

September, 2022

IMAGINE

MAGIZINE

Issue 9

dreams

Dedicated to Making the World Magical

NEW MAGIC ACADEMY

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- **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.
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From the Editor

September is a time to dream. It is a time to think about how things might be. It is a time to ask, "what if?"

"What if" is the question that makes magic possible. What if you could make dreams come true? Well, you can. You are a magician. You can bring joy into the lives of everyone around you.

Nothing is impossible for you. You can do it. You can do it because of who you are. You can do it because of what you are, a magician.

Your magic can fulfill dreams. You have the knowledge. You have the skill. You have something no one else has. Go out and fulfill someone's dream today.



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From the Library

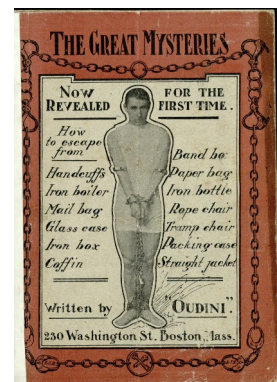
The Mail Bag

This is from a book recently added to the New Magic Academy library. "The Great Mysteries by Oudini. The author mentions he does this with handcuffs and leg irons check out the book to see how those are done.

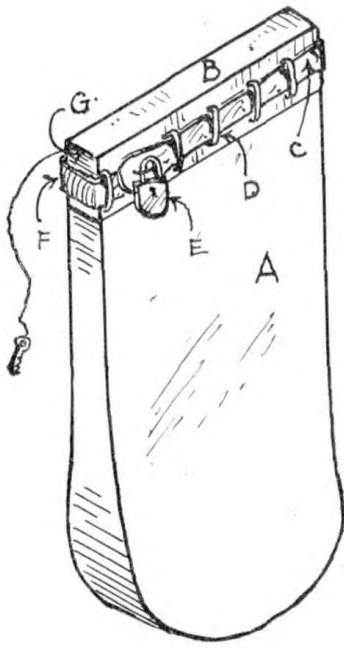


The committee from the audience examines the mail bag carefully, inside and out, and find it perfect in every respect, with no opening except at the. Top ; which can be securely fastened, as described and shown in cuts.

The bag is made of leather and canvas, and is almost air tight. The canvas part of the bag is sewed by machine to make it strong; the leather part of the bag is sewed and riveted to the canvas. Fig. 1 shows the style and appearance of the bag to be used. "A" shows canvas part of bag, made large enough for the performer to move around inside. "B" shows the leather part of the bag, which lifts



back to allow entrance to the bag. "C," the leather strap which is to pass through the hasps to fasten the leather top in place. "D" the hasps that the strap passes through. "E" the lock. (If a Corbin lock is used, with the keyhole on the bottom, the escape can be made much quicker and easier.) "F" a small strap which is used to help close the opening on the end so that the performer can not pass his hand out while lie is inside. "G" a small opening between the bag and the flap.



MAIL BAG Fig. 1

Fig. 2 shows appearance of the bag when opened ready for the performer to step in. How to Prepare for the Escape.— The performer must have a duplicate key for the lock which is used. This is fastened to a string, as shown in Fig. 3, and the other end of the string tied inside of the clothing, so that it cannot be lost during the act. The performer now steps into the bag, Fig. 2, and is locked securely as in Fig. 1, after which the cabinet is placed around him. He now takes out his key, sees that it is securely tied to one end of the string, leaving the other end still tied to some portion of his clothing as it would be a serious matter to lose the key, and

the escape would become impossible, and pushes the key out through the small opening between the bag and the flap, as shown in Figs. 1 and 3. After the key is pushed out he leans over so that the key comes on the upper side and its weight holds it against the canvas. Now, by taking a fold of the canvas in his hand, he can grasp the key and fish for the lock. Having found the key hole he can insert and turn the key and remove the lock, then pull out the strap "C" from the lasps and open the flap. He now steps out. The bag is now to be closed and locked exactly as it was with the performer inside, the keys concealed, the assistant is



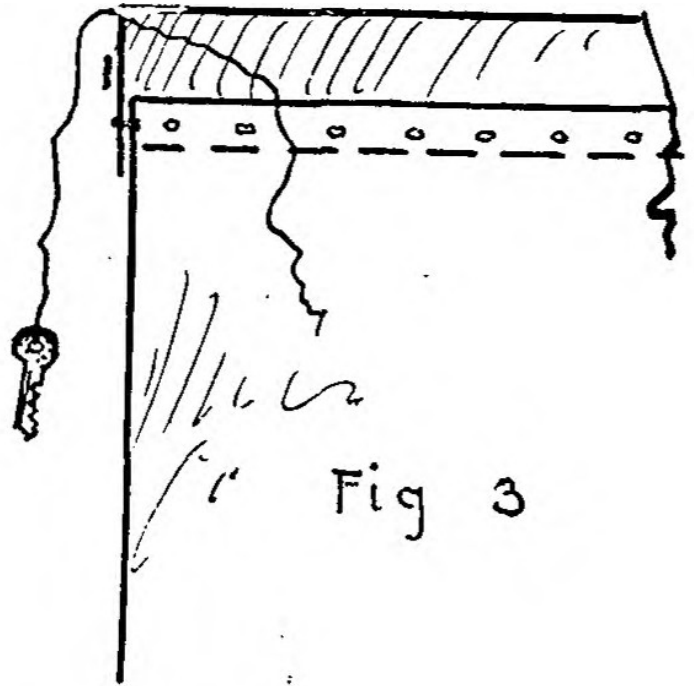
Fig 2

signalled, and the cabinet removed, showing the audience the bag and performer just as they saw them at the beginning of the act.

The author has also performed this act handcuffed and shackled before being placed in the bag, escaping in the same time as with the bag alone. He has worn six pair of handcuffs of different makes, two chains, and three makes of leg irons, and several locks.

This is done as follows: While the bag is being locked by the committee he is removing the handcuffs, as described in our chapter on handcuffs, starting as soon as the flap is closed over the top. By the time the bag is locked and the cabinet in place he has the handcuffs off; he then starts the escape from the bag, and after leaving the bag removes his leg irons. All the cuffs, irons, chains, etc., are then placed in the bag the cuffs open and the bag locked as before.

When well executed this act is very effective, especially with the addition of handcuffs, etc., and always receives much applause.



The Magic of DAVID GARRARD



David Garrard has been entertaining and inspiring audiences with magic for more than 50 years! He has appeared extensively throughout the United States and was featured on Season 3 of *Penn & Teller: Fool Us!* [Click here to watch!](#)

David's book, *Out of My Hat* has gotten rave reviews from the Linking Ring, M.U.M. and Stevens Magic. David is the creator of the popular trick, Sketch-O-Magic.

The Lecture

David Garrard will be lecturing for New Magic Academy on Sunday, August 14 at 4:00 p.m. Eastern, 3:00 p.m. Central, 2:00 p.m. Mountain, and 1:00 p.m. Pacific. In the meantime, visit www.davidgarrardmagic.com and click on Products to see some of what David has to offer.

Brand New!



A "country-fied" version of Jim Steinmeyer's great Menu Trick! Magician correctly predicts the exact total of a country dinner freely chosen from a menu showing

multiple entrees with multiple prices! Easy to do and uses a beautiful single page (front and back) laminated menu that looks exactly like a menu you would find in a restaurant! \$35 plus shipping.

"I hope you sell as many of these as Cracker Barrel sells pancakes!" -- Mac King



With a spectator's help, 8x10 full color Christmas cards are shown and shuffled; then correctly paired up again using 5 magic words! A Christmas take on an old idea! Easy to do! \$35 plus shipping.

Also Available:

Out of My Hat- The Magic of David Garrard
hardcover \$75, softcover \$40 (plus shipping)

"Everyone should get this book! It is an exceptional book with classic routines that I will refer to again and again."

- **Jim Kleefeld**



Visit David's website to read Jim's full review in MUM!

What They Are Saying...

"David's magic is direct and clean. It is unusual and entertaining. He almost always has an interesting premise. Above all, David's magic is amazing!"

- **Lance Burton**

"Thanks so much for the fabulous opening you brought to our show tonight. Absolutely classy, classic, and so full of love and charm."

- **Teller**

"David Garrard's *Out of My Hat* is a great collection of material, from close-up to illusions—it's all practical, it's all commercial, and it's filled with exactly the sort of ideas that make you excited about performing magic."

- **Jim Steinmeyer**

"This is all 'A' material!"

- **Stephen Bargatze**

"David's lecture was the highest rated lecture at the 2020 Winter Carnival of Magic."

- **Tom Vorjohan**

www.davidgarrardmagic.com

Tell Rather a Coin Falls Heads Up Or Tails Up While Blind Folded!



This comes from the book Modern Magic by Proffessor Hoffmann. Hoffmann speaks about a florin. **A florin is a A British coin worth two shillings.** It was also a gold coin first issued at Florence, Italy, in 1252. At any rate it is a coin.

There is an immense variety of tricks with coin—some with apparatus, some without; some demanding a thorough mastery of sleightofhand some so simple as to be within the compass of the merest tyro. The only classification which we shall attempt will be to divide them into such as do and such as do not require special apparatus.

A Florin being spun upon the Table, to tell blindfold WHETHER IT FALLS HEAD OR TAIL UPWARDS.

YOU borrow a florin, and spin it, or invite some other person to spin it, on the table (which must be without a cloth). You allow it to spin itself out, and immediately announce, without seeing it, whether it has fallen head or tail upwards. This may be repeated any number of times with the same result, though you may be blindfolded, and placed at the further end of the apartment.

The secret lies in the use of a florin of your own, on one face of which (say on the "tail" side) you have cut at the extreme edge

a little notch, thereby causing a minute point or tooth of metal to project from that side of the coin. If a coin so prepared be spun on the table, and should chance to go down with the notched side upwards, it will run down like an ordinary coin, with a long continuous "whirr," the sound growing fainter and fainter till it finally ceases } but if it should run down with the notched side downwards, the friction of the point against the table will reduce this final whirr to half its ordinary length,

and the coin will finally go down with a sort of "flop." The difference of sound is not sufficiently marked to attract the notice of the spectators, but is perfectly distinguishable by an attentive ear. If, therefore, you have notched the coin on the

"tail" side, and it runs down slowly, you will cry "tail;" if quickly, "head."

If you professedly use a borrowed florin, you must adroitly change it for your own, under pretence of showing how to spin it, or the like.

You should not allow your audience to imagine that you are guided by the sound of the coin, as, if once they have the clue, they will easily learn to distinguish the

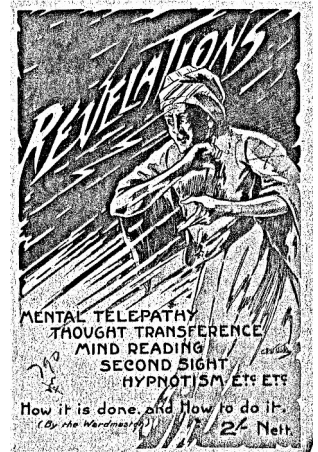


two sounds. They are not, however, likely to discover the secret of the notch, and if any one professes to have found out the trick, you may, by again substituting an unprepared florin, safely challenge him to perform it.

REVELATIONS

Mental Telepathy, Thought Transference Mind Reading Second Sight Hypnotism How its done and how to do it.

This is from the book Revelations by the Wardmaster. It covers a multitude of mentalism effects. This is an excerpt from the book. The book may be found inside the New Magic Academy Library.



How It Is Done

What's this ? A watch.

What's the number on it? S58960

This? A coin.

The value? 25 cents.

The date? 1920.

As the performer in the audience fires the questions, the blindfolded medium on the stage correctly gives the answers to the bewilderment of the members of the audience, many of whom believe in the claims of the entertainers giving the performance to be prophets, clairvoyants, and to be gifted with second sight, able to read

the past and foretell the future. The claim is nothing more than a showman's claim, there being nothing either mysterious or supernatural about the performance. It is no more difficult than learning a foreign language. In fact the A.B.C. of Telepathy can be mastered by any school boy or girl in less than five minutes. Without turning to the complete codes which I give in the following pages to show how simple it is, take the number 1 to 6. Supposing these numbers were written down by a member

of the audience. The performer in the article contributed by him to the "Strand Magazine." It was after witnessing a performance of Trick Telepathy that the late Mr. W. T. Stead wrote in the "Review of Reviews" (December, 1906) "I can say without hesitation the performance gave a more conclusive demonstration of the power of Telepathy than is to be found in all the literature on the subject. It was to a couple of American performers of Trick Telepathy (ex-teachers in a school for palmists) that Sir Arthur Conan Doyle recently gave a public testimonial regarding their powers.

There is £ 1000 and immortal fame waiting for the first demonstrator to give an exhibition of Real Telepathy. The cash reward was first offered in August, 1911, by Advertisement in the London

"Times." I give the advertisement as it appeared.

"TELEPATHY."

"The sum of £ 1000 has during the past six ' months been offered privately to the leading authorities and writers of repute on this-subject for satisfactory proofs of so-called thought transference, but not one single case could be found and it has now been decided to advertise publicly for the particulars required. Persons applying to the undersigned are requested to name their own terms for evidence that will stand cross-examination, and to state whether or not their communications are to be treated as confidential.

"Matthew Jarvis, Solicitor.
"4 Finsbury Square, London, E.C."

There were no acceptances.



CODE I

NUMBERS AND DATES,

Code	Number
Word	Represented
I	1
Go.....	2
Can.....	3
Look.....	4
Quick.....	5

It will be observed that the first six code words contain the same number of letters as the corresponding number.

These 10 code words and the numbers they represent can be memorised in a few minutes, after which it is possible for any two readers to give a demonstration of Telepathy and correctly describe any number or numbers or tell the date on any coin. For Rehearsal purposes get a third person to write down various numbers or dates as the rehearsal proceeds.

(a) For 1900 dates the performer inserts the word just in the question instead of giving the code words for 19.

Code	Number
Word	Represented
Please.....	6
Will.....	7
Now.....	8
Now Then.....	9
Favor me.....	0

(b) For 1800 dates. It can be assumed that all dates are 1800 dates if the word just for 1900 is not in the question. Of course the ordinary code words can be used for both centuries dates as is done for the dates of earlier centuries, but the above simplifies the question.

(c) When two figures are the same following each other, use the word next which in Telepathy means to repeat, for instance,

instead of saying will will for 77 say will next.

EXAMPLES.

(P. for Performer. M. for Medium.)

Performer: Go on please tell me this number.

Medium: 26.

P.: Please favour me with the date on this coin.

M.: 1860. (The code for 1900 or earlier centuries not being given, the medium assumed it was an 1800 date.)

P.: Just go on please and tell this date.

M.: 1926.

P.: I want you if you can please to favour me with this date.

M.: 1860.

P.: I now next want to know this number.

M.: 188.

The performer speaks rapidly and never uses any of the code words unless to describe an article.

Editors Note: this is the end of the except. The book goes on to reveal many other codes and even a way to simplify the codes. Plus he talks about a silent code. Check out the book to learn more.

It blows
your
audience's
mind



IT LOOKS
LIKE REAL
MAGIC

3 Fly My Way

CLICK ON THIS AD

Who CARES What YOU Think



Dean Hankey

Who CARES What YOU Think... Ah Ha into Tah Dah!

Over the years I have been wildly blessed in this business! All kinds of genuine kindness and unmeasurable reward to be sure

One quick story:

I was on tour on our way through Twin Falls Ohio at the time and we had a packed auditorium waiting for our presentation... As I delivered my content, fully spot-on... (I thought to myself...) hitting each cue and mark like a pro, (I thought to myself yet again! Ha!) yet I felt like I was presenting for a virtual "OIL PAINTING". The audience was unmoved in any way... almost catatonic... You could literally count the claps and/or any

audible or visual response.... a trout farm of fish-eyes staring straight at me, mouths wide open though nary an utterance. - I had never had this experience before, (or since really) It was 'unusual & unsettling' at the very least.

Personally, I felt like I had failed to "stick the landing for 10 points across the board"! (As they say in Olympic Athletics.)

Disheartened after the presentation, I saw the host / producer barreling his way toward me and I thought "uh oh! I'm in trouble now!" - Preemptively I blurted out "I have no idea what just

happened!” - He interrupted me immediately, mid-sentence and with great fervency he said: “ I don't either... I have never seen them go so crazy / wild in all of my life! - It was AWESOME! Can you PLEASE stay for another day!”

To say that I was flabbergasted would be a massive understatement!

I did, however, learn a most valuable lesson that has served me well.

As a presenter, I have no right to determine how my audience enjoys themselves. It's THEIR Experience... not mine!

It also made me a much better presenter as now I am more free to ‘focus on over-delivering’ the goods and less about my own ego-maniacal, self-centered perspective of ‘what do they think of me? Do they Liiiike Me?’” ...etc. - Do I CARE about my relationship to the audience and how I am impacting my family of attendees? - OF COURSE! - It just

has now ‘freed’ me up to really focus on SERVING and what I can GIVE and less about what “I” may be getting by way of ego-gratification. - Liberating for sure... and, as noted, it has made me a better servant leader to my audiences! (For which I am GRATEFUL!)

SURE, I am there to deliver my very best work, provide as much value as I possibly and passionately can, knowing full well that I have 'left it all on the field' so to speak.

VALUABLE Lessons Learned!



Become a New Magic Academy

VIP Member

[Click Here](#)



The August VIP Members event was on Rubberband magic. It was a fund time. Those little stretchy thing actually have a lot of magic in them.

Join us in Septmeber. The topic will be Sponge magic.

The September VIP Members' Event will be September 25. To attend all you need to do is become a VIP member. You can do that by going to:

NewMagicAcademy.com/join

We look forward to seeing you at the next VIP members' event.

Plus I will show you the secret handshake. As soon as we get one.

**"The moment you
doubt whether you
can fly, you cease
for ever to be able
to do it."**

J. M. Barrie, Peter Pan



More Shows and More Money

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Instant Author

- You are an author of your own book
- Authorship brings trust
- Authorship bring authority
- Authorship respect

Business Card

Business They Keep

- Single sheet version make great give away
- Activities and magic they will reference
- Unique give away makes you memorable.

Back of Room Sales

Business They Keep

- Up sell at birthday parties
- Sell after your show. (Librarians love to push books)

One Time Fee of Only 197

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Defining Your Stage Persona



JD Stewart

Creating a stage persona is like developing a character in a story. Similar but different. Here are 6 steps to creating an interesting stage persona you can actually perform.

1. Define your archetype

The easiest way to define the archetype is to pick a trait you have and emphasize it. Is there a tick you have? Are you adventurous? Are you a lover or a fighter? Are you the type that everything seems to work out for? Or are you the type that nothing works out for? Are you

an inventor or creator? What are some things you like or don't like? What do you fear?

Pick one to emphasize. This is the archetype of your stage persona. You can have more than one characteristic. But only one archetype. The other characteristics only play supporting roles.

A character archetype helps you narrow your focus. Archetypes provide guidelines for behaviors, emotions, and actions. How will you react to the magic? What do you do when something goes wrong?

A character archetype helps you narrow your focus. Archetypes provide guidelines for behaviors, emotions, and actions. How will you react to the magic? What do you do when something goes wrong?

2. Add specific characteristics

Now you need to make your persona original. Think about the emotional connection between you and your audience. Think about your age and gender. Some things you cannot pull off because you are too old or too young. Some are appropriate for a female and not for a male. For example, a friend Trixie Bond can look at inappropriate behavior, point to the child, and say “Sit!” But if I did that as a man I would come across as mean. It may even make the child cry.

3. Build the backstory

What is the back story of your persona? Your backstory describes the journey you have taken up to this point. It allows you to explore your character's



fears, weaknesses, and motivations. It helps you define your purpose. Since this persona is coming from inside you it does not need to be a detailed backstory. You will want to understand why the character acts the way in a certain way. Why do you make the choices you make?

4. Let your quirks, faults, and flaws show

I hate to break this to you but you are not perfect. So allow your quirks and flaws to show. It helps endear you to the audience. It makes you real. That means you have some contradictions that make you a little out of the ordinary. We all have contradictions. If you are too simplistic, it can feel cliched.



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.

Only 9.97

Check Out Performance

5. Give yourself an arc

You should grow and changes through your show. Real people, adapt and respond to life's events. Make sure you come across a real person and not plastic.

Think about where you start and how you change.

6. Create the rest of your characters

I always have other characters in my show. That does not mean you need to hire assistants or work with other magicians. You can use a puppet. You can personify your props.

example a misbehaving wand is one of my favorites. Or you can even have an unseen force that is messing with you. Don't fall into the trap of giving your one character, you, too much responsibility. Work on adding characters that compliment and contrast your own traits.

You're done!





TIRED OF COPYING OTHERS? SHOW THE WORLD YOUR MAGIC

Learn the secrets to creativity. Learn the processes used by the most creative magicians. You can be as creative. When you learn these processes, you can create your own magic. You can show people something new. You will be able to give them something they cannot get anywhere else.

Plus you will be able to create and gain the admiration of your peers. You could even sell your magic to other magicians if you like.

All this is in the **Creativity Bundle** course. Best of all, this incredible course is only 9.97.

Get It Now

Learn

AMAZING MAGIC

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Preform magic not tricks
All props are included
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Pay What Your Want

Beginners Magic Course

- 5-day course with multiple tricks every day.
- All props Templates included
- Make as many props as you want

Click Here



Up Coming Lectures

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

Adam Wilber Sept 11

World-famous master magician Adam Wilber is recognized as one of the most creative minds in magic.

With over 20 years of performing experience Adam brings cutting edge illusions and world class sleight of hand. His Lectures are amazing. His thinking is unique and wonderful.



Register for this lecture at NewMagicAcademy.com/adam



Nikolas Mavresis Sept 18

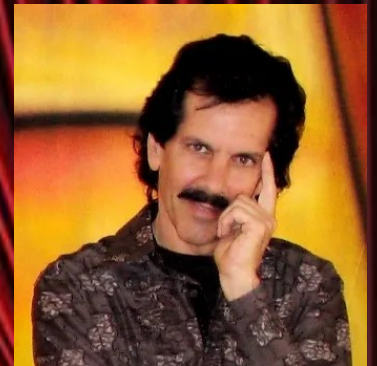
Nikolas is a mentalist who is creative in his approach and thinking. Nikolas has been with us before and the response was overwhelming. Do not miss this lecture even if you do not do mentalism. He just might convince you to incorporate some.

Register for this lecture at NewMagicAcademy.com/nikolas

October

James Chartier Oct 9

Comedian and Comedy Magician James Chartier performs for theaters and corporations across the country. He and his wife Lori were corporate magicians for several companies. They worked cruise lines, casinos, and amusement parks just to name a few. When not performing with his wife, James hits the road performing his own one man Comedy Magic Show.



Register for this lecture at NewMagicAcademy.com/james

Arthur Tivoli Oct 23

Arthur hails from France. With more than thirty years of experience, Arthur Tivoli, a multifaceted artist. He seduces and entertains thousands of children and corporate clients with his funny, powerful and moving magic. Arthur is a magician, ventriloquist, storyteller and actor capable of adapting to audiences in all circumstances.

Register for this lecture at NewMagicAcademy.com/arthur



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