



Shell Game

A Monthly Newsletter for the London Magic Community
February 2010

Volume 5, Issue 6

January's meeting

January's meeting was a lecture by our own Mike Fisher, who took a break from his Captain Corbin pirate character to show us some of his favorite coin magic effects.

First, Mike did a nice four-coin production from a handkerchief. This gave him the coins he needed to do one of his Mike's favorites: David Roth's "Coins to Cup". He then switched gears by removing 3 Chinese coins from a ribbon with a sharp presentation of the "Charming Chinese Challenge".

A spectator's coin was then marked and lost in a bag full other coins, but Mike was able to find it within seconds! He also had a coin marked and added to a handful of other coins, which were eliminated if they landed tails side up. Of course, the only one coin left standing was the marked coin!

Mike then demonstrated his own excellent version of "Two thieves and the sheep", but changed one of the thieves to a pirate (of course) – and changed the sheep to pirate coins (of course!). He ended the evening with a very cool effect called "Sounds Familiar", using 3 English pennies and a Chinese coin, where the English pennies jump out one by one and eventually all jump into the spectator's hand!

Next Meeting:

Wednesday, February 10 7:30PM

Topic: TORN & RESTORED NEWSPAPER –
TEACH-IN!

Beal Secondary School
255 Dundas Street, London
T-253

Mike also included a display of many collector coins, coin holdouts and other coin gimmicks he has used and collected over the years. He also brought many coins and patiently stepped through several of the effects with us.

A fabulous night of coin magic! Thanks, Mike!

Mark Hogan

February's Meeting

DATE: Wednesday, February 10
TIME: 7:30 PM
PLACE: Beal Secondary School
T-253

Topic: TORN & RESTORED NEWSPAPER – TEACH-IN!

Most of us have seen this classic of magic – tear up a newspaper and visually restore it in an instant! And while most have seen it, few perform it!

To correct this injustice, come out to the February meeting, where Mark Hogan will lead us in the creation and performance of the original Gene Anderson version of the Torn and Restored Newspaper! All the materials will be provided for you to create your own newspaper. Mark will lead us in the steps to both create and perform the effect.

So put down that newspaper - and learn to do something useful with it in February!

We Want Your Reviews and Tricks!
Please send any original reviews, magic
tricks or routines to:
magic_london@yahoo.ca

THE CANADIAN ASSOCIATION
OF MAGICIANS



CAMaraderie

CANADA'S NATIONAL CONVENTION

"WHERE FRIENDS MEET AND NEW FRIENDSHIPS BEGIN"

APRIL 29, 30, MAY 1ST, 2010
KITCHENER, ONTARIO



SPECIAL PRE-CONVENTION
LENNART GREEN
WORKSHOP
ON APRIL 28

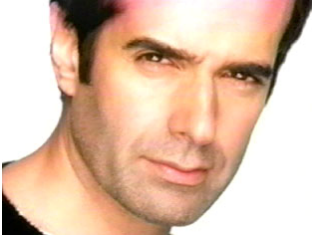
Featuring FISM winners:

Henry Evans, Shawn Farquhar,
Lennart Green, Marc Oberon, Tim
Ellis and Sue-Anne Webster, as well as the
remarkable Bill Abbott, Timothy Drake,
Charlie Frye & Co., Dick Joiner, Ryan Joyce,
Mark Mason, Mike Robinson, Bob Sheets,
Stoil and Ekaterina, and Steve Walker

FOR ADDITIONAL INFORMATION PLEASE VISIT US ONLINE:
www.CanadianAssociationOfMagicians.com
Email: jcaesar@sentex.ca or call (519) 846-2605

Entertainers subject to change without notice.

News Of Interest



Copperfield Accusations Vanish

Jan 13, 2010 Author: Alikzam

Two years ago a woman accused David Copperfield of doing un-gentlemen like things to her while she visited David's private island. The only problem is this woman had a history of claiming these things against famous and rich people. Well, after two years its being reported that the charges have been dropped. It's so sad that some sick woman is able to drag somebody's name through the mud like that. Glad to hear that the whole thing is finally settled.

The comments on the article that I linked to have some pretty funny jokes. I wonder if this story will hit the late-night joke circuit? The jokes practically write themselves on this one.



Jokes

The Magician and the Parrot

A magician was working on a cruise ship in the Caribbean. The audience would be different each week, so the magician allowed himself to do the same tricks over and over again.

There was only one problem: The captain's parrot saw the shows every week and began to understand what the magician did in every trick. Once he understood that, he started shouting in the middle of the show.

"Look, it's not the same hat!" "Look, he's hiding the flowers under the table!" "Hey, why are all the cards the Ace of Spades?"

The magician was furious but couldn't do anything, it was the captain's parrot after all.

One day the ship had an accident and sank. The magician found himself on a piece of wood, in the middle of the ocean, and of course the parrot was by his side.

They stared at each other with hate, but did not utter a word. This went on for several days.

After a week the parrot finally said, "Okay, I give up. What'd you do with the boat?"

Presto the Magic Rabbit

This guy comes home from work one day to find his dog with the magician neighbor's performing rabbit in his mouth. The rabbit is dead and the guy panics.

He thinks the magician is going to hate him forever, so he takes the dirty, chewed up rabbit into the house and gives it a bath, blow dries its fur and puts the rabbit back into the cage at the magician's house, hoping he will think it died of natural causes.

A few days later, the magician is outside and asks the guy, "Did you hear that Presto my magic rabbit died?". The guy stumbles around and says, "Um.. no.. um.. what happened?".

The magician replies, "I just found him dead in his cage one day, but the weird thing is that the day after I buried him I went outside and someone had dug him up, gave him a bath and put him back into the cage. There must be some real sick people out there!"

Vegas Vacation

During a recent vacation in Las Vegas, a man went to see a popular magic show. After one especially amazing feat, a man from the back of the theater yelled, "How'd you do that?"

"I could tell you, sir", the magician answered, "But then I'd have to kill you."

After a short pause, the man yelled back, "Ok, then... just tell my wife!"



Examining Props

<http://www.magichat.co.uk/a71-Examining-Props.html>

More and more these days I find magicians are asking if the effects that are commercially available or even free tricks are examinable by audience members.

My reaction to this is "Why does it matter?" Whether or not an effect is examinable really has very little to do with the overall effect.

This issue comes down to audience control and your own performing skills. Personally, I cringe every time I see a performer whose first move of an effect is hand out their props for inspection. Handing anything out for inspection, prior to the effect, even those which can be thoroughly examined, is something all magicians need to avoid.

There are numerous reasons why and here are some of them.

1) When you encourage your audience to examine one item, they then want to examine everything.

2) Unless every effect you perform is examinable, which is almost never the case, you don't want to place the idea into their head that they need to inspect anything.

3) By doing this you are in effect saying "Hey, here's a trick that I know the secret to and you don't and you can't figure it out".

Unfortunately all too many magicians do not realize that magic is meant to be entertaining and NOT presented as a puzzle or challenge that the spectators feel they have to solve in order to not feel or look foolish. If your spectators are constantly asking to look at your props then you are definitely doing something wrong. It may be that you are encouraging them through your body language, lack of routine or it could even be that you have too much silence thus giving them an opportunity to start asking questions like "Can I see that". Just as silence can be deadly in a stage show, it can be even more so in intimate or close up situations. Whatever the cause, it is extremely important to determine the cause and correct it as quickly as possible.

To further illustrate this point, consider the following:

You are about to present a coin trick where coins change from silver to copper and then to gold and the effect starts off by setting two stacks of two coins each and one single half dollar on the table. At this point, if the spectator asked to see the coins, or even worse, if they were to move or even touch the stacks or pick up the single coin, the routine would "go bust" (those of you who do coin magic will know what I am referring to here, and those who don't now have some research to do). The coins absolutely cannot be examined. But yet, the coins must be set on the table freely. Sounds dangerous, doesn't it?

Well let me tell you - it can be. The secret to this, is that you must control the routine and your audience. The success or failure of the effect relies more on what you say and how you say it, than the actual mechanics of the effect. The effect is designed to discourage questions and the idea of examination should not even enter anyone's thoughts.

So, start talking before setting the coins on the table.

Here's an example - as you are getting ready to put the coins on the table "This is called Alchemist Fantasy, There's a story that goes along with it. You may have heard of an Alchemist. An Alchemist is a person that lived back in the middle ages... blah, blah blah".

This causes the audience to focus on what I'm saying and not on what I'm doing. The above is said without any pauses or breaks in the speech, since I

don't want to have anyone start to ask questions. I continue telling the story until the coins are on the table and the first "stack" is picked up, then the second coin is picked and the audience will now be focused on my hands and the coins I'm holding.

At this point a "move" is made and one coin changes from silver to copper. Two coins are set back on the table and one is retained in the hand. The two coins are set on the front of the table close to the spectator. If you don't tell them to examine them, then they won't. However, they are totally aware that they could if they wanted to. The process is repeated with the other stack and then the remaining silver coin turns into gold.

Now there are five coins sitting on the front of the table, they are within the spectators' reach, just beckoning them to take a look. I never tell them to check the coins out. I never tell them to pick them up. But, I want them to, and they always do. They usually ask if they can look at the coins at this point and I act surprised, shrug my shoulders and say "Sure, if you want to". My body language and expression is intended to give the idea that it hadn't occurred to me that anyone would want to look at the coins.

Hopefully through this article and example you can see that your routines need to be designed to control the thoughts and actions of the spectator in a very subtle way. It's simply another form of misdirection. Usually, when we think of misdirection, we think of controlling what a person sees or where they look. It's also very important to control their thoughts and actions with a little psychology or misdirection of the mind.

Don't limit yourself to effects which must be examinable, rather, learn to adapt and utilize all manners of misdirection and improve, not only your own skills, but also your audience's appreciation of these skills. Believe me, your spectators will thank you - usually in the form of more bookings.

Hints and Tips

Practice

You must practice every single trick no matter how easy you think it might be. You need to be able to do it without thinking. Here are a few tips to help make practice easier:

1. Practice the trick how you will perform it. If you're going to be sitting, sit, if you're going to be standing, stand. Practice saying everything out loud just like you'll be doing when you perform.
2. Practice in front of a mirror. Make sure you can still do the trick without the mirror though, you won't have one when you perform for your friends.

- Have a family member tell you how the trick works before showing it to all your friends.
3. Practice with the same props each time. You don't want to find out during performance that your new prop doesn't work.
 4. Control where your audience is watching you from. If you need them to move then ask them to move, or move yourself so they can't see how you're doing it.
 5. Always practice the trick from start to finish before performing. If you fumble at one part, start from the start again.

Preparing for a show

Here are a few tips to help you keep all your magic organized.

1. Have a safe place to store all your magic props, that way they'll never get lost or damaged.
2. Use a top hat and a magic wand to help add excitement to the show.
3. Decorate your props with markers or stickers.

Shell Game
Vol. 5, Issue 6
February 2010

Concept by: Steve Seguin

The Shell Game is a free newsletter sent to members of the London Magicians Guild and other people in the community interested in magic.

Opinions expressed do not reflect the views of the London Magicians Guild.

London Magicians Guild web site:
magiclondon.brinkster.net

London Magicians Guild e-mail:
magic_london@yahoo.ca