

IMAGINE MAGAZINE

MAY 2023

Issue 17



**RYAN
PILLING**

The Creative
Magician

NO.123456

DEDICATED TO MAKING THE WORLD MAGICAL

NEW MAGIC ACADEMY

Membership

Has Its Benefits

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

Join Today And Start Enjoying Your Membership TODAY

NewMagicAcademy.com/join

TABLE

From the Library

The Rising and Falling Ball
To Show An Egg Contains
a ...

Black Art Mats and
Black Art Patches

Magical Transposition

Magic Theory

One Ahead Misdirection-
Tom Crone

Coming Lectures

Feature Interview With Ryan Pilling

A Collector of Puzzle Pieces

Business of Show Business

Sell Less Serve More
– Dean Hankey

Make Your Own Luck

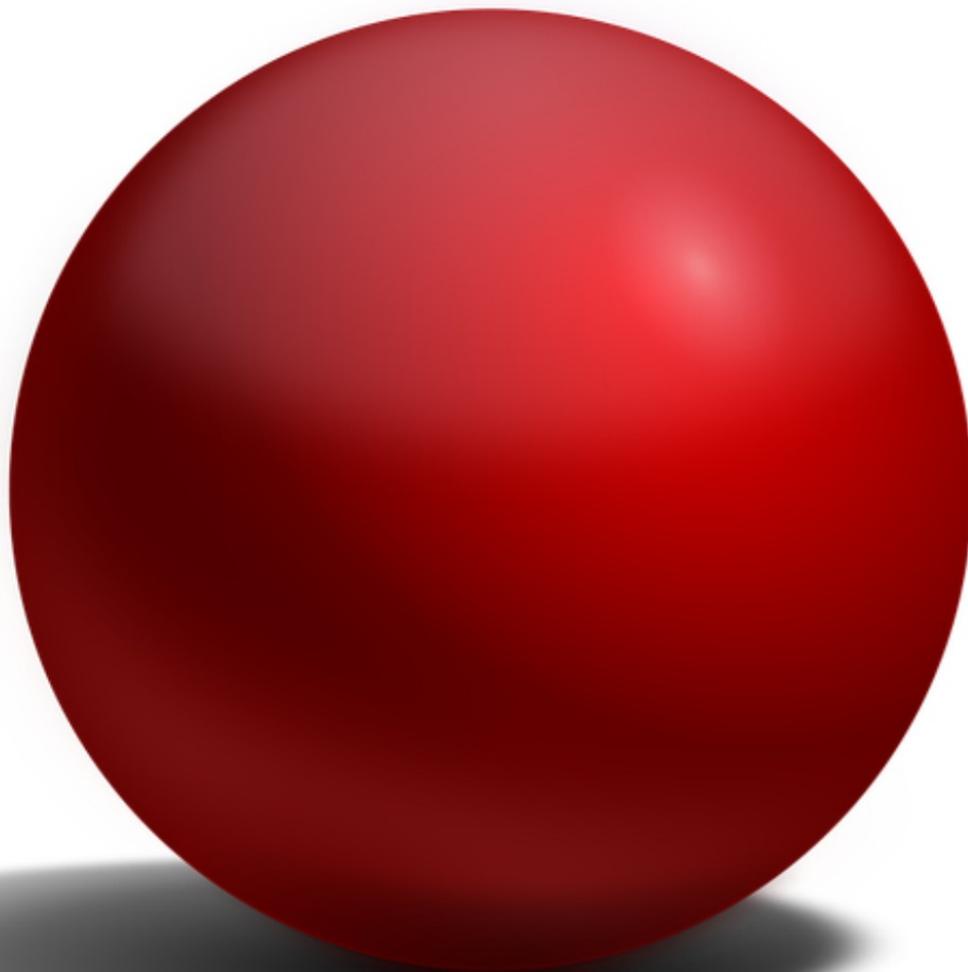
Stage Craft

Basic Stage Craft

Member Event

Coming Changes

CONTENTS



From: Great Tricks Revealed

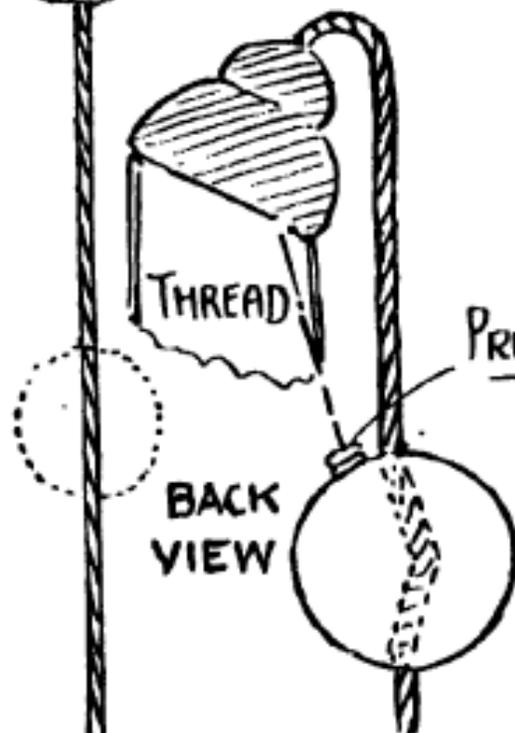
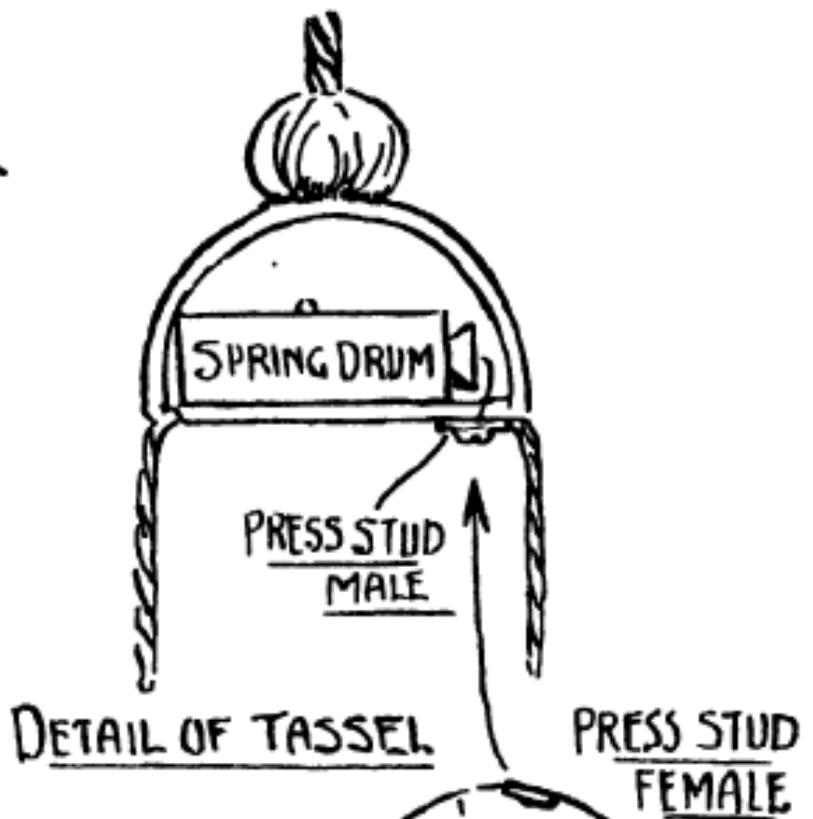
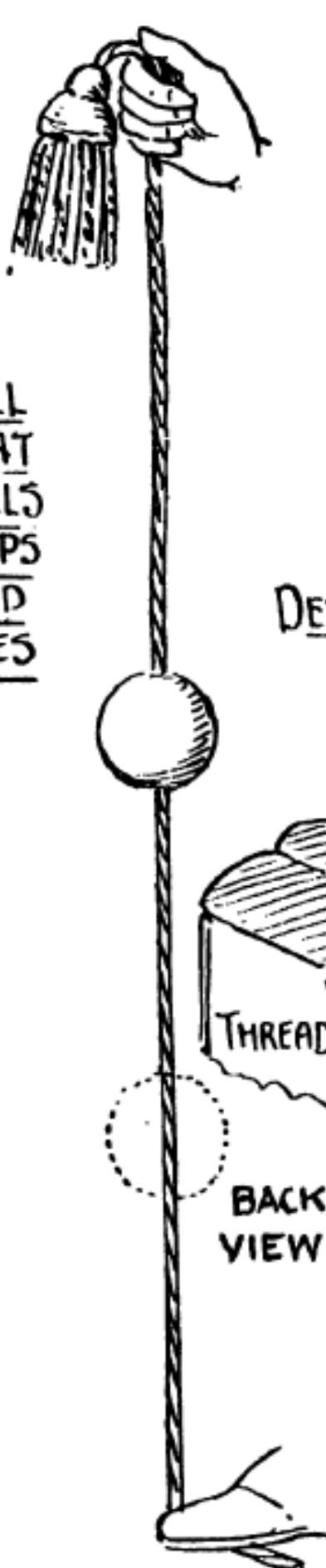
The Rising and Falling Ball

A good old trick with a modern improvement. Everyone knows the trick of the ball threaded on a cord. The ball naturally falls down directly it is released but stops when the performer tells it to stop because he tightens the cord. (See illustration.)

The improvement consists in making the ball rise to the top of the cord at the end of the trick. It will be seen that there is a

small spring drum with a thread in it concealed in the tassel at the top of the cord. The performer brings the ball to the top of the cord and attaches it to the thread by means of a press stud, part of the stud being in the ball and part near the drum. Then the performer pulls the ball down to the bottom of the cord. By merely pressing on the release in the drum the performer causes it to act, and the thread tucks up the ball

BALL
THAT
FALLS
STOPS
AND
RISES



To Show That An Egg Contains a

FROM THE SECRET



Explanation

You let one of the company select a card, and another take an egg from the number on a salver which is to be held up to the light, and otherwise tested to prove that it has no foreign substance in it. You however, distinctly assert that you can see a spade, a heart, a club, or a diamond in it, as the case may be. You pretend to let it fall but catch it as it touches the table. Which fall cracks the big end a little. You then touch it with your wand and break it in a plate. When a card is found in the meat

You of course "force the card." (see How to Force a Card" in this book) its duplicate you have rolled up and put into the hollow of an imitation wand like your own outwardly, which is to but a tube through which slides a piston-rod with a large top, which drives anything placed in the barrel from one end to the other. In putting the muzzle of this barrel to the egg, which you hold firmly in the left hand, you work the rod upward upwards with the right and easily send the card rolled up neatly, into the shell.

You could moreover, have the chosen card made away with by being made in your disappearing box or burnt or cut into minute shreds to enhance the illusion





Coming Changes

You may have noticed some changes within the New Magic Academy. We strive to continue bringing you good educational magical content. The New Magic Academy remains the best magic value on the planet. It will stay that way.

The biggest change has been how you register for lectures. That change is the foundation for the rest of what we are doing. It allows greater flexibility.

But all these changes are an effort to improve the New Magic Academy. And improve your experience. But I know change is difficult. But after the transition the New Magic Academy will be even better.

You will have a wider selection of lecturers. You will have more options to enjoy the lectures.

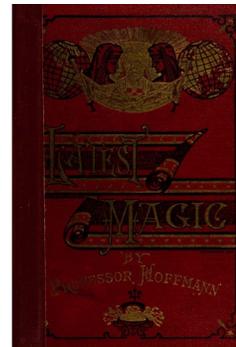
Plus the New Magic Academy will be more sustainable.

There are no secrets. To understand the changes, everyone is invited to a special webinar/lecture on May 28. I know that is Memorial weekend. But that is the soonest I could work it into the schedule.

This is not a one-way conversation. Where answers come down from on high. This is also a chance for you to ask questions. And suggest your own ideas.

Black Art Mats And Black Art Patches

Black art is a subject that is rarely covered in lecture and magic material. But it can provide strong magical effect. Here is a partial chapter from a book by Professor Huffman Latest Magic



The black art table has long since established itself in the affections of the conjurer as one of his most effective aids. At a stage performance the presence of one or more such adjuncts is almost a matter of course, but the drawing room performer finds many occasions when for one reason or another, the use of such an aid is precluded. Some wizards, as a matter of personal convenience, decline to burden themselves with more artistic luggage than can be bestowed in an ordinary handbag. Others again hold (and not without reason) that the use of a special table imported by the performer himself tends to discount the marvel of his show; as being suggested that the preparation which every artistic conjure is anxious to disclaim. It is no doubt an easy matter to arrange a

good enough programme for which the aid of "black art" is not needed, but of means the exclusion not merely of a valuable auxiliary, but of many of the most striking magical effects.

I have pleasure in introducing to the reader a substitute which though its capability fall a good deal short of those of the actual table will answer many of its purposes, and which has a further recommendation of exceptional portability. It may be appropriately entitled The Black Art Mat. It consists of a piece of Bristol board of size and shape suitable to the purpose for which it is to be used, covered on both sides with black velvet and edged with narrow ornamental braid or binding. The one side has no

specialty, but the other side has a flat pocket across one or more of his corners; And as indicated in Fig 8. In the case of a mat of a small size the pocket may extend diagonally from corner to corner, as in Fig 9. The edge of the pocket may be braided if preferred (the rest of the surface being ornamented to correspond) but if the mat may well made this is not necessary. The mouth of each pocket is made slightly “full” and is held open a quarter of an inch or so by means of a stiffening along his inner edge. By having the millboard foundation cut in half before it is covered, the mat may be folded that will be made to fold like a chessboard for greater portability.

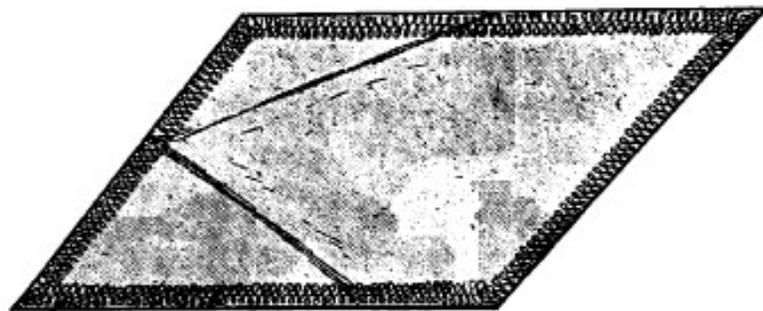


FIG. 8

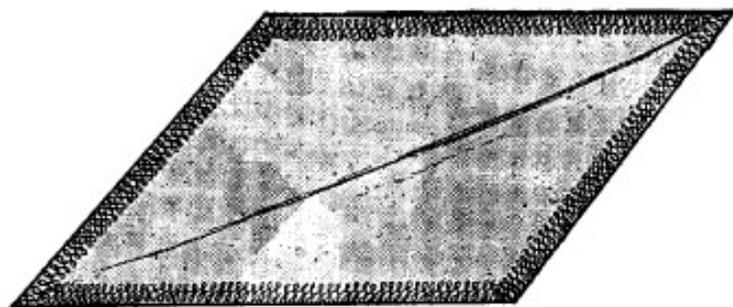


FIG. 9

If some small article say a coin or ring is laid on the mat, just behind the mouth of the pocket, it may be made to disappear therein being in fact swept into the pocket. In the act of apparently picking it up. In the case of a coin the pocket may be at a slight alteration of procedure be used to effect a “change”; a substitute palmed beforehand, being exhibited in place of one professedly picked up from the mat.

In this case, and large auxiliary appliance comes into play. This is a small velvet patch serving as an “overlay.” It may be round or square according to the purpose for which it is intended to be used. For coin-vanishing purposes. It is best circular at about two inches (or less as the case may be) in diameter. The foundation is in this case a disk of thin card covered on both sides with velvet in color and texture *exactly corresponding to that of the mat*, under which conditions the patch mat when laid on the mat will be invisible. The exact similarity of the two surfaces is a point of highest importance for black art effects and the velvet used, if not exactly silk velvet. should at least be of the silk-faced kind. Velvet which is all cotton will never give satisfactory results.

If a coin be laid on any part of the mat and reformer has only in the proposed act of picking up picking it up to lay the velvet patch over it to render it invisible. If it is desired to reproduce the coin.

It is desirable when placing the mat upon the table for us to see that the mouth of the pocket is duly open and not been it has not been by any accident pressed flat is so closed.

The utility of the black art mat does not depend on the pocket only. It's unbroken or “plain” side or indeed a mat wholly without pockets may also be very effectively used for various purposes. In this case, and large auxiliary appliance comes into play. This is a small velvet patch serving as an “overlay.” It may be round or square according to the purpose for which it is intended to be used. For coin-vanishing purposes. It is best circular at about two inches (or less as the case may be) in diameter. The foundation is in this case a disk of thin card covered on both sides with velvet in color and texture *exactly corresponding to that of the mat*, under which conditions the patch mat when laid on the mat will be invisible. The exact similarity of the two surfaces is a point of highest importance for black art effects and the velvet used, if not exactly silk velvet. should at least be of the silk-faced kind. Velvet which is all cotton will never give satisfactory results.

If a coin be laid on any part of the mat and reformer has only in the proposed act of picking up picking it up to lay the velvet patch over it to render it invisible. If it is desired to reproduce the coin.

a handkerchief shown should to be empty may be laid over the patch and a movement or two later picked up and again, bringing away the overlay within it and again, revealing the coin *in status quo*. A practical example of the use of this device we found in the case of the trick entitled Lost and Found post.

Another little device which will be found useful in connection with black art that is a checkerboard disc covered as above to one side which a coin say a half crown or half dollar, is submitted as in fig 10. Such a patch laid on the mat upside down will attract no notice. But the mere act of turning it over at any give moment will produce the coin. The “change” of a coin may be expected near very neatly by the aid of this device. Suppose for example that the performer desires to retain, unknown to the spectators, possession of a marked coin just handed to him. He lays it on the appearance. He lays it, to all appearance, in full view upon the table. But as a matter of fact, really turns over a patch loaded as above,



FIG. 10

already on the table. The borrowed coin remaining in his hand.

The velvet patch may also be utilized in another way for changing a borrowed coin. The performer asking the loan of a marked coin loads forward, held in his hand a velvet mat (of small size) where upon to receive it; the right hand meanwhile, holding palmed against the second and third fingers, the velvet patch, and between this and the hand a substitute coin of similar kind. Turning (to the left) towards his table, with a coin in full view on the mat, he (apparently) picks it up and holds it aloft within the right hand placing it on the now empty mat alone on the table. What he really does is lay the velvet patch over the borrowed coin and to pick the substitute in its place. The original lies *Perdu* on the mat, whence, it is child's play to gain possession of it at any later stage of the trick.

The process may be may varied by placing the mat after the receiving the borrowed coin upon it at once on the table, and a little later picking up the mat with a left hand then proceeding as above indicated. The advantage of this plan is that the turn to the table to pick up the mat mask for the moment the right side of the performer and gives him a convenient opportunity to palm the coin and patch, bestowed in readiness of the *pochette* on that side.

The same procedure may be applied with appropriate modifications to card tricks. The idea of the black art mat is so completely a novelty that I have not found leisure to give it the full consideration it deserves and have probably far from exhausted its possibilities. But I offer by way of illustration, the trick next following which it seems to me would be rather effective, particularly as an introduction to some card trick.

We will call it a magical transposition



A Magical Transposition



This is the trick introduced in Black Mats Black Patches

Prepare two cards, say, an eight of hearts and a seven of spades by blackening all their edges, save one of the narrow ends and backing each with velvet matching the mat. Lay the two cards so treated face down with the white edge towards yourself on the mat at some little distance apart, or preferably on separate mats. Force corresponding cards on the two members of the company and deliver an alteration to something like the following effect:

We hear people talk sometimes about quickness of the hand in deceiving the eye. I suppose some such a thing must be possible, or nobody would have thought of it. But it seems to me that if it did anything of the kind, either the hand must be extra quick, or the I extra slow. I know I should be afraid to attempt anything of

that sort myself. But if you are a magician of the right sort, you have no need to do so. For you can deceive the eye with out any quickness at all. I will prove it to you by means of these two cards which have been chosen. Please give me one of them. I don't mind which.

We will suppose that the card handed up is the eight of hearts.

“Notice please what card this is: the eight of hearts. You can't possibly mistake it for any other card can you. I will turn it down here on the table. And now for the other card. (It is held up that all may see it.) This one you see is the seven of spades. no mistake about that either. I will lay that one here.” The card in each case laid upon the velvet covered card of the opposite kind.

Please don't forget which is which. There has been no quickness of the hand so far, has there? Now I'm going to make these two cards change places. (You touch each with the wand.) "Presto change" (Picking up the upper and lower cards exactly one upon the other. You will show what was a moment previously the eight of hearts but now which appears to be this seven of spades.) One card has changed you see and now for the other. (You show the other pair after the same fashion.) And here we have the eight of hearts. I will now order them to change back again. You lay both pairs. Again face down.

"Now I again give the cards a touch with my wand and say 'Right about!' 'Change!' and now you see." (Showing the faces of the original cards.) They have returned to their original positions.

Now we realize if you think about the matter that these two cards couldn't in any natural way change places without you seeing them do it neither could the one

change into the other. But this is where the magic comes in. What I really did was hypnotize you a little so as to make you fancy when I told the cards to change that the eight of hearts was the seven of spades and the seven of spades was eight of hearts. It's quite simple when you know it and you can see for yourselves, that the quickness of the hand has had nothing to do with the matter. For my own part I like to do things slowly. The more slowly the better. And then you can see how it it's all done.

The trick is simple. Enough, but it will test the performers expertise as to the neatness of execution. He must be careful in the first place to put each of the drawn cards as exactly as possible on the opposite velvet-backed card. And in picking the two cards together. He should frame them, so to speak, between the middle finger and thumb at the top and bottom, and the first and third fingers at the sides. Held in this manner they rest squarely on upon the other and there is a and there is little fear of their "duplicity" (or "duplexity") being

perceived. In the act of again turning the double card down the upper one. Should be partially drawn off the one below it; this facilitating the picking up alone a few minutes later.

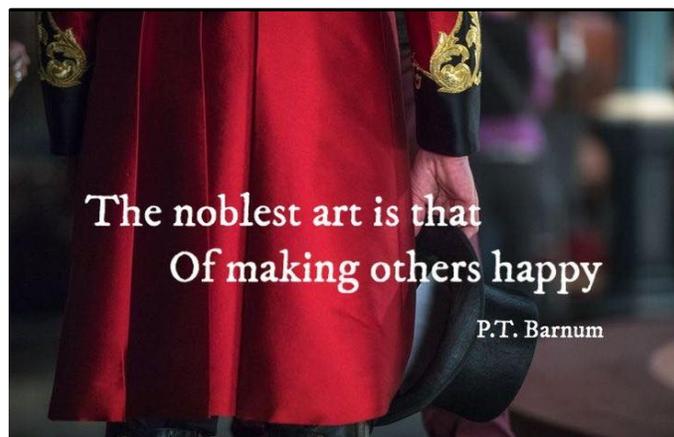


Open the Door To Profitably Sharing Your Magic

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

Book a free no risk consultation

Click Here



The noblest art is that
Of making others happy

P.T. Barnum



Join
NEW MAGIC ACADEMY

Make Your Own Luck



I am sure you have heard, "He was just lucky..." or "He had a lucky break." Many see luck as an intangible force of randomness that controls the world. They believe they have little to no control over their fate. They see luck as a mystical force. A god who blesses some and curses others. Those who rely on luck are seldom lucky. The luck god rarely blesses them. The truth is that you make your own luck.

Here are six suggestions for making your own luck:

1) Prepare: Preparation is essential to seize opportunities when they arise. When opportunities come, you need the right skills, knowledge, and resources. Otherwise, it is the same as not having the opportunity.

2) Take Calculated Risks: Taking risks is part of the business game. It does not matter what type of

business. Taking calculated risks is what separates successful entrepreneurs from also-rans. But to take advantage of opportunities you need information. Make your decision based on information.

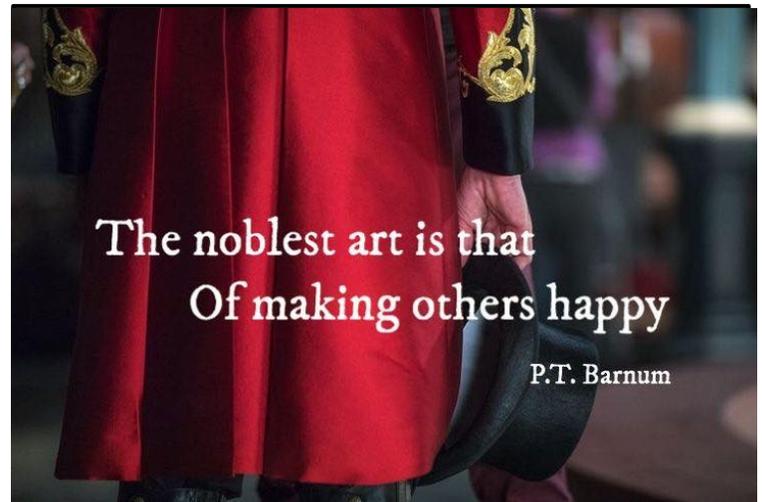
3) Networking: In the previous two suggestions I said, "When opportunities arise..." I also said you create your own luck. At this point, you may think I only substituted the word luck for opportunity. You create your own luck, you have to create your own opportunities. You create opportunities through networking. You create opportunity through people. Building relationships are crucial to any business's success. The more people you know, the more opportunities you have. You have opportunities to connect with clients, partners, and sponsors. Building a network takes time. It takes effort. But it pays off big. So start NOW!

4) Flexibility: Being adaptable is another key to making your own luck. The landscape in magic changes all the time. You have to be able to adapt to new trends and challenges. That means being open to new ideas. You need to be flexible. You need to look for ways to improve.

5) Perseverance: Perseverance is essential to achieving success. Building a successful magic business takes time, effort, and patience. There will be setbacks. But quitting is not an option. Remember, you only fail when you quit. Keep pushing forward.

6) Focus: It's critical to stay focused. Focus means Follow One Course Until Successful. Know what your goals are and focus on them. Shiny objects will appear. They may be good ideas. But when they detract from your purpose or goal abandon them.

Concentrating on these six areas creates luck. Don't rely on some mystical force. Make your own luck.



Join
NEW MAGIC ACADEMY

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

They all know the marketing value of Trading Cards.

Now you can too.

Trading Cards Have Multiple Uses

- Back Of Room Sales
- 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.

Feel Free To Reach Out & Chat...

[http:// ChatWithDean .com](http://ChatWithDean.com)

SELL Less and SERVE MORE!

Dean Hankey

PROVE You Can Help People.... By
(oh I don't know...) Actually
HELPING People! (I Knoooooow,
RIGHT??) 🤪

Think About THIS:

"If We 'ACTUALLY' Help (Serve)
People GET More Of What They
Want, Need Desire and Deserve, Do
We Have To SELL Anybody On
Anything?!

If You Are Doing It Right That
Answer is always SERVING Will
Outperform Selling Alone Every
Time!

...and it's waaaay more FUN! (No
More Slimy Selling Tactics!)

SERVE Your Way To Success... Your
'CareIsMagic' Success!

There are Soooo many ways to be
of value, service support,
encouragement, assistance and
help to one-another... 'doing it
(whatever IT is) for them, is
seldom the only, right or even the
highest and best way for REAL long
term value & service. - All things
considered, it can be too often
detrimental to lasting, legacy
success.

Knowing WHEN, What And How To
BEST Serve is often the KEY to
success.

YES, passionately,
compassionately Serving without
'enabling' (which is too often the
way most attempt to 'serve') is
contraindicated to real, deep and
meaningful result-making help.
(Which is NOT a license to ignore
or 'slow-roll' the highest and best
support you can help facilitate and
bring!)

Peter Drucker said it well when he issued this referendum:
"Prescription Minus Diagnosis Equals MalPractice."

The best and highest of serving is expressed and exposed through experience, expertise and the application of evaluation and assessment of the situation, circumstance and understanding of the 'resources' and "RESOURCEFULNESS" of the Collaborative Solutions Providers all things given...

“The 'Care-Is-Magic', Service Mindset, Heartset and Accompanying ACTION Steps Are Impacted Profoundly On Our Ability To Properly, Efficiently and Effectively 'Diagnose' So The Proper 'Prescription' and interventions can be issue and applied Tor BE of The Highest and Best SERVICE In 'that' given opportunity for therapeutic intervention.”

“The 'Care-Is-Magic', Service Mindset, Heartset and Accompanying ACTION Steps Are Impacted Profoundly On Our Ability To Properly, Efficiently and Effectively 'Diagnose' So The Proper 'Prescription' and interventions can be issue and applied Tor BE of The Highest and Best SERVICE In 'that' given opportunity for therapeutic intervention.”

A Magic Device That Works with Coins Cards and Billets



Imagine All You Could Do with The Cup

- 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

Ryan Pilling

A Collector of Puzzle Pieces



An Interview with Ryan Pilling. Ryan A Magic Creator

Imagine: How did you learn to be creative?

Ryan: I was an artistic kid, doing a lot of drawing and imaginative play. When I got into magic it was just another thing to play with. My playground was the local magic club. I would go every month and just try weird things. I very much appreciate my fellow members putting up with a lot of bad projects. For me, being a part of that magic club. Just being exposed to a lot of magic and observing what I liked, and what I didn't like. And adapting it from there.

I think the one thing that I learned was a willingness to try things and a disregard for the for the status quo.

Imagine: What's important in being creative

Ryan: It's a willingness to fail. It's about just asking the question,



“What if?” Taking the time and energy to explore that? For every magic idea that I create, there are five or 10 ideas that went nowhere.

Imagine: How do you know when to give up on an idea?

Ryan: I don't think I ever do. It's just a matter of time. They're all little puzzle pieces. I collect and curate puzzle pieces. Eventually, two are going to click together and form something bigger. So when I'm exploring an idea, I'm collecting

puzzle pieces. I'm growing my inventory of small ideas. Months or years down the road I may be working on something and suddenly it connects with one of these old ideas. There's never an ending point.

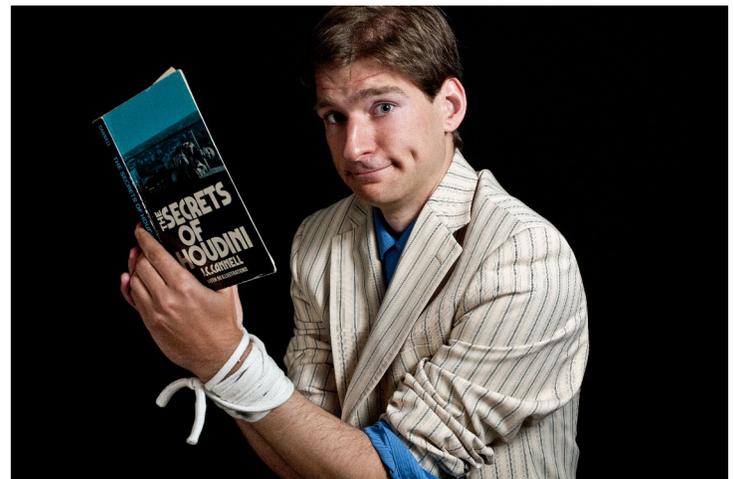
Imagine: What inspires you?

Ryan: Reading old magic magazines. The thing I like about magazines as opposed to books is the ideas are often presented in a less polished form. The rawness of the ideas inspire me.

Imagine: In one of your lectures you mentioned rapid prototyping.

Ryan: I can make things in five minutes. I get a piece of paper or stiff cardboard, a roll of tape, a glue stick and scissors and I can make just about any magic prop on earth. In rapid prototyping you're not making a show prop. You're making a test prop. You can make an illusion and see if the idea works. Anything that's cheap and easy to manipulate is key to rapid prototyping. The other day I was working with thermoplastic. It's these little beads. You melt them in boiling water. Then you can mold the plastic into a

shape. I was able to have an idea and turn it into a physical prop in a matter of five minutes. It's not a workable prop. But it proved whether my idea worked.



Imagine:

What would you say to some one who doesn't believe they are creative?

Ryan: It's dangerous to draw a line in the sand about being creative. You can be creative in small ways. And there's no such thing as big ideas. There's only a sequence of little ideas that pile up. One day, do something a little bit different, That's it. You're being creative.

Being creative can be intimidating. When you look at somebody who is considered creative, you are seeing his version 78. And when you compare their version 78 to your version one it is easy to conclude, "I'm terrible at this." People only show the end result. They very rarely show the process. I try my best to show the process in my newsletter. You're not going to be perfect the first time. In order to be creative, you have to be willing to be bad.

Imagine: What are some of the biggest pitfalls to creating ideas

Ryan: I've been playing in this world of creative magic almost 25 years. I have noticed a shift in my way of going about it. When I was new at creating magic What I would call an active creator of magic. I would literally sit down with a blank notebook and say, I'm going to come up with a new idea for a trick. I would use different tools like Daryl Fitzkee's trick brain idea. I would sit down and actively create magic. I have my notebooks from that period. There's a lot of ideas. A lot of weird ideas. Now, I've mellowed out or maybe just got lazy, but I'm a passive creator. I don't try to come up with ideas. I am open to the potential of ideas. When I see the opportunity, I pursue it. I don't sit down and try to come up with ideas. I just go through life. When I see an opportunity, I say, oh, maybe there's more there. Instead of coming up with ideas, now, I am solving problems. I'm not asking questions anymore. I'm trying to answer questions.

I found that shift has resulted in ideas that are a better quality. When you create something out of the ether it's disconnected from reality. When we're working with an

audience there needs to be that connection to the world they know. So the ideas I create now are far more relatable and honest than the ideas I would fabricate from nothing.

Imagine: Did you have to go through the period of active creator to train your brain.

Ryan: That's an excellent way to phrase it. It's like going to the gym and lifting weights. If you do like 100 pull ups in a day, You build up your strength in your muscles, which makes it a lot easier to lift a weight. Because if you just come on day one and you try to lift a 200 pounds it's going to be a struggle,

But for some people, it's nothing. I've trained my brain in a similar way.

Imagine: Tell me about your random trick generator

Ryan: That is another thing that I first came out with 23 years ago when I was publishing “Half Baked Magazine.” It was all about creativity and magic. That tool was developed as a modern version of Darryl Fitzkee’s trick brain. In his day, it was just a list of words written on paper. You pick a random number and you'd connect this word to that word on this other list and see what happens in the connection. I took that idea and turned it into a computer program. It was like a slot machine of magic ideas. You pull the lever or push the button, and it would come up with, “The amazing doctor does a transposition with a quarter and a fork.” It presents this random sentence.. The creativity happens just by connecting the puzzle pieces. You have to use your brain to connect the dots and see what happens. It was a tool I used to force new connections into my brain.



Imagine: You recently connected it to ChatGPT

Ryan: That is an extra layer of nonsense. It gives you more puzzle pieces to work with.

Imagine:How do magician waste time?

Ryan: What is wasted time? We are in a creative world where you don't know what's at the end of a path until you get there. So who's to say if walking down that path is going to be fruitful or not?

Imagine: Have you found you creation is an old magazine?

Ryan: Absolutely. One of my first experiences with this was a strange one. I had the idea to have a microphone stand. You lift it up and then the microphone stand would droop like a wilting flower. My idea was to have a spring inside of like a rubber tube that would look like the pipe of the microphone stand. And I found out that exact idea was in a Karrel Fox book. Part of me was like (upset), "Oh man." And part of me was like (excited), "Oh, man." I'm having of the same ideas that Karrel Fox thought was worth putting in a

book. So it's a bit of a pat on the back. My ideas aren't so bad.

Imagine: Do you go back to your notebooks?

Ryan: Sometimes, if I'm looking for something. I would often go back through my notebooks and just look for an idea that I could add to a book or lecture.

Imagine: What is your favorite website

Ryan: Yes, askAlexander.com That's where I where I get all my old magazines. If you're an IBM member, you get free access to the entire archive of the IBM Linking Ring magazines.

Imagine: What do you think makes a good magic trick.

Ryan: My focus is audience engagement. It's not so much what I do as it is about how it interacts with other people. I'm looking for things that engage people in new and different ways. One of my favorite tricks is cards across. It's not about cards traveling across. It's about the transfer of magical energy from

one side of the room to the other. I get the entire audience to play along. They're all doing the wave, or making noises. They're doing all sorts of weird things to transfer that energy. It's really a playful routine. It invites the audience to play along with me. That is far more important than the actual trick.

Imagine: Where can people find out more about you.

Ryan: I invite all magicians to subscribe to my newsletter at www.magictipsandtricks.com. That is the way to get on board with me and watch my process. I call myself a magician in progress. Always working on something new and just sharing what's on my mind



You can visit Ryan's Random Magic Generator referenced in the interview here:

<https://random.magictipsandtricks.com/>

Basic Stage Craft

The most famous quote in magic is “A magician is an actor playing the part of a magician.” It is attributed to French Magician Jean Eugene Robert-Houdin. Since Magicians are actors let’s identify some acting skills.

First, Engage the audience

Let the audience into your world. Unlike most actors, magicians break the fourth wall. The audience becomes a character in your performance. Talk to them. Let them respond.

Look at your audience. Don’t look in their direction. Look at them. Don’t look over their head to the back wall. Look at them.

When you “see” something. See It. Use your imagination and “see” it.

If you see it they will too. If you open a box wallet and something is supposed to be inside pause and look at it. Use your imagination but see it. Actually, see it.

Your audience needs to feel this is real. Don't be uncomfortable about them thinking you are claiming to do real magic. No one thinks Darth Vader is real. But he feels real during the movie. Help them suspend disbelief. Whatever happens let them be a part of it. Engage with the audience.

Second Play to Everyone

Realize where your audience is. Magicians often perform surrounded. With an audience all around you, you need to keep moving. You may have a nice

back. But no one wants to look at it for an extended period of time. Performing surrounded most often occurs in close-up situations. Don't show the prop only to one person or side. Everyone paid to be there. They all deserve your attention. Show everyone. A nice way to do this is to show the prop. (card coin etc.) to one group and make a side comment to another group. Then switch. Be aware of blocking your audience's view with your body as you move from side to side.

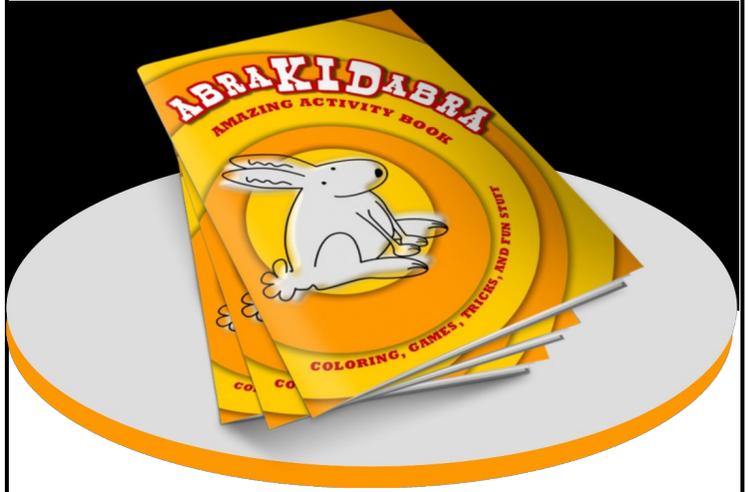
Third Move with intent

When you are performing surrounded you need to keep moving. But move with a purpose. There is no position where the audience won't be getting a lot of your back. So finding reasons to turn and move is crucial. It will feel unnatural at first but with time becomes normal.

Blocking

Blocking is the physical movements you make on stage. This is something that beginners or hobbyists ignore. But you show

More Shows and More Money



Sample Uses

Instant Credibility

Business Card

Back of Room Sales

**One Time Fee of Only
197**

Click Here

have a blocking plan. But be able to make adjustments in reaction to the audience or other surprises. If you are too free you can find yourself in some wondering and random meaningless movement. But if you were blocking is too fixed you can look mechanical and unnatural.

Blocking Tips

Never be in a line with the other people on stage.

Move on diagonals rather than straight back and forth and horizontally.

Upstage is a very strong position on stage, This is the source of the phrase "Don't upstage me."

Move on the second line of your patter. For some reason looks better.

Rehearse your blocking so that it is natural and in your body. The more comfortable you are the more it the o more organic it looks.

Look up. There is nothing interesting on the floor. Your eyes are what make you interesting.

But remember these are heuristics and not absolute rules.

Gesture

The gesture is a very interesting element of communication. My advice is to get comfortable with less. Too often magicians have habits that add nothing to what is being communicated. Over-gesturing is because the magician is uncomfortable. Get comfortable doing nothing with your hands. It might feel weird. But if you are comfortable doing nothing then you gesture moderately.

NEW MAGIC ACADEMY

Member Events

Next VIP Meeting
May 7

April VIP meeting was all about mentalism. We covered several techniques and tools. Billets, Peaks, Center Tear, and many book tests.

We started off my talking a little bit about the difference between magic and mentalism. They share many characteristics. But there are several differences.

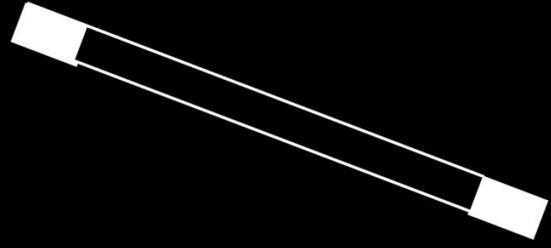
We talked about making the transition into mentalism. Some do and don'ts.

The May VIP Member Event will be about children's magic. It will be May 14.

There is a new feature. You can join a Member Event for \$10.

You can register for the VIP event page at NewMagicAcademy.com. If you are a member you will be sent the link you do not need to register.

Magic In Theory And Practice



One Ahead Misdirection

By Tom Crone

Here's a way to fool yourself into better misdirection.

Don't internalize yourself, externalize.

Don't narrow yourself into the move, expand away from it.

Let's begin by saying that your audience perceives what you give them to perceive. Sometimes, we give what we don't know we are giving. These can be minute, subconscious things we do, and they aren't always working in our favor.

Normally, until we have supreme confidence in a move, we internalize ourselves and narrow ourselves into the move. Even at the



point of being pretty darn, almost for sure, most of the time okay with a move, we tend to do these two things. After all, we've spent a lot of time focusing on learning and practicing the action. We have focused on it. That's internalizing.

Thereby, we unconsciously bring attention where we don't want it to be. I'm talking about a brain activity that can be subtle, perhaps

subconscious. Wordlessly, our brain is saying, in an instant, “I’m going to do the critical magic move, and I’ll do my misdirection with it, and nobody will see the move. I hope.” We internalize. We don’t say it in words, but it’s there.

We’re happily going along, performing a routine, presenting outwardly to the audience with our entire persona. What’s next is almost a metaphysical thing. At the millisecond when a move is about to happen, we draw into ourselves. And it isn’t as if the move is done poorly and the misdirection doesn’t work, but there is a certain something that sets that moment apart as a “something happened” moment.

Fortunately, we can put this cart before the horse for great benefit.

What to Do

We all know the magician’s ploy of “One ahead”. My idea is for you to get one ahead of yourself. I accidentally discovered this when performing my original version of “Card Sword Stab” in my mansion parlor shows of yesteryear. I discovered it by retrospective analysis.

At a certain point, I had to bring the selected and lost card to the top, and I used a pass. The pass was pretty open and “naked”. My sword, in scabbard, was leaning against a side table. The deck, little finger break in place, was in my right hand. I’d put

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.



**Click
Here**

Only 19.97

Get It Now

the deck in my left hand and use my right to pick up the sword. My body would rotate just a bit to the right, and just before the exchange of the deck from right hand to left, I'd do the pass. Years later, I wondered why the darn pass worked so well. I discovered that during the actions my mind had focused on grabbing the sword while not disturbing its balance against the side table. I was focusing on this even before the sleight happened, so it had no significance, almost didn't exist. I was expanding into the sword moment, one move ahead of myself. Consequently, I took my audience with me.

When a sleight takes place, it will happen just before or during some other action. Maybe that action is something you do to accompany what you say, or a shrug, a turn of the body, a hand gesture, a smile or eyebrows raised. It might be picking something up. It might be looking at something. What is important is making that something be where your focus is going. Put your focus one step ahead.

There is no break in the action between a sleight that is covered by misdirection and the action you make after the move. It is all

happening just as it always would. It's about where your internal mental attention is going.

This isn't something the spectators see you do, because it is all going on in your head. It shouldn't cause any mental hernias. This is a misdirection / direction of your thoughts to the action after a move and putting it in your mind beforehand, hence eliminating the thinking of the primary action. In a metaphysical sense, you've eliminated it.

You can try this mentally right now. There's always an action following misdirection and the "move" it's covering. Think of what one of those is in a routine you do. Mentally do the combination, and then the next move, but focus on that next move, be in that one-ahead moment before you doing the first.

You have eliminated internalizing yourself into any focus on your secret move. You've expanded yourself away from any physical narrowing of the action by bypassing it.

Or, if you just did your routine several hundred or more times under watchful eyes, this is where you'd arrive.

under watchful eyes, this is where
you'd arrive.

Get one ahead and you'll likely get
there much sooner.



Square Circle Productions



Square Circle Productions

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

Book a free no risk consultation

Click Here



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 29.97.

Get It Now



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

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

June

June 4 Willie Yee

Willie performs at Stat Trek Conventions. This will a great lecture to learn character development and building a theme based show.

Register at newmagicacademy.com/event/willie-yee/

June 18 Jamie Salinas

Jamie is a Houston Based magician and dealer. He is known for his excellent mentalism and séance show.

Register at newmagicacademy.com/event/jamie-salinas/



Bring Magic To The World

A glowing Ace of Spades playing card is the central focus of the image. The card is tilted and emits a bright, ethereal light, making it stand out against the dark background. The 'A' and spade symbols are clearly visible on the card.

Become a
New Magic Academy
VIP Member

NewMagicAcademy.com/join