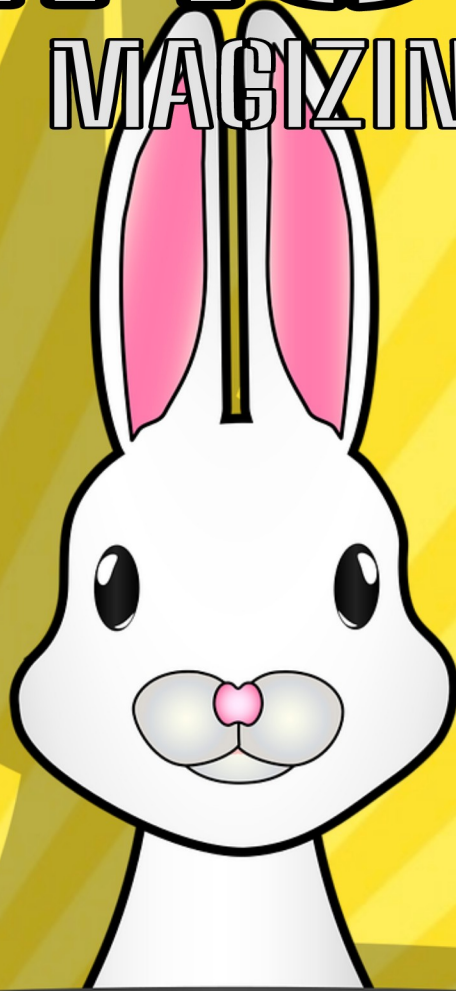


April, 2022

IMAGINE

MAGAZINE

Issue 4



Dedicated to Making the World Magical

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From the Editor

A special thanks to Dan Ford for his contribution this month

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I bet you did not realize this was such a big operation. (Grin)

You can contact me, JD Stewart. at
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The Flying Coin



This is an effect for the book *Coin Magic* by Jean Hugard. It is a good sized book with nearly 90 pages. Here is an simple effect. You can find more inside the New Magic Academy Library.

EFFECT: To pass coins from hand to hand and then thru a table.

This little feat may be introduced as being an illustration of the saying that the hand is quicker than the eye. It depends entirely

on deftness and if the spectators look for quick movements they will be the more easily deceived.

Borrow a half-dollar and while getting it, palm one of your own in the right hand. Holding the borrowed coin at your left linger

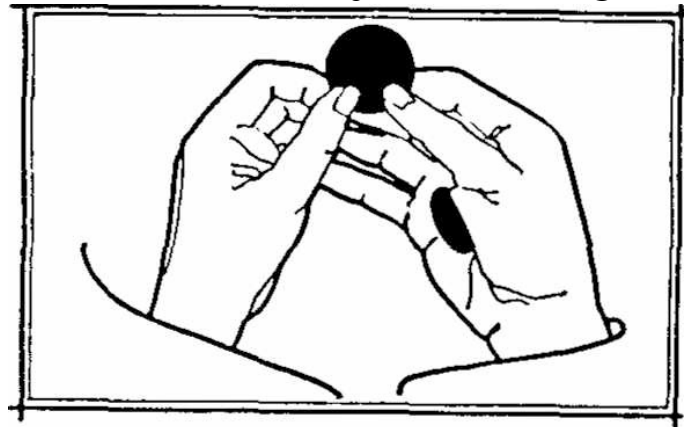


Fig. 17

tips carelessly allow the audience to see that the hand is otherwise empty. Do not say anything about it, but make the fact so plain that it must be noted. Bring the right hand over the left and take away the visible coin, at the same

moment dropping the palmed coin from the right hand into the left.

Close your left hand and hold your left arm outstretched, back of the hand to the front. Show the coin in the right hand, then under cover of a throwing motion towards the left, palm it. Open the left hand and show the coin has arrived. By having the borrowed coin marked and then changing it for your own coin by Change No. 2, the trick will be found to be quite startling.

Borrow a second coin and in obtaining it you take the opportunity to get rid of your own coin. Lay the two borrowed coins on the table. Take one in your right hand and pretend to place it in the left, really palming it. Clench the left fist and hold it well away. Take up the second coin with the right hand and as you make a throwing motion with your left hand towards the right, close the right hand quickly, making the two coins chink together. Show the left hand empty and drop the two coins from the right on the table.

Offer to repeat the trick. Really place the coins one in each hand and close your fists as though about to do the trick, but stop and put them down again. Pretend to have forgotten to pull back your sleeves. Once more take the coins placing them in the hands as you did at first but again really having one coin in each hand. Make a motion as if about to throw the coin across but again stop and replace the coins on the table. Say you will try the more difficult feat of passing, a coin thru the table. Take a coin in each hand, and place the left hand under the table. Palm the right hand coin as you make a downward throwing movement over the table, and let a coin, which you had previously stuck under the table with a pellet of wax, chink against the coin in the left hand.

Borrow two more half dollars, meantime getting rid of your extra coin. Apparently place two

coins in the left hand, really by the Palm Proper retaining them in the right hand. Take up the other two in the same hand. Make a throwing motion with your left hand and at the same moment jerk your rigid hand upwards, so that the two palmed coins strike against the two in the fingers as they are closed on the palm.

Finish the routine by passing all four coins through the table. On it you have a glass. Take all four coins in the left hand in position for the French Drop. Really take them in the right hand letting them click as they fall into it. Lift up the glass with the left hand and make a motion of putting it under the table. But you stop and lay the coins down, then offer the glass for examination. Once more fake the four coins in the left hand, execute the French Drop and hold the right hand puffed out as if it held the coins. Take glass with the tips of the left thumb and fingers, the mouth of the glass being outwards, and put it under the table. Pretend to throw the coins from the right hand downwards and at the same moment twist the glass bringing its

mouth under the coins clipped in the left hand and let them drop into it.

When you can execute this routine smoothly and with the necessary conviction on your part, you may consider yourself well on the road to success in Coin Magic.

Change Number 2

Hold the coin to be substituted against the lowest joints of the right second and third fingers, its lower edge resting at the roots of the fingers and the upper edge clipped against the second joints by bending the fingers slightly inwards.

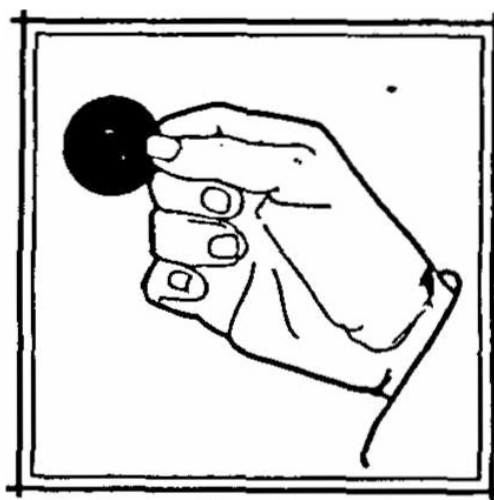


Fig. 10

Take the marked coin between the tips of the thumb and first and second fingers of the same hand and show it to the spectators allowing them to see that the palm of the hand is empty, Fig. 10.

Raise your right hand as if to make a closer inspection of the mark, and, as you do so, slide the marked coin down the side of your thumb by pressing on its outside edge with the forefinger as in the thumb palm, until the tip of the thumb rests on the concealed coin. Figs. 11, 12 and 13.

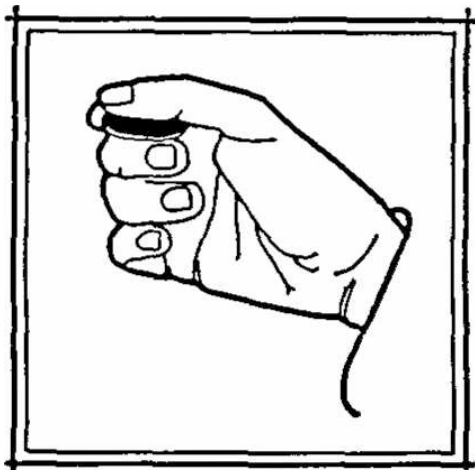


Fig. 11

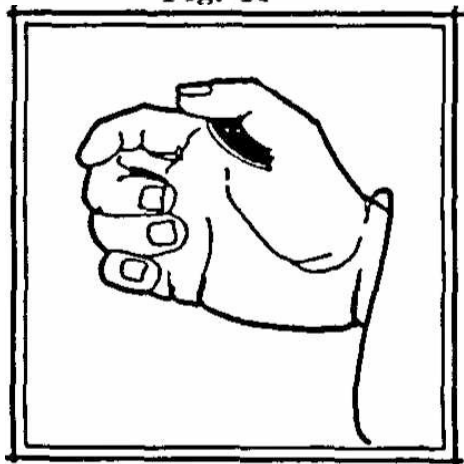


Fig. 12

With the thumb push this coin upwards to the linger tips, and in so doing you will find that the marked coin will be turned upwards and land in exactly the same position at the roots of the second and third lingers as the other coin originally held. Fig. 1-1. The change can be done so rapidly that it is entirely covered in the action of raising the hand. Deftly done the effect to the audience is that you have merely held the coin a little closer to your eyes to scrutinize the mark and then laid it down again.

This change is indubitably the most perfect yet devised and it should be practiced until it can be done with equal facility with either hand.

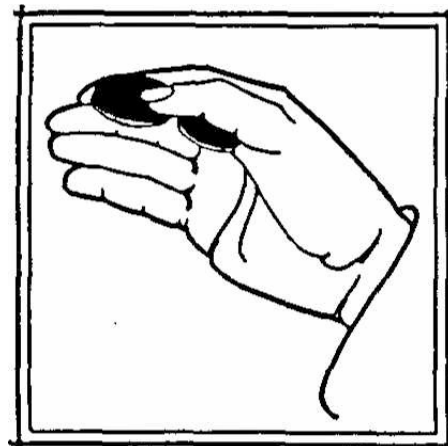
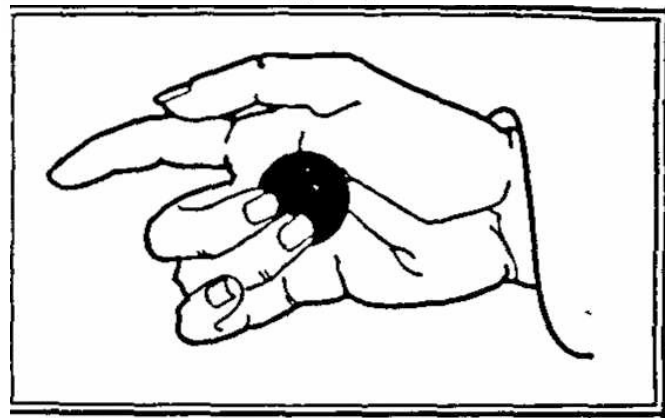
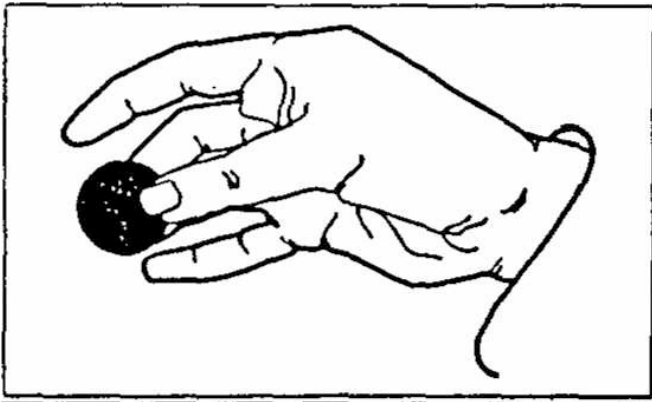


Fig. 13

Palm Proper

The best coin to use in practice at first is the thin palming coin which can be obtained from any dealer in magical supplies. This coin is of half-dollar size, is very light and has a milled edge which helps greatly in getting a firm grip on the coin. As facility in the sleight is acquired a real half-dollar should be used in practice.

To execute the Palm Proper take a coin between the thumb and the tips of the second and third fingers of the right hand and show it to the spectators as in Fig. 1.



5

Fig. 2

Move the right hand towards the left, and, to give time to execute the following movement, raise the right hand about six inches, so that in moving towards the left it describes an arc, and is turned over, the coin being thus hidden by the back of the hand.

Move the thumb from the coin and place its tip against the tip of the forefinger and hold it there, at the same moment bend the second and third fingers inward, carrying the coin upward and pressing it firmly into the palm of the hand. Fig. 2, where it is held by pressure on its sides by the base of the thumb and the side of the hand. Fig. 3.

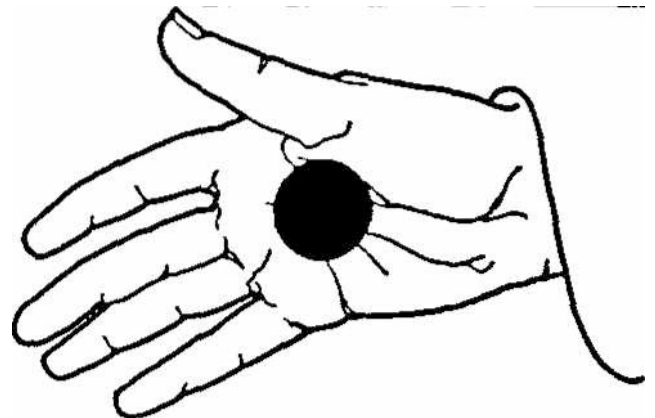


Fig. 3.

As soon as the coin has been gripped in the palm, extend the two fingers and again rest the thumb tip against them in the same position as when the coin was really held there. Hold your left palm upwards, fingers half closed, and rest the tips of your right fingers on it for a moment, then close the left hand as if the coin had really been placed in it. Remove the right hand, with the fingers slightly bent in a natural position. Do not try to hold the hand flat with the fingers spread wide apart. The natural position assumed by an empty hand is always one slightly curved.

In practice first really place the coin in the left hand, raising the right hand in an arc as described, then practice the palming movement until the actions of really placing the coin in the left hand, and only pretending to do so, are precisely similar. Studying the moves before a mirror will help you to perfect yourself in this important sleight. The student must set himself the task of mastering the palm proper since

by its use all kinds of small articles can be vanished. Indeed it has been well said by a great authority that palming is the keystone of magic.

Perfect Palm Change

Palm in your left hand, a coin which you desire to substitute secretly for a marked coin.

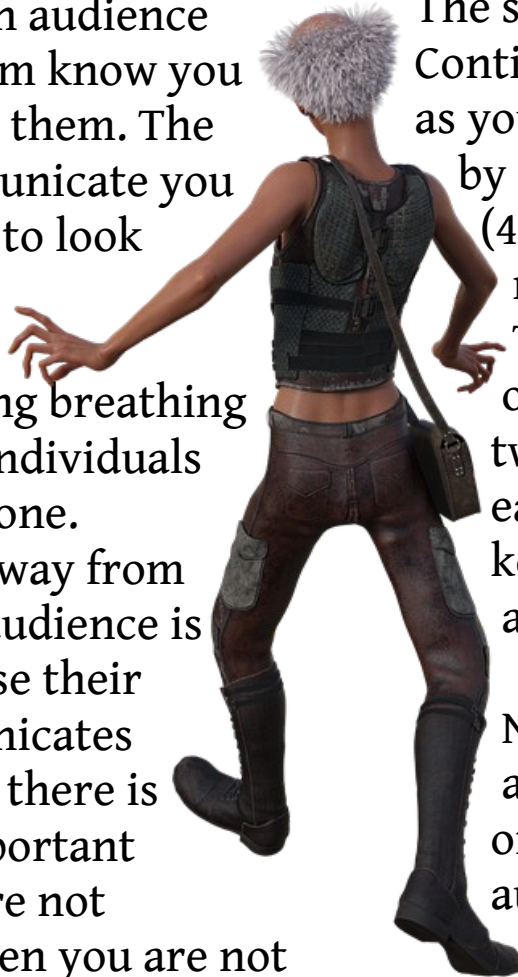
Take the marked coin in your right hand, and, in apparently putting it in your left hand, execute the Palm Proper. In the action bring the left hand up to meet the right, with its back to the front, turning it palm upwards at the moment the hands come together. Rest the tips of the right fingers on the coin in the left hand for a moment, then turn the left hand palm to the front showing the substitute coin lying on it. When properly timed the sleight is perfectly illusive.

Never Leave Your Audience

If you want to lose an audience ignore them. Let them know you are not interested in them. The fastest way to communicate you are not interested is to look away.

An audience is a living breathing being. It is made of individuals together they make one organism. Looking away from an individual or an audience is the fastest way to lose their attention. It communicates that at that moment there is something more important than them. If they are not important to you, then you are not important to them.

But what do you do if you have to grab a prop? What do you do if you drop a prop? How do you keep an eye on your audience while picking something up? My friend David Hira teaches a solution.



The solution is simple. Continue to acknowledge your audience as you look away. You do this by imagining you have four (4) eyes. The first is in the middle of your forehead. The second is the middle of your chest. The last two are in the palm of each hand. Then always keep an eye on your audience.

No matter what you do always keep at least one of your four eyes on your audience.

If you need to turn your head, keep your "chest eye" on them. If you have to turn both your chest and your head, keep one of the eyes in your palm on them. What if you need to spin? Go from your forehead eye to your chest.

Then go from chest to your right palm. Then go from your right palm to your left. And Finally back to your forehead. The secret is to always have at least one eye on your audience at all times.



March Member Event was all about gaffed cards. Making Gaffs and using gaffs.

We learned how to split cards. We learned how to make double backers and double facers. We learned how to make blank cards. We made Hofziner cards. We even made an acrobatic card with a business card.

You can see the replay on the member events tab in the members' area.

During these events, we share tips and advice with each other. This is a deep dive into a topic. It is not a lecture it is a time to share and learn.

The topics cover various aspects of magic.

Normally these are on the Sunday between the lectures of that month. That would put the event on April 17. But that is Easter. That of course is not a good time.

So the event is Monday, April 18, at 8 PM Eastern 7 PM Central, 6 PM Mountain and 5 PM Pacific. I understand that is not a good time for everyone but that is the best compromise I could come up with.

The topic is Impromptu Magic.

Join in the next members-only event by becoming a member here:

NewMagicAcademy.com/join

and then places them face-downwards upon a small tray in two rows with four cards in a row. He then chooses one of the cards, suppose the name on the card be Charlie Chaplin (and it invariably is !), the hank, is taken from the glass, the tissue paper is unwrapped, the elastic band is taken off and the green wool is found to have formed itself into the well-known outline of Charlie Chaplin.

REQUIREMENTS. A velvet changing bag, loaded in one compartment with a number of balls of green wool. A similar number of variously coloured balls, one of which must be green. Two cambric handkerchiefs, fairly large, one of these has sewn on it the outline in green wool of Charlie Chaplin. Two elastic bands, a piece of coloured tissue paper, eight visiting cards suitable inscribed, a small tray and a glass tumbler.

PREPARATION The handkerchief with the outline on it is folded, into its creases end one of the elastic bands is placed around it. It is then placed just in front of a Black Art Well. The piece of tissue paper is placed on the edge of the table and over the handkerchief, thus concealing the handkerchief, and the tumbler is placed on the tissue paper just in front of the concealed handkerchief. The visiting card bearing the name of Charlie Chaplin has a small pencil mark on the back of it so that it can easily be distinguished from the others.

Now comes the critical move. The handkerchief is held in the left hand and the performer calls attention to the glass and the piece of paper on the table. He picks up the glass with the right hand and the paper with the left. In picking up the paper the left hand naturally goes underneath it, the handkerchief is dropped into the well end the duplicate picked up with the paper. This duplicate is now wrapped, up in the paper and put in the tumbler.

The eight cards are shown end shuffled by the assistant, who then lays the cards upon the tray. The "Charlie Chaplin" card is located by the mark on the back and is forced by elimination.

We do not propose to give the patter in full but the names and accompanying remarks we use are as follows " The first card hears the name of Mr. Joseph Beckett - the author of the famous hook "Dreams On the second - Sir Harry Lauder - the man who lived on sardines because they repeated on him. The next card - Horatio Beverley - the only successor to George Washington. On the next - the famous dramatic actor - Charlie Chaplin. On the next - Mr Lloyd George - to ensure the success of the experiment. On the next - Miss Mary Pickford - an American by birth, although she came off a good Scotch family, one of the families that came south with Neil Kenyon. On the next Marshal Foch - on whom all honour, and on the last - Mr Winston Churchill - the long distance champion stunt merchant.

"Finish every day and be done with it. For manners and for wise living it is a vice to remember. You have done what you could; some blunders and absurdities no doubt crept in; forget them as soon as you can. Tomorrow is a new day; you shall begin it well and serenely, and with too high a spirit to be cumbered with your old nonsense. This day for all that is good and fair. It is too dear, with its hopes and invitations, to waste a moment on the rotten yesterdays."

Ralph Waldo Emerson



Jazz Aces is an impossible Ace Assembly. It only uses 8 cards. The 4 aces and 4 spot cards. Everything can be examined before and after.

Effect: Four aces are placed face down on the table in a row. The performer holds the packet of 4 spot cards. He counts and shows four cards face up and face down. One of the spot cards from the packet is placed next to the "leader" Ace. One of the aces is placed in the packet. The ace in the packet vanishes and appears with the leader Ace. This is repeated until all the aces are together.

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Check Out Performance

The "Do-Be-Do" of Fundraising For Nonprofits... Is It Sustainable?!? (Or Even a Good Idea??)

Dean Hankey

I Saw A Brilliant Article/
Question/Conversation About The
Model of Fundraising for
Nonprofits (...etc) and The Question
Was Posed: "Is It Sustainable?"

I Have NEVER Been a Fan of The
"DONATION" Only/Alone Model
and yet Regrettably, Most Seem
To Think Is The Predominate,
Best or Only Model.

Understand That I Love! LOVE! L-O-
V-E! Serving The Community,
Charitable Cause Groups, Faith
Based Foundation, Educational
Initiatives... etc - FOR ME, It's Less
About 'Fundraising' (Stick With
Me) and More About Win! WIN! W-
I-N! W*I*N! Community and Capital
RE-ELATIONSHIPS For Incredible
Impact in All Sectors!

Ah, Not True Montclair! (or
whatever the idiom is... ha!)

Gone are the days of merely
desiring and expecting 'something
for nothing', even in the cause
space and society and MORE OVER,
it's actually more of a colossal LOST
Opportunity for Greater wins and
impact and yes, even profits!

A 'Donation' is where one party
gives 'something' and gets
NOTHING (Discernable or of any
REAL Value) in Return. - To That
Degree, it Is Not Only
Unsustainable, But A GIGANTIC
Lost Opportunity For ALL Parties
Involved. ...and I am most
Definitely NOT a Fan of
"Win/Lose" or (in most cases)
'Lose-Lose' opportunities! -
MOST Significantly, The Biggest
Loser is the community WE All
Aim Serve In The First Place!

There is soooooo much more opportunity for "everyone" to generate greater gains, significantly more satisfaction and more and incredible value in the marketplace as well as in the hearts and minds of all parties and the communities we all serve, for far greater Value, Impact and Profit!

I get it... Different Results Require different BS (Beliefs Systems) and Behaviours!

...as Ol' Blue Eyes used to sing; "Do Be Do!"

We HAVE To DO Better So We Can BE Better So We Can All DO Even Better!

Passionate? Maybe. - Obsessed ...is an understatement for sure.

Look if you or your favorite nonprofit and charitable cause groups want to "DO-BE-DO" and Understand How they CAN be of more VALUE that generates more IMPACT that more profoundly produces More PROFIT, help me to help you to help them... introduce us and we can chat.



As my good friend (and “Success Savee CEO”), Robert Reese is remembered for saying: “Nonprofit is a good designation, but a Terrible Outcome!”

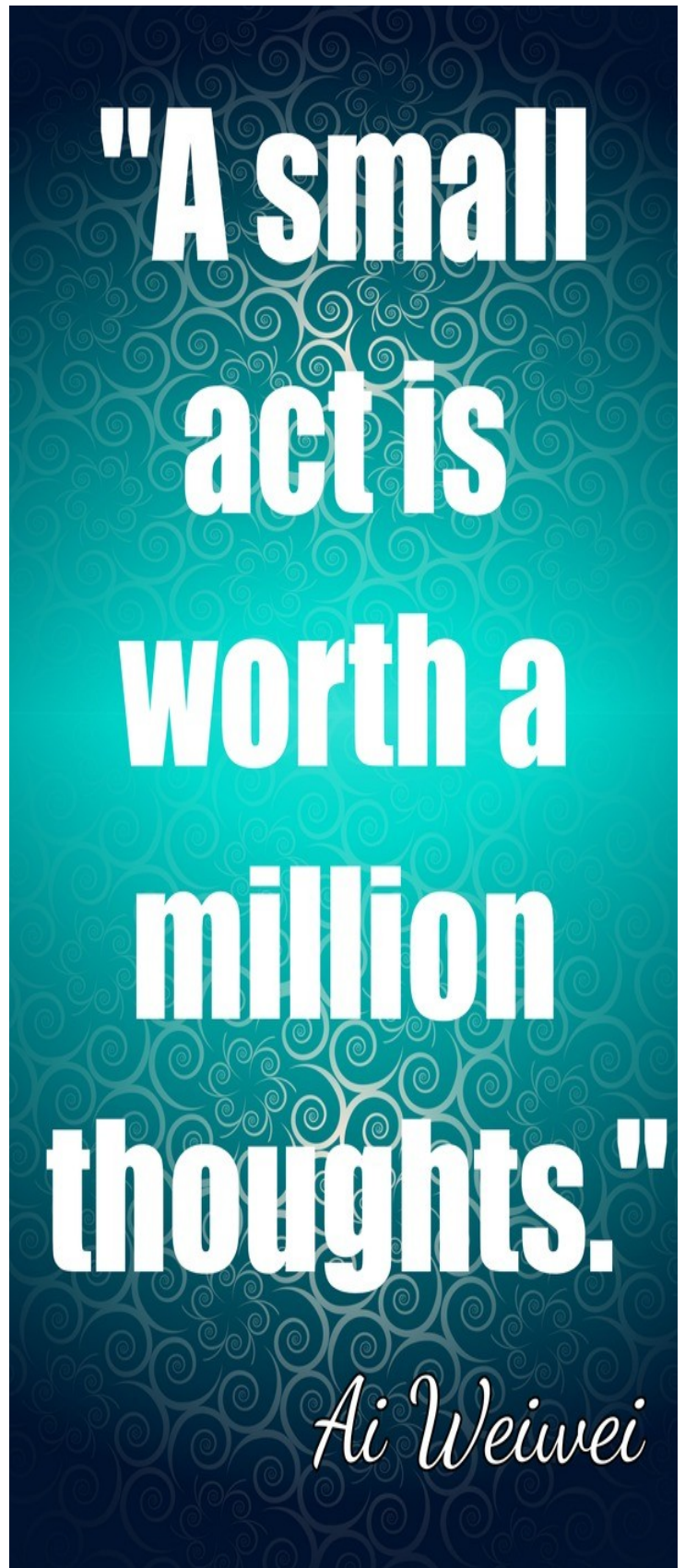
I couldn't agree more and I have invested my LIFETIME to serving that cause! - Yes... OBSESSED is an understatement!

HERE is My WHY: (It might help you to appreciate this Magnificent Obsession.) “I Live Obsessed To Excite, Ignite & Empower People Who SERVE People To SERVE People To Amplify and Explode Phenomenal Impact In Our Global Community!”

Hope This CONTRIBUTES To The Dialogue and most certainly, Our Community!

VERY Interested in YOUR Thoughts, Ideas, Impressions and/or Obsessions? ...and Even Your Charitable Cause Passions. How Can I Help and/or Serve?? - Let's Talk!

Dean Hankey can be reached at results@deanhankey.com



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The Secret To Success

Have you ever wondered why some people are successful in magic while others are not? I am sure you are like me. You know many very talented magicians. And you know they will never be a success outside their little circle.

Why is that?
They have the talent. They have the skill. They are entertaining. But you and I both know they will never “make it.”

It is because they don't know the secret to success. Cameron Eposito put it well.

"There is no formula for success—you just begin and then you continue. I'm often asked how to have a career in stand-up and the answer is confoundingly simple: Do the work. Over and over again, just do the work. After

you build the courage to get on stage that first time, it's all about repetition."

-Standup comedian Cameron Eposito

This quote is from Standup comedian

Cameron Eposito from “In the Company of Women.”

Cameron Eposito is an American actress,

comedian, and podcaster. Like magicians, she has to stand on stage all alone and entertain a crowd of people. People who are there saying go ahead, make me laugh.

Magicians face the same type of audience. They are saying, “Go ahead just try and impress me.”

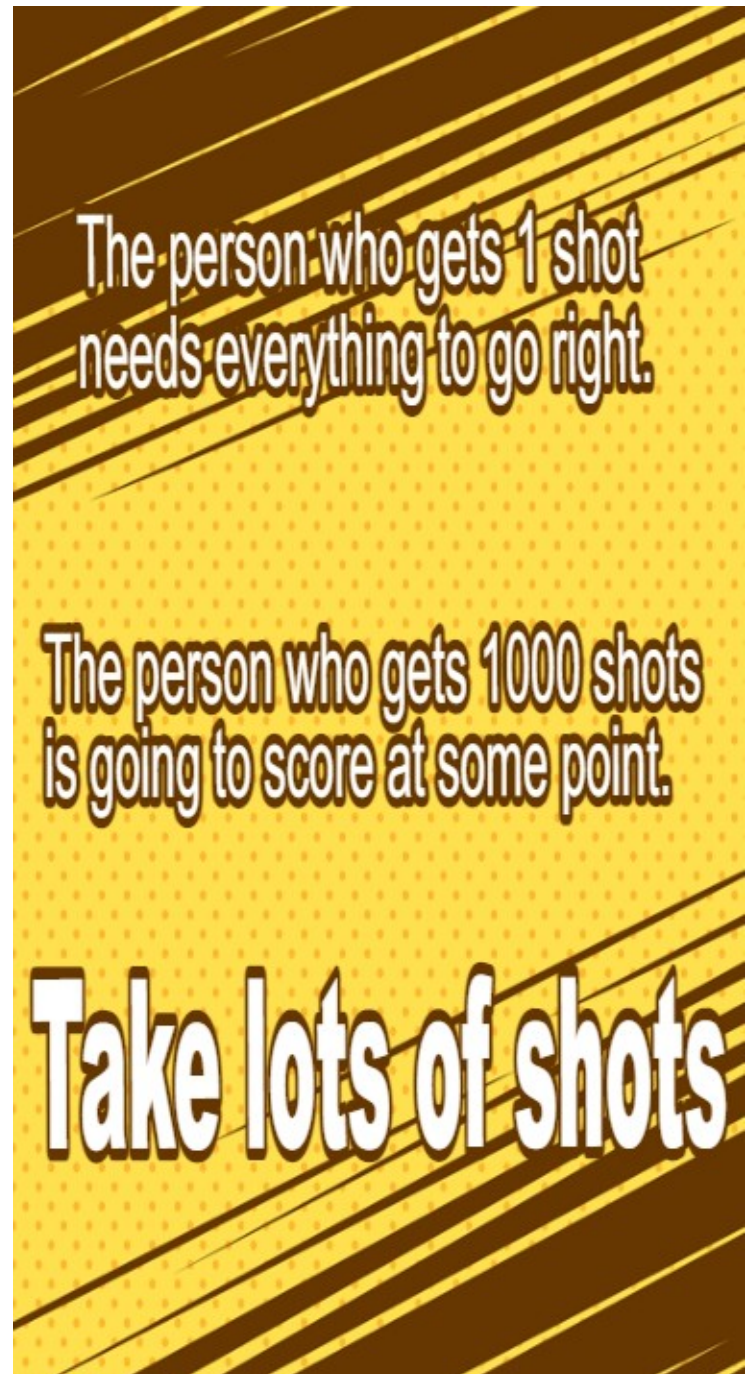


The big idea here is: Success is simple but not easy. The secret is twofold, work and never quit. There are no gimmicks. There is no trick. It is work. Will you fail? You bet. It is the fear of failure that stops most people from even trying. It is the agony of defeat that stops them from continuing. They view failure as a character flaw rather than an event to build character.

The only way to get better is to keep at it. Jason Nesmith in the film *Galaxy Quest* said it this way. "Never give up, never surrender." Continuing to strive is the only path to success.

Here's how this applies to us in the magic biz. You will struggle to find gigs. You will have to work to book shows. But hard work is the price we pay for doing what we love. Once you get the opportunity you may bomb on stage. There are no guarantees. But if you love this business, "Never give up, never surrender."

So, get on stage. Get that flight time. Go out and make the world magical.



Dan Ford's Rubber Egg Tissue Paper Binder

By Dan Ford



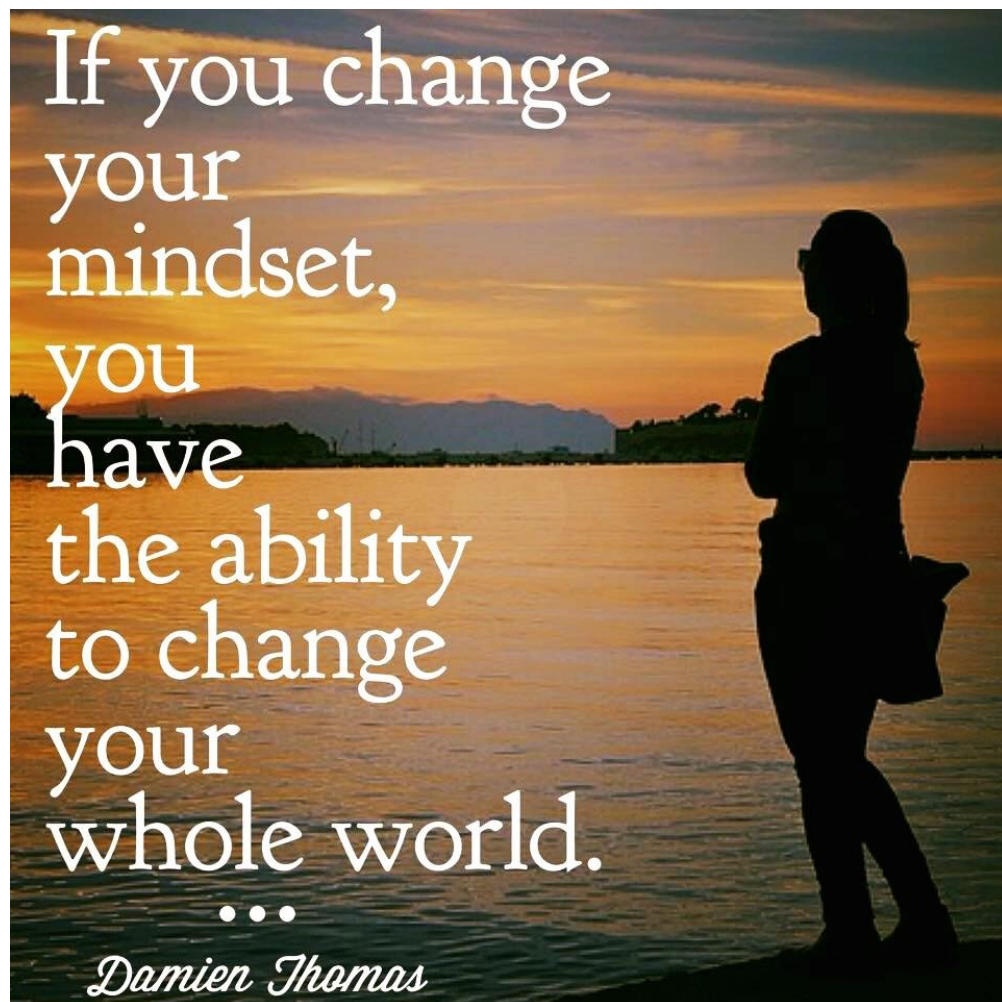
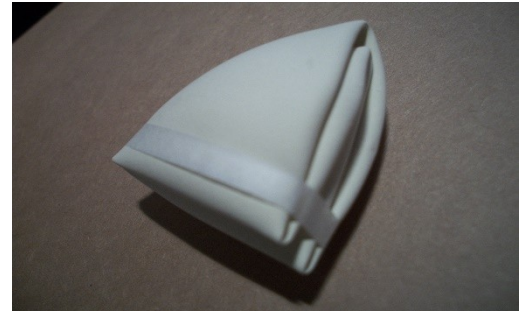
Here is an idea I came up with to keep your egg in the closed folded position for the **Rose Petal to Egg Trick** using a **wine glass**. Use a narrow band of white tissue paper (like the white tissue paper you would use in gift bags for stuffing) that you can buy at any of the cheap dollar stores. I put a drop or two of water into the wine glass you will be using (it will not be seen) before you perform. When you pluck off the fake white rose petal (rubber egg), and put it into the wine glass, the white tissue paper gets wet and begins to deteriorate the tissue and the egg will then open. I sometimes, if I need longer delayed opening times, will tilt the glass slightly when the egg goes into the wine glass towards the lip. This tilting will keep the drops from attacking the tissue band prematurely. Flip the folded egg, with tissue binder, into the bottom

of the wine glass and the egg finally begins to open, it will now pick up some of the wet tissue and blend in with the color of the egg. The band of tissue is about 1/8" or less in width and about 3 inches long. The ends are overlapped 3/16 of an inch and glued together with a glue stick. If you take a 3 X 5 index card and fold it lengthwise, you can make a large wide loop of tissue around it, and then cut this loop so that you have several 1/8" or less wide loops.

Here are two pictures to show how the tissue loop goes around the egg after the egg is folded. The egg is folded into quarters with the round end of the egg folded down to the pointed (or slit) end and then folded side to side.



If you are able to drill a shallow hole in the bottom of your wine glass bowl, this will hold the water and will prevent the drops from attacking the tissue paper prematurely.



TALKING MAGIC WITH TRIXIE BOND



If you don't know Trixie Bond you are missing out. She is one of the brightest and most creative magicians today. Recently I had the opportunity to sit down with her and talk magic. Here are some excerpts from our conversation.

Trixie you are one of the best magicians in the world. So why did you decide to concentrate on children's magic?

It was a natural evolution. I started performing when I was nine years old; by age eleven I was making money doing children's birthday parties. I earned \$5 for my first show; my mother even baked the birthday cake for the party. The more shows I booked the better my routines, timing and magic became.

I realized at a young age I loved performing AND I making money was a bonus. My friends had jobs at the mall and complained. I loved what I did. It certainly did not feel like the kind of work my friends complained about.

Over the years I found the birthday party business is pretty much recession-proof. Every child has a birthday and they want to feel special on their birthday. There are only a few

things parents will still spend money on, no matter what happens in the world: weddings, proms, and children's birthday parties! In fact, the birthday party business was even 9/11 proof. At that time I was doing big corporate events. The day 9-11 happened, the corporate business cratered. They cancelled all their events. Guess what, children's parties went on as scheduled. It looks like our country could be facing another recession. I vividly remember the 70s and early 80s when inflation was sky-high. If it gets as bad as that, I'm willing to bet the children's birthday parties will still go on as planned.

That's why birthday parties are truly the "bread and butter" of many "corporate magicians."

What's the most important thing that a children's entertainer needs to remember?

Number one, you should not be a children's entertainer if you do not like children. Kids know if an adult does not like them. They have radar perception on that. If you don't like kids, no problem, but

please, find another venue for your magic. Honestly liking children is number one!

You have a college degree with a major in television. You are a gourmet cook. You had your own television show in Houston on cooking? Why magic? Why did you make magic your career?

It's been my lifelong passion. It is something I always came back to because I enjoyed it. It gives me enjoyment and I thrive on the creative process. I'd like to add, I'm not one of those people who has to perform. I am now at a point in my life I can also sit back and enjoy other performances.

How much of what you do, do you think is raw talent versus learned skill?

I'm going to say 50/50. To be a performer and have audiences like you, you need an authentic personality too. I'm not sure that can be easily taught like a card manipulation.

You are a female magician. When you started, there were very few. And there is still not a lot today. Who or what were your inspirations?

From a very early my family and I attended the Texas Association of Magicians Convention almost every Labor Day Weekend.

It was there I saw and met my first female magician, DeLora Whitney. DeLora was from Oklahoma and a third generation magician. Her father and grandfather performed a medicine man show.

When I was about 10 years old I saw Celeste Evans. I remember sitting in my chair, holding the side of the chair, frozen in place watching her in an elegant evening gown, producing beautiful colored doves and silks out of the craziest places. She was so beautiful. I was mesmerized by her act. I wanted to be just like her.

I grew up in a family where my father was a hobbyist magician. He was involved in the local Houston magic clubs. I was exposed to magic at a very young age. My love for the art just naturally stuck!

As a teenager I joined the Houston Junior magicians club. I was the

the only girl in there for a long time. I never even thought about being the only girl. It was just the way it



was.

This bring up an irritation about today's political push for diversity for the sake of diversity. Even in the 1960's I saw magic as diverse. I was a woman. There were Hispanics. There were blacks. And it was no big deal. We were respected for who we were and what we did. Nobody made a big

deal out of it. I've never felt out of place or excluded. I was just kind of one of the guys.

So your experience was it was about the love of magic rather than skin color, sex, or whatever.

Yes, we had magicians from all walks of life shared that common thread. I have gone out for dinner with friends after magic club meetings. One evening as I looked around the table there were eight generations represented at the table. There were magicians from 18 to 88 years old at the table. We all shared a love of magic. The age differences were not noticed, magic united us as one. It was a such a wonderful thing to recognize how our love of magic made this happen.

I've noticed the same thing about magic. It is an art, but it brings people together. If there's a love of magic, then that's all that matters.

Right. We can have different backgrounds, upbringing but we are united by magic.

What makes children's magic so special?

I think it's an honor to perform for children. Quite often, it is a children's magician that introduces magic to a child for the first time. As children's performers, we shoulder a big responsibility for we are the ones that could inspire the next great David Blaine, Criss Angel, David Copperfield, or Danny Garcia.

My goal is to achieve immortality by living on through the memories of thousands of children.

I think that can happen. I heard many of those kinds of stories. Many people remember seeing Blackstone, Harry Willard, Doug Henning for the first time. Just like when I told you I can remember sitting in a chair, gripping the sides of the chair and watching Celeste Evans.

If someone wanted to get started in children's magic, what are the first steps should they take?

Well, you need to have a good show. In my opinion a good kids show is personality-driven, colorful, funny, fast paced with breaks so the kids can release energy. The show goes through a range of emotions. A good performer also knows how to control the energy of an audience. A good children's performer will often have to teach the kids how to behave at a live show.

What are the challenges performing for children who have never seen a live performance before?

You will have to teach them the appropriate way of responding to a live show. You may have to let them know you're not a television program. You have to know how to control potential chaos and manipulate their energy.

So how would one go about learning that skill?

It's experience. After a lot of shows you will learn what works and what doesn't.

So you said, the very first thing someone needs is a good show. How do they get a good show?

Experience. You have to perform it over and over and over in front of a live audience. Also, learn to listen to your audience. You will pick up all sorts of hints, even great lines for your routines.

How does someone get that experience?

Volunteer for different organizations. Beware because one free show will get you another free show. Perform for your neighbor's birthday party or your own kids' school. But please don't volunteer to do a show taking away a paid gig for a fellow performer.



What are some things performers should look out for?

Don't overpromise. Underpromise what you're going to do and over-deliver. Keep your promises and show up prepared. Never find yourself alone with a child. Always keep your hands in the air when photographed with a child.

What are the things you've seen magicians do that set them back?

Showing up late, being unprepared or having a dirty fingernails, costumes will not get you an invite or referral to the next gig. Keep your props in pristine condition. Always be well-groomed.

Keep your material fresh. Be present when you perform. I've watched well-known Las Vegas performers just phone it in. They weren't there, They were mouthing the words. And it was just a rote performance. They were not connected with the audience.

What is the thing you see magicians doing wrong?



I know several magicians that are very lazy when it comes to business. I've always approached this as a business. I spent time marketing, researching and promoting my business.

When you have a good show, word will get out. The best form of advertising ever is word of mouth. And your best form of advertising is a good show and getting those kids to ask their mother to have you at their birthday party. And then

have their mother book you for the school show or the PTO show. Or have the dad come up and say you could you work at my company? Yes.

Many magicians are very lazy when it comes to business.

I've always approached this as a business. I spent non-performance time marketing, researching and promoting my business. It's good to know the best form of advertising is word of mouth. To receive recommendations you must have a show that can be recommended. If children enjoy your show, kids will ask their mother to get you for their party.

How do you go about developing a new piece? Do you have a process that you use?

Well, I find something that fits my character. It has to fit the theme of my show. Then I have to work up the courage to try out a new routine. Because my show is so structured, I will only try out 1 new routine in a show. I will

perform the routine at least 10 times to see if it's a good fit for my show and has the potential for improvement. I think it's important to listen to your audience's reaction. Quite often your audience will write your new lines and give you ideas on the way to perform it.

Do you have a favorite magic website, other than New Magic Academy or course?

One of the most creative people for educational kid shows is Jim Kleefeld. He was a kindergarten teacher and a principal. So he knows the school market.

I still get good ideas from David Ginn, Frances Ireland Marshall books.

It's important to use these resources as ideas. You have to put your own personality and spin on the routines. It's easy to tell when a performer is doing someone else's routine. Quite often the routine is flat because they are imitating someone else's personality. You need to make the routine your own.

Let me see if you agree or disagree with this. There's a sentiment that you need to be yourself. But I say no. You don't want to be yourself. You want to be a character. Because on stage you're boring. You need to be bigger than you are in real life.

Many performers are shy in person yet on stage they come alive. If you have to put on that clown face to come out of your personal shell do it.

Do you have any stories that we can learn from?

Okay, one has to do with volunteers. I will never grasp a child on the arm ever again. One time I was helping a child up from sitting on the floor to assist me in a trick. And I grabbed her around the arm just below the shoulder. Unbeknownst to me, she had a pet snail on her arm. And when I grabbed her, I smashed the shell and it broke. It snapped. She cried. She screamed. I screamed. I didn't know what was going on. I will never grab a child. I put my

hand down and allow them to come up. I will never grab a child again. That was one lesson.

And another one is you've got to be able to recognize the TT dance and be able to excuse them quickly. That is a showstopper.

When you see that coming on, just quietly learn to calm things down and whisper to the child. Motion for the mother to come over. Then start something else. You can go back to that later.

Do you think being a mom helps you as a children's entertainer?

Absolutely. After becoming a mother. I understand children better.



What would you have changed or done differently?

I was so busy there was an imbalance in my home life. I missed a lot of my kid's events. I missed seeing my girls dressed up for prom. I missed volleyball and baseball games. I would have organized my time differently.

Are children different today?

Different than in 1960? YES. Today's kids are more worldly but also have to be more cautious.

If someone gave you \$100 to spend on your show or business, how would you use it?

That depends on what my goals might be. If my goals were to book more shows, I would put it towards targeted zip-code specific Facebook advertising or upgrade my microphone. I also might spend it on a Jim Kleefield's summer reading program. Because I want to be inspired.

How do you overcome the shyness of a birthday child?

It was important for me to get out of that car in character. The birthday child received in the US mail a postcard with my picture on it. I wrote a note to the child. "I am so excited to come to your party on Saturday. Expect me at ___time," Almost every child was excitedly waiting for me to arrive

When meeting the birthday child at the door I'd introduced myself to them. This allowed me to assess whether they were shy or extroverted. I would ask the child to look at something inanimate in my hand. Even the shyest child was comfortable looking at something without making eye contact. When the magic happened, the turtle transformed into a rabbit, the child was startled and would make eye contact. 95% of the time would break the ice.

How did you become so busy?

Hard work, constant marketing and advertising. Every month, for over 11 years I ran an ad in the local Kids Directory. I also marketed myself at every

birthday party. I gave the children my business card; told them if they wanted me at their birthday party to give the card to their parents. They sold me to the parents. Kids get what they want.

What are you doing these days?

I find magic every place but most often now with my grandchildren.

Trixie, I really appreciate you taking the time to share your experience and wisdom.

"Most things are not as difficult as they seem if you focus each day.

However, giving one topic your full attention for an extended period of time is even harder than it seems.

Over a long timeline, the bottleneck is usually attention not ability."

James Clear author Atomic Habits



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Up Coming Lectures

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

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



April 24

Unknown at time of publication

May

Special 2 Year New Magic Academy Birthday Party

May 15

It is kind of a surprise party. We are going to go back to the beginning. And what would a birthday party be without gifts. There will be gifts but you have to be there to get them. You all are invited!

Register for this lecture at NewMagicAcademy.com/party



Jim Kleefeld May 29

Jim He is a highly respected school assembly performer who has been featured in MUM and LaughMakers magazines . He presents hundreds of themed school assembly and library programs each year. He spends most of his summer entertaining children at library reading programs in and around Ohio.

Register for This lecture at NewMagicAcademy.com/jim



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