

Highlights

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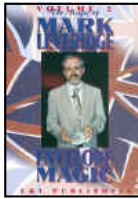


Tip Of The Month: If you are booked to entertain at a venue that is not the booker's home, I think it is a good idea to make sure you have the booker's mobile number in case of last minute emergencies, and also if working at a hotel or other formal venue, take the landline number of the venue itself too in case you can't reach the mobile.

MOST POPULAR

Featuring the most purchased products from my range

The Envelope DVD



Although I don't sell a very big range of DVDs, Volume 2 of my three volume set produced by L&L in the US has proved to be particularly popular. For many years I have been associated with magic using envelopes (my **Forever Flapping Plus E-Book** continues to sell extremely well, for instance), and so I suppose it is hardly surprising that this DVD, which has 10 routines using envelopes in one form or another, has been consistently sought after.

The routines included here are quite wide ranging. The Invisible Deck Routine and Credit Transfer are suitable for parlour shows, Devil's Island is an unusual mental effect which can play either big or small, Easy Just Chance uses my gimmicked Leveridge Envelope, while Pre-View and Locator both take advantage of the fabulous Utility Switch Envelope. Intuition is a reputation making effect in which a spectator appears to do all the work, and Instant Card Flight has a moment of stunning visual magic in it. All this plus more makes this a great buy. **Price: £18.00**

Here are last month's top 5 selling products



Pay Envelope 2 -
£6



Colour
Confusion - **£15**



Magic Party
Floor Spots -
£30



Timed Piece -
£15



Choin - **£25**

www.markleveridge.co.uk



Co-inci-mental - £15.00

The You-Do-As-I-Do plot is well established in magic but the traditional method requires rather a lot of packet switching between the performer and spectator and I always thought that there must be a better and cleaner way. Well, here it is! Two half decks are shuffled and spread face down. The performer selects any card from the spectator's half and the spectator does likewise from the performer's half. Surprisingly both the cards match, but what is far more amazing is that when the rest of the cards are spread face up, the two removed cards turn out to be the only red suited ones in the entire deck!



The Borrowed Ring On Pencil £7.00

This routine will take quite a bit of practice as it is one of the more difficult handlings that I sell, but the effect is really worth it.

Three props are used. A borrowed finger ring, an ordinary pencil and an unprepared handkerchief. No extra rings, no gimmicks.

In three impossible ways the borrowed ring penetrates the handkerchief and ends up on the pencil centre. On the last occasion a spectator is actually holding both ends of the pencil and yet the ring still gets on there. This is powerful stuff!

It should be pointed out that this is not really a table hopping routine because you need to work on a close up mat and it is important that your audience is sitting basically in front of you, but under the right conditions and performed well, this is quite stunning.

The Word £10.00



Book tests have been popular, both with mentalists and their audiences, seemingly forever and there have been countless numbers of variations marketed over the years.

Where **The Word** scores over most of them, is that it can be performed with almost any paperback book. Without any advance preparation, in fact without even knowing ahead of time which book is going to be used, you can be handed a book and immediately launch into the effect.

The pages are riffled and a spectator calls stop. It's a genuinely free choice. The spectator notes the last word on the top line of his chosen page and then the book is shut. Moments later, with no fishing, you are able to reveal the chosen word. With no memory work involved and just some basic handling to master, this is very practical.

Ropey Rope - £15.00



When doing children's shows I love using classic magic dressed up in appropriate presentations, and **Ropey Rope** is a perfect example of what can be achieved if you go down this route. This combines a rope blendo, in which several small pieces blend into one long piece, with a silk appearance in a rope knot, with a cut and restored rope, and everything is wrapped in a fun and audience involving presentation that lasts for several minutes. You are supplied with all the ropes and the necessary 12" silk, you simply need to have a pair of scissors and a change bag.



Magicseen

Here are some of the great things from the current issue

Issue 42 January 12



We like to keep our readers on their toes so that every time they open the latest copy of Magicseen, they are not exactly sure what they will find inside. It's far more exciting that way! And so I suspect that there were few, if any, readers who thought that on working their way through issue 42 they would come across a detailed article on how to arrange a Circus Skills event at children's parties. Since we at Magicseen know absolutely nothing about the subject, we got Kris Katchit, a pro entertainer well versed in the art, to give us his pearls of wisdom., and a great job he made of it too.

At one time, magazine editors would rely on letters arriving in the post to fill their Letters column, but nowadays, of course, it's all by email. However, rather than just having a boring succession of people writing in to say how wonderful (or terrible!) some previous article is, we encourage our readers to send in questions about any magic related subject, and we endeavour to give an informed answer to each one. It's great because we never know what topic is going to crop up and so we think it makes our Readers' Letters page a bit more diverse than most.



Paul Gordon is pretty good at making himself visible in the magic world, and we are perfectly happy to have him in for a chat from time to time to find out what is going on in the world of cards. Many people are amazed that Paul can make an entire living out of just doing card tricks, but there can be no doubt that the appetite that magicians have for card magic never seems to diminish, and that with the right presentation and personality, card magic can be made highly palatable for the lay public too. And Paul is a bit of a master at working in both camps.

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Chatter

The Mark Leveridge Blog

It's generally recognised as a sign of getting old. You suddenly discover that you are finding it difficult to remember peoples' names, even people who you know really well sometimes! We've all had the experience I'm sure where our mother calls us by three or four different names until she reaches the right one. But when it starts happening to you, you realise that it is something you don't have any control over, it's just part of the 'fun' of getting on a bit.

When you are working as an entertainer, if you forget a spectator's name after they have told it to you only moments before, you can get round it normally by simply not using the name until such time as it perhaps flashes back into your memory. But what about if this temporary memory lapse spreads to other things?

Go on, admit it, I'll bet that as some point in your life you have been performing a routine and suddenly you have gone completely blank about what you do next. This is particularly likely if the routine in question in some complicated card effect in which you need to perform several different counts or moves one after the other, and you suddenly lose your way with it all.

I've actually seen some magicians who have suddenly stopped what they are performing and literally gone right back to the very beginning and started again, because the only way that they could get through the entire effect was if it was performed in sequence from start to finish!

I can remember being abroad at a conven-

tion and being asked to dem Wild Dice. I must have done that trick thousands of times over the years, yet after the first few seconds I suddenly went completely blank and had no idea exactly how I needed to proceed.

Of course, there can be good reasons why we get lost halfway through an effect. A sudden interruption which breaks the concentration can sometimes do it, but it's often not so much to do with a sudden loss of memory, but more to do with an interruption of the physical memory. By this I mean that when you perform a trick many times, you get into a rhythm of actions as anyone does with any sequence that they repeat endlessly. You are not consciously thinking through the combination of moves every time, your hands just get accustomed to moving in a prescribed order, which then frees up your brain to concentrate on other things. If you then get interrupted, because your brain wasn't actually engaged in the trick handling, it can't sometimes work out where you are and therefore what comes next. And that's why people need to go back to the beginning and start again.

I have a lot of different tricks to remember and to be able to demonstrate at the drop of a hat, and as I get older it does get a bit harder to keep them all up to scratch. In fact I've taken to running through some of my range of effects before lectures or conventions simply to remind my body of the handling combinations required. That way when I get asked to do it, I find it easier to click into action than I would if I hadn't even looked at the trick for months.