

February 7, 2022

IMAGINE

MAGIZINE

Issue 2

Happy
Valentines
Day



Dedicated to Making the World magical

The logo for New Magic Academy Membership features the word 'NEW' in yellow, 'MAGIC' in red, and 'ACADEMY' in blue, all in a stylized, outlined font. Below this, the word 'Membership' is written in white on a red rectangular background.

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From the Editor

Whew the second edition is out. I hope you like it and find information you can use. But I want to make it better. This is a new experience for me. I am finding my way and if you would like to join me please feel welcome.

Call for Contributors

Do you have something to share? Perhaps a trick or tip.

How do you handle audience management? How to do pack for a show? How do you store your magic? We can all learn from each other.

How do you manage your tricks so you know what you have? I recently purchased a DVD I already owned. OOPS! Don't tell my wife.

We can learn from each other.

Contact me JD Stewart at
jds@newmagicacademy.com



Content

7 Building Blocks of Creativity

Page 14

Events In-Personal or Digital -

Page 19

Harbor Coins - Page 21

From the Library

Grants Super Rope Trick - Page 1

Magician Among the Spirits -

Page 4

Two Bill Trick - Page 6

Flowers From Paper Cone - Page

9

How to Answer Questions in

Crystal Gazing - Page 11

New Post Card - Trick Page 13

Business of Show Business

The Law of Category

Page 15

Member Events page 10

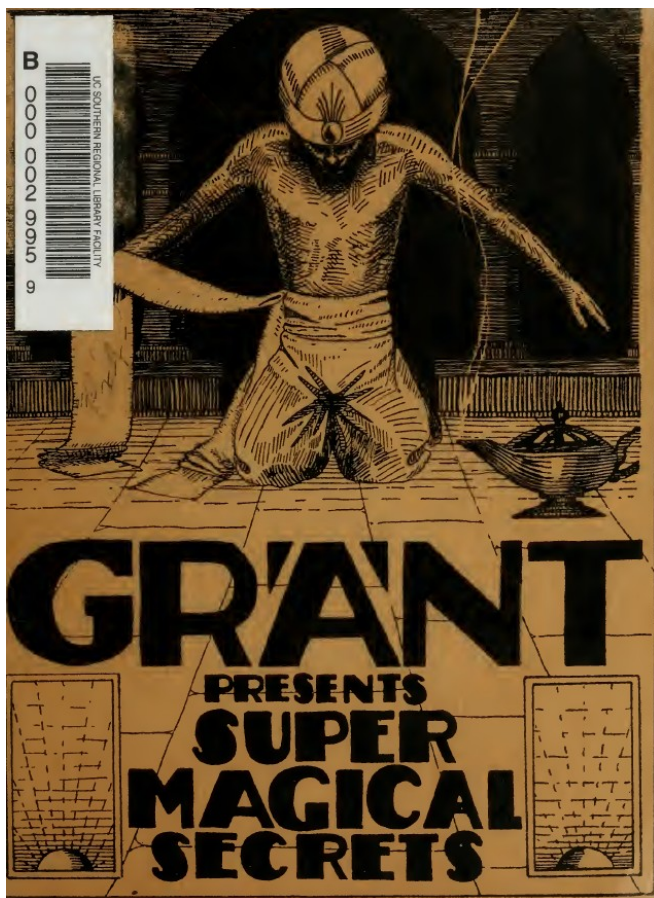
Upcoming Lectures -

Page 27

GRANT'S SUPER ROPE TRICK

Page 11

Cut and Restored Rope On Steroids



This comes from Grant's Super Magical Secrets by U.F. Grant Which you can find in the New Magic Academy library. This is small 34 page book. But there are some gems in it. In fact, I have difficulty deciding what to present. Illusions, Mentalism, Parlor or close up. There is a lot packed in this small book.

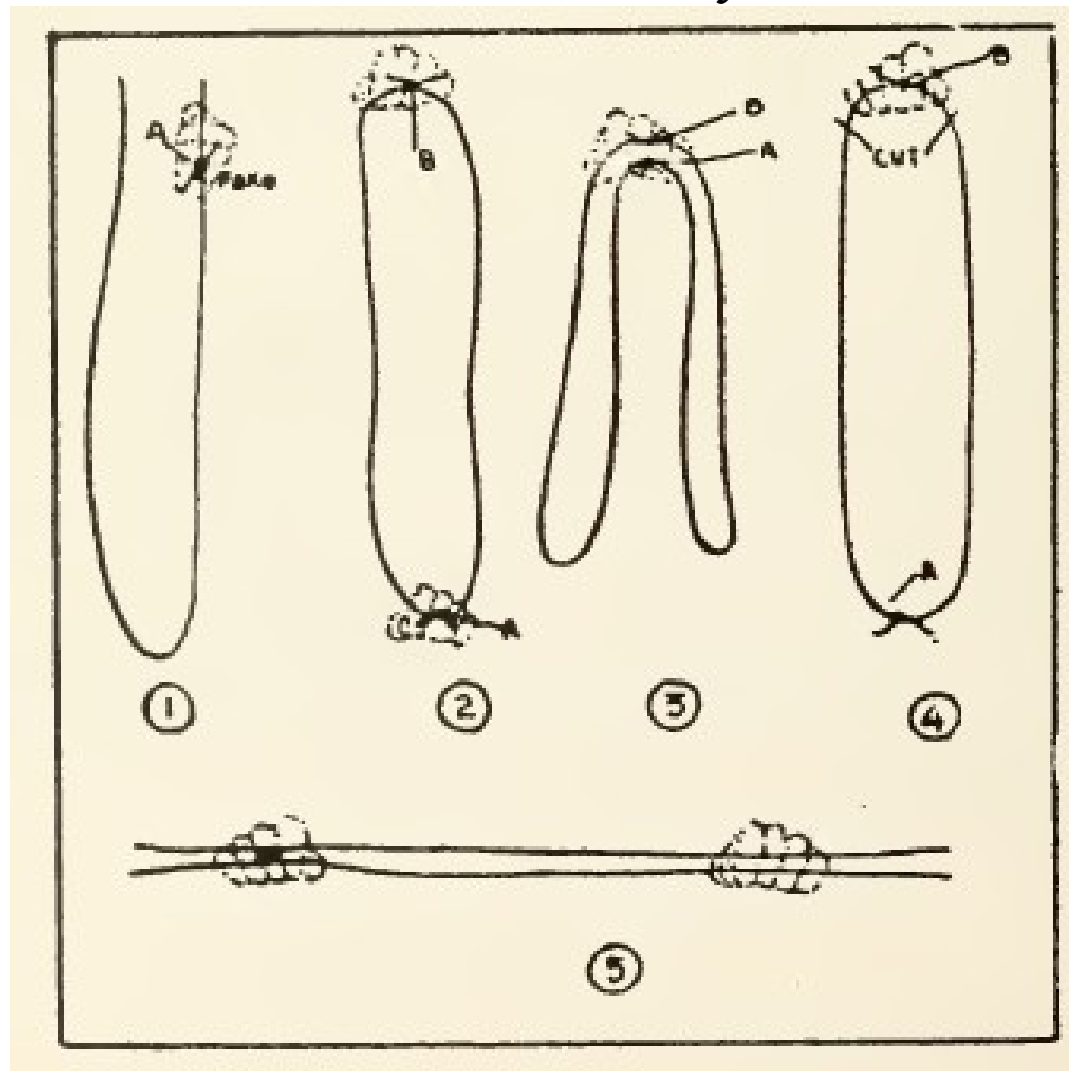
“In offering these original secrets to brother Magicians I can truthfully say that I have used all except the two Illusions, and every one has proven to be really worth while and effective. The Hindu Rope & Rising Card and Perls Of Persia, are two novel little mysteries of which I am proud. Do not fail to give them a try and be convinced of their entertainment value. Also I have tried to make my explanations clear, yet not lengthy, and I hope this method meets with your approval.” - U.F. Grant

Effect: Performer calls attention to a length of rope, the ends of which he ties together, forming a loop. Then a spectator is allowed to cut the rope right in the center of the loop.

The two cut ends are held wide apart and shown to be actually separated, with the knot now in the middle of the rope.

Then, by simply passing his hands over the two ends, performer restores the rope to it's original condition and immediately throws it out for examination.

Secret: Take any convenient length of soft, pliable rope and tie an extra small piece around one end, as shown in sketch 1—A. Then coil up the rope and lay it behind some object on table.



When ready to present trick, pick up end with the extra piece, concealing this in the hand. Then grasp free end with other hand and hold out for

inspection. Bring the two ends together and tie, forming a loop. In the act of showing the rope to be apparently solid, slide hand containing extra piece down to bottom, carrying piece with it.

Now grasp rope at top with other hand, covering real tied ends as in sketch 2—B. Then place end A also in upper hand. This hand and now conceals both the real and the fake tied ends, as shown in sketch 3.

Next pick up the shears, at same time dropping end A into view, and the audience will naturally think this is the two tied ends of rope. See sketch 4. Now request a spectator to cut both sides of loop near the hand, still holding as in sketch 4 with the real knots concealed. After being cut place the small piece with the real concealed knot in pocket. Now hold the cut ends wide apart. Next untie the extra piece A and hold rope and loop as in sketch 5.

In restoring the rope, either cut away extra piece or slip it off, and same is left in pocket while after

a ring to pass over the rope. Now show rope as one piece and throw out for examination. show rope as one piece and throw out for examination.

The simplicity of this effect, makes it really worth while and effective.



*You Have
Power Over
Your Mind -
Not Outside
Events. Realize
This, And You
Will Find Strength*

Marcus Aurelius

A Magician Among the Spirits

Chapter 2

The Davenport Brothers

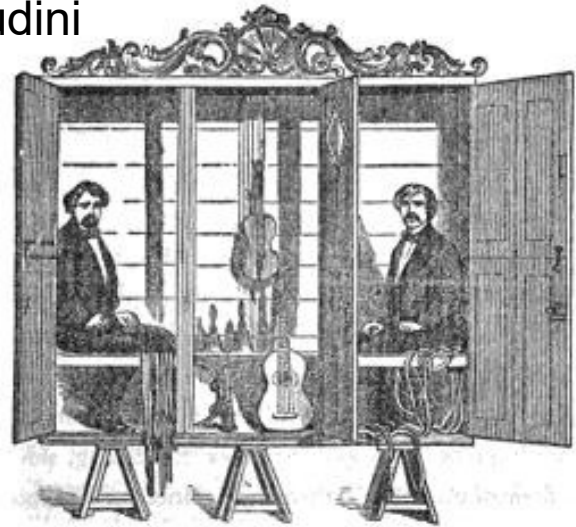
Harry Houdini

This is a short and incomplete synopsis of chapter two of A Magician Among the Spirits. In it Houdini discusses the Davenport Brothers. He had a warm relationship with Ira Davenport, one of the two brothers. That continued until Ira's death.

The Davenports Brothers were William and Ira Davenport. Houdini met Ira Davenport after William's death. Harry Kellar had worked with them and introduced Houdini.

The Davenport Brothers were showmen. Their show contained a Spirit cabinet, rope tricks, bells, horns, and musical instruments.

The first of the Davenports' public performances were in a large hall. It had a small platform as a stage. When asked if the manifestations could occur in a closet. They build the first spirit cabinet.



It was thought the closet would prevent the possibility of assistants.

This closet gave the brothers great advantages. It allowed them to work in complete darkness. This was an essential part of their act.

The brothers were devoted to each other. William died in 1877. It so upset Ira he could not continue. He made a feeble attempt to re-establish himself. But the "Spirit" was gone. He returned, home and lived the rest of his life in quiet and peace.

Ira's first wife died in childbirth. His courtship of his second wife was the shortest in history. After a seance in Paris, Ira noticed a beautiful Belgian girl watching him. She did not speak a word of English. He only spoke a few words in French. Ira called over his interpreter. Ira asked the girl to marry him through the interpreter.

Needless to say, she was shocked. She blushed and looked down. When she looked up, she said yes. They were both very happy in their marriage.

Ira taught Houdini a rope tie that had converted thousands to Spiritualism. It was a secret so guarded Ira had not taught it to any member of his family.

According to Ira the Davenport Brothers never claimed to be mediums. Nor did they pretend their work was Spiritualistic.

But their parents died believing that the boys had superhuman power.

Ira told Houdini about a family who

believed they were spiritualistic mediums. The mother was a confirmed believer. After a time the boys tired of the game and confessed. The shock almost drove her insane. Ira feared a similar result with his father. So he refrained from telling his father the truth.

Their father would ask the boys to do tests. They would say the spirits say "no." They explained they could only do what the spirits asked.

Even though the Davenport Brothers did not claim spiritual powers themselves, they allowed others to claim it for them.

The Davenports thought it was better showmanship to neither affirm nor deny. They thought it better to let the audience draw its own conclusions.

In the chapter, Ira explains how they fooled every critic who sought to challenge them. This is an interesting read. Find it in the New Magic Academy library

TWO Bill Trick

This a reprint from *Conjuring with Chris* by Melbourne Christopher. It can be found in the New Magic Academy Library. This is a small 71 page book. It has mentalism, cards, stage, rope and money as well as tricks with cards and other close up. There is even a chapter on routining.

The surprise endings of O. Henry's short stories brought him a wide audience. Even today stories with "trick" endings appeal to a greater number of readers than any other type.

Here is a feat of intimate conjuring with an O. Henry flavor. The surprise at the finish will delight magicians who are familiar with the basic patterns of magic as well as lay spectators.

The magician borrows two one dollar bills. He crumples each into a ball. One he puts in his left hand, the other he drops in his pocket.



Hocus-pocus. Both bills appear in his left hand. Then despite generations of advice to the contrary he repeats the trick... successfully.

He attempts it a third time. One in the hand, one in the pocket. Hocus pocus.

Two in the left hand? No. Just one. Has the trick failed? Not quite. The wizard unrolls the crumpled bill. It is a two dollar note!

Method

Method—A dollar bill is folded in half. A two dollar bill is crumpled and placed on the dollar. The dollar is bunched up around the two spot carefully so that later the two bills may be divided quickly.

After this preparation the magician is ready to perform. He holds the two in-one packet in his right hand, concealed from view by his closed last three fingers.

The performer borrows two one dollar bills. He crumples one in each hand and drops them to the table in front of him. "Two dollars".

The performer picks up the crumpled bill to his right between the thumb and index fingers of his right hand (the other closed fingers hide the two-in one packet).

As he brings his right hand to his left, he pushes the borrowed bill back with his thumb until it rests

against the two-in-one packet. The two are pressed together and dropped as one into the left hand, which closes immediately.

"One in my hand", says the wizard.

He picks up the remaining bill and drops it in his pocket.

One In The Hand

One In The Pocket

"One in my pocket".

"Hocus pocus". The performer opens his left hand. Two crumpled bills roll out. "Two in my hand".

The wizard picks up the two-in-one packet and puts it back in his left Hand.

"They say a magician should never repeat his tricks but I'll try it again. One in my hand". He closes his left hand.

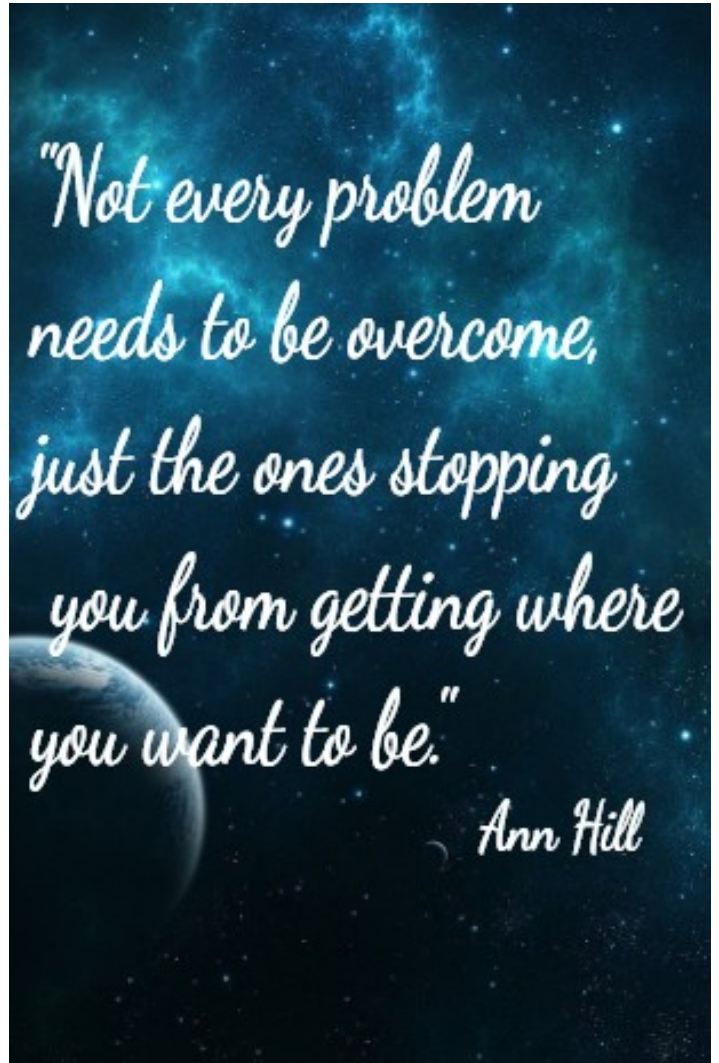
"One in my pocket". He puts the remaining bill in his pocket as before.

"Hocus pocus". Secretly with his left thumb the wizard separates the two in-one packet in his left hand. He gives the outer bill a little squeeze so that it will not be noticeably larger than the inner bill. Then he opens his hand allowing the two to drop to the table.

"Success", he enthuses, "I'll try it again. One in my hand". The crumpled two spot which looks exactly like a one to the spectators is put in the left hand.

"Hocus pocus". The performer triumphantly opens his left hand. *One* bill rolls out. He looks crest fallen, smiles a bit sadly and opens out the crumpled note.

His smile grows in intensity as the bill unfolds. "Two in my hand". It is the two dollar bill.



Flowers From Paper Cone



This is from Trix and Chatter page 41. Trix and Chatter is patter for a three act show. While some of the references are dated. It remains an excellent reference. Trix and Chatter can be found in the New Magic Academy Library.

EFFECT

After turning back his coat sleeves, the performer, out of an unprepared sheet of paper, forms a conical bag, which, up to the last minute, he shows to be empty. Shaking the cone a little, it is suddenly seen to become filled to overflowing with beautiful flowers, of various and handsome colors, which are then shaken out into a basket placed in readiness. The cone is then shown to be quite empty, and again fills itself, this being repeated as often as desired.

PATTER

"Here is something that you will all like. I know, because the first time I saw it I liked it so well I stole, er bought it from the man who owned it ... when he wasn't looking. This little perplexity was well known to the old Romans, and some of you may recall having seen it done during those days. I use for the first part of the trick, a piece of this newspaper, which tho it is moving is said to be stationery. I don't know. At any rate; I shall endeavor to form

the paper into the shape of a Goldberg. No, not Golderg. Cohen !! That's it. I shall have to look at the directions again before I try this trick any more. I can see that. After I have formed this said cone, I shall fasten it here with one of these five and ten cent store pins, but they are Woolworth the money. Now, after having proven to you all that the cone is like my pocketbook, empty, I shall cause it to become filled up with beautiful flowers. I can produce any kind of flower except buckwheat as that is impossible to obtain since the high cost of wood alcohol has made it very scarce. I could do this all day long if I wanted to, but I don't want to and besides I think this is enough anyway, so I shall stop and show you that I have had no infernal, er, internal assistance by showing you the paper perfectly empty and the audience full of enthusiasm."



Members Have:

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- A Growing Library Of Magic Books
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- Access To A Community Of Other Magicians
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Editor's note: The humor in this piece is dated and shows the timeliness of comedy. There are several references only us old timers will get. Such as 5 and dime stores. They were the precursors to today's dollar stores. Woolworth is a play on words. Woolworth's was a 5 and dime. Buck wheat flour was sometimes cut with wood products by unscrupulous merchants. Yep the good ol' days



How To Answer Questions In Crystal Grazing by Geo De Lawrence is a beginners guide in Q & A. Most of the manuscript is example questions with answers and works well. I have never seen this type of guide anywhere else. It is available in the New Magic Academy Library. Here is an excerpt from the introduction.

In answering questions do not allude in your answers to "your question" - it is good policy to avoid the word "question" as much as possible. Do not give them the idea that you are answering the question as written by them, rather the idea that you are gathering by concentration the thought in their subconscious mind, hidden there when they wrote their query. Say in preference "The impression I receive" or "The thought as I get it" or the "Vibration received in regard to your thought" or "As I see it in the Crystal" etc.

Insist on having the full name- of the writer signed to queries. You are protecting yourself. If you call out the full name of half the people, and for the remainder quote only initials, the audience will wonder why you don't tell them their names; if you can do it for some, why not for all. You are not supposed to know what they signed to the question - you get all your information by concentration.

A good lead can be obtained from the samples given, for instance in the case where a name "Mrs. John

Smith" is signed. Instead of calling out Mrs. John Smith, proceed rather along these lines - "I get the impression of a name 'Smith', a lady Mrs Smith (Holds up hand) - Mrs. John Smith or, Arthur Buckley, "I get the name "Buck" ~ no Buckley" - Mr. Buckley (holds up hand) In regard to your thought Arthur, I see etc. etc. This not only misleads and impresses the audience, but Is a good time killer, especially when short of questions.

These following are actual questions received by me at various theatres, quoted just as written, which in some instances will show illiteracy, others are written by intelligent people. The foreigners and n-word are great believers in crystal gazing. Then there is a bridge or rather a "gap" to the more intelligent people; the rough necks and smart alecs around the age of 19 - 22 are the hardest to work to, and even though impressed are too smart to admit of the fact; they are not a bit deceived and can tell their

friends just how you do it. I have often pumped acquaintances who had witnessed various crystal gazing acts - some believed in it, some were convinced that trickery had played a part but could assign no reasonable theory as to how or what part trickery trickery did play, and again, others would tell you exactly what he did, and the theories were amusing and far beyond the powers of even the most gifted of gazers.



I have at times used the impression "Is that correct?" Of course a crystal gazer is supposed to know that it is correct but it is but it is done merely for the edification of the balance of the audience, assuring them of the fact that you are actually arriving at a correct deduction of facts.

New Post Card Trick

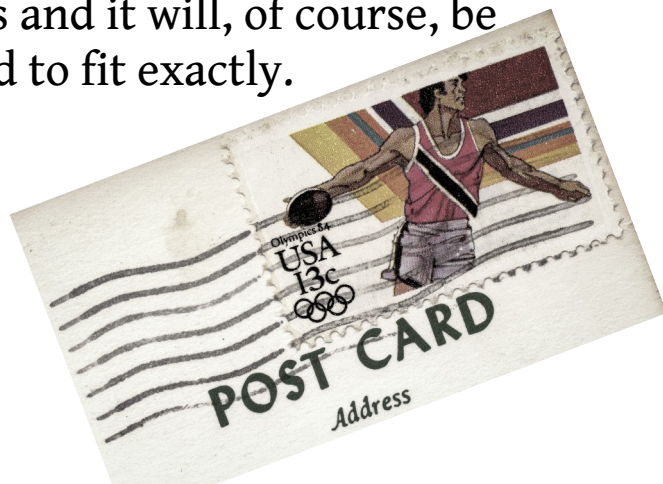
Tricks in Magic



Tricks in Magic is a mysterious little booklet. The author is identified simply as "The Compiler." The booklet contains a variety of tricks. This is one is on page 11. Enjoy,

First take a postal card and prepare it with writing, Then fold it twice, but before folding tear a square corner off, place the folded card in one of your vest pockets and the corner in the other. Now fold your card in The middle lengthwise once, and then fold in the middle crosswise once. When you wish to introduce the trick show committee a clean card, while they are looking at it palm your prepared card and corner, then take the card from the committee, hold it up so audience can see it and tear off a corner as near the shape as you can to prepared one. Now ask one of the committee to fold the card and while he is doing so give the prepared corner to one of the

committee to fold the card and while he is doing so give the prepared corner to one of the committee and get away with the clean corner, now take the folded card from person and while showing it to audience exchange for the prepared card and place this in someone's hat with a lead pencil, then request spirits to write, after a few moment's request party to take the card and see if there is any writing on it. Let him read message and match corner to the one other party holds and it will, of course, be found to fit exactly.





7 Building Blocks For Creativity

1. [] **Make It Fun**
 - Play have some fun
 - Sometimes the best ideas come from happy accidents
2. [] **Practice Creativity**
 - Creativity is like a muscle. The more you exercise it the stronger it becomes.
3. [] **Combine Ideas**
 - Combine ideas that contrast with each other
 - Sometimes new ideas are only combinations of old ideas. e.g. iPhone
4. [] **Constrain Yourself**
 - Limit yourself to certain materials, props, genres, audiences, or venues.
 - Constraints increase your focus and creativity
5. [] **Embrace Failure**
 - Success is in the doing. If an idea does not work that too is a success.
6. [] **Use Rapid Prototype**
 - Create a prototype fast
 - Use cheap materials e.g cardboard, paper, and ink
7. [] **Be Curious**
 - Learn as much as you can about as many things as you can
 - The more you know the more tools you have

THE LAW OF IT NOT JUST A GOOD IDEA ITS THE LAW

Last time we talked about how the riches are in the niches. This tip follows a similar thought. It does not come from a magic book or even a book on show business. It comes from a very good marketing book, The 22 Immutable Laws of Marketing. It is the second law in the book.

Law #2 The Law of Category. -If you cannot be first in your category, create a new category. This is only another way of differentiating yourself.

This law shows how important it is to identify and define your niche. Then you need to be #1 in that niche. According to the authors, you can prove this by asking yourself two questions.

1) What's the name of the first person to fly across the Atlantic solo? Charles Lindbergh. Almost anyone can answer that question.

15

2) Who was the second person to fly across the Atlantic Ocean solo? That one ain't so easy.

The second person to fly across the Atlantic solo was Bert Hinkler. Hinkler was a better pilot. He flew faster. He consumed less fuel. Yet no one knows who he is. This in spite of the fact he was better. Simply being a better does not mean success.

Everyone knows who number one is. But no one cares about number 2, even if you are better. The leading brand in

CATEGORY

any category is almost always the first one in the prospect's mind.

You know the name, Amelia Earhart.

Now here is another question. Who is the third person to fly across the Atlantic Ocean solo? Knowing the second person was hard. So you might think knowing the third is impossible. Not so. You know the name, Amelia Earhart.

Earhart may have been the third person to fly across the Atlantic but she was the first woman to fly the Atlantic. She created a new category.

If you can't be first in your category, create a new category. This is the only way of differentiating yourself

Tito's vodka is an excellent example. When it started there were already several vodka companies. Being number one was almost impossible. They needed a new category. They declared themselves

the number 1 hand-crafted vodka. Being number one in that category was easy. Why? There was a new category. It was totally made up. They created the category. So, there were no other vodkas companies in that category. They were the only ones, so they were number 1.



You can do the same thing. Here is an example you should be able to relate to. The New Magic Academy is the number 1, free virtual lecture series and online magical education program in the world. See what I did there. I created my own category. And the New Magic Academy is number one in its category. virtual, free lectures, lecture series, and magical education.

You can do the same thing. People want to work with the best. Define your category so you are the best in it. If you need to create your own niche, your own category, do so. It is difficult to be the best children's entertainer. There is a lot of completion. There is even a lot of competition as Pittsburgh's comedy magician. Or as Pittsburgh children's magician. But what about Pittsburgh's best children's superhero comedy magician. There probably are not very many, if any, of those.

Being better will not help you. You have to be number 1. So niche down. Be number 1 in your niche.

The January members only event covered the Magician's Survival Guide. How to put together within 24 hours and under \$25. We came in well under \$25.

A recording is in the members area in case you missed it.

One gem was how to make blank cards from a normal deck. One member commented he will never again pay £8 for a blank deck.

We have decided to make these events monthly. They will be between the month's lectures.

Our next event will be February 20. We will take a deep dive into magic with balloons. If you are not a member join today and enjoy the benefits of membership.

NewMagicAcademy.com/join

Discover Magic That Looks Real... Really

If you had real magical powers you wouldn't need to cover or hide an object to make it vanish. It would just be gone. **POOF!**

That is what 3 fly my way looks like. All three coins vanish one at a time and appear in a cup.

Now they see it. Now they don't. Not only do they see all three coins vanish uncovered. They hear then hear it hit the mug

- ✓ Helps You Perform Magic That Looks Like Real Magic
- ✓ Makes It Easy To Perform Amazing Magic With A Few Coins And A Mug
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- ✓ The Real SECRET For Performing Magic That Look Real

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Events: *In-Person* Or Digital?

Dean Hankey



Great Question!

Yep... I LOVE People and "In Person" is Best In Many Ways, and I AGREE That Digital Is HERE TO STAY (We've been Doin Digital for more than a decade... the world has caught up.) so Blended/Hybrid is The BEST For Sooooo Many Reasons Not Withstanding The

Impact & Income of Serving BOTH! (When Possible.)

That Said, there are things we can do 'in-person' that simply can NOT be done online alone "AND" there are things we can do 'Live Digital Events' that simply can NOT be done offline alone so I agree that it's not an 'either/or' conversation for most.

YES each case has its own unique opportunities and each case should be considered and handled accordingly, of course.

The REACH, Impact and Income, Convenience and even Cost of a 'Live Digital Event' is unparalleled for most... again it's an each-case scenario as I see it anyway.

I know you are asking:

Each case has its own unique opportunities

“One of the challenges our clients have found with hybrid events is connecting the

in-person audience with the online audience... How have you addressed this with your hybrid events?”

I love this question.

We do a TON of ‘integrated engagement’ throughout our online and offline (and blended) event experiences for sure. - One of the most important things is our Online Hosted Sessions with the speakers

during in-room breaks. It Rocks and members LOVE it!

As I said, it's not exactly the same but we do the best we can with our engagement and gifts... etc. to make it as awesome as it can be.

It's NOT Just ONE Event... It's Multiple Events Happening At Once! ~ Yep... TWO Completely (and in many ways) separate Events... just happens to be hosted 'at the same time'.

Those are just a couple great ways to serve... I hope that answers your question, serves and gets the ol' noodle going some.

Too, we host Hospitality and Guided Tours & Trade Show Walk-Through for our digital guests so they also get some of "Meeting After The Meeting" and "Social Experiences" as-if they were there in-person as well. Plus we have a sizable swag/mail out "Wow Box!" Loaded with experiential fun stuff and goodies for our online members as well.





Nathan Kranzo

Three different coins are repeatedly placed together in the left hand yet jump to different locations each time becoming more magical.

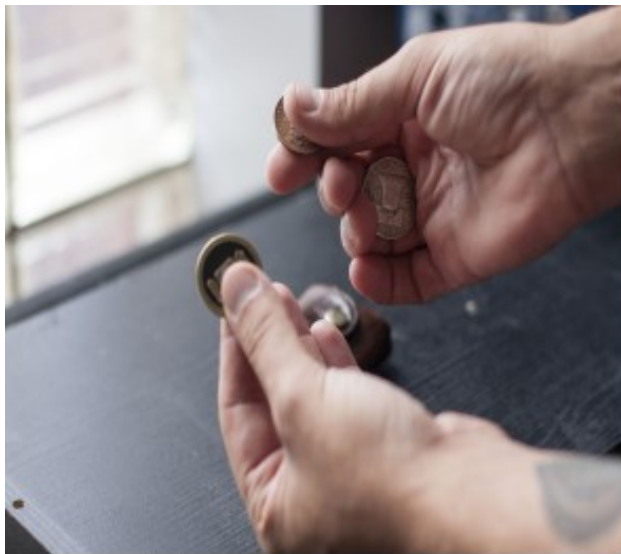
For this effect you need 4 coins. I use an imitation Chinese coin, a Mexican centavo, a silver half dollar and another duplicate half dollar to match. My original goal was to create a non-gaffed "copper silver brass" routine. Copper, Silver & Brass is a classic coin gaff/effect created by Pressley Guitar based on the effect Two Copper, One Silver by Connie Hayden. In the process I came up with something different all together, but still cool.

Place all 4 coins into the purse and make sure one of the silver coins is on the bottom of the stack. To start the routine take all the coins from the purse into the right hand. Your right thumb holds back the silver coin as you let the other three coins fall to the table or into someone's hand to examine (Alternately the Benzais Friction pass works great here to hold back the silver coin).

As you hand the coins out to be looked at you quietly place the purse onto the coin in your right hand and table it. The extra coin is now safely loaded under the purse on the table while the spectators are busy looking at the coins. The sound of the foreign coins hitting the surface will cover any noise the tabling

The Flam Pass

The Flam Pass sequence looks like you place all the coins in the left hand but you'll actually retaining two coins in you're right hand. To accomplish this first pick up the silver coin and perform a retention vanish apparently placing it into the left hand. The left hand now remains in a closed fist but the left first finger and thumb reach down and pick up the far left coin. Only the fist finger and thumb are used. The other fingers remain in a fist as if they contain the silver coin. The right hand mirrors the left hand and picks up the far right coin at the fingertips while hiding the silver coin in finger palm. The remaining available fingers of the left fist now open slightly so you can apparently drop the right hand coin into the left hand but in reality the right-hand coin is dropped onto the finger palmed coin in the right-hand creating a loud clink.



The coin that is held at the left fingertips is dropped into the left hand at the same time this pass is made helping create the illusion of all the coins going into the left hand. Now keep the left first closed for a moment. If you own a rattle gimmick it would be a nice time to shake your left hand making it sound like the coins are still there. I now use the snapping of the right fingers to signify the magic moment. You should be able to snap your fingers with two coins fingerpalmed with little practice :)

"I can place all three coins into my left hand but when I snap my fingers they all separate and jump to different spots!!!". The right hand snaps its fingers as the left hand pushes its single coin to the fingertips and let's it fall to the table showing the left hand now empty. "That leaves only one here, one jumped into my right hand and the last coin jumps under the purse!". The sound of the left hand's coin hitting and settling on the table covers the noise of any talking the coins may make during the next move. Quickly slide the top coin of the finger palmed coins

to your fingertips and drop that to the table as well.

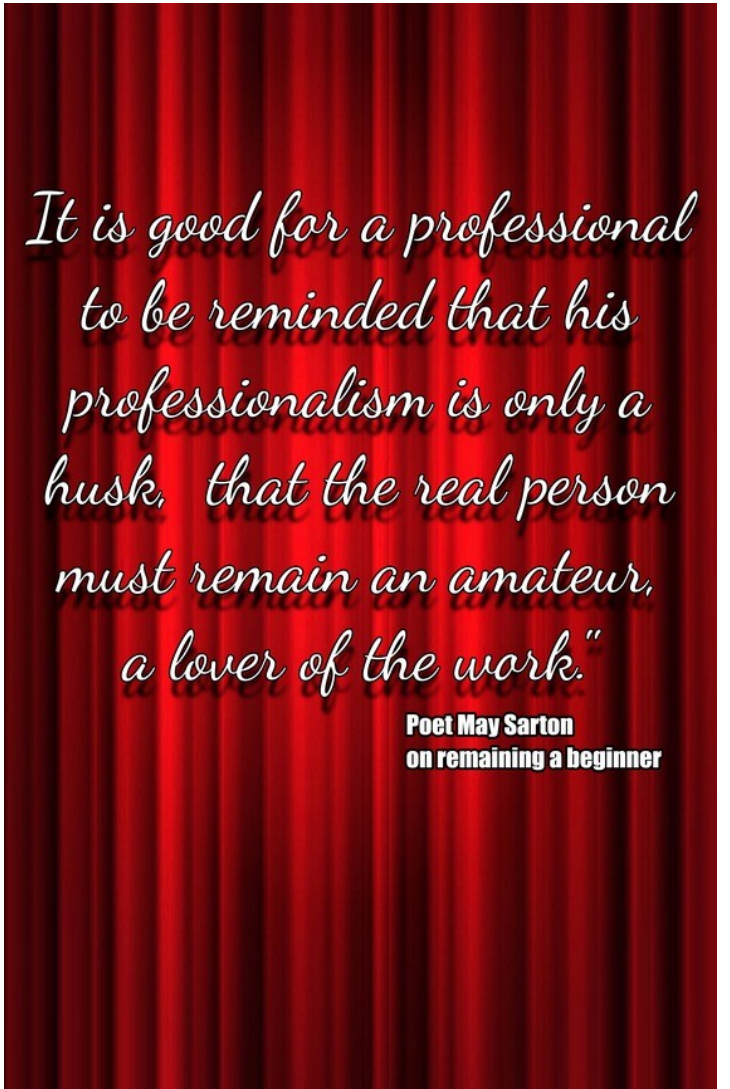
In a continuing action your left-hand picks up the purse exposing the silver coin and places it onto the silver coin in your right hand. Your right hand tables the purse as your left hand scoops up the coins clinking them together and once again creating noise to cover the load. You are now reset and can repeat the sequence again quickly. The instant explosion of the coins jumping to different spots is disarming and repeating it twice in a row at a brisk pace is pretty magical. After the sequence is repeated you will be left with the coins on the table and the silver coin loaded again. This time pick up all the coins in the right hand and make sure the silver coin is on top. Perform a false transfer with the entire stack of coins pretending to place them in the left-hand. There are multiple ways to do this and my favorite way is using the multiple coin retention pass created by Rune Klan. But any multiple coin Immediately dip your right

false transfer will do. Another great way to do this is use the old method taught by Tommy Downs. Let the three coins spread slightly on the open right hand. The right hand turns over apparently dumping all the coins into the left hand but in reality they are retrained in the right hand by laying the right thumb onto the spread of coins. You'll end up in a situation where it looks like the coins have been placed in the left hand but they will end up settling in the right-hand finger palm with the silver coin on top.

Once again if you have a rattle gimmick it would be a nice time to shake your left hand making it sound like the coins are still there. You can now snap your fingers with your right hand and open your left hand to show the coins have vanished. hand into your right pocket and silently thumb off the top most silver coin leaving it in your pocket as you withdraw your right hand silently push the next coin to the fingertips revealing it as if that coin has jumped to the pocket. Drop this coin on the table.

Next your right hand reaches into your left breast pocket, or jacket pocket if you have one, and produces the remaining coin in finger palm. You can jazz this and just pretend to produce the coin from anywhere interesting. Last but not least lift the purse to produce the silver coin. At the end I will oftentimes pick up all the coins and hold the stack in French drop position in the left hand. I then pretend to take all the coins from my left hand. It's basically just the mechanics of the French Drop only done with a stack. The sound of the coins dropping into your left hand actually adds to the illusion. My right hand creates a fist and I raise it up into the air (rattle gimmick again if ya have it). Simultaneously my left hand grabs the purse using it as cover for the coins hiding in finger palm I open my right hand to show that the coins hiding in finger palm I open my right hand to show that the coins have again vanished and then I shake my left hand jiggling the coins underneath purse implying that the coins have jumped back inside.

You can now toss the purse, and the coins underneath along with it, into your right hand using the old Al Baker Purse Swindle. The Al Baker idea is simply that the coin (or coins) hidden underneath the purse will remain hidden under the purse when tossed from hand to hand. (If you are wearing a jacket at the end when you reproduce the three coins from different pockets try this. The right hand with the three coins finger palmed reaches into the inner left jacket pocket and ditches the silver coin, then quickly drops the next coin down your left sleeve. Bend your left arm slightly so the coin doesn't fall down your sleeve all the way just yet. Immediately withdraw your right hand and reveal the last coin it holds as if that coin jumped to the pocket. You now have empty hands and as soon as you relax your left hand it will receive the sleeved coin. Produce this coin from another pocket or someplace interesting. And finally reveal the silver coin under the purse to end.)



*It is good for a professional
to be reminded that his
professionalism is only a
husk, that the real person
must remain an amateur,
a lover of the work."*

**Poet May Sarton
on remaining a beginner**



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Up Coming Lectures

The lectures at New Magic Academy are free. Here are the next few lectures we have scheduled.

Ryan Piling February 13

This is a repeat performance from Ryan. His first appearance at the New Magic Academy was a hit. There was a lot of chatter about his approach to creating magic and rapid prototyping so I had to get him back. Ryan is creative and his approach to magic will delight and inspire you.

Register for this lecture at NewMagicAcademy.com/ryan



Ken Scott February 27

Ken is the president of IBM. The real one not the one that sells computers. Ken Scott is a family and children's entertainer. He is an experience performer and lecturer. He was one of the first to embrace virtual shows. His knowledge is vast This is a must see lecture.

Register for This lecture at NewMagicAcademy.com/scott



March

Katrina Kroetch March 13

Katrina Kroetch has performed her blend of playful and whimsical magic worldwide. She's been an advocate for Magicians Without Borders and the non profit Emergency Circus. She has performed on numerous network television shows including Masters of Illusion and Penn and Teller: Fool Us . She has written for and been featured in a variety of magazines including The Linking Ring and Vanish Magazine.

Register for This lecture at NewMagicAcademy.com/katrina



Danny Goldsmith April 27

From street performing across to working corporate events Danny spent years developing his craft and performing for a range of audiences. He studied the history, theory and practice of sleight of hand, as well as the systems of neuroscience and meditation. Danny has synthesized his insights in order to help magicians best understand the true magic of this craft. From the psychology of wonder to the neuroscience of creativity, Danny teaches a path of true discovery to thousands of magicians across the world.

Register for This lecture at NewMagicAcademy.com/danny



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