



Highlights



Vol. 25 No. 11 July 2017



Now Here's A Thought...

"Personally, I never like to start with a group that is positioned in the middle of the room. I feel more comfortable performing my first show to people who are standing more on the edges of the room, or in a corner, or maybe just separated apart from the rest of the 'crowd'. I like to get warmed up myself and feel more relaxed doing this away from the middle of the room."

Quoted from **Going Walkabout**

The Bookshelf

The Collected Card Magic of Mark Leveridge Volume 1



There is a huge volume of card magic available in book and E-Book format, and while there are many excellent effects, quite a lot of the published content is concerned with minor variations or handling finesses.

My Collected Card Magic series of books is all about routines, not slight alterations, and this first volume offers a very solid collection of card effects that are suitable for close up and stand up.

In total the 70 page book has 15 routines. Effects such as The Unprint Button, New Aces Through Newspaper and I'm Surprised You Didn't Notice come from my early creative years, while Spin Out, Give Me A Number and Switchback are products of my later output.

The one thing they all have in common is that none of the tricks are heavy on sleights or handling. Instead I use only those moves that are truly necessary to create a strong effect, and avoid putting in handling just because it would be clever! **£10.00**

E-Club Pro - your monthly magical fix!

The Ring Competition



Ring and rope routines have always been a popular item for parlour or stand up shows, and this version of mine is particularly good because it creates an all involving and fun presentation which actually makes sense of why you are performing the same effect (a ring penetrating onto a rope) three times in different ways! I have used this exact routine for many years and it is still a regular inclusion in my shows to this day. You can even vary the core presentation to suit children's shows or business/trade show bookings, and all you need to supply is a length of rope and a ring. Available either as a Master E-Routine (pdf illustrated text description) or as a TrickClip Video Download. **£10.00**

Impossible



This is the ideal card trick if you

are looking for a baffling effect for use in a close up show or in a walkabout situation. Essentially the plot is that two chosen cards physically change places when sealed inside their card cases. It uses regular decks which can be examined, un gimmicked card cases, and the trick is re-set at the finish so that you are ready to perform it again. This comes as Premier E-Routine pdf instructions which include a link to additional online video instruction. **£10.00**

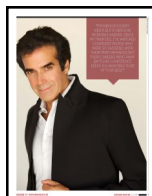
Going Walkabout - Audio Book



Audio Books are a great way to learn because you can listen to the mp3 files while driving, or relaxing at home, or at your computer while grabbing a snack lunch! This Audio Book features a read through of my Going Walkabout advice book, which covers all the important things that you need to know about how to cope working at events where everyone is standing up and you have to mix and mingle. There are so many elements that it is helpful to know about and to understand, and this Audio Book will provide you with insider knowledge to help you be successful. **£10.00**

Magicseen

Here are some highlights from the latest issue

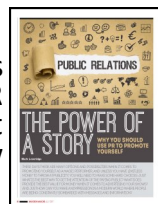


David Copperfield

It seems incredible that so many years after David Copperfield first burst onto our TV screens, that he is still performing hundreds of shows a year at his home theatre in Las Vegas. We get up close and personal with the superstar as we chat to him about his life and work.

The Power Of A Story

One aspect of show promotion which most magicians ignore is PR. To put this right we enlisted the help of a PR professional Glen King who offers readers plenty of great advice about why they should consider using PR and how to go about harnessing it to their advantage.



The Dealer's Booth

When you read through Magicseen you will often see regular adverts from the same dealers, but how much do you actually know about them? Probably not much. The Dealer's Booth enables us to give you background on our advertisers to help you to get to know them better.

Magicseen Issue 75 (July 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

I have been heavily involved in magic pretty much all of my life, and yet there is one aspect of it all that I have always struggled to come to terms with. And that is, the 'argument' over whether magic should be seen as an art.

I can see that some performers make their magic appear *artistic*, combining skill and ingenuity with grace and well thought out movement, and I'm sure many lay people would consider magicians to be *artful*, in a secretive, devious sort of way. But does that make what we do art?

Actually, I think as with most things there is no one simple answer. For instance, some of the greatest magic that I have ever seen, magic that has lifted my spirits and moved me emotionally, I would like to think is art at its finest.

Art surely transcends the ordinary and has the power, whether it be through music, painting, sculpture, or indeed performance magic, to touch those who see it at a deep, perhaps even spiritual level. But in the same way that not all music, acting, or painting has the necessary power, so it follows that only a very small proportion of magic will do too.

Those magicians who want their audiences to see their performances as art, tend to sneer at those entertainers who, and I would certainly class myself in this group, want to use their skills simply to entertain.

Commercial magic is a dirty concept to those who think magic should operate on a higher level, yet I would argue that the huge pleasure and excitement that a skilled strolling magician can create in his audiences, is every bit as important.

In a way it's the same as trying to compare Shakespeare with Alan Ayckbourn. Most people would consider Shakespeare to be arguably our greatest ever playwright, and the cleverness and complexity of his language is revered and considered art. Alan Ayckbourn writes hugely enjoyable, lightweight plays that have been enjoyed for decades by millions of theatre goers, but I doubt that any of those people would consider Ayckbourn to be in the same artistic bracket as the Bard.

Yet both levels of work are, in my view, equally valid, as they appeal to people in different ways. Personally, I appreciate and have attended many plays by both the playwrights, and for me they deliver two completely different experiences, and to try to compare them is like trying to compare apples with pears.

Magic is equally diverse and I think it is wrong for commercial magicians to denigrate the higher ideals of those looking to make magic an art, but it is equally ridiculous for those others to assume that commercial magicians have no value.

I have seen it written that if as a performer your only aim is to create in your spectators a guffaw of laughter, or a knee jerk exclamation of amazement or surprise, that you are selling yourself and magic short. You are viewed as being a magic mercenary who cannot appreciate the finer aspects that magic has to offer.

I would disagree wholeheartedly with this view. Good performers understand their audiences and can tailor their offerings accordingly, irrespective of whether that's magic for the masses or the minority.