

March 7, 2022

IMAGINE

MAGAZINE

Issue 3



A Universe
Of Magic

Dedicated to Making the World Magical

The logo for 'New Magic Academy Membership' is centered at the top. 'NEW' is written vertically in yellow on a black banner. 'MAGIC' is in large, red, stylized letters with black outlines. 'ACADEMY' is in large, blue, stylized letters with black outlines. Below this, 'Membership' is written in white on a red rectangular background.

NEW MAGIC ACADEMY

Membership

Has Its Benefits

- **Unlimited access to lectures from some of the best magicians in the World** so you can listen and re-listen to lectures over and over to squeeze out all the magical goodness from each and every lecture and that means if you miss the live lecture you can easily get a replay.
- **A growing library of magic books on a wide variety of topics** which lets you have access to thousands of magic tricks and routines from some of the greatest magicians of all time which means your magical education continues between lectures
- **Develop relationship with other magicians from around the world** which lets you gain unique perspective and thoughts you would not otherwise have access to and that means you can offer something to your audiences no one else in your community can.
- **Access to special members only events ... participate in member only lectures, jam sessions, clinics and master classes ...** your magical skills improve as you interact with others dedicated to making the world magical
- **Members only video magical training** As the library increases many of the tips and tricks are reproduced in video format so you are not limited to only one style of learning.

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From the Editor

Note On Editorial Philosophy

I had a few comments on the February issue about style. Some took exception to the content. It did not match today's sensitivities. Others took exception to language and grammar. This issue contains images I find offensive. But the article provides valuable information.

Please note I take the articles for the "From the Library" section word for word out of the books in the library. Some books are over 100 years old. They reflect the ideas and language of that time. I oppose revisionist history. And I oppose censorship. I do not intentionally change or alter the images or language.

I am sorry if it offends you. But we need to understand our history. We need to take the good and learn from the bad.



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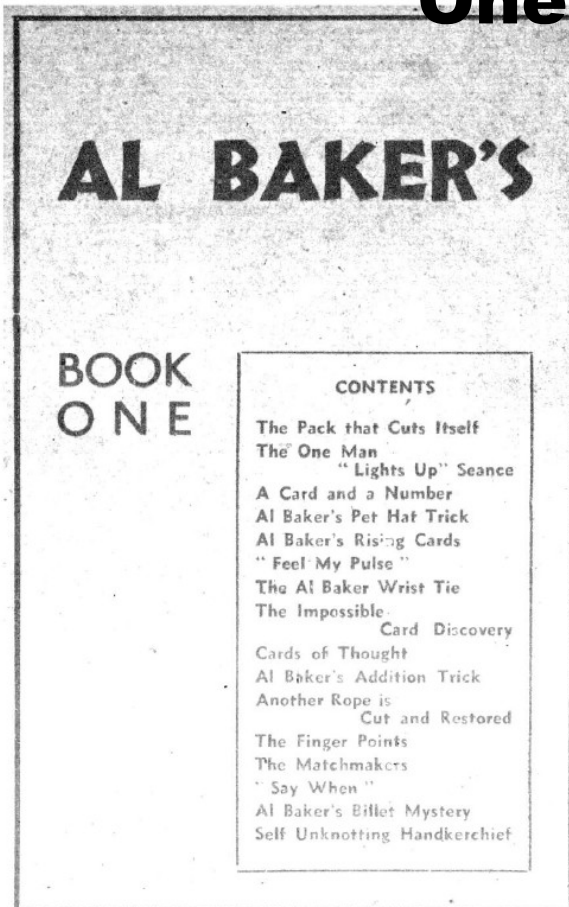
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Al Baker's Rising Cards



Multiple Cards Rise From The Deck One At A Time

Page 14



This selection comes from Al Baker's Book One by Al Baker. You can find this in the New Magic Academy library. It is only 42 pages but it is packed.

There have been many varied methods for the working of this old classic. However, it always seemed as though each method had one strong point not obtained by another. How often it has been that a magician, working at a club or lodge, has had to set his table in an ante room and then await a signal

from the Master of the lodge to enter and proceed with the entertainment. This all too well known circumstance has made it impossible to arrange the threads, etc., but with my method all of these faults are eliminated.

If you will follow the directions carefully and keep to the presentation described, you'll be able to perform this ever popular trick under the most adverse conditions.

Preparation: You must have a small hole in your table top and a small eyelet in the table leg at about knee height. See B in Fig. 2. A piece of fine thread is pushed through eyelet and up through

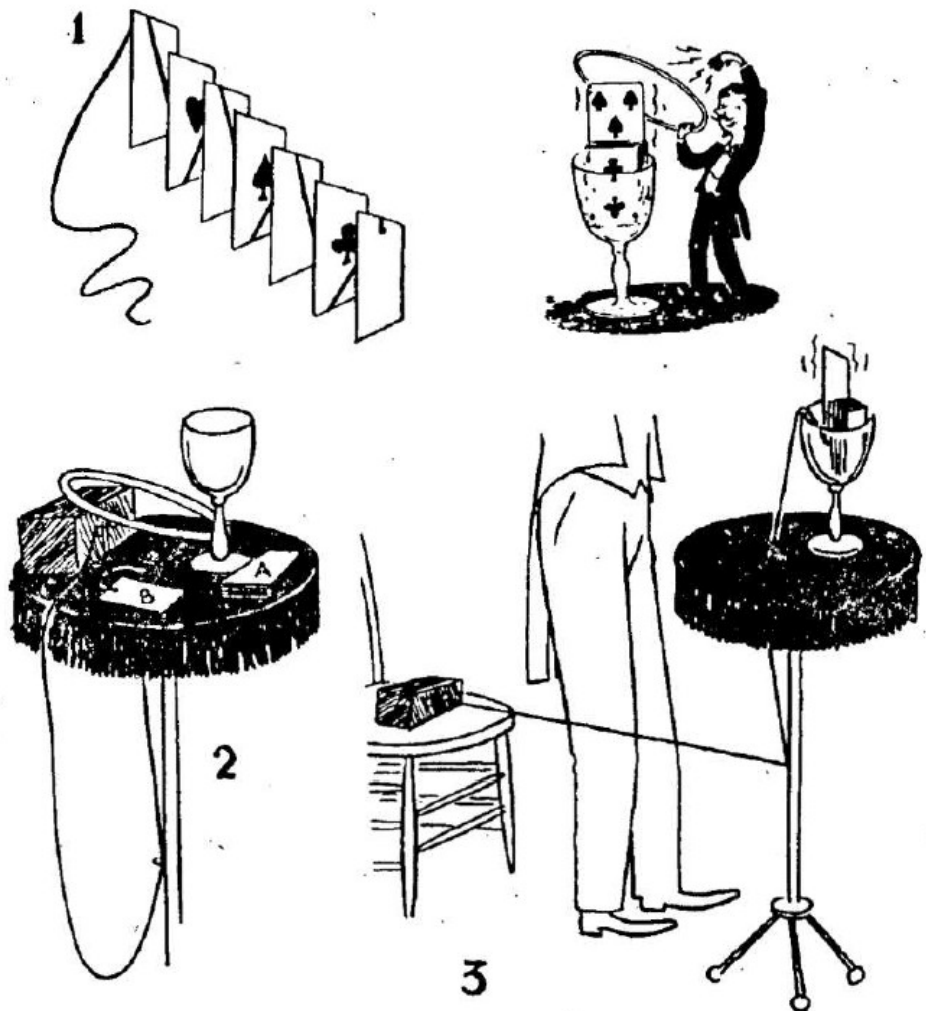
hole in table. I would advise the use of a large size darning needle for this. Remove needle and tie knot in end of thread.

Make a little tear in center of top edge of a card and put thread in this slit with knot against face side of card. Thread the cards to rise, under and over as in Fig.

1. Square this threaded packet neatly and lay

them on table face up with the slit end towards hole in table. Let thread hang down as in Fig. 2 so that it doesn't quite reach the floor, and tie other end to dice

as illustrated, or any other heavy object that will be used in the performance. Lay a small silk over the threaded packet, place hoop on table beside glass and deck, and with other



objects for the act you are' all set.

We will suppose that you are entering from the ante room of

a church or club. Set the table down and have a chair a few feet behind. As table is rather crowded set the dice box, glass and hoop on chair in an off hand manner as if room were needed. Then the entertainment is continued with until such a time as you are going to do the rising cards.

Picking up the glass and hoop, they are placed on table. From deck three cards are forced (these are duplicates of those threaded to rise) and are shuffled back into pack by spectators themselves. Walking to table, performer picks up handkerchief with left hand as right hand places deck face up on the threaded packet. This is done in one move and with no break in motion the right hand picks up glass which is shown and polished a bit with handkerchief.

The glass is now replaced on table in front of the pack. The deck is picked up and placed in the glass with face side towards audience, and now the position is as in Fig. 3.

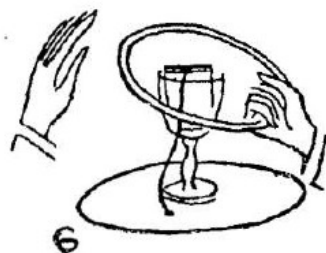
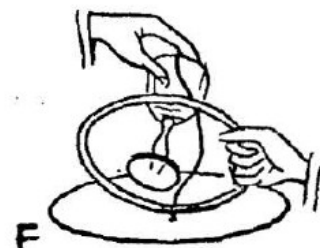
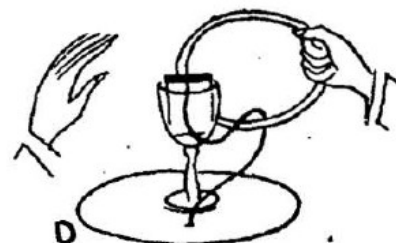
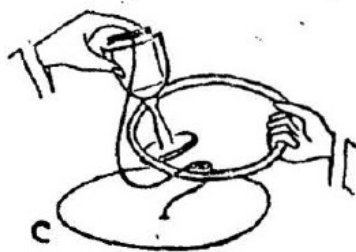
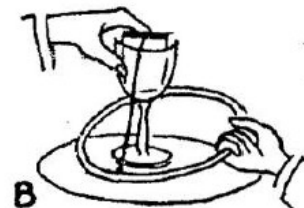
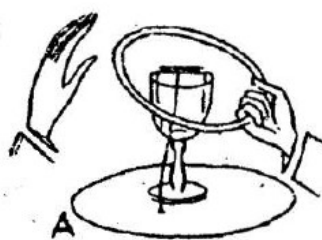
Picking up hoop, performer moves behind table until he feels thread tighten up against his left leg. Waving the hoop back and forth over the glass with right hand, and moving his left leg slightly, the performer causes the first card to slowly rise from the pack.

Moving forward again, the slack is taken up and once more waving the hoop over glass the second card rises.

Now standing directly behind table, the performer passes the hoop over glass in the following manner.

Place hoop over glass as in Fig. A and Fig. B. Then move it towards audience under glass as in C. Glass is set on table and top edge of hoop is tilted towards body, the left hand once more lifting glass through hoop, these moves being depicted in Figs D, E and F. The hoop will now be clear of thread. All of this can be done very quickly and repeated if desired. The drawings make everything clear.

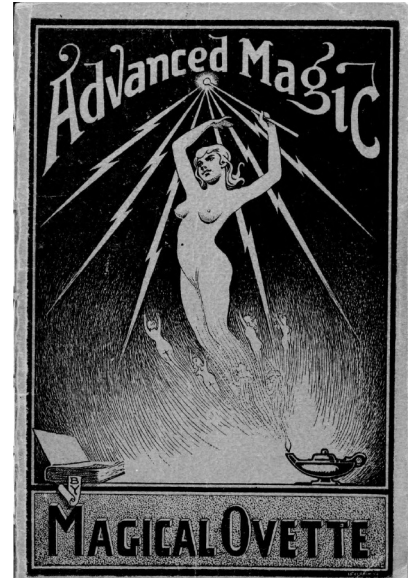
Now moving forward once more until leg picks up thread the hoop is waved again and the last card makes its appearance. Taking pack from glass, and tilting top of pack back towards body, the performer walks away from table on opposite side to which he approached same. By doing this, the knot will be pulled out of slit, the thread will be pulled out of table top and left lying on floor, and everything is clear for any inspection.



TABLES A LA EXQUISTE

From Advanced Magic by Magical Ovette

Yes I know. The cover is not politically correct. But the information is good. I have disdain for people you try and change history to match their own sensitivities The book is historical and that is why I left it as it is.



Tables are an almost indispensable adjunct to a conjuring performers equipment. Many Conjurers do not carry a table and will perform with the aid of any old piece of furniture that can be borrowed. This may have an imprompt effect. But to an “New Era Magician,” improvised or makeshift tables; as well as conventional style stands that are used by most every conjurer, seems incongruous.

The New Era Magician will not be caught carrying around 8-10 lb. stands, nor tables that consume much time in setting up. The following tables which I am about to describe, and which I have used in my act fully 10 years, I can sincerely vouch for as being up to the mark.

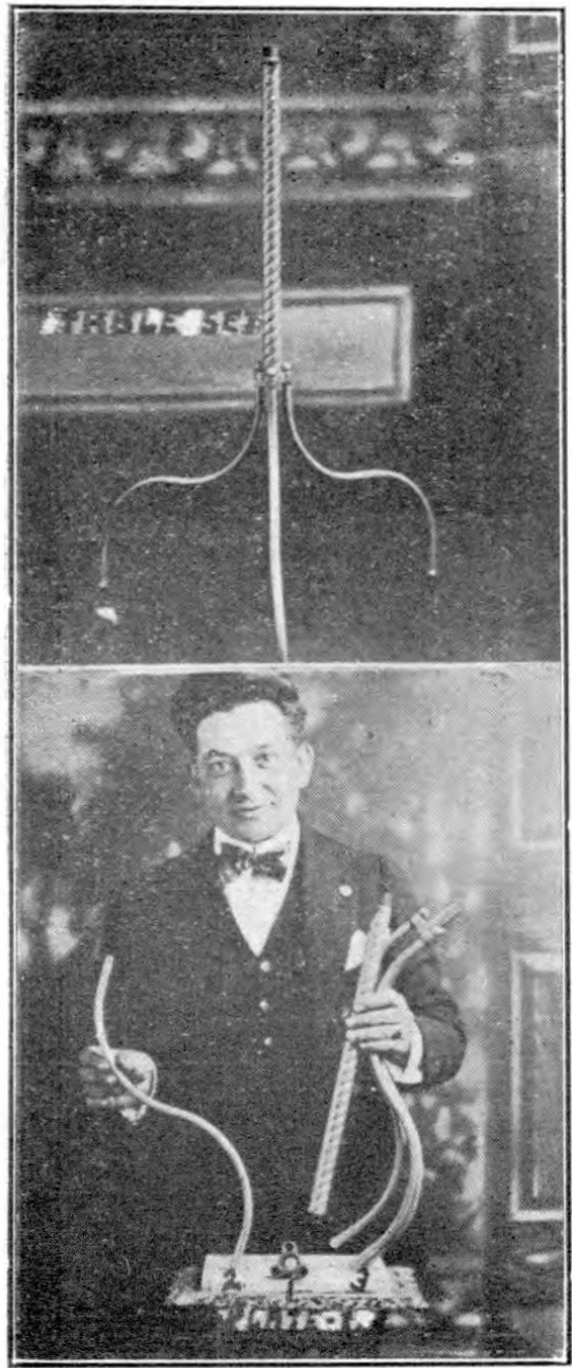
It was in the year of 1910 while at White City Park, Chicago, doing Magic and Illusions, that I for the first time realized the true value of my table, although I had used the same tables several years before.

During my engagement at White City, I had the pleasure of meeting many of the boys, and each and every one of whom, pronounced my tables the best they had ever seen, and just the thing for a magician. Here are the main features of my tables:—

Portability, Neatness, Stability and Lightness— weighing but two

pounds. No screwing or tightening of base or legs. Only 1/2 minute to set up, and less to take apart: and capable of holding 26 lbs. But every good thing has its imitators, and Tables Exquisite are no exception.

In fall, 1910, they were put upon the market by other parties one of whom called upon me while I was playing at the Olympia Theatre, Brooklyn,— came back of the stage to get-a good view of my stands at close range; and later wrote me requesting that I bring one of my stands to his residence so that he could study same at his leisure—Nerve (?) .



ADVANCED MAGIC.

A glance at Plate 1, will, I trust, help to make clear the explanation which I am about to undertake.

Get a wood-turner to turn out a form similar in shape to a 3-lea f Clover 2x2x1/2 in. as depicted in Fig. 1, which we will call a “ Screw Jo in t.” Also have him drill a % in. hole in the center o f each Scallop or leaf,

TO SET UP TABLE

and a 7/8 inch hole in the center. Now take this model to a brass foundry and have as many of these “Screw Joints” made as you wish to use.

For the legs, get 3 pieces of brass tubing 2 1/2 inches long, 1/2 in. thick; have them threaded and bent in shape of the letters —See Figure 2, and screw to “Screw Joint”; and you will find that they will fold flat together as Fig. 3.

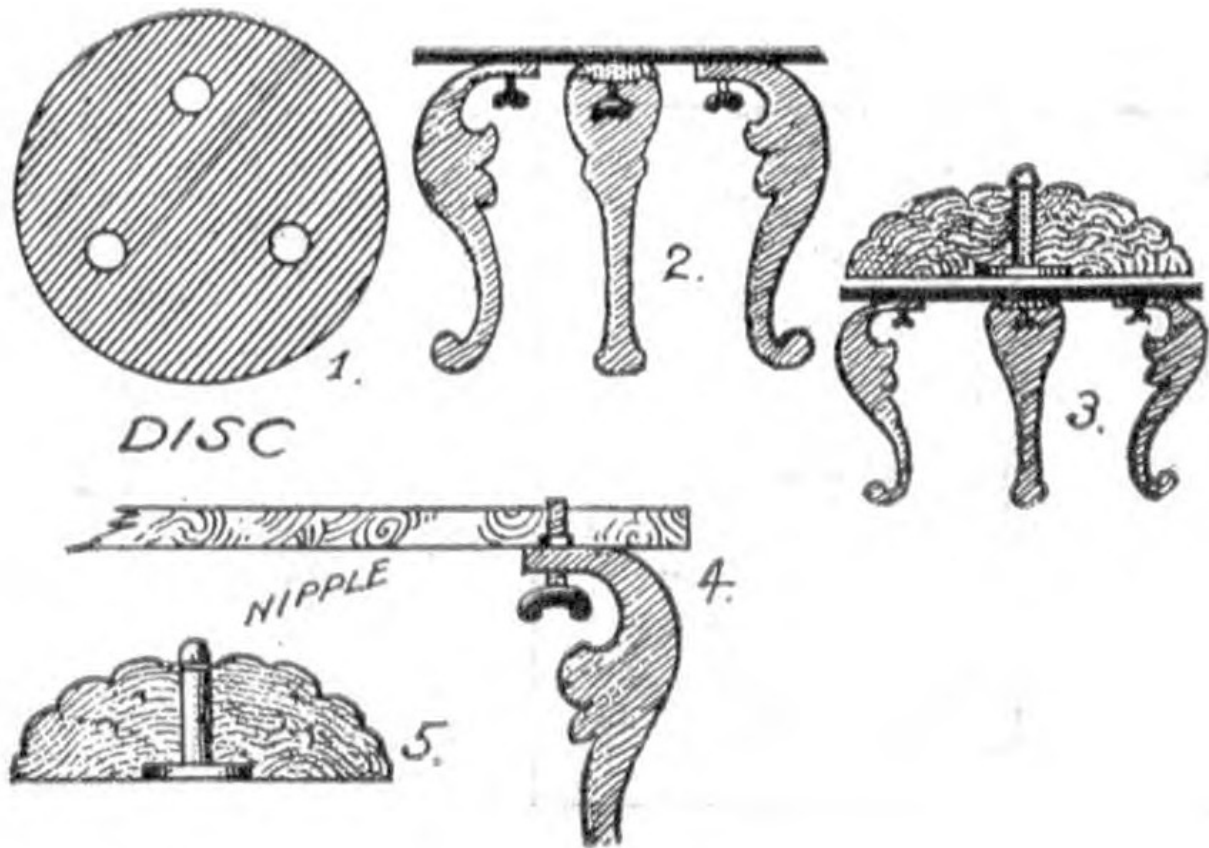
Also get a piece of tubing known as rope or twisted tubing 17 inches long and 7/8 inch thick outside. Then get 1/4 inch nipple with flange (may be bought at any plumber shop) and solder it to the end of the 17 inch tube. Next get a piece of tubing 2 1/2 inch in length and with 7/8 inch bore, and solder to “Screw Joint.” Have Screw Joint hole tapped.

Open out the legs—Insert twisted rod in short tube, screw top on and table is set. To take A part: Unscrew top and lift out twisted tube—and the legs with the Screw Joint, you fold together.

If you wish the table to present a little more fancy appearance—get 1/2 dozen Caps, or bulbs, such as the posts of Bed Steads are frequently decorated with, and place one of these globe-shaped nobs over each of the holes in Screw Joint, and one on foot end of each leg.

Plate 2 : Illustrates another Stand, quite novel but a little heavier than the one we have described above.

Get 3 legs from an old Coffee Urn (these have holes near top). Next get a wood-turner to turn you an 8 inch disc from any inch lumber and bore 3 holes near edge and at equal distance apart. Now get three 2 inch bolts with wing-nuts. Put bolts through holes in



circular wood and tighten nuts very tight into the wood. Next adjust legs, allowing bolts to pass through holes in legs and tighten wing-nuts.

On top, fasten flange with 2 inch nipple and couple. Pad all around nipple with cotton batting and cover with velvet of a bright color. Next get a piece of gas pipe threaded at each end and screw one end to couple. Table top having a flange you screw on to gas-pipe, and you have another table.

I have not given any size pipe for you can use any size not over $\frac{1}{2}$ inch in diameter.

The Spirits Lift A Table



This floating table effect is from Celestial Agent Page 4. I have seen this trick performed live and it is amazing. It is truly magical.

You may know the Lasander table but this is very different. You can pick up a table to use at goodwill. Or you can modify an old table you have around the house. That means this table is a lot cheaper and sturdier. You don't need to worry about someone breaking it by laying something on in. This table can be used as a table.

This is something I am going to be working into my show for sure. Like I said I have seen it performed and it is amazing.

You can find this book and others like it inside the New Magic Academy. The New Magic Academy has a growing library.

For my first test this evening , I feel that nothing I can show you would be more appropriate than that remarkable psychic experiment known as the Spirit Table Levitation - an example of phenomena that has been attempted by many ghost workers, including Eusapea Palladino, the eminent Italian medium who performed the experiment many times under the watchful eyes of committees representing the British and American societies for Psychical Research, and for many years was thought to be a genuine example of spirit phenomena. The form in which I show it to you follows closely that used by Palladina , using this small stand table which originally was a piece of furniture. To accomplish the levitation , I merely place the tips of the fingers against the smooth top and exert only a very slight pressure, yet sufficient to cause it to adhere to the finger tips as if by magnetism. It requires a few seconds to generate sufficient force to levitate it into midair.

The force you'll note momentarily becomes stronger until we are able to accomplish the ultimate, objective that of complete ethereal suspension with a minimum of physical contact. The remark is often made that the levitation is made possible by the use of a powerful wax or glue on the finger tips. However to silence such theories, allow me to effectually insulate the top with this silk handkerchief , which totally eliminates physical contact.

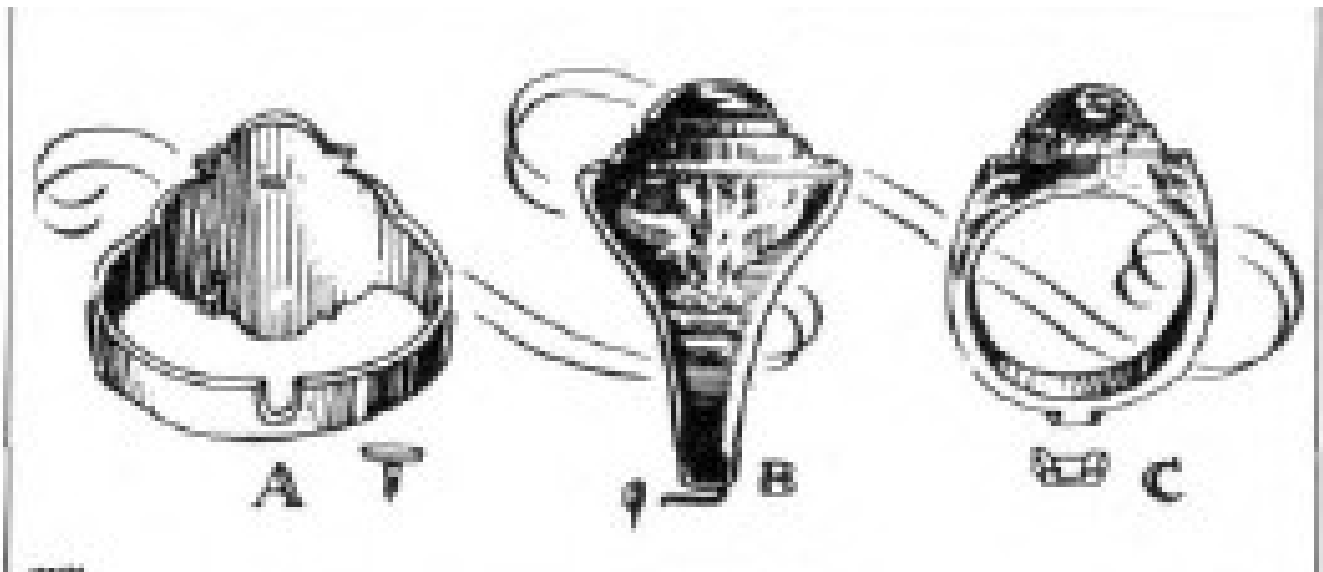
Despite the precaution, the result, you see, is precisely the same, although the primary force is diminished somewhat owing to the texture of the silk . If you will watch my finger tips very closely, you can actually see the tension visibly lessen until the force becomes entirely exhausted.

The demonstration you have just witnessed is virtually identical to those that have puzzled the best minds of two continents and is often regarded as a true indication of in the room.

THE METHOD:

The table to be used in this demonstration is to be small and light weight. The type of table used in a home as a decorative piece and designed to hold a few knickknacks, is the kind to use. These little tables are often called tabourets. May be round, square or octagon, in shape. A dark varnished or stained finish is to be preferred. A light colored enameled table obviously would not be very suitable.

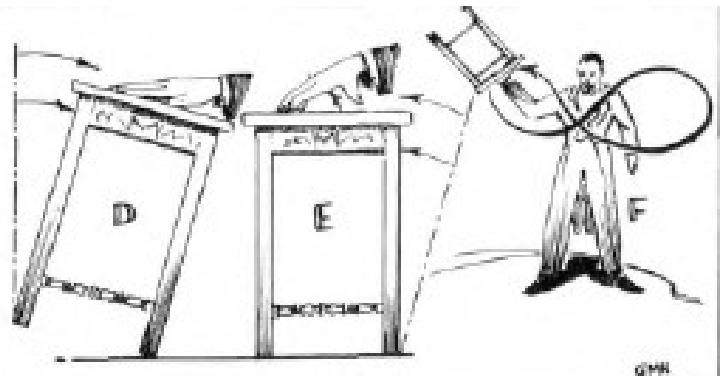
The sketches herewith show several ways that the actual lifting can be accomplished. A heavy ring is worn, and it may be prepared to operate as in A, B, or C. In A, the most minute of tacks or brads is put into the middle of the table's top, and a slot in the ring will engage it. In B, a tiny wire on the ring engages a tiny screw eye in the table, and in C, a tapering bar on the ring engages a similar tapering slot of metal fixed on the table. Whichever method is used, the connection on the table is touched up with a bit of varnish and will be invisible. When the ring is slid over



to engage it, the pressure of the flesh against and around the ring, holds the connection firmly. When the hand raises, so does the table.

One other method, not pictured, is that of a small hole being made in the table top, and a loop of fine black wire being allowed to protrude from the top of the hole, and fixed with a knot beneath the table. Performer's third finger runs thru this loop and action proceeds as in other methods. However, one bit of artistry is possible with the ring, and not with the loop. That occurs at the completion of the demonstration. The head of the tack can be gracefully disengaged from the ring during the final rocking motion of the table, to and fro, but with the wire loop, the finger must be slid out, which is something the alert may be looking for.

When about to start the demonstration, place the four finger tips on the table, somewhat off center. Begin to press down in such a way that the table tips down (because of the pressure) on the side where you are pressing, the other side lifting into the air.



Rock the table the presence of co-operative spirits back and forth a bit, lowering and raising the hand, as you do so, getting hand finally in just the position it needs to engage the tack, and at the same time rock table back the other way, as shown in figure D. Keeping hand flat against table top, rock it again slightly, then begin to lift, not forgetting a few dramatic moves and passes with the other hand. (At this point you are at the end of the second paragraph of the patter.)

For the next moment, do not speak, as the table should be raising in the air, and then you begin to swing it, as shown in figure F, almost as if the table were controlling you. Put a lot of showmanship into this, breathing hard, and wearing a look of extreme concentration. As you reach the greatest height of its swing, use the third paragraph of the patter.

I always liked to lower the table and go into the part with the silk handkerchief spread over the top, which of course does not affect the action in any way, since you use a "magic silk", too thin to interfere. This repeat of action can be left out if you prefer, but it adds much to the argument that you have nothing on your hands.

At the finish, as the table's first leg touches the floor, begin the rocking motion again, moving hand a bit to disengage tack, but do not let fingertips leave the table's surface. Go thru the same action as you did at the beginning, pressing always down with the fingertips, although by now the ring is free (figure E). Finally lift fingertips gradually until the middle finger is the only one that is keeping the table tilted slightly off balance. Let table settle to floor, lift final finger tip, and the demonstration is over.

Don't rush in this series of actions. Any fool can toss a table into the air and down again in an instant. Act as if you were generating power to lift the table, finally lift it, and then diminish the power.

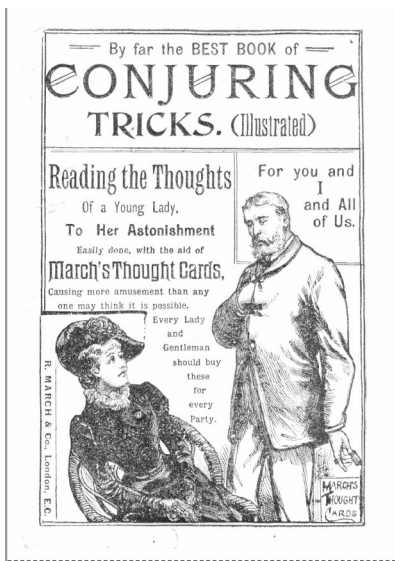
Note: When you are working on a stage or platform, you usually have things your own way. When working on low platforms, rather close to your audience, or in any of the more intimate parlor type of performances, follow this procedure. Throughout this series of demonstrations you will require cards, pencils, envelopes, cotton, silk handkerchief, etc., etc. Have this material laid out on a little tray or shallow basket. Carelessly folded in half over this basket or tray {which until now has been sitting off to one side on a chair) have a velvet, or other heavy, but good looking, table cover, cut to fit the top of the table just levitated. As soon as you finish the table demonstration, reach over, toss the cover on the table with one hand, and immediately lay the tray on it with the other, so that at once you are off into your next demonstration. Nobody has a chance to do anything about investigating the table, and by the time you take your final bow and have left the room to pack away your apparatus, it will be too late.

Balancing A Tea-Cup



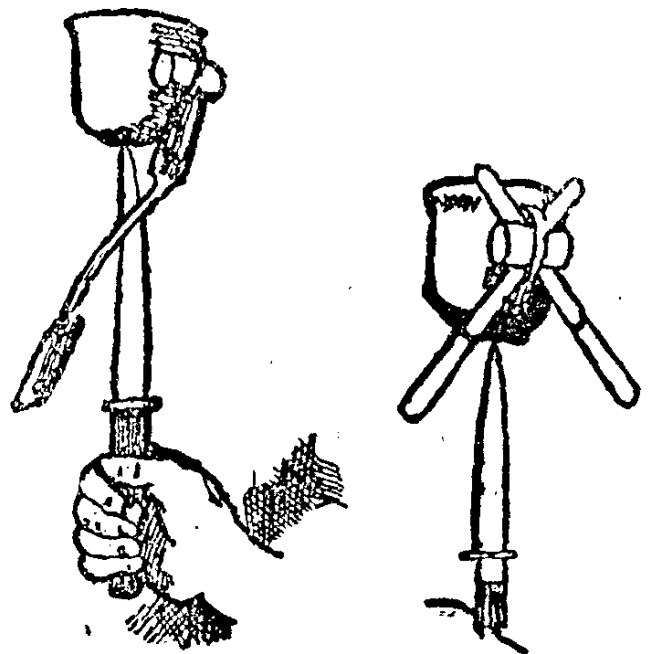
From Conjuring Tricks

This is a neat little booklet that is full of quick little tricks and stunts.



All that is needed for doing this trick, which looks rather difficult at first sight, is a cork, a fork, a teacup, and—a little dexterity. Place the fork through the handle of the cup so that it sticks tightly, then stick the fork into the cork, two prongs on each side of the handle. As the handle of the fork falls below the cap the centre of

gravity of the whole thing must also be looked for there. Place the teacup on the point of a knife and you will soon find it, but it requires a steady hand, otherwise the cup will fall off. The same experiment can be made by placing two knives cross-wise through the handle of the cup.



FOCUS

Most people know the power of focus. Spreading your attention and efforts across many areas reduces your impact. You only make incremental progress spreading your efforts. You will never do great things trying to multi-task.

Multi-tasking dilutes your effort.

Trying to be efficient by multitasking is a fool's errand. It takes a lot of brainpower to context switch. That is brain power you could have used to make progress. Multi-tasking doesn't help us achieve more. It only dilutes our efforts.

Splitting our attention lowers productivity. If you doubt it, try

this experiment. Write a confirmation email to one client while on a sales call with another client. You might get through both. But the quality suffers and the effort increased. To be good at anything requires your full attention.

FOCUS means:

Follow
One
Course
Until
Successful

Tips or staying focused.

Pursue only one or two big opportunities at any moment.

Focus on one of those opportunities at a time.

Stay FOCUSED my friend



Stop Being Funny

Stop Pause Communicate

Ok not really. Everyone loves to laugh. And if you can cause people to laugh, your value and what you can charge just went up.

So what do I mean? I mean stop, to be funny. Stop! Pause. Look at the situation. Many magicians will glance at something and then try to look surprised. They believe they are communicating what they saw surprised them. But They go so fast the audience either misses it or knows the magician is doing a poor acting job.

People are not electronic. They do not have split-second reactions. People do not react immediately to a surprise. We may think we do, but we do not. You need to mimic that response time. I would suggest even exaggerating it a little. Let me



prove it with a life or death situation. Quick reaction in combat can mean the difference between life and death. When a new soldier or Marine first comes under fire, it takes a full 5 seconds for them to react. And that is for a well-trained soldier or Marine. Longer if they are not well trained. Think about how long

that is. Think about someone shooting at you for a full 5 seconds before you move. Count it to yourself. One thousand one, One thousand two, One thousand three, One thousand four, One thousand five. Move!



Your audience is not well trained. They take time to react. And they instinctively know you do too. I used to open my show for adults with sword-swallowing. I used a gimmicked sword. It was one where the blade rolled up into a ball rather than going down my throat. I would pull the sword out of my mouth and chastise the audience for not applauding

louder. "Come on you people act like you see this every day!" Then I realize I exposed the gimmick and hide the sword behind my back. The premise was good but it was the timing that sold it.

While I was chastising the audience they had a full 2 seconds to see the sword was not real. I would then look at the audience and pause for a full second in terror. Then I would realize what I had done. I would look at the sword for another full second. I would look back at the audience for a full second. Then I tried to hide the sword behind my back. There were 5 seconds before I reacted and tried to hide my "mistake." I would say to myself, Oh no. oh NO! OH NO! When I finally hid the sword behind my back it was funny. The longer I stood there in terror before hiding the sword behind my back the funnier it was. Why? it gave the audience time to absorb all that was going on.

This is like the old joke. "Ask me what makes something funny."

Ok, what makes something...

Timing!

While it is a bad joke, it does communicate a valid point. Timing not joke-telling is what makes you Funny.

back in the case. Then, as if something jerked you back to reality, slam the case shut. You need to let the audience have time to react to your reaction.

Let me give you another example from my kids' show. I get big laughs from "professor's nightmare." Those of you who know what that trick

I was in a master class once where a participant tried to act surprised when money returned to his wallet. He opened and closed the wallet so fast the audience could not keep up with his actions. He thought the quickness of his action communicated surprise. It did not.

Do not pretend to look
Actually look

is, know it has three ropes, long, medium, and short.

The trick is changing them to equal-length ropes.

When the change occurs I look at the rope and ask myself this question every single time. "How did that happen?" No one hears me. But it causes me to react properly. I stop and look at the ropes. I do not move. I stop. I eyeball the ropes. I look them up and down, up and down. The longer I look the more the audience laughs.

When you open a case take time to look and see the contents. Do not pretend to look, actually look. Otherwise, your audience does not know what is going on. But they do know you are a bad actor.

It may seem insufferably long to you. You know what is happening. But your audience

Break your action into steps. Open the case. Look inside. Pause. In slow motion look at the audience. In slow motion look

does not. Give them the time they need. That is what I mean by stop being funny. You do not need a funny line. You do not need a snappy comeback for everything an audience member says. All you need to do is stop and look.

You may look puzzled. You may look surprised. You may look confused. But stop and look. Really look. Do not glance. Stop and look.

Stop and you can be funny.



February's Member Event was all about balloon magic. Who knew you could use balloons in so many ways. Here are some examples: Needle through the balloon, Coin penetration running gags, comedy, cut and restored.

What makes balloons great? Everyone knows what they are. Everyone knows how they behave. When you do something impossible with a balloon it blows everyone away.

Member Events are monthly. The next member event is on March 20. The topic is gaffed cards, making them and using them.



KRANZOIAN IDEAS



By Nathan Kranzo

Tic Tac Penetration

Glue a pile of tic tacs with epoxy to a piece of cardboard or wood. This can be attached to any reel. It will look like a pile of tic tacs laying in your hand. Pretend to pour the tic tacs into hand with the gimmick and slam the box against hand as you let go of gimmick. You can also vanish, penetrate a spectator's hand and change their color using same method.



Eye Opener

Attach a fake eye ball to a reel and attach the reel to inside your armpit in your jacket. Pull out the eye and hold it at your fingertips with one eye closed. Bring your head down bending over at the waist as you smack the hand against your eye. Make sure you let go of the eyeball.

Discover Magic That Looks Real... Really

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

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. Now they see it. Now they don't. Not only do they see it disappear, they hear it return.

3 fly has been call the best 3-coin trick ever, using **TOTALLY ORDINARY COINS**. This is my modification. The coins disappear one at a time from one hand and land in a coffe cup. You engage both the visual and auditory senses. Comes with a complete routine.

Only 9.97

Get It Now

Up Coming Lectures

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

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.



NewMagicAcademy.com/katrina

Danny Goldsmith March 27

From street performing across country 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



April

Scott Alexander April 10

Scott Alexander is a comedian and magician. You may know him from the Penguin Christmas specials. He has created many new tricks and routines. He is a multi talented, creative and fun guy to learn from.



Register for this lecture at NewMagicAcademy.com/scott

Christopher Tyler April 24



Christopher Tyler is the founder of Taylor Imagineering located just outside of Vancouver, Canada. It provides innovative ideas and products since its founding in 2007.

Christopher has inspired magicians around the world and created beautiful routines for hobbyists and professionals alike. His products grace stages from Vancouver to Venice, Toronto to Tokyo, and everywhere in between.

Register for This lecture at NewMagicAcademy.com/christopher

IMAGINE MAGIC MAGIZINE



Your Key To Magical Education

NEW **MAGIC**
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