Mechanical Activities» applied to the trick or on the effect



Paul DANIELS (ENGLAND)

which can be domesticated by the Exercise and Habit, in order to be guided and possessed by the Artist.

Up to now the beginner managed only to practice theoretical knowledges of primary and partial utilization of those building materials as spoken of before (= building of the bridge). We shall consider the «PSYCHIC EDUCATION» building the third and the fourth pillars «Self possession» and «Naturalness».

3) SELF POSSESSION: Once the active principles of Habit are assimilated, it will be possible to start the most difficult, sophisticated formation, and allowed only to those people endowed with superior sensibility: THE STUDY OF SHOWMENSHIP AND PRESENTATION.

In conformity with own natural qualities one will start to select and bring to perfection all the possibilities in order to make evident his capacities as Actor who plays the role of Magician. According to his preferences one will chose the study of General Magic, Manipulation, Great Illusions, Comic Magic, Oriental Magic, Mentalism, ecc.

The accurate playing, the faultness phonetic of



FANTASIO (ARGENTINA)

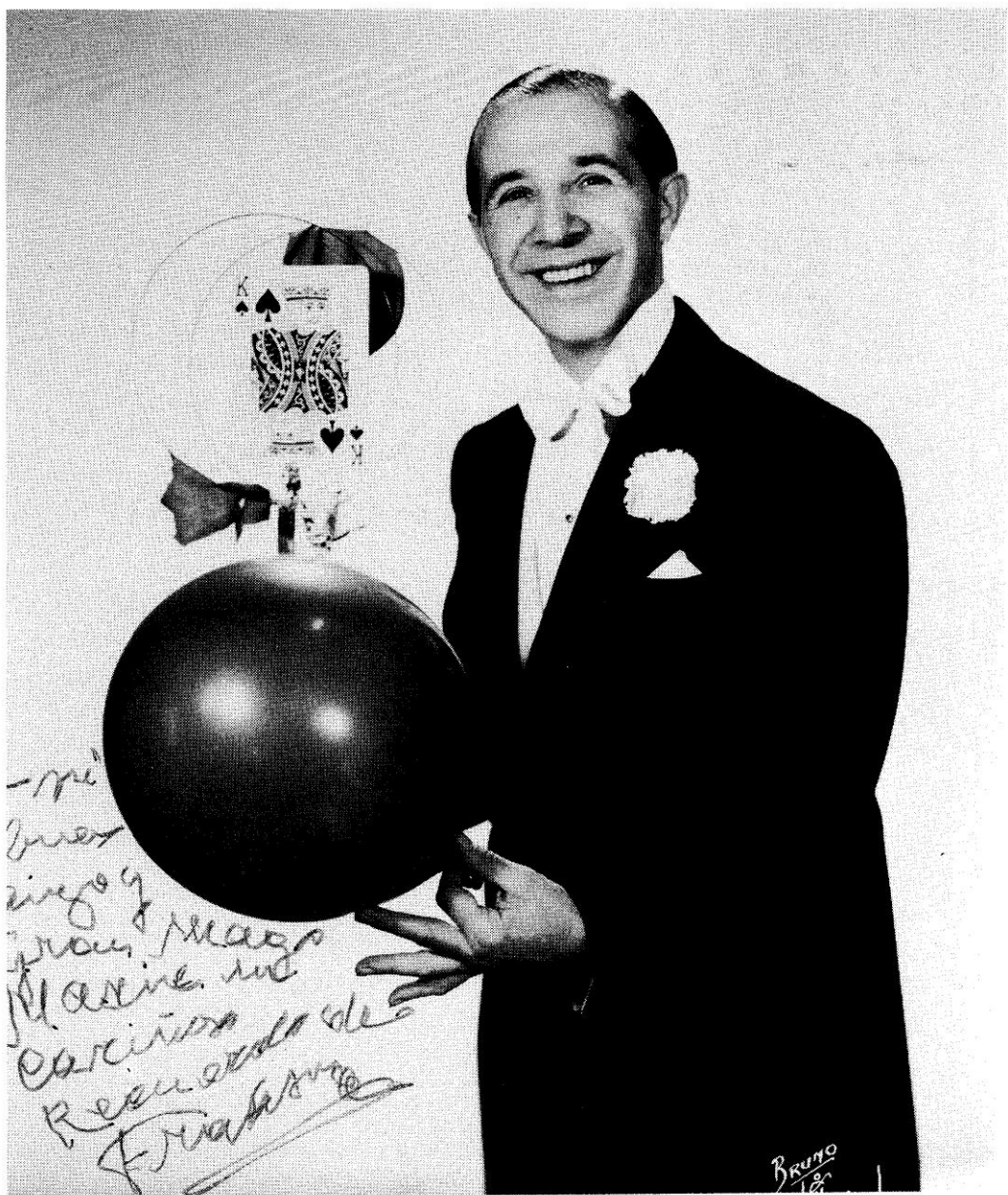
speaking, the speechless eloquence of the gesture of the hands, the art of smiling and of acting must be the connecting threads of the most wonderful effects.

They will have the capacity to magnetize constantly the attention of the spectators seated in the pit, while from the stage, in upper position, such threads will be invisibly and cleverly manouvered by the magic diabolical skilfulness of the Magician to reach the final success.

To this aim the «PSYCHIC EDUCATION» is cultivated and utilized, which will help to «ENTER IN THE PERSONAGE». This is a «MENTAL EDUCATION» based on a long reflection and meditation of a magic reality and on the «evocation», with phantasy, of the Greatest *** known through the enrichment of your cultural patrimony.

The accurately study of your own Personage will bring to the interior conviction of your own capacities before convincing the audience with the effects which will be show in the theatre.

* * * (*See photos here included*)



FRACKSON (SPAIN)

4) NATURALNESS: With such word we must indicate the capacity to transmit to the audience the «Nature» of the Artist (I repeat «Artist» more then Actor): that is of a person who, more than playing the part, «lives it with all his own soul», harmoniously composed of personal creativity, phantasy, inspiration, originality, sensibility, personal interpretation, inventivness, psychology and, above all, poetic spirit: the result is translated in an unique word: «FASCINATION».

All this fabulous treasure nobody can materialize or transfer on other people: these marvelous qualities can be only «felt» by the sensibility of subconscious and transmitted, as «Extra Sensorial Perceptions» to the consciousness of the Artist, who will live them using his intelligence (BRAIN) and his feeling (HEART).

The magicians who managed to enjoy this rare privilege are very few, because it constitutes the summit of an imaginary magic pyramid, sublime position of the best illusions.



Frank GARCIA (SPAIN - U.S.A.)

«THE TRICK»



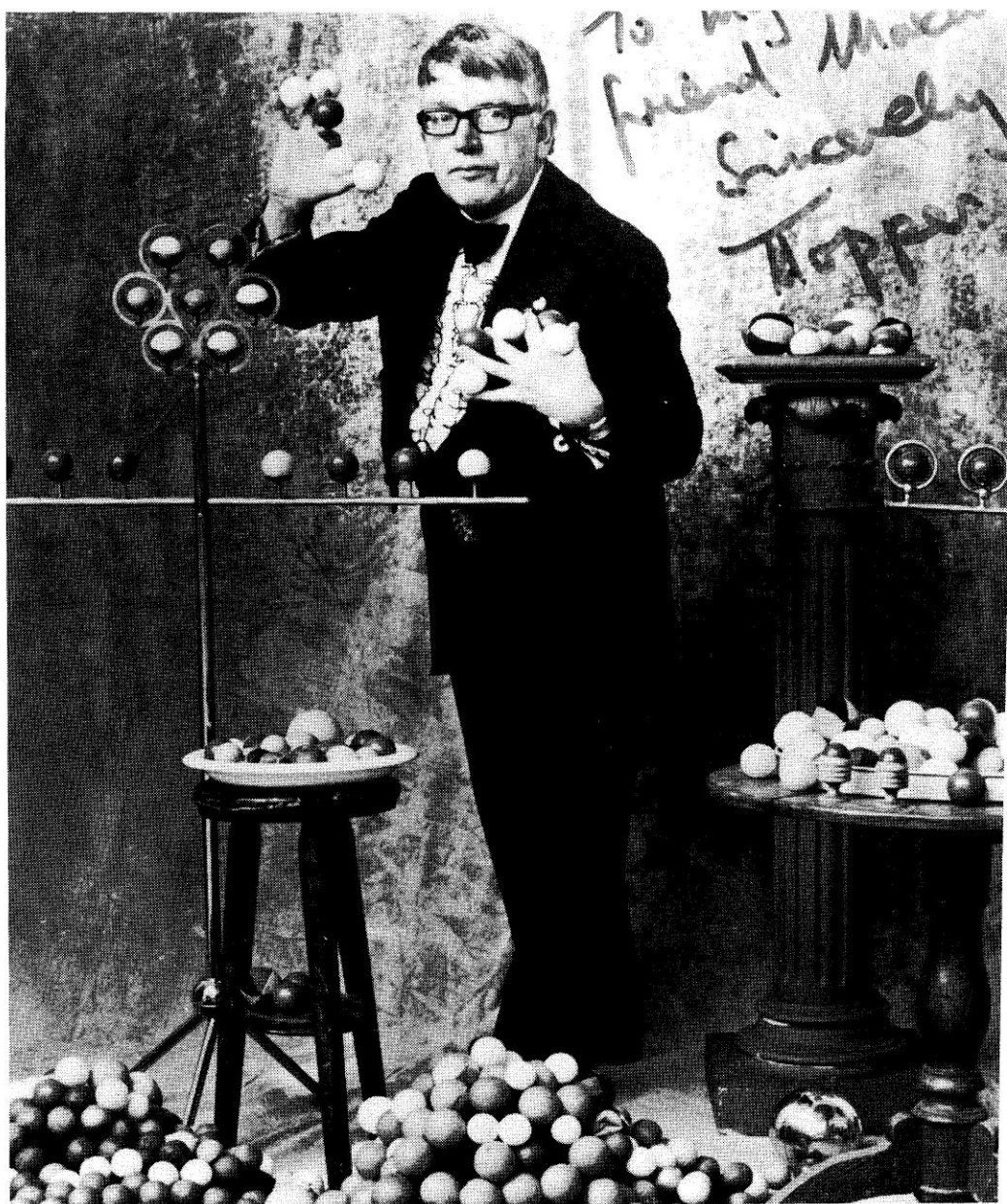
Fred KAPS (HOLLAND)

The presentation of a trick is based on the «Art of mistifying» the audience AMUSING it above all, with the illusion to realize the impossible in a magic-artistic enchantmen.

After having built the fatidical «bridge» the professional magician becomes the «Poet of illusion» and the creator of astonishing wonders. He will be able to sell to the audience his intelligence, his culture and his talent, playing on the sensation, on the surprise factor, and on the infantile dream's condition, started at the beginning of the show.

The purpose of the magician is «TO MAKE SPECTACLE FOR THE PEOPLE, INVOLVING IT»; he doesn't performe for himself as it often happens to see.

People go to the theatre for relaxing, tired of daily fatigues; they purchase the ticket for spending two hours of «agreable amusement» in a theatre which, for one night, offers only dreams and illusions of the past time, and they



Topper MARTIN (SWEDEN)

are disposable and consentient to be mystified. The show must not seem a «challenge to the intelligence» of the audience or a «bet» on his observation spirit; don't forget: «The trick there is... but we don't see it!».

We must try to see «what we don't see».

1) To reaching that, you must «*use your brain*» and not that of others magicians (= copying) and giving a «*professional touch*» to what you show, taking care of the following details:

a) ELEGANCE in the personality, and in the dressing high quality and in smart cutted clothes.

b) CORRECT PRONUNCIATION, grammatically impeccable, and absolutely free from dialectal inflexions (on the contrary «the silence is gold»!).

c) CHARMING SHOWMENSHP, utilizing the best material, pleasant to look at.

Having at your disposal these precious elements, you can create in the audience's mind a partic-



MOROSO (ITALY)

ular sensation to be in front of a «sophisticated performer», admired from a silent inferiority's position (the pit) in respect to another one, superior and lighted (the stage).

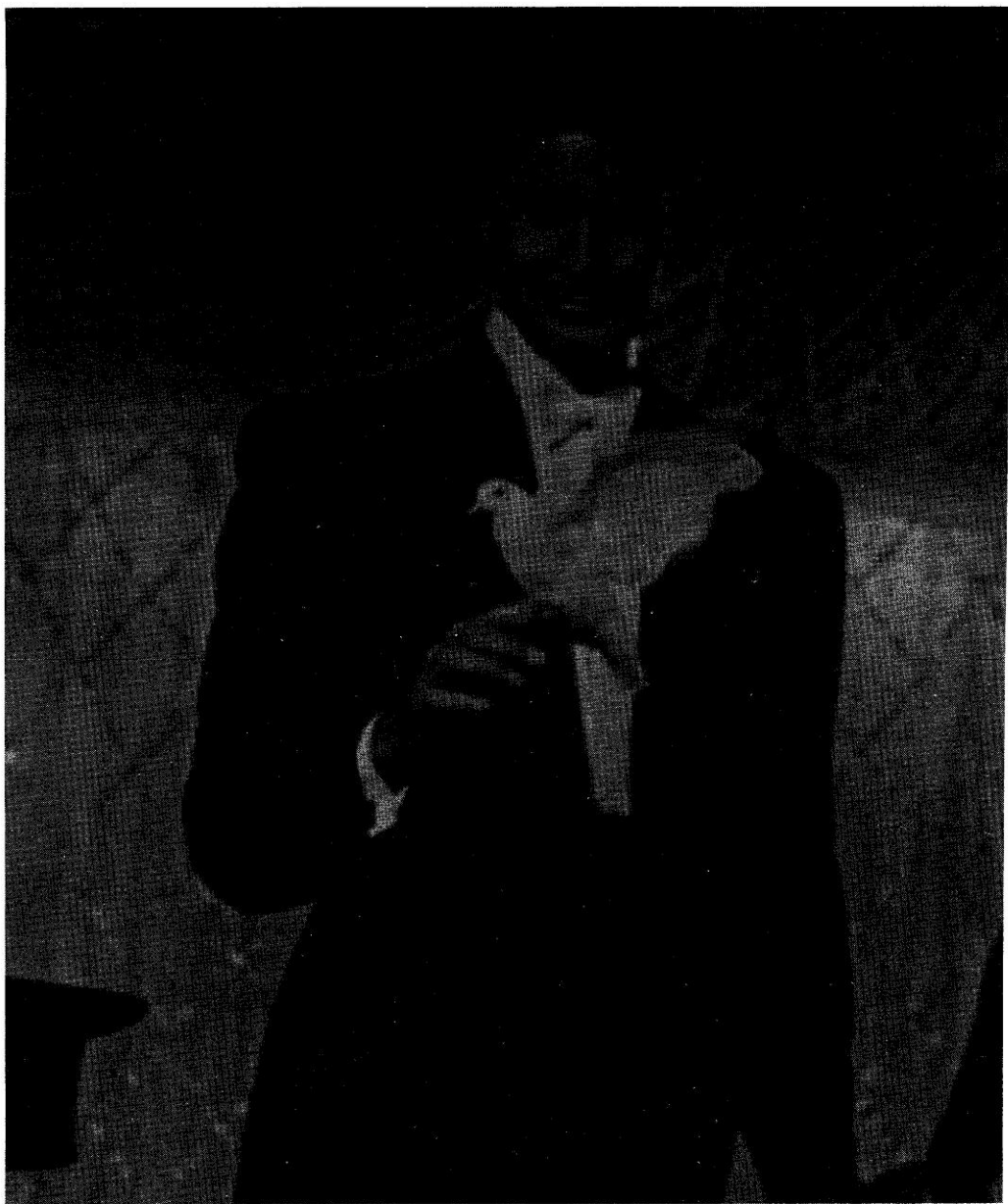
This is an «optical and psychological trick» which plays in favour of the increasing reputation of the «ENTERTAINER MAGICIAN».

3) The first impression is the best, and «been alone against all» on the stage, the magician will always feel himself master of the situation and the unique center of interest for the audience. People go to the theatre to seeing something of «lovely magic» and if he doesn't understand the tricks he has «the right of amusing himself» looking at a good magic performance.

These purposes must be always interpreted by the performer as a «professional duty»: («TO BE ABOVE ALL AN ENTERTAINER!»), and as a psychological condition which removes miserable, egocentric, exhibitionistic vanities («look at my skill»! = negative narcissism).

The first impression consists therefore in «PROVOKING SYMPATHY» on the audience: the spectator must taste immediately a pleasant magic atmosphere.

And for use a second «psychological trick» you



Channing POLLOCK (U.S.A.)

never forget that «The most of magicians were borned equal, but THE STYLE DISTINGUISHES THEM!». Why? Because the «First class Professionals» take care, with wild manner, of some very important details which the most of colleagues ignore... for presumptuous ignorance and intellective incapacity.

4) One of these details is the careful study of their *HANDS*!

They are the extremities of the body more under the spectators control.

Their care asks a deep cleaning and a special «maintenance», above all the nails: «never mourning bordered!».

The *HANDS* must be always DAZZLING in their beauty to improving the MAGIC CHARM OF THEIR GESTURES: the plasticity, the softness, the roundness, the smothness of the mouvements will interpretate the SILENT ELOQUENCE OF THE HANDS which, alone, will have to form a very important scenic - promotional support for every magic effect (talking or not).

If the hands will be perfectly «EMPHATIZED», they will increase the predisposition of the audience to be subjugated and enchanted.



Richard ROSS (HOLLAND)

For this type of «manual preparation» the Manipulator, the greatest exponent of the magic Art, will have to perform interminables daily exercises of «digital gymnastic»; the normal Magician will have to avoid hard manual works and sporting life which make heavy the muscles; because «Also the eye wants their part!» and a tail-coat or a dinner-jacket will be not sufficient for camouflaging or for smuggling a gross vulgar and disagreeable look. -

The care of the hands has a prevalently aesthetic importance: do never forget therefore that they are the best way for executing the MECHANICAL MISDIRECTION opposite to the PSYCHOLOGICAL MISDIRECTION obtained with the dialectic.

The logic of talking of the Entertainer compels the attention of the audience to follow mentally both the form and the content of the monologue.

The gesture of the hands (mechanical) at the same time draws the eyes of the spectators to opposite directions to those you invisibly play the trick.

The simultaneous realisation of these two components of an unique mystification (misdirection) forms another «semimagic trick»: the au-



SAMSON (DENMARK)

dience is unconsciously invited to «digest» it because, humanly, cannot separate his attention on hands movement by the logical hearing of the monologue.

5) «THE STUDY OF THE NATURAL SMILE», not forced, to utilize with good taste at the beginning, during, and at the end of the performance, will be of the same importance of the care of the hands.

It will be useful also to:

- a) Improving the personality of the performer (agreeable cheat).
- b) To allure the spectators to applause, make oneself understood, by smile, that the trick is finished.
- c) Participate to the amusement showing the joy that the trick succeeded.
- d) To facilitate the relax of the audience, after the suspense escalation during the magic performance before the Finale.

It will be necessary to look at the audience smiling and reciprocate, with a gently face's expression, his interest towards the Magician; a motionless look, robotic, lost in the darkness of the pit it won't be absolutely winning and will be lost negatively in the vacuum, destroying the en-



SHIMADA (JAPAN)

chanting communicability of the Artist's eyes which represent the mirror of his magic soul! The infavourable effect is easily obtained seriously and scornfully looking at audience, convinced to possess «a magnetic look» subjugating and mortifying the audience.

This haughty and disrespectful behaviour can have an uncertain effect on the assembly of silly people or a ridiculous effect if it is inserted in a magic comic Act.

Nevertheless it is necessary to reach, by exercise, the absolute independence between the different gestures and the Magicians's looks. During the manipulations the eyes must absolutely ignore what the hand which performs the trick is doing; in this way the other hand creates an impeccable automatism which directs the audience's attention on the inoffensive and dead points.

It will be able to interrupt that abstract chain of instinctive reflexions because every hand, every finger and every eye will be guided from a different part of the brain (psychophisic independence).

The look will have to be the reflexion of the sensations and of the feelings which magician wants to express to the audience: it will have to cross



SILVAN (ITALY)

the look of the people who look at you and it must be, above all, EXPRESSIVE!

6) Besides the «psychological tricks» it will need deeply study the art of the mouvement and of the staying on stage (coming in, going out, actions, pauses, strong time, fable time, stop time), the profiting of the lights and of musical accompaniment, the technique of the drama and of the comedy, the recitation based on an impeccable diction very clear, sparkling and pleasant, the scenic trick to gain applause now «requested» now «spontaneous» and for extending the time.

But all that is included in the Courses of Theatrical Art's which are not considered relating with these notes: that can be studied by specific lessons practising the content with acquired profession and experience.

7) You will be able to dispose, during your hard rehearsals, of a faithful friend, inflexible, incorruptible but honest: «THE MIRROR»: do never undervalue it; if you will use it with humility and cleverness you will obtain a precious collaboration for reaching that inner calm, necessary for expressing all your TALENT perhaps



SLYDINI (ITALY - U.S.A.)

with a simple SMILE.

All must be set up during the preparatory period: also the most insignificant detail must be tested, repeated, revised and correct if it doesn't meet the requirements of the audience. Nothing must be disregarded or left to the chance and also the imperceptible shades must be submitted to an efficiency and quality control.

You must arrange everything to its place and find a right place for everything for reaching the success. Your self-control is the best guaranty when you must solve any kind of problem.



SITTA-CHUN CHIN FU (ITALY)

CONCLUSIONS



SIEGFRIED AND ROY (GERMANY - U.S.A.)

After reviewing these «Tricks» more or less visible, I leave to the competence of the different Encyclopedias and to the sacred books multilanguages of the international magic literature the analysis and the executive synthesis of the most dissimilar effects which have been presented up to day: every person, concerned on it, will be able to choose freely what he prefers.

Until a «Brain» will exist, producing «Magic creativity», the Illusionism will exist, first-born son of an intelligent, inexhaustible PHANTASY a little extravagant and much magic.

Before concluding these notes, I still have two messages to communicate to the readers.

The first is «practical» and it is so composed:

1) If during your performance the audience «laughs heartly» let exhaust itself and never interrupt it showing another effects.

2) If during your performance the audience applauds «open stage» idem on the above.



SOCRATE (FRANCE)

3) These spontaneous applauses will take inconsciously final, full success with great advantage and gratification to the Artist, to the Agent and to the theatre Manager (because «tomorrow and the day after tomorrow it will run»).

4) In order to reach the above (points 1) 2) 3) more easily, it is necessary to remember the following reflexions:

a) To know the subjects means to own CULTURE.

b) To put into practice the knowledges corresponds to the TECHNIQUE

c) To transform everything in a superlative presentation is ART; it begins only where the technique's mechanisms are surpassed, assimilated and dominated.

d) The main point is not what you do, but what the audience believes you are doing in the proportion as you attach importance to the effects.

e) You must show simple and comprehensible effects only, utilizing the most convincing means (the complications create only confusion and disinterestedness).

f) The simplicity doesn't coincide with the facility: THE TOTAL MASTERLY SKILL



Tonny Van DOMMELEN (HOLLAND)

ONLY CAN CREATE THE SIMPLICITY».

g) The Natural differs from the Normal by mean of one elegant self-possession and by mean of one eloquent gesture of the hands which can sometimes replace the speech.

h) You must foresee the emotional and intellectual reactions of the spectators, anticipate them, create them without taking too much advantage of the obtained success.

i) The spectators desire and appreciate the magic atmosphere; increase it with a clever presentation, emphasized by mean of a fascinating gesture.

l) The illusionist's *HANDS* conceal always a mysterious enchantment; why don't profit of it with Shomanship?

m) The real ORIGINALITY sees the light from the study, from the research and from the development of own NATURAL PERSONALITY.

n) Never do the mistake to overdo with too long and tedious performance, but stop your show astutely, before the audience would be entirely satiated; it will be unsatisfied in ascertaining the show is finished (and the night after it would be pleased to see you again).

o) The Latin people handed down to us a very



Dai VERNON (CANADA - U.S.A.)

precious word which you never forget: «HUMUS» which means Land and from «HUMUS» comes the wonderful word «HUMILITY» (which means «TO STAY WITH THE FEET ON THE LAND»): let us set the matter right!

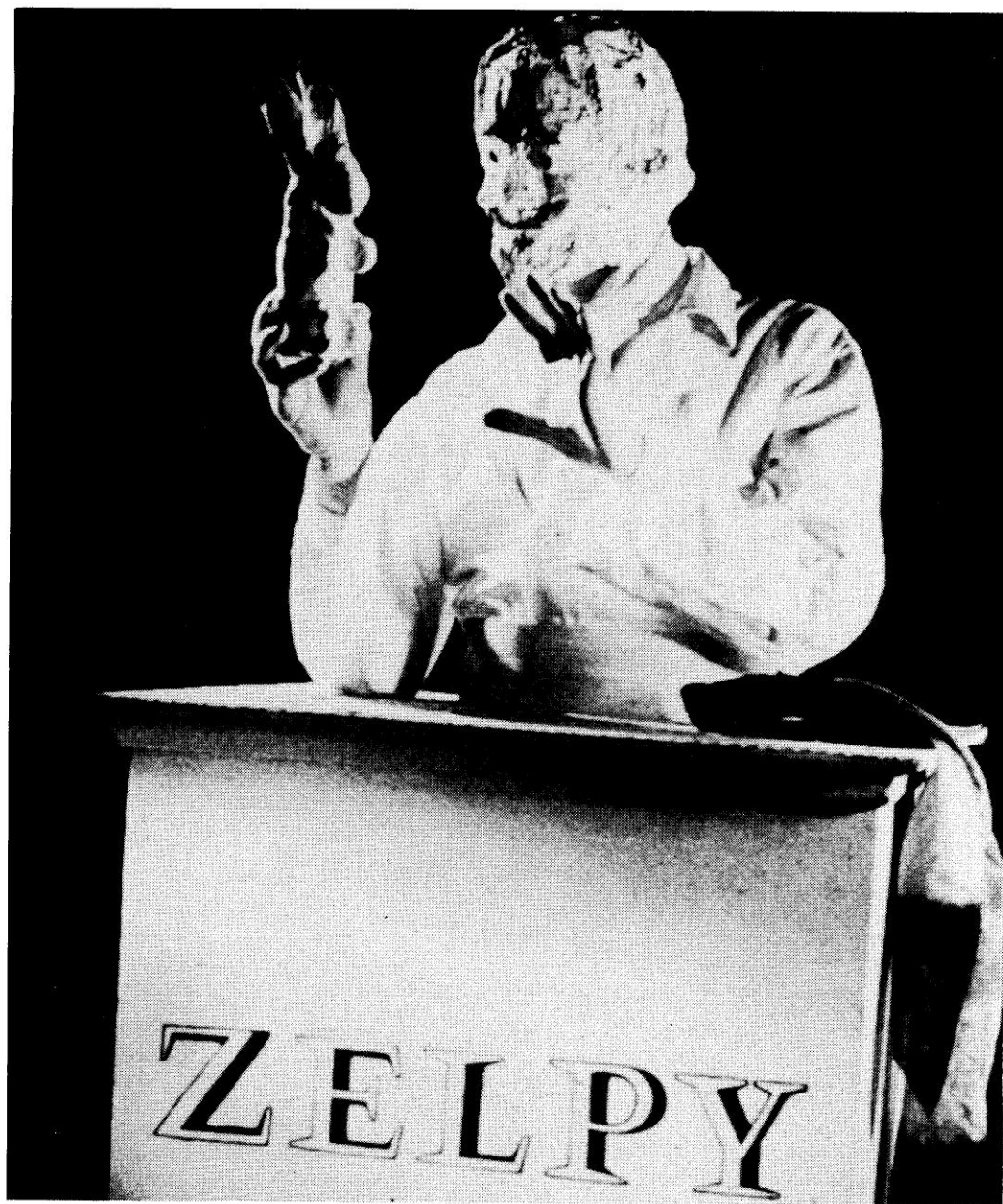
The second and the last message is exclusively «romantic» and it is addressed to the magic Sensibility of the owner of it. It says:

«If you own one top-hat put in it a misterious and fertile seed; cover it with Magic Powder. Cultivate it with enthusiasm and interest.

If you will be patient, a bright morning you will see sprout a wonderful young plant.

A sweet-smelling and multicolored flower will blossom from it; at last it will trasform itself in one delicious fruit which will satiate you for ever.

All of that you must do with LOVE AND POETIC SOUL!».



ZELPHY (ITALY)

INDEX

Introduction.....	pag. 9
«THE TRICK».....	pag. 29
Conclusions.....	pag. 49

LIST OF PHOTOS

MAXIM	pag. 4
ANIKO	» 6
ASCANIO	» 8
BONGO	« 10
BRACHETTI	» 12
BRAHMA	» 14
BUCKINGHAM	» 16
CARDINI	» 18
CLARK	» 20
DANIELS	» 22
FANTASIO	» 24
FRACKSON	» 26
GARCIA	» 28
KAPS	» 30
MARTIN	» 32
MOROSO	» 34
POLLOCK	» 36
ROSS	» 38
SAMSON	» 40
SHIMADA	» 42

SILVAN	» 44
SLYDINI.....	» 46
SITTA.....	» 48
SIEGFRIED AND ROY.....	» 50
SOCRATE.....	» 52
VAN DOMMELEN.....	» 54
VERNON.....	» 56
ZELPY	» 58

Printed by Tipografica Sociale S.p.a.
Monza (Italy), via Moriggia 12
Edited by Author MAXIM

