



Highlights



Vol. 26 No. 3 November 2017



What would you do?

You buy an expensive trick from a dealer and when it comes, rather than going through the instructions first, you excitedly get the props out and start to fiddle with them. In doing so, you accidentally break a vital component thus rendering the purchase totally useless.

What do you do?

Do you send the product back saying that it arrived broken in the hope that the dealer will feel obliged to replace it at his own cost, or do you admit what you've really done?

TrickClip Showcase

The Magic Ring



Here is a terrific effect that works best in an informal mix and mingle setting. In fact, it especially strong in a one-on-one performance situation, because the spectator who is directly involved will be completely fooled!

You hand out a ring for examination and a spectator pushes it onto one of your fingers. She then holds the end of that finger, thus trapping the ring in place. A handkerchief is used to cover the two hands and reaching beneath the cloth, you magically pull the ring through your finger so that when the cloth is removed, the ring is now found to be resting on your palm up hand, and the spectator is still gripping the end of your finger.

The trick has no re-set and so it is practical to use in a commercial setting. The handling has been carefully worked out to create the strongest effect. The spectator who holds the end of your finger will have no idea how the ring managed to escape! **£7.00**

E-Club Pro - your monthly magical fix!

Devil's Island



This entertaining mental effect, in which a spectator manages to locate at random the correct location of some buried treasure on an imaginary island, can be either performed in a close up show, or even be scaled up for platform work. The method is straightforward and the presentation makes it look as if the spectator does all the magic. This routine is available either in pdf text format as an E-Routine, or if you prefer to learn visually, you can elect to purchase it as a TrickKlip downloadable video file. **£7.00**

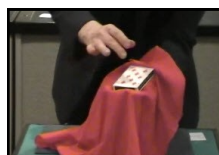
Trade Show Magic Audio Book



If you have a daily commute to work, either by car, bus or train, or you simply like to chill out on the sofa with your headphones on, getting one of my instructional audio books can provide a great way to learn and to use potential dead time. This audio book is packed with

advice and information about a method for using your strolling magic to help companies at business exhibitions and trade shows. I have been using this approach for many years with great success, and I reveal what is involved and how you can make a success of this type of work. Listening to me read the book to you is a relaxing way to absorb the information so that before you know it you will have everything you need to give it a go. **£10.00**

Breakout



I have had so much fun with this routine in my commercial strolling work. If you present it right, it can produce hilarious results, and I often use it also in my parlour show as a feature trick to do with the person whose party it is. The plot of the trick itself is simple. A spectator is going to play the part of a magician and find a card freely selected by a second spectator. He eventually succeeds but not before you present several minutes of funny presentation that builds up to the spectator's triumphant moment! This comes as a TrickKlipXtra Video download. **£7.00**

Magicseen

Here are some highlights from the latest issue

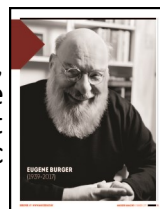


Comedy and Authenticity

If anyone is qualified to talk about comedy, it's Mel Mellers. The 'cheeky chappie' has successfully blended mentalism with hilarious comedy, and in this article he sets about trying to explain the key factors that go to make up a good comedic act.

Eugene Burger—A Tribute

We don't feature tribute articles very often in Magicseen, but when someone of the international status of Eugene Burger leaves us, it seems only right and proper to reflect on the tremendous impact that he has had on the magic world, and three close confidants provide the words.



Young & Strange

Our cover stars in the November issue are surprisingly modest and self deprecating when it comes to discussing their career. As a double act they have enjoyed considerable success both on TV and live, yet when you talk to them they seems amazingly down-to-earth.

Magicseen Issue 77 (Nov 17) is available now from www.magicseen.co.uk

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

Chatter

The Mark Leveridge Blog

Last year I was sent a question by one of my younger E-Club Pro members who wanted some advice about how to put together a routine. He explained that he had plenty of tricks, but was looking for pointers about how to create a more flowing routine.

The first thing to say about this was that I was rather pleased that he was wanting to create a routine in the first place! I have always loved effects which comprise of several blended parts (my 12 Master Routines are testament to that fact), but in many ways this feels a bit out of fashion.

When you look at nearly all the products that are marketed these days, virtually none of them are routines. They are mainly very quick magical effects that are over within seconds. There is little or no build up or presentation suggested, just a visually pleasing magical moment.

While there is nothing wrong with this as such, the problem arises when you are trying to put together an act. If you have 45 minutes to fill and all the tricks you own are over in under two minutes, it's so much more difficult to create an act out of them.

That's where routines are useful. Because they usually comprise of a number of linked magical moments or fun presentational sequences, it feels to the audience as if there is more substance to the performance, more 'meat' if you like. And if you can then find a way to segue from one routine to another, the entire act will seem more complete and homogenous.

So, how do you put together a routine? Of course, there are a number of different ways you can approach this. My favourite method is to create an effect that has three

magical moments, ideally each one being stronger than the last. If you look at the Master Routines I mentioned earlier, many of those routines do have either three or sometimes four mini tricks built into them. Each effect is complete in itself, but is strengthened by the other magic that follows in the sequence using the same props. It creates a magical interlude that has a start, a middle and builds to a strong finish.

Another way to create a routine is to take unrelated tricks but find a way to link them together. For instance, you can do a trick with a sponge ball, and then at the end have it magically change into a silk. You then present something with the silk before it morphs into a deck of cards. This then leads you onto a card trick, and so on.

But you don't have to rely on the tricks being visually linked, you can use a setting or presentational situation as a framework too. A lot of stage acts do this. The curtains open to show a park scene with a tramp lying on a bench. He stirs and gets up and magical things start to happen with the things on the set around him. Everything he picks up becomes a magical prop, and he looks as surprised as the audience as strange and wonderful things occur.

In this instance, the routine is created by the stage setting rather than the tricks themselves, and the magic all occurs within the framework of that scene, thus providing a pleasing, routined spectacle. And when you have this kind of set up, it helps you to choose the right tricks too, because the magic becomes defined by the setting, which means the tricks are seen to be more connected, rather than just a selection of totally unrelated material.