



THE WAND

ORGAN OF THE SRI LANKA MAGIC CIRCLE

www.srilankamagic.org

The Official Guardian of Magic

June 2011

Edited by Devsiri Fernando 7 Francisco Place, Moratuwa Tel: 2645927 with assistance from Andrew Haggard of England

Members Day 29th May

Edited by Alex Perera - General Secretary

Vice President Devsiri Fernando was the Presenter on this day He welcomed the members and specially thanked those coming from distant places to participate at SLMC monthly meetings. he announced that the President is away in the UK and will be returning in the month of July.

The French Magician Bernier is due to be with us in July and is expected to participate at the July Members Day.

The Senior Magicians (Over 50 years) Contest will also take place in July. Application form and rules are enclosed with this WAND. Mr.Suranjith de Soysa explained about the contest and the differences with the other contests that are conducted.

Shelton Jayasekara and Thusith Jayasekara had attended the Mysore Magic Conference. They



had been very well received by the Organizers. They explained the many experiences they had in participating at the event. hen addressed the house. they also displayed for sale several magic items brought down from India.

In the absence of V.P.(Training) Mr. Sanjeeva Hevapathirana veteran magician Rohan Jayasekera did a very valueble session giving and overview on performing especially in relation to contests. This included tips on r o u t i n i n g stagecraft, practicing and attire. He shared several anecdotes of incidents that had happened to both local and f o r e i g n magicians to illustrate his points.



Artist, juggler and magician Dinesh Thangavel treated all to refreshments on account of his birthday which fell on 14th of May.



Picture shows Terry Amarasekara wishing Dinesh. Allin all a productive and enjoyable Sunday morning.

Winds of Change



The Doyen of the Sinhala Film, the late great Gamini Fonseka is supposed to have told that when he was starting on his acting career, he had closely observed magicians perform since "Magicians are great actors". Today we have a story which is the reverse. This is the story of a great Magician who had taken an acting role in a movie. The movie is "Winds of Change". The Magician is Rohan Jayasekara. This is what he has to say.

I was contacted by The set Production Manager of 'The Film Team' Pvt. Limited saying they needed a Magician to perform some tricks for a foreign film. As I gave my consent, I was called for a screen test, for which I demanded payment and got paid. (I was able to demand for payment because I'm a professional) Out of my performance, they wanted the Sword Box, Production of a Rabbit and a Dove.

They wanted to know my charger's to make their budget, and my quote was Rs. One Hundred Thousand. I had my fingers crossed, if they would agree, but they agreed. I thought for myself, "WOW" Just three tricks and I walk away with the biggest payment for a single performance.

Not knowing anything about films, and as the schedule was given, I knew I was caught in a net, and they were no fools for paying this amount.

I was just an "Extra" in the film, and had to be at the location on call throughout the shooting. One has to put up costumes and wait until your scene is shot. Water bottles and food packets are given.

Special food was served for the film crew and directors of Film Team. I was in luck as Director's Errol Kelly and Ensley de Silva (who worked with me in the Hotel trade) gave me the same VIP treatment.

Shooting of the film commenced. Just before my scene was to be shot, it was time for lunch break. After lunch they went for a re take, and my part was put for the next day.

But the shooting of the magician's scene had to wait, and the wait was up to three weeks, and only on the final day of shooting I was called in, and they only had time to show a glimpse of my rabbit production.

I'm in a Panjabi kit rehashing for the evening performance at the circus, when a police officer walks down the street, I get scared and run inside my house.

I was told about this little part on the spot. I was asked to select what I would do. (Maybe this is why they pay for a professional to do the part)

I was to tell the Director what I plan to do, and he wanted something BIG & FLASHY. (Now he tells me) This is the assistant director, Mr. Mehta and not Deepa Mehta.

I had to think quickly, and came out with the idea of producing the rabbit out of the Dove pan. If I produce the Dove it would fly away, but the Rabbit would stay in place.

It was agreed upon, but the pan had to have a lot of fire. I agreed without much thinking. I was inside my house, waiting for the call "ACTION" Suranjith was my help at hand. We had put extra camphor to give the big fire effect. After a few rehearsals, everybody is ready for the take.

"Action" is called, and I rush outside with the fire lit pan in hand. As I produce the rabbit, the policeman walks down the lane, I look at him get scared and run inside. (I'm not told the reason for getting scared) "Cut, Cut" shouts the Director. "You are not running fast enough" say's big boss. I say that I have no space to run as such. (Nobody dears dictate terms to him, but I had to have my say)

"Okay, let's change your position" he says. "Just stand by the door and dash inside"

I nod my head, and do the same part, dashing in with a scary face. "No, No, don't put up facer's, I don't want you to act"

I get the idea, but by now the camphor is burnt out and I have no more of it. What am I suppose to do? Time is running out as the sun is settling down, with a furious director standing outside.

God save the Magician, in the corner of the hut is a bottle and a torch (pandam) I knew it had to be Kerosene oil. Got Suranjith to pore some oil to the pan, and was ready for the final scene.

The Director had threatened to do away with the part if it did not work out this time.

Flashy it was with clouds of fire, and I really did have to dash back as my hand was burning as I held the pan. The pins holding the load of the cover got melted for the heat from the fire. Little knowing our plight, Mr. Mehta walks in and say's "well done, Thank you, that came out well" (I got Rs. 7,500/= as props damage payment for the Dove Pan.)

So finally we cannot be proud to say Magician WonderRo has acted in the film, as sometimes this part might not be in the film.

The experience is good, and we might have some lessons to learn. (I invested the money to purchase Tora products.)

Background to the movie "Winds of Change"

Under a cloak of secrecy, the first film adaptation of controversial author **Salman Rushdie's** celebrated novel "Midnight's Children" has finished shooting in Sri Lanka. Canadian director **Deepa Mehta** chose Sri



Deepa Mehta

Lanka as a location instead of India or Pakistan, where the book is set, to avoid problems with religious fundamentalists. After a complaint from Tehran, Sri Lankan authorities reversed their approval for the production. She appealed against the ban to Sri Lankan **President Mahinda Rajapakse**, who agreed to allow

filming to continue. The film, which is in English, Hindi and Urdu, will be released as "Winds of Change" in the first half of 2012 and has been pre-sold in many countries including Canada, Britain, France and Japan. Story or plot of Winds of Change revolves around pair of children who born at the time when India got independence from British. They brought up in strange country which has nothing like their parent country.

Complete star cast of *Winds of Change* includes Irfan Khan, Satya Bhabha, Shriya, Shabana Azmi, Anupam Kher, Soha Ali Khan, Seema Biswas Siddharth, Nandita Das, Rahul Bose, Samart Chakraborti and Chandan Roy Sanyal. Cast of



Shriya

Winds of Change consists of senior and junior actors and some big names are also part of the team.

The Next Members Day June 26th (Sunday) 9.30 AM to 1.30 PM

CARDS AND SILK

VP Training Sanjeeva Hewapathirane will be conducting training using cards and silk. All members are requested to bring a card pack and a silk when coming for the next Members day



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Reactivating Ring 139



The I.B.M. is the world's largest organization for magicians and for people interested in the magical arts. The Brotherhood is made up of nearly 12,000 members worldwide with over 300 local groups called Rings in more

than 73 countries. The I.B.M. is considered to be the most respected organization in the world for magic collectors, magic hobbyists, and amateur and professional magicians.

SLMC is Ring 139. However at present Ring 139 is not active as it lacks sufficient members. Hence we request all members to join it. **We need at least 10 Members to reactivate our Ring.**

If You are already a member and has not registered under Sri Lanka Magic Circle, we request you to send us a letter stating that you are a member of the IBM, mention membership number and authorize us to request the IBM to transfer you to a member under Ring 139.

Please contact

Nihal P.Weerasinghe

Vice President - Affiliations & Supernumerary for Application forms and details.

Tel: 077 8090785 or 011 2826242

CLASSES OF MEMBERSHIP FEES AND DUES

ACTIVE MEMBERSHIP: Application fees and dues for the first year are \$65.00; dues thereafter are \$50.00 annually. Active Members receive THE LINKING RING Magazine as a benefit of membership.

ACTIVE MEMBERSHIP (without Linking Ring magazine):

Application fees and dues for the first year are \$45.00; dues thereafter are \$30.00 annually. Active Members may choose to NOT receive THE LINKING RING

YOUTH MEMBERSHIP: Application fees and dues for the first year are \$50.00; dues thereafter are \$35.00

annually. Youth Members receive THE LINKING RING Magazine as a benefit of membership. Applicants must be age 7 to 17 and have had an interest in magic for at least one year.

The President is away in London on a holiday. But he seems to be very busy. Some of his activities are listed below.



25 & 26 May
Visit to the Chelsea Flower Show

12th June
Ronald gave a magic show at the FRIEND IN NEED COMMUNITY CENTRE C/O East Barnet Baptist Church for 30 mins.

17th - 19th June
Visit to the isle of Wight

21st June
Travel to Cumbria with family. Stay at hotel. Dinner at Andrew Haggard's home

22nd June
Address the Cumbrian Magic Society meeting.



"YOUTUBE IS THE BEST THING TO HAPPEN TO MAGIC"

David Rowyn tapped out an interesting essay about the role of YouTube in today's magic society. Namely, he's a fan. Or more specifically, he for one welcomes the gradual eventuality of exposed secrets which has been a creeping trend since the first book filled with magic secrets was published hundreds of years ago.

Whether it's personal privacy, corporate insider information, government secrets, or magic tricks, it is all being revealed more than ever. I'm not equating all of those, but they all fit with the idea of an Age of Revelation, and contribute to the general zeitgeist. Should it be surprising when someone looks up the secret you just refused to tell them? In their mind, how dare you withhold something like a secret to a magic trick? After all, they have been freely given the secrets to world



governments daily (Wikileaks), and you won't tell them how the card got to the top? This is the new entitlement.

Although he doesn't tread much into the realm of the financial impact of YouTube exposure, as nebulous as that might be to pin down, Rowyn makes a very good point. However, he does not address one subtlety to our taste.

There is a word for laypeople who care about method: magician. Or to be slightly less glib, magic enthusiast. We genuinely question just how many uninterested laypeople are in any way effected by YouTube exposure. For our money, someone who takes the effort to find out the secret is a different class of spectator.

SELECTING MAGIC TO PERFORM - By Eugene Burger

A few years ago, purely as a personal experiment, I asked myself the following question: In order for a particular piece of magic to make it into my performing repertoire are there any criteria that must be met? What features must this particular piece of magic have – or not have – for it to be something that I would like to perform?

As I thought about it, several criteria did appear. I have noted eight criteria that must be met before I begin performing something professionally. Two years ago I shared these criteria with the teens at the Lance Burton Teen Weekend of the World Magic Seminar. And now I shall share them with you.

The first criteria that must be met before I add a piece of magic to my repertoire is that the magic effect must call to me. It must be a piece of magic that connects with me on some level so that I want to perform it. When I am performing material that gives me joy to perform, the audience "catches" my enthusiasm – just as they might catch chicken pox or any childhood disease. Enthusiasm communicates from the performer to the audience. The great 20th century master of this was certainly Doug Henning. I think that whether a piece of magic calls to me is the most important of the criteria because, if it does not call to me, there is no reason to add it to my repertoire.

The second criteria asks whether this piece of magic fits in my pockets. When I perform at a corporate party, I do not carry my little box; instead, I work completely out of my pockets. So, if this piece of magic I am considering, does not fit in my pockets, it does not make it into my repertoire.

The third criteria asks whether the effect under consideration requires any reset. The truth is that I have enough magic in my present repertoire that requires reset and I really do not need any more.

Fourth, to perform this effect, do I need a table. Again, I have enough material that does not require a table and I would rather not be burdened with more.

The fifth criterion asks if the plot of the effect is simple. There is so much magic that isn't simple to follow and, as Vernon

always said, magic is not confusion. I personally want simple, easy to follow and memorable plots.

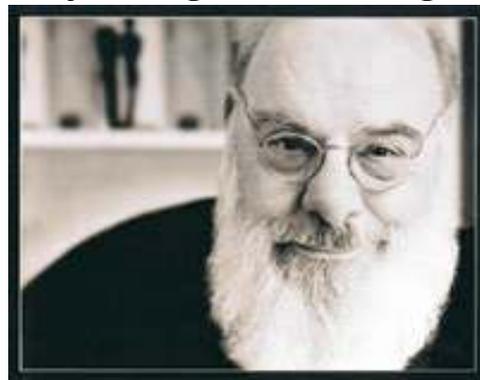
Sixth, is the action of this effect up by my face? If I have any hope of appearing on television this is where the action is best. I am selling myself not my belt! I want myself – that is, my face -- in the action. It's simply better theater.

Seventh, if I add this piece of magic to my repertoire will I need to check luggage on flights? I am now in the enviable situation where I can go to Europe for a month, often with material to sell, without needing to check luggage. Frankly, I would rather not trust my magic props (or clothes for that matter!) with the airlines. And there is nothing better than getting off an airplane and, without stopping and waiting for luggage, to go directly to a taxi.

Eighth and finally, how many people can be in the audience for this effect? The fact is that I want a balance in my repertoire. I want material that is intimate and best performable for two or three people; but I also want material that I can perform for a thousand people. Before any effect enters my repertoire, I ask myself how many people can be in the audience.

These, then, are the criteria that I use when selecting material for my own repertoire. I am offering them for your reflection. I am certainly not suggesting that these criteria are perfect for you. No, on the contrary, they are but signposts on a path – the path to better magic.

Have you ever asked yourself how you go about adding material to your repertoire? If you do ask this question – if you ask it honestly – you might be surprised at the answer.



From Robin Leach's New Interview



4 New Things We Learned About David Copperfield

Robin Leach interviews David Copperfield on Vegas Deluxe. Here are the four things we learned after reading it.

He would like to see his magic collection in the Smithsonian

While speaking about his massive magic collection, Copperfield gives a glimpse as to where it might end up. 'I have big plans for it all eventually, hopefully the Smithsonian. I'm putting together a fund to keep it all together. I just added another 30 pieces last week. But the public won't have to wait too long to see the treasures...'

The museum will be open to select tours to benefit charity fundraisers

The previously invitation only experience will soon be open to those who would like to donate to worthy causes. The building will not be open to the general public to the antique nature of the items.

After a year in Vegas, Copperfield will head out on two world tours in 2012

Much has been made about DC staying in Vegas for 2011 but his fans around the world, specifically those in Europe and Asia should get ready.

'Next year, after this current run here at MGM, I'm taking a couple of world tours around Europe and Southeast Asia playing only arenas. This has been the first time in my life I've committed to Las Vegas for 40 weeks. Until this year, I've always toured. I wanted to be home in Vegas this year because it's easier to create new material when I have all of my stuff in one place. After January, we're looking into taking two separate tours in 2012.'

Follow up question: how much new material does he expect to be in the show by next year?

2011 marks a return of his focus on magic Copperfield describes himself as 'off the radar' in the magic world but hints that time has ended.

'The island is actually done after 5 years while I was off the radar magically. It's on the cover of many magazines. We're still doing 20 other things with it, but it's open for business. Now I'm trying to focus on the Copperfield brand because I've been building the hospitality business on steroids.'

Could this mean a return to television?

Haggar's Ramblings!



Hello again. It is now June and the weather is threatening to be warm for the first time in a while. This is the month that our President is coming to visit me in the 'frozen north' of the UK. I am secretly hoping the sun is following him so I can bask in his

sunshine!

I am sure we will exchange some funny stories together, which brings me to this month's Ramblings. I thought I would share a couple of stories with you that may make you smile. One happened in the early 80's and the other a couple of weeks ago.

It was about 1983 when I was at a course in Durham University, which is a highly rated University coming third after Oxford and Cambridge. The university uses Durham Castle as part of its Halls of Residence and I was fortunate enough to be accommodated in the castle itself. Apparently only the select few men were allowed to stay in the castle. When I was shown around I was taken to the bathroom, which is at the top of the castle looking over the courtyard. I noticed the shower was right in front of the window. I could see clearly through it and when I questioned my guide about this he said it was ok because from outside the windowpanes were so small and during daylight hours no one would see through! Well guess what they could! The castle has tours for the public and whilst I was in mid shower. I turned around when I notice a boy tugging at his mother and pointing. She looked up and was visibly shocked and dragged her son away. My colleagues on the course had a good laugh about that.

The second story was when we received a knock on the door of our home. We live right next to the church and in the house that the priest used to live in. As it happened I was dressed in black. So when I answered the door, a man larger than myself (that is big!) said in an Irish accent, 'Father. Can you give me some advice?'. When questioned by my wife I told her what happened she just laughed because she says I have a 'Jesus' look about me. She questioned me more about what advice he wanted. So I said that he had met another women and wanted to know what to do. So I said, take her to bed, have a good time and come to my confession session on Friday morning and ask for forgiveness and tell me all about it. Afterwards I will tell you your penance. At which point my wife nearly choked on her cup of tea and I got a very deserved slap. With a question saying 'You didn't do that?... Did you?'

No I didn't I sent him to the priest house. But Marisa and I did have a good laugh. So there you have it, some who have seen me in all my glory and one who saw what he wanted to see!

So bless you and have fun until the next time my children.

Andrew

Joshua Jay Explains How He Conceives, Creates A One Man Show

Joshua Jay just finished the first run of his one-man show Unreal. It's very good. Elegant, understated, engaging and as to be expected with Jay, extremely technically proficient. The show explains how magic has affected Jay's life (it has coloured relationships, taken him around the world) and vice versa (a recent injury that almost robbed him of his hand dexterity).

Here are a few questioned asked of Josh about the steps he took to make Unreal a reality.

See the big picture

I thought of the show in terms of a complete experience, which begins way before the show starts. The moment you walk into the theater, the music you're hearing, the visuals you're seeing on the screen, all add to the mood and, if you look closely, the theme of the show. Then there's a pre-show video that, through sleight of hand, asks the audience to turn off their cell phones and some other house rules. The imagery in the programs foreshadows the material. All these little details are flushed out.

Build your theme visually

When they look to the stage, the set is completely clear, as transparency is a theme of the show.

Build your theme through patter

I explain to the audience, "I want you to see THROUGH these tricks, without seeing how they're done." And they do see through them, as the concept of the show is that I

explore HOW I came up with each piece, or why it's in my show.

Build your theme through actions

This notion of transparency comes into play during the last piece, in which a playing card is thrown THROUGH a picture frame, behind the glass. They are invited to feel the glass to verify the card is on the inside of the frame...they ultimately see THROUGH the trick, without seeing how it's done.



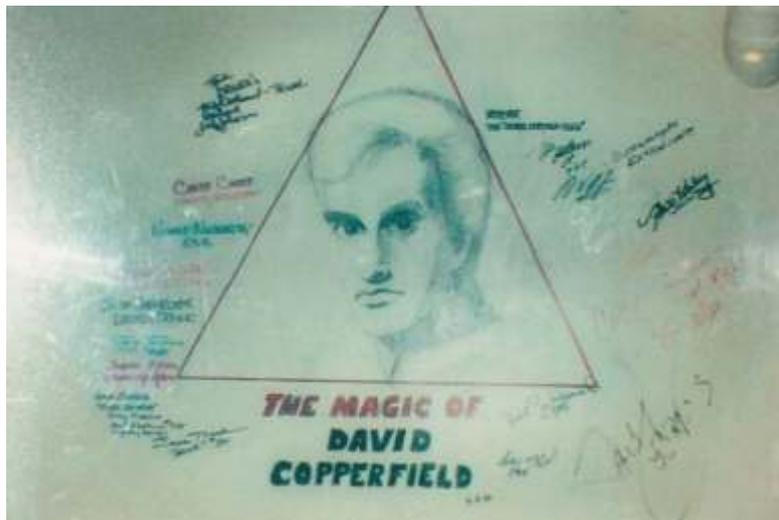
Wardrobe as a message

Even the costume is a visual pun. I wear a sort retro-tudexo, playing on the notion that magicians are always pictured in tuxes, though hopefully they can see that mine is a little more modern...

The show is not the tricks

I never, even in the beginning, thought of my show in terms of start and finish. It was always about a vibe, a mood, a tone, and I spent hundreds of hours pursuing the right note, so to speak, and that includes the experience directly before and after.

The 1986 Hand-Painted David Copperfield Mural Lost To History



Slightly out of tradition now, it was once the regular practice of a visiting road show to hand paint the acts logo on a back wall of a local theater, which the entire crew would then sign. This left a permanent reminder of the one night when an otherwise ordinary venue played the temporary home of a world class act.

On April 9th, 1986 in Fort Wayne, IN that act was David Copperfield. That would be the year DC thrilled television audiences by walking through the Great Wall of China. But that night, it was his crew that painted this mural above.

Simple, sure. But what magic fan wouldn't want a stamp from that time in magic history on their wall? Unfortunately, the theater painted over their walls, effectively destroying this piece of magic history. The picture that hangs in Pesci's private collection is one of few reminders that this mural ever existed.

FANTASYLAND THEATER AT DISNEYLAND

Over the years we have devised many shows that were presented at the Disney parks. However, very few people know of the initial show, which we created for Disneyland back in 1967. At that time, I did not realize what a historical event that would be. Let me tell you about it. I now know our first association with Disney is important to have on the record, which I am doing here for the very first time. Shortly before the Christmas season we were contacted by a Disney executive asking us to create a magic show for Mickey Mouse as the Sorcerer's Apprentice in the Fantasyland Theater at Disneyland, where cartoons had been presented since the opening of the park. Starting from scratch, we created a show involving Mickey, assisted by Pluto and Goofy, featuring Alice in Wonderland. We put Alice into the show because she was the only Disney character, at that time, not wearing a body suit. (Those folks in bodysuits were much harder to create magic for, because of the restrictions of the costume.)

The name of the show we created was called:
MICKEY MOUSE PRESENTS
"The Wonderful World of WIZARDRY"

The on stage characters and their costuming were supplied by Disneyland. Each show lasted for about 20 minutes with a schedule of 15 shows a day. (The blue flyer you see here was handed to each Disneyland guest as they entered the park's front gate.)

The Wonderful World of Wizardry

The show opened to an excellent response, with waiting lines standing outside the theater, and it was quite successful during its entire run. One of the future magicians who came to see the show was Stan Allen. He was a teenager then ... and is now the well-known publisher of Magic Magazine.



What I did not realize, this was the first show ever presented at Disneyland with their costumed characters in a theatrical performance.

Although we were responsible for creating and presenting the entire show, our contract stated that we could not announce, in any of our publicity or anywhere else, that we had created that show without first obtaining permission from the Disney Corporation.

The Disney folks knew us because our television series, the Magic Land of Allakazam had been running on Saturday mornings on the CBS network for two years and then the ABC network for three years. Also, we had performed a number of personal appearance benefit shows, along with the Disney characters, for various Disney sponsored charity events. We even performed at St. Joseph Hospital where, I was told at the time, Walt watched from a wheelchair in back.

A number of photos were taken during the show and several of me with the cast (I was acting as the producer and not a performer in the show).

The most important point proven by the Wonderful World of Wizardry, was that body suit costumed Disney characters could perform on stage in a show.

On the basis of this success, NBC and Disney combined to form a new corporation called Nawal Productions, to create and produce the giant traveling Disney on Parade. My creative director Alan Wakeling and I were asked to be on the creative team that put that first Disney on Parade together and many of props were built in our shop. For instance, in the opening Sorcerer Mickey produced nine

"Where the magic begins. . ."

Young Wizards

For the young Members of the Sri Lanka Magic Circle

Young Members are free to contact;

The Vice President Training Mr.Sanjeeva Hewapathirane Email: magician.sanjeeva@gmail.com

Or our Associate Member Andrew Haggar on his Email: andrew.haggar@gmail.com

Great News!

The magic trick is very simple! The bad news it's easy to muck up without a bit of practice! As you get older you will learn that not everything is as it may seem when you first come across it. A little hard work or prolonged concentration is required to get the best out of anything that you decide to do.

THE STRANGE STRAW!

Effect: A plastic drinking straw rolls across the table without anyone touching it.

The Secret: The reason the straw moves is because you are blowing on it! The reason the audience doesn't see you blowing on it is because you hide it from them. Here's how you do it:

Method: It takes a great magician to do this trick! All you have to do is simply pick a spot about 6 or 7 inches (12-14cm) in front of the straw and scratch it with your finger. The audience will actually believe that the straw moves because you are scratching the table! Pretend to concentrate on your scratching, don't look at the spectator or the straw. They will look where you look. As you scratch, blow softly on the straw and it will move toward your scratching finger!

Easy isn't it? Or is it?

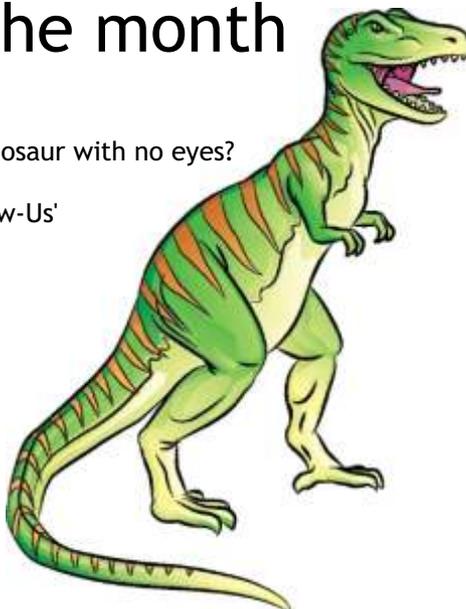
Joke of the month

Question:

What do you call a dinosaur with no eyes?

Answer:

A 'Do-You-Think-He-Saw-Us'



Code breakers

A = 1 Use the code on the left if you want
B = 2 to say HELLO

C = 3

D = 4

8 5 12 12 15

E = 5

F = 6

This is because

G = 7

H = 8

H = 8

E = 5

I = 9

L = 12

J = 10

& O = 15

K = 11

L = 12

Now here is my message to you

M = 13

N = 14

8 1 22 5 6 21 14 1 14 4

O = 15

P = 16

11 5 5 16 23 15 18 11 9 14 7

Q = 17

R = 18

1 20 25 15 21 18 13 1 7 9 3

S = 19

T = 20

25 15 21 18 13 1 7 9 3

U = 21

V = 22

6 18 9 5 14 4 1 14 4 18 5 23.

W = 23

X = 24

Y = 25

Z = 26

Code breaking helps keep your brain working. Why don't you email me a message?

I saw Jay Sankey video the other day. He lets you into his world with some free magic tricks to learn. Why don't you use easysearch to find him?

<http://slmc.easysearch.org.uk/>

I saw a great coin trick on his featured video. Maybe it is still there have a look at his link.

<http://www.sankeymagic.com/detail.aspx?ID=48450>

Have fun with his free lesson.

Enjoy and until the next time.

Andrew Haggar