



Highlights



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What would you do?

After a show you go to find the person who has your money and he hands you an envelope with cash inside. You thank him and pocket it before leaving. On getting home you open the envelope for the first time to discover that he has paid you £20 more than your quoted fee.

What do you do?

Do you keep it, telling yourself that it must be a tip from a satisfied client, or do you contact the person concerned and own up to the error?

TrickClip Showcase

ATM



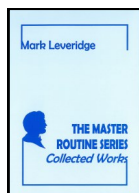
I saw a lecture many years ago by Dave Jones in which he used a card box and a deck as a portable cashpoint machine. The cards represented amounts of money which appeared inside the box. I loved the concept but thought that it would be better if REAL money appeared instead.

So I set about devising ATM, a routine which is surprising and fun for the spectators to watch. It uses a couple of payment cards, one from the performer and one borrowed from a spectator, and the card box doubles up as portable hole in the wall.

During the course of the routine, real money appears inside the box, but the spectator's payment card unexpectedly disappears! Moments later it is found in an impossible place to bring the effect to a great finish. The props are easy to put together and the handling requires care but no difficult sleight of hand. **£7.00**

E-Club Pro - your monthly magical fix!

The Master Routine Series—Collected Works



This E-Book contains detailed explanations of all 12 of my famous Master Routines. Each effect is broken down into easy to assimilate stages, and is supplemented with almost 300 clear line drawings by magical artist Jay Fortune. Some of my very best longer routines are featured, including the Commercial Sponge Ball Routine, the original four stage Ring And String Routine, The Ring Competition plus more. Every one of these effects has been carefully structured to gain maximum impact and there are tricks for both close up and stand up work. **£20.00**

Perfect Intuition



This simple to do routine, which is suitable for tables or for a stand up or close up show, is a

reputation maker! The presentation seems to empower a spectator to successfully perform an impossible effect that will leave the audience amazed and intrigued in equal measure. All you need are a pile of envelopes, some blank cards and a pen and you are in business. I use this regularly in my stand up and close up shows and if the conditions are right, I never leave it out. Get this and create a sensation at your next show.

£10.00

Robin Hood Coins Across



This is an unusual presentation for the classic three coins across routine. It uses two matching unprepared coin purses and three ungimmicked coins. One at a time the coins magically transfer from one purse to the other using a handling that combines a certain amount of sleight of hand with some low cunning! The presentation is based on a story of Robin Hood and how he used to steal from the rich to give to the poor, and this does make an interesting patter theme. But if you prefer you can perform the effect simply as a coin transposition.

£7.00

Magicseen

Here are some highlights from the latest issue



Gary Jones

As a full time close up pro of considerable talent, Gary has quietly gone about earning a good living from his busy schedule of gigs as well as through lecturing and creating commercial marketed routines. I've been friends with him for many years and so it's great to feature him.

Hooked On Classics

There are some tricks which are always referred to as 'classics', so we started to wonder exactly what are the characteristics required for a trick to be labelled in this way. Our conclusions, I think, make for interesting reading, so see if you agree with our assessment.



Magic Lookalikes

The January issue always comes out just before Xmas in December so we like to put in one or two fun things for readers to enjoy with their turkey and mince pies. This time we find famous celebrities who we think look like well known magicians—would you mix them up?

Magicseen Issue 78 (Jan 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

As you grow older, you can be forgiven for thinking that there's very little which actually improves for you! Your eyesight gets worse, you feel like you have diminished energy, modern gadgets appear to be unfathomably complicated, and your joints ache. Hmmm, not great!

However, I would suggest that for magicians there are a number of things which **do** improve as you get older, and so in the interests of redressing the balance, I thought I would tell you what they are.

Confidence. When you are young and have little or no performing experience, doing a show can be a nerve wracking experience. Everything is being done perhaps for the first time, and so it is natural that you feel nervous about how it will all turn out. When you have been performing for years, there is a confidence which comes from having seen it all before, and this can lead to you becoming a better and more assured entertainer.

Knowledge. The longer you have been in magic the more methods and principles you will probably have come across, especially if you are a bit inquisitive and you have read and watched a lot of magic. This means that when you want to adapt or develop a new routine, you have plenty of knowledge to draw on in order to come up with a good alternative. So, unlike when you are a novice, you don't waste hours of your time re-inventing the wheel!

Gravitas. If you are a magician who works for businesses, being a bit older can be an advantage. For instance, if an insurance company wants to employ a magician to help promote them at a trade show, I suspect that they would prefer to have a

performer who looked a bit more senior and who would therefore be taken more seriously by their clients. While this might not apply at a company social event, any function which has a more targeted business purpose could suit a more experienced entertainer.

Age Concern. One thing that I have noticed as I have got older is that I have won far more bookings for older age group events. 50th, 60th, 70th birthday parties, for instance, have become some of my most popular types of gig, and I imagine that part of the reason that I am getting these bookings is because I look (and indeed am!) of a similar age myself, and so I may appear 'safer' and more appropriate to people looking for an entertainer suitable for the older clientele.

Fees. When you get older, it often happens that for various reasons you need less money than perhaps when you are middle aged with maximum life expenses. This means that when you are quoting for a show, there isn't the do-or-die feel about whether you get the booking or not. As a result of being more relaxed about it, you end up quoting what you would *like* for the booking, and don't have to consider quite so much whether this might mean you actually get it or not.

Time. If magic is your hobby, as it is for most performers, trying to find the time to delve into it when there are so many other things to do in your life, can be a challenge. When you get older, especially if you are retired, you can prioritise your magic interest more often which means that you can attend more conventions, spend more time playing with your magic, and just generally enjoy it more.