



Highlights



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What would you do?

You're doing a kids party and the birthday boy is being a total pain! He's pushy, rude, difficult and is single-handedly trying to ruin his own party.

Because he is the birthday boy you are supposed to feature him prominently and pander to his every whim, yet you don't really want to be seen rewarding terrible behaviour.

What do you do?

Let him get away with it, or make a silent protest by not featuring him so much as you normally would?

TrickClip Showcase

The Hypnotised Coin



When you are performing in a walkabout or table hopping situation, it helps if you have routines that a) use very few props, as this gives you less to carry around, b) that use props which can also double up for use in other effects (a pack of cards is an obvious example of this), c) which create visual magic that can be performed with or without patter for those moments when the music suddenly gets loud, and d) which can be shortened if necessary if the meal arrives mid-routine.

The Hypnotised Coin satisfies all of these criteria. All you need is one coin and a handkerchief and you are set to perform a four part routine of eye popping magic. Each of the four sections is a complete trick in itself, so if you need to finish quickly, you can do so and whatever the spectators have already seen, will still make sense.

There is some practice necessary to perform this effect, but it's worth it for the impact of the magic it delivers. **£7.00**

E-Club Pro - your monthly magical fix!

The Collected Card Magic of Mark Leveridge - Vol.4



After a wait of five years since the publication of volume 3, the fourth and final instalment of my practical card magic has now been released. There are 10 effects included, and it is a very strong and varied line up of card magic. It includes strolling effects such as *Impossible*, *Breakout*, *Colour Confusion* and *The Caught Card*, stand up routines such as *The Invisible Deck Routine*, and feature close up tricks such as *The Cut and Restored Card* and *Instant Card Flight*. If you like workable card tricks, this E-Book provides a great selection. **£10.00**

Hide And Seek



The Ambitious Card is a classic of card magic, and most commercial workers include a version of it in their repertoire. **Hide And Seek** is an interesting

reversal of the normal plot in that instead of a chosen card constantly jumping from the middle of the deck to the top, a selection on the top keeps vanishing and hiding away in the deck's centre! And unlike most Ambitious Card routines, this version does have an unexpected finish when the back of the chosen card suddenly changes colour at the finish. You just need a regular deck and one extra card and the pdf instructions plus online video directions will soon have you performing the effect. **£10.00**

The Borrowed Ring On Pencil



Using a borrowed finger ring, a regular handkerchief and an ungimmicked pencil, you will create a wonderful 3 stage ring onto pencil routine in which each section is stronger than the last. Designed as a feature close up effect, this needs to be worked on a close up mat and so is perfect for an intimate close up show. You will need to practise the moves, but there are no gimmicks and no extra rings used. This is really great magic and it comes either as a Tricklip Video or a Master E-Routine pdf. **£10.00**

Magicseen

Here are some highlights from the latest issue



George Iglesias

This picture of George really sums up his happy character and performing personality, and so it was a pleasure for us to interview him for Magicseen. With thousands of TV performances behind him and a career that takes him all over the world, George is the real deal!

Rib Ticklers

A great children's magic show needs magic that is right for the age group of the kids present, but it also needs good comedy to supplement the miracles. In this article we offer 10 different ways to incorporate fun and laughter into your own shows.



Magic Singh

10 years ago we featured Magic Singh on our cover, and at the time he was just starting to establish himself as a top professional performer. So it was a pleasure to get back together again with him and to discover that his career has gone from strength to strength.

Magicseen Issue 81 (July 18) is available now from www.magicseen.co.uk

E-Club Pro - get personal help and advice with your magic

Chatter

The Mark Leveridge Blog

It seems to me that having an ability to assess your audience can be a very helpful attribute. By this I mean that when you are interacting with them, it pays you to try and judge, from the way they react to what you say and do, where they are in terms of their intellect and range of interest.

For instance, when I take my lecture round to various magic clubs, as I do every year, the blend of knowledge, experience and understanding can vary hugely from one society to the next.

It could be that one club, for instance, has a lot of people who are new to magic, or who have had limited exposure to the art and its secrets. For these members, if I mention an Elmsley Count, it might be received blankly by some of those present, even though it is a widely known and used card move.

Conversely, I might turn up at another club and realise that the membership comprises of mainly professional performers and/or those who have been around in magic for many decades. If I was to spend time laboriously going through the handling technique of the Elmsley Count, it would clearly be a waste of time for most of those in attendance.

As it is with lecturing, so it can be with more general shows for the lay public too. A dinner comprising of guests who are lawyers, accountants and doctors, would be an event where magic that has a challenging cerebral element to it might go down well, whereas other groups may prefer to see visual, easier to understand effects.

Nevertheless it is not just a question of making widespread pre judgements about

what type of people your audience may comprise of, but is more about assessing each spectator mini group as you entertain.

This is especially true with strolling or table hopping magic where you are moving constantly from one group to the next during your performance stint. At the same function you can come across wildly differing reactions to your magic from one group to the next, and this may be less to do with you and the way you perform and more to do with the random make up of the spectator groups themselves.

I find that my choice of material, the patter I use with it and the style of humour, tends to change a little depending on my feelings about the spectators. Years of experience have taught me how to adapt my basic magic in order to hopefully fine tune it to appeal as strongly as possible to each table or group I entertain. I don't always hit it 100%, but I am convinced that most of the time my gut feeling helps me to tweak the magic performance for its optimum impact.

If you have a set act that you always present in exactly the same way every time you perform, and never make any allowances for the spectators themselves, it may go down fine most of the time. But to my way of thinking, if you can be sensitive to the intelligence of the audience, if you are able to feel the mood of the spectators at any given moment, and if you are then able to adapt your performance in response, I think you are likely to get more consistently good reactions. Having a strong act is not really the only pathway to success, its moulding it to the audience that can help too.