

IMAGINE

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DAVID KAYE

AKA SILLY BILLY



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Pick A Card

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202 Methods of Forcing
By Theo. Annenmann

A Psychological Force

This psychological force depends upon the address of the performer. It works nine times out of ten and the spectator is the most astonished because he had tried to trick you, but merely falls into a trap. Merely hold the deck, ask him to make his mind perfectly blank, and to think of any one of the 53 cards in the deck, and that you will try to fathom his thoughts. That's the secret. People are so accustomed to thinking of a deck as 52 cards that when 53 is mentioned off hand, it never fails to register. Immediately it brings the Joker to their mind, and your insistence that you will read their mind or reveal the card makes them want to fool you.

Editor's Comment

Here are three ways to force a card. I was unfamiliar with them. They are contained in the book 202 Methods of Forcing by Theo. Annenmann. One is a psychological force. One is a multi card force and last is a single card force. The forces are not named in the book so the names given here are by the editor.

In the Pocket force

One, two or three cards may be forced in succession in a clean cut manner as follows: The three cards are previously placed in the inside coat pocket. The deck is shuffled and then openly placed in pocket so that the three cards are on bottom. Now three spectators are asked to name a number from one to twenty. The numbers named, the performer brings out a card at a time, and each time a chosen number is arrived at that card is given to the spectator. The performer merely takes the card at this point from the bottom while the others come from the top.

Behind the Back Force

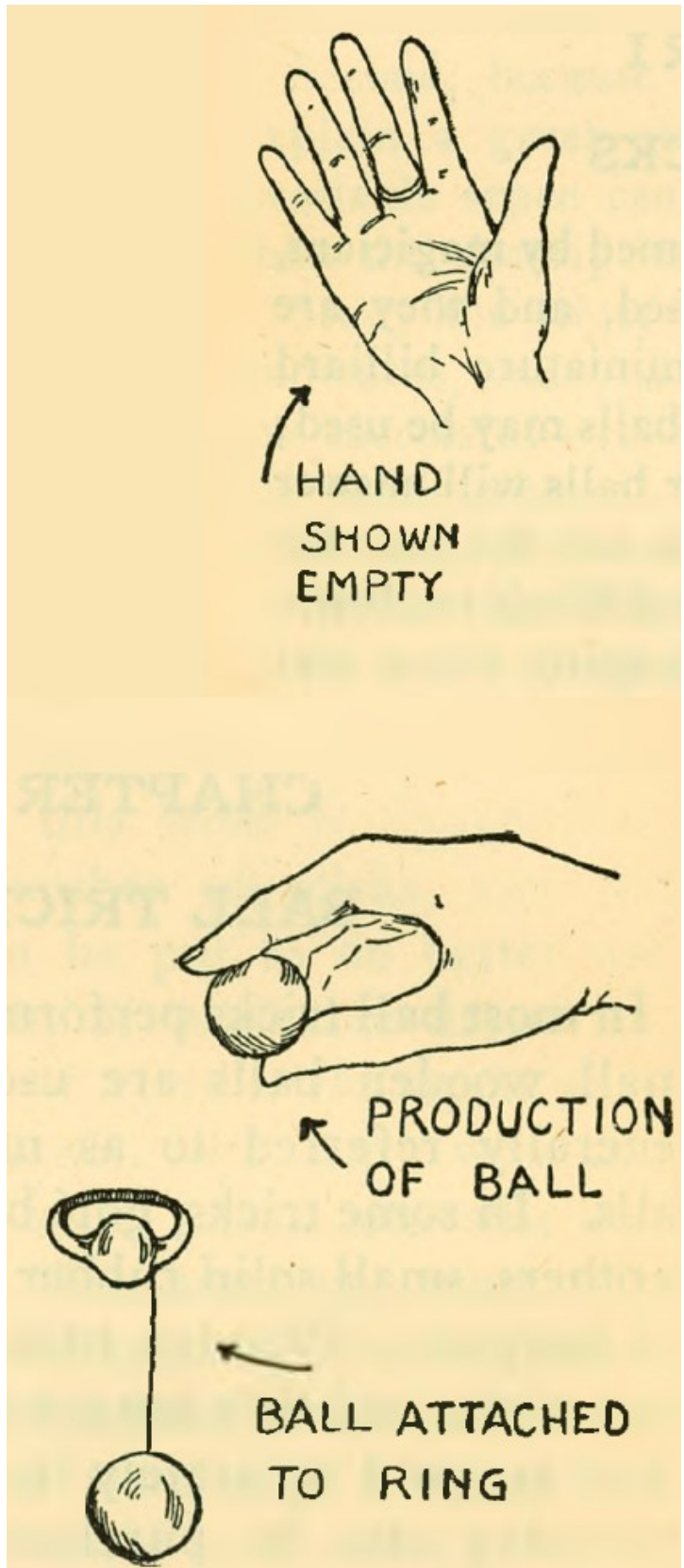
A simple yet effective force is to have the card on the bottom of the deck. After a shuffle which leaves it still there, the deck is placed behind the back and performer asks spectator to cut off any number of cards in a bunch. Immediately this is done, the performer swings around and asks the spectator if he knows how many cards he cut. The answer is "No" of course, and the performer states that he cannot possibly know either. He asks the spectator to take the next card from the deck and to keep it. The card has been forced by simply bringing it from bottom to top of packet when talking to spectator. During this interval the hands were out of sight and the work done

Appearing And Vanishing Ball

The Appearing Ball

The magician shows the palm of his hand, absolutely empty. He reaches in the air, and catches a wooden ball at his finger tips

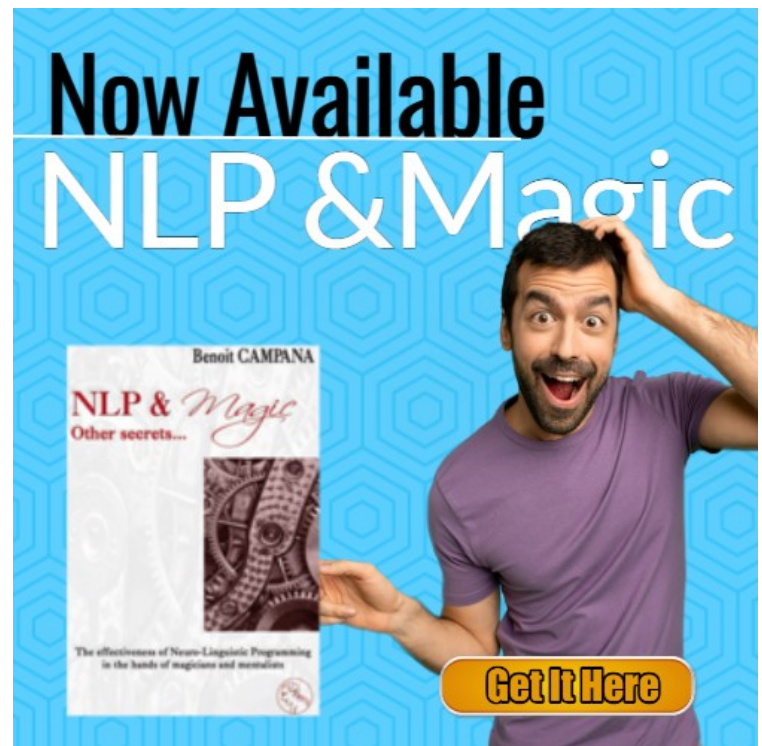
A ring must be worn on the second finger of the right hand. A thread about an inch long is attached to the ring, and the other end is wound around a small tack which is imbedded in the ball. When the hand is held with the fingers pointing upwards, the ball hangs out of sight behind the hand. When the hand is swung upwards and turned slightly forward, the ball will appear instantly at the finger tips.



The Vanishing Ball

The magician takes a small ball from his vest pocket. He squeezes it between his hands and the ball immediately disappears.

The ball has a tack in it, and to the tack is attached a foot or more of black cord elastic, which runs through the loops of the trousers, and is tied at the further end. The ball is put in the vest pocket. When the ball is exhibited, the magician stands with his left side towards the audience, as the elastic runs under the coat from the left vest pocket. The elastic is stretched when the ball is shown, and as the hands close over the ball, it is released. Hidden by the left arm, the ball flies under the coat, and the hands are shown empty.



Spirit Photography

By Henry Ridgely Evans

This article is taken from *The Spirit World Unmasked*. It is in a subchapter Spirit Photography. This should interest anyone doing seances. The technology used is old but the principle can still be applied only simpler to do.

THE SPIRIT WORLD UNMASKED

ILLUSTRATED INVESTIGATIONS
INTO THE
Phenomena of Spiritualism and Theosophy
BY
HENRY RIDGELY EVANS

The first duty we owe to the world is Truth—all the Truth—
nothing but the Truth.—“*Ancient Wisdom.*”

CHICAGO
LAIRD & LEE, PUBLISHERS



"EL'S ORIGINAL PICT"

**You may deceive the human eye,
say the advocates of spirit
materializations, but you cannot
deceive the eye of science**

the photographic camera. Then they triumphantly produce the spirit photograph as indubitable evidence of the reality of ghostly materializations

"Spirit photography," says the late Alexandre Herrmann, in an article on magic, published in the *Cosmopolitan Magazine*," was the invention of a man in London, and for ten years Spiritualists accepted the pictures as genuine representations of originals in the spirit land

The snap kodak has superseded the necessity of the explanation of spirit photography."

To be more explicit, there are two ways of producing spirit photographs, by *double printing* and by *double exposure*. In the first, the scene is printed from one negative, and the spirit printed in from another. In the second method, the group with the friendly spook in proper position is arranged, and the lens of the camera uncovered, half of the required exposure being given; then the lens is capped, and the person doing duty as the sheeted ghost gets out of one negative, and the spirit printed in from another. In the second method, the group with the friendly spook in proper position is arranged, and the lens of the camera uncovered, half of the required exposure being given; then the lens is capped, and the person doing duty as the sheeted ghost gets out of sight, and the exposure is completed. The result is very effective when the picture is printed, the real persons being represented sharp and well defined, while the ghost is but a hazy outline, transparent,



SPIRIT PHOTOGRAPH.
[Taken by the Author.]

through which the background shows.

Every one interested in psychic phenomena who makes a pilgrimage to the Capital of the Nation visits the house of Dr. Theodore Hansmann. For ten years Dr. Hansmann has been an ardent student of Spiritualism, and has had sittings with many celebrated mediums. The walls of his office are literally covered with spirit pictures of famous people of history, executed by spirits under supposed test conditions. There are drawings in color by Raphael, Michel Angelo, and others. In one corner of the room is a book-case filled with slates, upon the surfaces of which are messages from the famous dead, attested by their signatures.

In the fall of 1895, a correspondent of the *New York Herald* interviewed Doctor Hansmann on the subject of spirit photographs, and subsequently

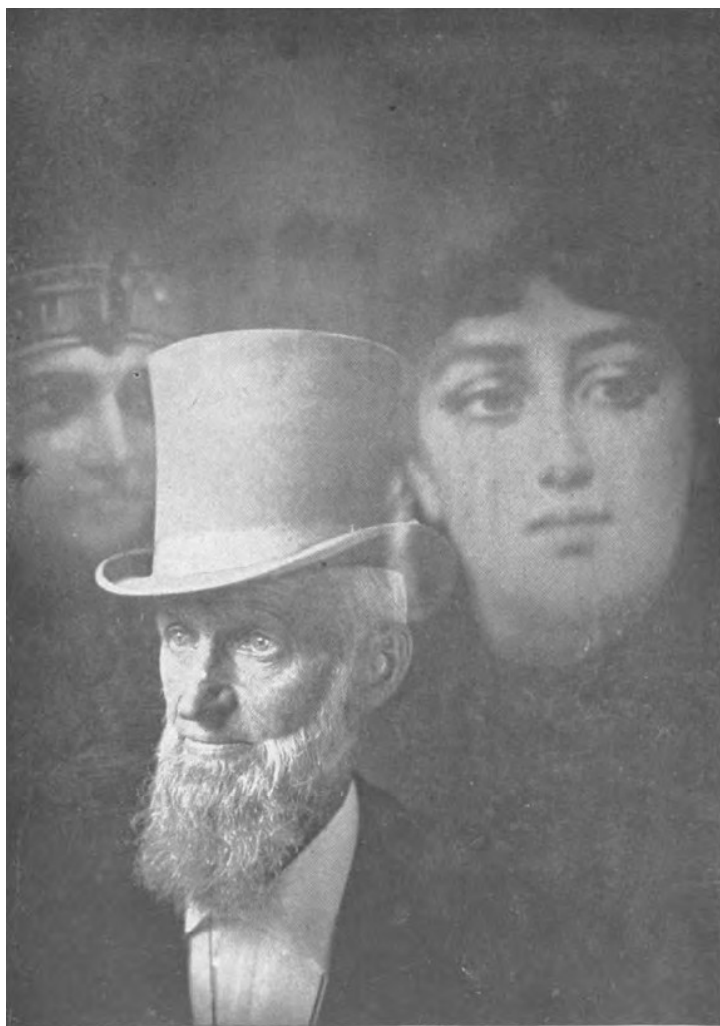


FIG. 30 — SPIRIT PHOTOGRAPH BY PRETENDED MEDIUM

visited the United States Bureau of Ethnology, where an interview was had with Mr. Dinwiddie, an expert photographer. Here is the substance of this second interview, published in the *Herald*, Nov. 9, 1895.

"Dr. Hansmann's collection of 'spirit' photographs is most interesting. There is one with the face of the Empress Josephine, and on the same plate is the head of Professor Darius Lyman, for a long time Chief of the Bureau of Navigation. The head of the Empress Josephine has a diadem around it, and the lights and shadows remind one of the well known portrait of her. On another plate are Grant and Lincoln. Among his other photographs Dr. Hansmann brought out one of a man who was described to me as an Indian agent. Around his head were eleven smaller 'spirit' heads of Indians. In looking at the blue print closely it seemed to me as if I had seen those identical heads the same as to light, shade and posing-somewhere before.

"I was aided at the Bureau of Ethnology of the Smithsonian

Institution by Mr. F. Webb Hodge, the acting director, who on looking at the blue print named the Indians directly; several of the pictures were of Indians still alive. This, of course, immediately disposed of the idea of the blue print Indians being spirits.

"Moreover, Mr. Dinwiddie produced the negatives containing the identical portraits of these Indians and made me several proofs, which on a comparison, feature by feature, light for light, and shade for shade, show unquestionably that the faces on the blue print are copies of the portraits made by the photographer: of the Bureau of Ethnology.

"Mr. Dinwiddie asked me to sit down for awhile, and offered to make me some spirit photographs. This he did, and the results obtained may be considered as far better examples of the art of 'spirit' photography than those of the medium, Keeler.

"The matter was very simply done. Mr. Dinwiddie asked one of the ladies from the office to come

in, and, she consented to pose as a spirit. She was placed before the camera at a distance of about six feet, a red background was given her, so that it might photograph dark, and she was asked to put on a saintly expression. This she did, and Mr. Dinwiddie gave the plate a half-second exposure. Another head was taken on the other side of the plate in much the same manner. After this was done the other or central photograph was taken with an exposure of four seconds, the plate being rather sensitive.

"The plate was then taken to the dark room and developed. The negative came out very well at first, and the halo was put on afterward, when the plate had been dried. The halo was made by rubbing vignetting paste on the back, thus shutting out the light and leaving the paper its original hue. The white shadowy heads which are frequently shown in black coats, and which the mediums claim cannot be explained, are also done in this manner with vignetting paste, the picture being afterward centred over these places, which will be white, the final result

showing soft and indefinite, and giving the required spiritual look.

"Mr. Dinwiddie did not attempt to produce the hazy effect, but this is very easily accomplished in the photograph by taking the spirit heads a trifle out of focus. He claims that all of these apparent spiritual manifestations are but tricks of photography, and ones which might be accomplished by the veriest tyro, if he were to study the matter, and give his time to the experiment. It is only a wonder

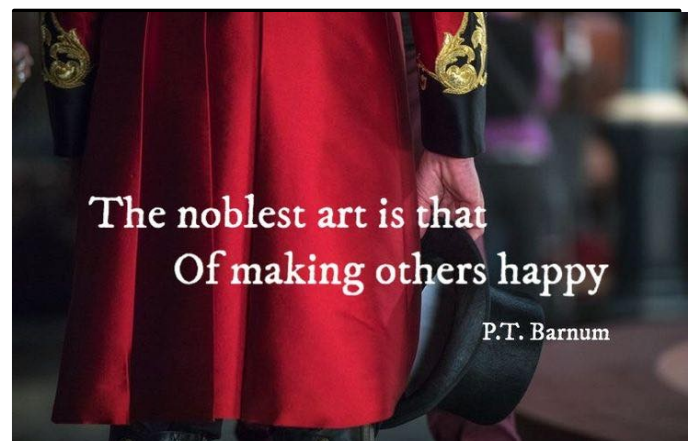


FIG. 31 — SICHEL'S ORIGINAL PICTURE OF FIG. 30.

that the mediums do not do more of it.

"The photograph mediums have always claimed that they were set upon by photographers for business reasons, but Mr. Dinwiddie is employed by, the government and has no interests whatever in such a dispute." The eminent authority on photography, Mr. Walter E. Woodbury, gives many interesting exposes of me: diumistic photographs in his work, "Photographic Amusements," which the student of the subject would do well to consult. Fig. 30, taken from "Photographic Amusements" is a reproduction of a "spirit" photograph made by a photographer claiming to be a medium. Says Mr. Woodbury: "Fortunately, however, we were in. this case able to expose the fraud. Mr. W. M. Murray, a

prominent member of the Society of Amateur Photographers of New York, called our attention to the similarity between one of the 'spirit' images and a portrait painting by Sichel, the artist. A reproduction of the picture (Fig 31) is given herewith, and it will be seen at once that the 'spirit' image is copied from it."



Join
NEW MAGIC
ACADEMY

If You Insist... Who's The (April) Fool Now?



Dean Hankey

WARNING! ~ Tough Talk Ahead!
(You've Been Warned. Proceed At Your Own Risk!)

“If You Think You CAN or You
Think You Can't... You're Right!”

- Henry Ford

- “If You Argue For Your
Limitations, YOU WIN! - So If You
Looking For An Argument Here,
You Are Looking In The Wrong
Place...”

There is an old phrase:

“What You Resist, Persists!”

...and where it may be true, I have
come to understand something
that profoundly precedes that
thought.

It's The DECISION!

= It's The DECISION!

Earl Nightingale said it like this:
(The Strangest Secret.)

“What You THINK About, You
Bring About!”

Basically said; “You GET What
You Focus On The Most!”

Here's The Deal...

The ‘CHOOSING’, (It's All A
Choice.) Even “INSISTING” That
You Are Right In The Firm
Standing Of Your “BS” (Belief
Systems) Whatever those may be.
- ARE They Serving You?!?

When my family of 'ImpleMentor' members say things Like:

- "I Can't (Fill In The 'Limiting BS' Blank)!"

- "(Fill In The 'Limiting BS' Blank) Is Just Not Possible!"

...or whatever limiting BS espoused and the most common reply/response is:

"IF YOU INSIST."

I know... That's MEAN, Right?

No... Not At All! - As a matter of fact it is one of the most LOVING things we can do for the people we care about and love the most!

Think About It From This Perspective.

Part of my job as a mentor is to 'encourage' and call my family of members to their "Highest and Best Success and Results!" - Ultimately, THAT is what they are paying for. Real RESULTS What Work!

No one in their right mind wants more 'coaching'. What You Really WANT and Desire (and DESERVE!) to have is "The RESULTS and Outcomes" you seek out support to achieve in the first place! RIGHT? - Besides, No One Does it Alone! - "If You Can Do Your Dream By Yourself, Your Dream Is Too Small!" It's always wise to get help!

Hey, 'with or without' a guide, coach, mentor YOU ARE GOING To GET RESULTS!

The Question is; "What KIND of Results?!?"

I Truly LOVE My Family of Members and my obligation, even obsession is to SERVE The 'Highest and Best, Most Successful Achievement and RESULTS' For those I have been called to serve. - I take my job (if you want to call it that...) VERY SERIOUSLY! - It is an awesome privilege, honor AND responsibility and not one to be taken lightly, which is why I Remind, Even Challenge YOU:

What Do Johnny Bench, Donald Trump, and Pokemon have in common?

They all know the marketing value of Trading Cards.

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- Addon Or Value Add To Your Shows
- Business Card
- Promotional piece
- Plus many many more

Create your own trading cards.

Low One Time License Fee.



“What You INSIST On, RESIST On, PERSISTS On & On & On & On & On & On & On.”

...and my question for you is:
“How’s That Working For Ya’?!?”

If I CAN HELP YOU with the special, even loving brand of ‘Kick - Buttery’ if You Like. We can simply meet, greet and chat and see how we can unpack some of the best ways to GET what YOU More of Want Most In Your Life & Business. - Hope That Serves... No Pressure, Just Here To Help if I Can.

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- Looks like an ordinary Cup • Chop cup with Coins
 - One ahead • Preditions • Penetrations
 - Vanishes • Appearances
- Multiple coin Vanishes at a time • Coins across
 - Examineable ...

... limited only by your imagination!

Looks Like an Ordinary Cup But a Powerful Magical Tool

Click For More Details



Seriously Silly



An interview with David Kaye aka Silly Billy. David is a warm and fun guy. This is an article you will both enjoy and learn from. David has a lot of knowledge to share.

Imagine: Why did you get into children's magic?

David Kaye: It was by accident. I had a job after college I hated. I just couldn't take it. I was there nine months, and quit. And I started street performing in New York. I was just doing magic in the street to make money while I was looking for another job. But I made so much money street performing I never went back to find another job.

And when I'm doing that, people are asking me if I do parties for kids. It never occurred to me. But I said, "Yes, I do." I must have been very good, because things took off very quickly. But it was an accident.

Imagine: Did you have a mentor?

David Kaye: I didn't. Like most people my age all we had were David Ginn books. The three main ones were Kid Biz, Professional



magic for children, and Kids Laugh Louder.

Imagine: What age groups do you work for?

David Kaye: Mostly three to seven. I started doing older kid shows, because I'm being asked to. When I say older kids, I mean 9, 10, 11. I don't know if I'd be comfortable going older than 12. But most of my stuff is three to seven. So it's very silly. Lots of energy. Lots of interaction. Just silly, silly stuff.

Imagine: Kids don't pay you. How do you sell yourself to the parents?

Imagine: I do very little marketing, it's mostly word of mouth. And it's all the kids, the kids go out and preach the gospel of Silly Billy.

Imagine: Where did Silly Billy come from?

David Kaye: When I started I was street performing. People started asking me about doing kid shows. At first, I went out as me with my real name. And then I realized I needed to have a character, a better name. I had a list of names. And I asked the kids in the street. I asked kids. "Here's these three names. Who do you think is the funniest person?" I came up with Silly Billy. Silly Billy is great for 100s of reasons. It's an adjective and a noun. It describes the show, silly. It rhymes. And it's very easy to remember. I had ideas like, Uncle funny. Or Goodness gracious, Mister, something, Uncle something. Silly Billy was the best.

Imagine: What advice would you give someone starting in children's magic?

David Kaye: I would tell them to read my book. It really is everything that I know. I really believe in my philosophy of performing for kids. It's the key for being a great kids show entertainer. Focus on the entertainment and not on the magic. It's not the magic that the kids enjoy the most. What the kids enjoy the most is all the fun stuff. What happens on the way to the magic moment. I often say it's not the destination, it's the journey.

Imagine: I would say, that is true for all type of magic.

David Kaye: Absolutely. Even watching Williamson do a card trick. He's obviously great. Everyone knows how great he is. But it's not about the card trick.



And he's performing for adults. He understands it's about the entertainment. Stuff that happens on the way to the miracle. You don't have to be funny. Darren Brown, He's a mentalist, it's not like think of the word on the page in the book. And I'll tell you letter by letter what word it is. The show is so entertaining.

Imagine: What would you say to someone who's nervous about performing for children?

David Kaye: "Don't do it." When you perform for kids, you have to take control right away. Kids can be a very, very difficult audience if they think you're not in control. So if you're nervous, you might not do very well. Don't let anything that they say affect you or beat you up. They will say things. Yesterday I did a show and for a range of ages 3 to 13. The older kids will just yell out random explanations. They were just making stuff up. You have to let it roll off your back. You can't let it effect you. You just laugh and move on.

Imagine: So, if I'm nervous don't start. So how do I get over it?

David Kaye: Read my book. Then buy your props. Then do as many free shows, as you can. You need a training ground. Don't do one free show and invite the whole neighborhood. If you do that you do one show, and everyone's already seen you. Instead do smaller shows. Don't do one show for 30 kids. Do 3 shows for 10 kids. You're only able to improve with the more shows you do. So do as many shows as possible.

Video tape every show. Watch the tape and watch for the mistakes you're making. Watch for the parts the kids like the most. Make sure you do more of that. If there's moments when you can see the kids getting fidgety or start to lose interest, that's a weak moment in your show. You have to fix it, or cut it.

So, the book, buy props, free shows and then video tape.

Imagine: How often do you change your show?

David Kaye: Like most people, I have my "A" show. And then I have my "B" show and my "C" show.

After every show that I do. I write all the tricks down that I did at the show. So when they call me back the next year, I know what tricks I did. Or if someone says they saw me at Tommy's birthday party, I can look up Tommy's birthday party. I can the tricks that I did. I change a lot when they're older. I change less when they're younger. You can do exactly the same show for four year olds. Fours and fives, they get pretty much the same show, sixes and sevens, it starts to change a little bit more, I might do half of the same half new tricks for that age range. Then as they get older, you really have to have a full second show. Otherwise, they'll kill you. I am not afraid to do the same show for three to five.

Imagine: You also produce product. I have seen you lecture on an idea then later come out with it



as a product. Can you explain why you do it that way?

David Kaye: If you're serious about releasing great material, it's important to make it great. You have to perform it 100 times or 500 times to work out all the variations and all the kinks. So it takes time for a routine to be great. It take 100 times, minimum. And that takes time. I'm working on a new trick now. And I've done it about 100 times by now. Even though I've done it 100 times it's still evolving. It just it takes a long time.

I look at guys, like Martin Lewis. He did sidewalk shuffle, cardiology. technicolor choice. These are going to be performed forever. Part of my desire is to release products and write books to leave something behind when I'm gone. I think that's important. I like to think that in 50 years people will still be doing my material. If you work really hard on your products, they will become classics and that's a great place to be.

Imagine: How do you generate these ideas?

David Kaye: I get ideas from lots of different places. I go to the toy show every year. I go to what is called the premium show which is things that people print on. If I see something that allows printing on it, that could be interesting. What can we print on this and make it into a magic trick. I go to museums. I listen to music. I go to movies. I watch TV. I keep my eyes open when I'm walking around. When I come up with an idea? I put it out so it's visible all day. If I'm working on something, I want to see it all the time and think about it when I go to sleep. I'm always thinking about doing a trick. If I'm doing a trick with the mug, think about the mug while I'm walking around the mall. Things start to make connections and I'm getting ideas. I look around. Does this have anything to do with it? Can I use that? All my thoughts are leading to this prop and so I get inspiration from lots and lots of places. Magician friends generate ideas like crazy. You could run some of the ideas that are generated just from hanging out with with other magicians who do what you do. It's really important just to hang out and not even do tricks. You both have the same brains. And together,

you can create something bigger. Which is why we have magic conventions.

Imagine: If you had to start over again, what would you do the same? What would you do differently?

David Kaye: I'd keep my style. I got lucky, I realized the thing I did, right, doing the show was making it about laughing and funny and comedy.

And what would I change? My costume initially, was not was not really professional enough. When I first started my pants were crappy. My suspenders were not great. My hat was not great. Now I look at every inch of my costume. Everything that I'm wearing, and it has to be the best I can find. Because I'm charging a lot of money. I could have done a lot better with my costume. And it took, five years, maybe even eight years, until I had my pants custom made by someone who knew how to make costumes.

Imagine: How would someone know they have the right costume?

David Kaye: It depends on your character, your venues, and your demographic. All of those things go into it. For example. I wear big glasses as Silly Billy. But when I do older kid shows, I don't wear the big glasses. Little kids think it's hilarious and wonderful. But big kids know that they are fake and think I'm trying to pull one over on them. The three things are the age of the kids, the venue and your character,



Imagine: What was the biggest mistake you've made?

David Kaye: I asked like 20 people to see what they said. And a lot of them said, I should have charged more. I was pretty happy with my price. But I guess I could have raised it more frequently. I would say, raising my price, or charging enough.

Imagine: How can people get a hold of your products

David Kaye: My products are on my website, sillymagic.com. There are videos for every prop They showing me performing the prop in front of a live audience.



HOW DO I OPEN?

WRITTEN BY
JD STEWART



The Secret is asking the right question. But how do you know what the right question is? Ask a question that does not assume you know the answer.

There are always two facets regarding people's favoritism to particular literary work. Some like the book better, while some others prefer the big-screen adaptation.

Little did I realize I was asking the wrong question. The question was not which trick should I use. But, how do I open?

CHERISH THE NEGATIVE COMMENTS. THEY'RE GOLD

Openings were always hard for me. What was the best trick to use? There had to be a class of tricks that were better than others. Everyone said I need to establish my character. What trick revealed my character? What tick made my character interesting? In short, what should be my opening trick?

Openings were always hard for me. What was the best trick to use? There had to be a class of tricks that were better than others. Everyone said I need to establish my character. What trick revealed my character? What tick made my character interesting? In short, what should be my opening trick?

Here is how I knew I needed to change. I had a 2 to 3 questions survey I would have audience members fill out after the show. Speakers call these smile sheets. They almost always contain comments about how good you were. They make you smile.



Yes, they were glowing. But a couple had this comment. "The show was great. Loved it. But it took a while to get to the magic."

NO THE COST IS TOO HIGH

WHAT?! My show started with strong magic. I got right to it. What are they talking about.?

Here is the problem. I was a nobody. No one knew me from Adam. So the first thing I needed to do was introduce myself. I wanted them to know who I was. I mean if I killed and they need entertainment for a future event, they needed to know who I was. I did not want to be one of those magicians. You know the type where they say how go you were. They told all their friends about you. But they couldn't remember your name. They knew you only as the magician. They needed to know my name. That is marketing 101.

Right after I introduced myself and my show. I got right into the magic. It took me maybe a minute as most 2.

I recognized the problem. But recognizing the problem and solving it are two different things. I knew if I removed the introduction that would fix the problem. But I reasoned the cost of the fix was greater than the cost of the problem. Yeah, I know, not really smart.

But I was listening to my peers. They appeared (or claimed) to be successful. Here is what they were doing. If it were a children's show they would start with how to be an audience. After all, you may be the first live entertainer of any kind the children have seen. They spend their entire entertainment lives watching a screen.

A corporate audience needs a reason to watch. You need to give them a reason by telling them about your awards and all the show and places you have performed.

Well, guess what. No one cares. All that does is give both types of audiences a chance to get bored. They assume a discussion with their neighbor will be more valuable than your show.

How do you convince the audience to pay attention? You convince them to pay attention by giving them a reason to pay attention. Actions, not words.

That means you need to hit them between the eyes with a wow factor. It needs to be the first you do. If they weren't paying attention, everyone's reaction lets them know they missed something great. They will pay attention from then on.

And on the marketing side. I don't care how many times you say your name during your show. You can even make it your magic word. They will not remember your name. (Ask me how I know.) That is what marketing materials are for.

Deliver What You Promised



laugh. And if the person who hires you hears them laugh, they will hire you again.

WRONG! WRONG! WRONG! If someone hires you for a magic show you better deliver magic and a lot of it. It does not matter if you are doing a gospel magic show or a children's show or a corporate show. If you sold a magic show it needs to have magic.

Now if you sold training to a corporate client it needs to have the training, not be a magic show. You can use magic as a tool but magic is not the main event.

The takeaway is this, deliver what you promised. If you sold a magic show perform a magic show.

Are you doing a magic show or something else? If you advertise a magic show. People want to see magic. They may enjoy the thrills and spill along the way but if there is no wow, or surprise at the end. There is a disappointment.

I am reminded of a time I called a preschool to market my children's show to them. The owner told me in no uncertain terms she would not hire a magician. She had done that once and the children were wondering what the point was.

Now I know most if not all the magicians in my area. So I asked her if she remembered who of the magician was. She did and told me. I was hoping I could identify the problem.

I was very familiar with that particular magician. About a year earlier he did a program for the local magic club on performing for children. He made this comment. "When you are performing for children you don't have to do a lot of magic. You just need to act silly and all the children will



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Member Events

Impromptu Magic

March VIP covered impromptu magic. What is impromptu magic? Well, it is magic done on the spur of the moment. You did not prepare it or plan it.

Using that definition any card trick with a borrowed deck of cards qualifies. A coin routine with a coin you pull from your pocket meets the criteria. So it could have been a session on coin and card magic.

But we are better than that! But we used a tighter definition. Impromptu magic is magic we do not plan. (well sorta) with items normal people carry. Or they may have ready access to them, for example, office supplies. News alert you and I are not normal.

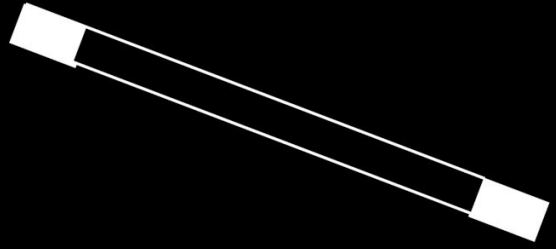
Following that definition, there were many tricks and routines shared. Gene Protas kick us off and got the sharing started.

Next VIP Meeting
April 23

Now back to the idea of unplanned. Unplanned does not mean not thought about. You have to practice impromptu magic like any other type of magic. Unplanned only means you were not planning it right then and there. But to knock their socks off you have to be ready. You have to have a thought-out routine.

Thanks to everyone who attended and a special thanks to everyone who shared.

Magic In Theory And Practice



Ain't No When

By Tom Crone

For you, there are always “when” moments in the performance of a trick. For the spectators, there should be none, as far as when your secret moves occur.

In my book, *Misdirection for Close-Up Magicians*, I created my Mental Magic Wand. It has two gold tips on its imaginary walnut shaft. Each tip of the wand represents my thinking about performing a routine from the spectators’ viewpoints.

- 1) What must not be divulged?
- 2) What might be presumed?

I’m going to add, “**What must not interrupt or gain attention?**” We’ll call that the shaft of the wand, since it can’t have three tips.

If you go through your routine, you will be able to see your “when” moments. To muddle a phrase, you can misdirect some of the people all of the time, *etc.* If your secret move is bad, no amount of, “Oh! Look at the elephant!” is going to cover it. If it’s really great, at the perfect level, who needs misdirection?

We all need it, because the “move” is happening at a special time in the sequence. Misdirection is more than the move itself; it is as much about the treatment of its moment in time.

At secret move times, you don’t want a spectator to feel that something happened. “I don’t know what the magician did, but something...”

- Practice *through* your move. Don't just practice your move as a move, but practice it in context. I have a couple of really great top card palm techniques (says me). If I'm just sitting there with two hands on the deck, no sweat. If I have to incorporate it into a routine, I need to have an approach to it, and I need to have an exit from it. Otherwise, someone might get that feeling something happened.

- Condition your spectators, when you can. Let's say for simplicity that your misdirection is going to be looking up and saying the / a spectator's name. Do this at least once before you do it for misdirection. Do it in other routines. Do it again later,

almost like a white board eraser that says "Nothing going on here. It happens all the time."

- Slydini believed in rhythm. He used specific beat sequences. If you want to study them, reach out to www.billwisch.com. We can't get into his details right now. Let's say that the idea is to not have a bump in the road when you travel through the sleight with its misdirection in place. The Slydini / Wisch beat sequence system takes study and some work, and I apologize for perhaps giving it a too cursory treatment here. I did check with Bill, and he was happy with the following.

Take your move and divide it into four (or five, but no more)

Magic That Looks 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. All three coins vanish one at a time and appear in a cup.



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equal time parts. Then, figure out what actually happens in each segment. What are you doing, saying, and where are you looking?

For example, let's consider any move you want to cover with misdirection and combine it with the "gaze".

When you are about to do the move, at the moment when if the spectator knew what you were doing you'd be revealed for the trickster you are, you look up at the onlookers. That's not enough. The move must happen within a rhythm flow. Put your actions and gaze into the segments and then add the beats.

- I'm going to hand you the deck of cards, and in the process palm the top card.
- I'm going to retain a coin I pretend to put in the other hand.
- I'm going to obtain a pull, which I'll use in a moment to vanish a silk.
- I'm going to steal a jumbo coin from its hiding place in my jumbo coin clip.
- Put in your thing here.

What do you say, do, and blend into the moment of truth so that it fits into a natural on-going rhythm – while also looking up at the audience as key misdirection? When do you look? How long do you look? How do you create a flowing rhythm?

Slydini said, "Magic is always something they don't see." I believe that means that they also don't notice the misdirection.

There ain't no when. (Not that anybody knows about.)

Open the Door To Profitably Sharing Your Magic



Do you have magic to share and don't know how? Maybe you think it will cost too much. Maybe you think others wouldn't appreciate it. There is nothing more rewarding than sharing the magic you love. Square Circle Productions opens doors for new and established magic creators and teachers

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Up Coming Lectures

You need to register for all the lectures at New Magic Academy. Here are the next few lectures we have scheduled. You can see the entire schedule at NewMagicAcademy.com/events

April 2 Terry Morgan

Terry has been performing since he was 7. He has studied under Walter B. Gibson, George Sands, and Paul Curry. He has performed at Walt Disney World, Six Flag's Stars Hall of Fame Wax Museum in Orlando, FL. Come learn for the man who has done it for years and knows what works.

Register at NewMagicAcademy.com/Terry

David Kaye – April 16

David Kaye has performed magic and comedy for children for more than twenty years. Known to the public as Silly Billy, he has performed at the White House and Lincoln Center. David was honored to receive the Performing Fellowship Award from the Academy of Magical Arts (The Magic Castle). David is the only children's magician in history to receive this honor. In 2019 the Parent Assembly of the SAM named him New York Magician of the Year.

Register at

<https://newmagicacademy.com/event/david-kaye-aka-silly-billy/>



May

May 7 Nick Lewin

British-born Nick Lewin is a master magician whose International appeal has delighted audiences and earned him standing ovations in major showrooms in Las Vegas such as the MGM Grand, Bally's, Harrah's Mandalay Bay, and Caesars Palace. Nick also completed a 5-year run in Las Vegas with "Comedy Magic" his own critically acclaimed and award-winning one-man. This is not a the normal teach a trick lecture. This is one to learn the real secrets of magic



Register at newmagicacademy.com/event/nick-lewin/

Magic Assistants – May 21

This is a panel of Magic Assistants. Carol Cummins has worked as a magic assistant for several magicians. Trixie Bond Has worked as a magic assistants and Has used Magic Assistants in her own shows.

**Register at
newmagicacademy.com/event/magic-assistants**

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