

Imagine

MAGIZINE

July 2023

A photograph of Scott Wells, a man with a white beard and hair, wearing a white t-shirt and large black headphones. He is smiling and looking towards the camera. A professional microphone on a boom arm is positioned in front of him. The background is plain white.

SCOTT WELLS

Magic in Theory and Practice
How to Set Your Price

The logo for New Magic Academy Membership. It features the word 'NEW' in yellow, 'MAGIC' in red, and 'ACADEMY' in blue, all in a stylized, outlined font. Below this, the word 'Membership' is written in white on a red rectangular background.

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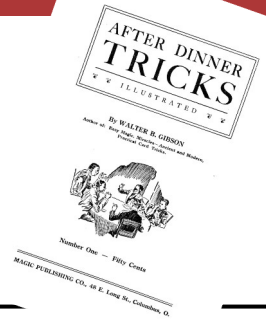
Visual Static

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Tricks With Matches



This is a set of after dinner type of trick that are simple and all done with matches from the book After Dinner Tricks by Walter Gibson.

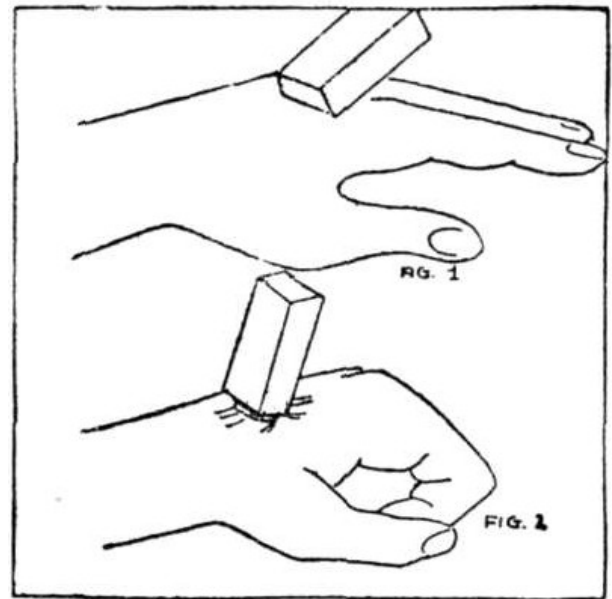


Levitation of a Match

A match box is placed upright on the back of the hand. It is pushed down, but immediately rises to its former position. After some repetition, the box is handed for examination, but nothing unusual is discovered.

In setting the box on the back of the hand, the drawer is pushed out slightly and, in pushing it back, a bit of flesh is pinched between the box and the edge of the drawer.

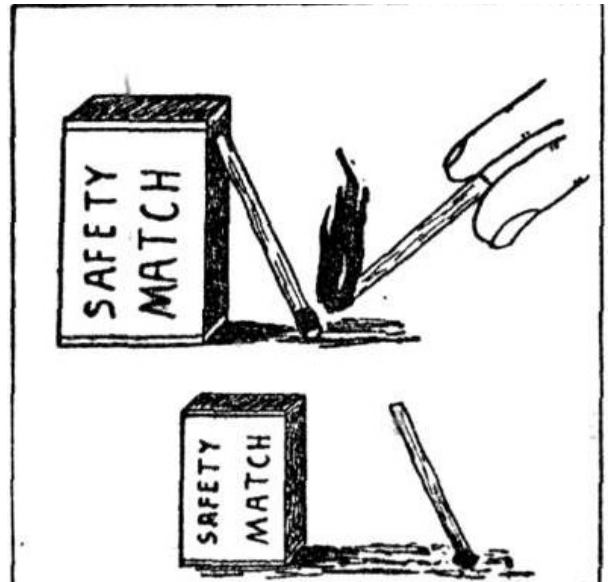
The box is then knocked down flat on the back of the hand, but by merely doubling the fingers it will rise as on a hinge.



The Leaning Match

Lean a match against the side of a match box with the head of the match standing on a piece of wood (not a mahogany table).

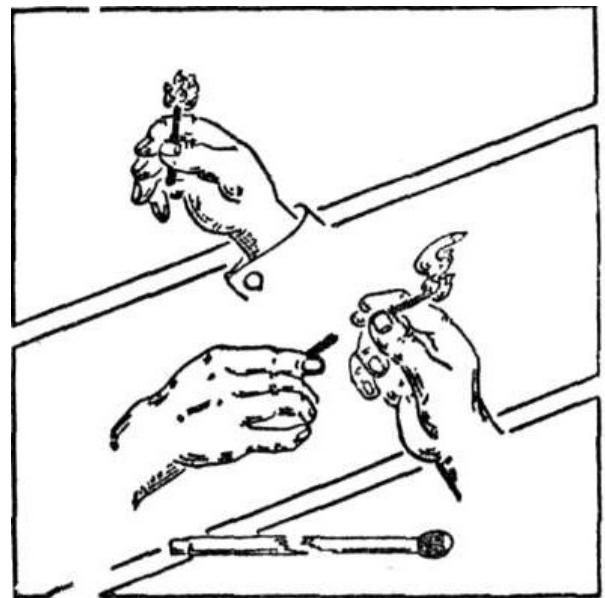
The problem is to remove the box without the match falling. To accomplish this, strike another match and light the head of the leaning match; then blow it out immediately. The tumbler may then be removed without the match falling.



A Light That Failed

A Friend Asks for a light. You strike a match for him, but when he takes It he finds the light has gone, and is surprised to see you still hedding it.;

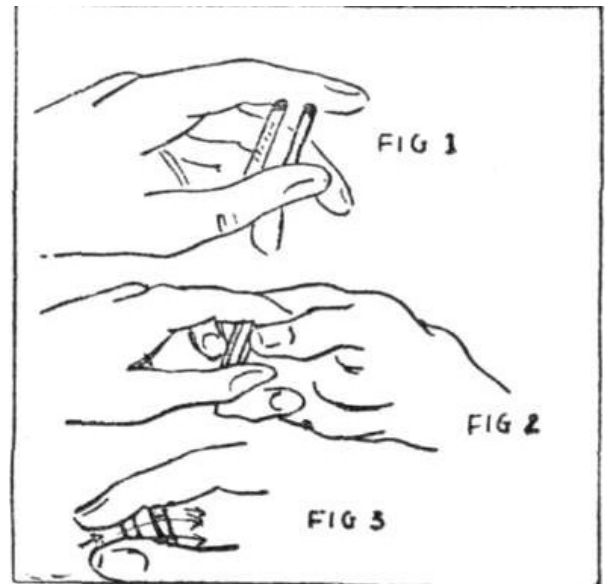
The match was previously broken in half, and then held at the joint, in striking. Of course when you held it out, he took the unlighted end, and as a result only received half the match, while you kept the light.



The Mystic Matches

A pair of paper matches are shown to have printing on one side, but to be blank on the other. They are held by the ends between the left thumb and forefinger. The right thumb and forefinger take the matches at the center and turn them over, but the printing is still uppermost, no matter how often they are turned.

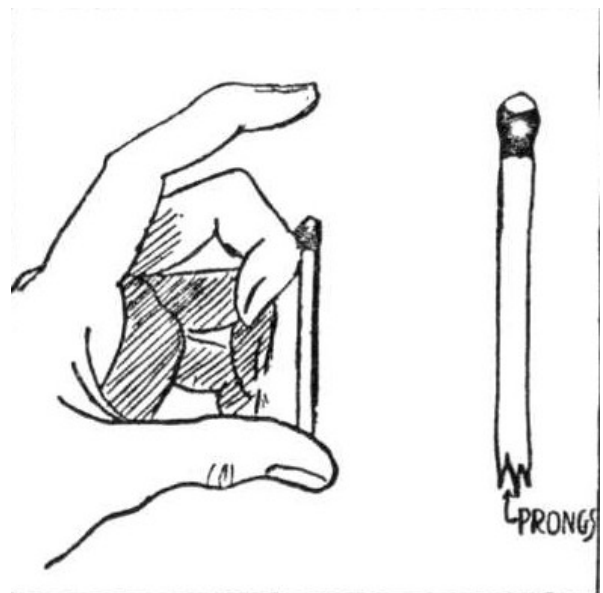
The secret is a half twist made by drawing back the thumb a trifle. Thus every time the matches are turned over they make a complete twist, which leaves the same side on top. The twist is undetectable, as the turning of the matches makes it unnoticeable.



Balancing A Match

A match is balanced on the ball of the forefinger.

To accomplish this feat secretly break off the tip of the match at the base. This leaves a number of tiny prongs or slivers of wood. When the match is set on the finger it is pressed against the flesh and the tiny slivers are imbedded very slightly. The match will then stand as long as desired. No one else can do the trick, as they invariably fail to press the match into the finger.



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The Great Dictionary Trick

This comes from Bargain Magic by Magical Ovette
In the book he states it is an improved method by
Louis C. Haley



In this method a free choice of books is used, and, in the case where you use an assistant, you can give your audience a positively FREE choice of the book, page and line.

Method with Assistant: Have the audience choose any one of any three books and then call aloud any page and line on that page by number. Suppose they name page 140 and line 29 from the top of that page. Now, your assistant stands in the wings and hears the numbers and immediately turns to the page and line on the page in that particular book—for he has DUPLICATES of the three books before him. He now writes that line on a slip of paper and places it in a double envelope, or under flap in slate or other piece of apparatus for production, and brings it on stage and lays same on table. Performer hands a slip of blank paper for examination (similar to one written on) and then places it between slates, in envelope or what not and later shows the identical line chosen written on the slip.

Without an Assistant: In this case, by means of a pack of cards arranged in lots of 10 so that any 10 will total the same no matter where the pack is cut you force the page number. For forcing the line number you can use a set of bone counters with a forcing set of all duplicates in the closed compartment of changing bag. or by any other method you desire. (Let the set; of 10 cards in pack be assorted and mixed suits), but the ORDER of the cards in the ten-set must be the SAME in even set). Positively FREE choice of a book is given, BUT you FORCE the same page and line in each book. The different line in each book is already written and concealed in three different pieces of apparatus which you have on your table, which particular one you use as needed. No one knows that the other pieces of apparatus were loaded, inasmuch as you do not use them.

the chosen method he must stand so that the audience can not see the back of the card. With a sweep he spreads the cards in a line or semi-circle on the table, face downward, when the chosen card is revealed face upward. If desired the performer can begin the trick with the bottom card already facing the pack, in which case, of course, the preliminary shuffle is omitted. It is a simple matter to spread the cards fanwise, when inviting spectator to draw a card, without showing the bottom card. The effect of the trick can be enhanced by allowing three spectators to draw cards, the three selected cards appearing reversed in different parts of the pack. The trick may also be accomplished without reversing the bottom card, but this method demands some expertness in sleight of hand. For sake of completeness it is described. Allow the pack to be shuffled, and when the card is returned, bring it to the top by means of the pass. If desired the card may be palmed and the pack handed out to be shuffled. Hold pack in left hand, the tips of the fingers pressing on the top card. The right hand now slightly lifts the top half of the pack, the left hand fingers pressing on the top card slides it off, and in the process the card is reversed as it enters the cut portion.



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The Pass Surpassed



This is from the Bulletin of Latest Sights
and Tricks by Burling Hull

EASY of accomplishment and clean of operation, puzzling to the trained eye because of its unsuspected simplicity and above all eminently practical where the pass is impractical, it would be difficult to find a more valuable manipulation for the up-to-date card worker, or one more suited to the needs of the magical student who has not yet acquired a pass which is invisible to the spectator on the watch for the sleight.

Effect: Performer has three cards selected and replaced on top of pack which is then cut (the pack may be cut in the Orthodox manner if desired, cards being placed between the two portions) bringing cards to center. The (Pack is now passed from hand to hand-while describing the effect to follow—this for the sake of convincing the spectators that no separation is being retained by the fingers as required in the pass. The cards are milled and the spectator invited to insert his finger in the pack at any point, as illustrated in No. 1, the pack being immediately cut at that point and the familiar

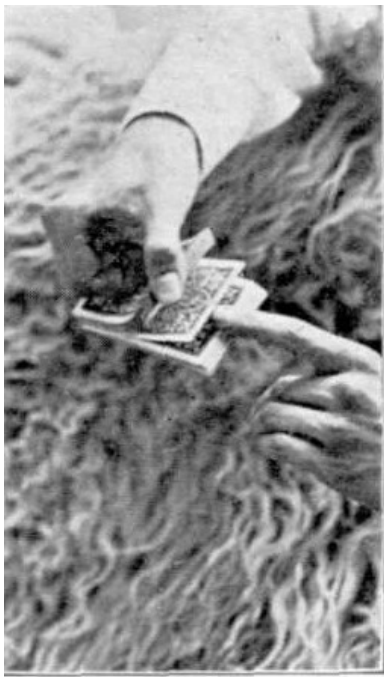
dovetail shuffle (No. 4) executed. The shuttle is once repeated and the cards, impossible as it appears to the audience, are within the performer's possession.

1 will offer a simple suggestion for the conclusion of the trick though it may follow any form the performer desires. The pack may be; placed in performer's pocket after it is demonstrated that the latter is empty, and after an introduction, to the effect that he will demonstrate the effect of "Kindness and mental influence on playing cards," he calls for various cards and produces them from his pocket. In order to prove that "any card may be produced just as readily," he requests one of the spectators to call for the card which he selected, and he (the performer) will produce it. The selected card is then produced from the pocket and the plan continued with the remaining cards; except that in the case of the last card, the performer states that he will announce the name of the card before producing it, simply requiring the spectator to

think of the card; and thus the trick is concluded.

Secret and Operation: The trick depends upon a subtle, but simple operation on one card. Either, upon taking the pack after it has been shuffled, or after cards have been selected and while parties are memorizing cards, the bottom card of the pack is drawn back about one-quarter inch by means of the right thumb (as illustrated in No. 2) and the corner of that card is bent under (as illustrated in No. 3, which is a view of the pack from below). The selected cards are now placed on top of the pack and the pack cut, bringing the selected cards to the center, and incidentally the cornered card directly over them. Another method is to cut the pack and offer the upper portion to the spectators to place their selected cards upon (this is the reverse of the usual method, but by cutting the pack while spectators are looking at their cards, they will not know which is the upper or lower packet). The pack is passed from hand to hand, fingers pressing the pack together, making the turned corner invisible as in No. 5 (the arrow and C indicating position of cornered card). The pack being cut as in No. 1 a few times, the performer divides the pack into two portions, taking care to include the cornered card in upper portion as he shuffles them together as in No. 4 in following manner: As

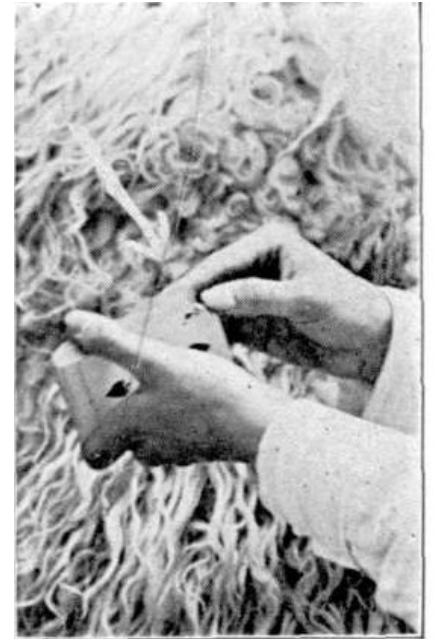
the cornered card appears ready to fall he interrupts the running of the cards in the left hand until the cornered card and the selected cards have fallen, thus assuring that the selected cards will retain their relative position—and continues the shuffle with both packets. This action should be made to correspond with the shuffle so that it will not appear to interfere with a fair mixing of the cards. The second time, the pack is cut at the cornered card, the right thumb nail being inserted under the turned corner and lifting up that card and all those above it. By shuffling the cards again and allowing the top cards of the lower portion to fall on top at the end, the selected cards will be left on top. Taking the pack in the manner illustrated in No. 6; opposite movements of the upper and lower hands as indicated by the white arrows will suffice to straighten the bent card which may later be brought to the center of the pack and should it come to light at any time, will be considered an accidental injury to the card from previous use.



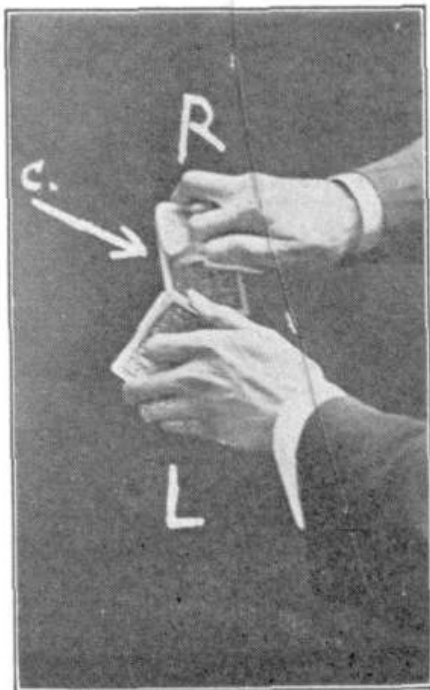
No. 1.



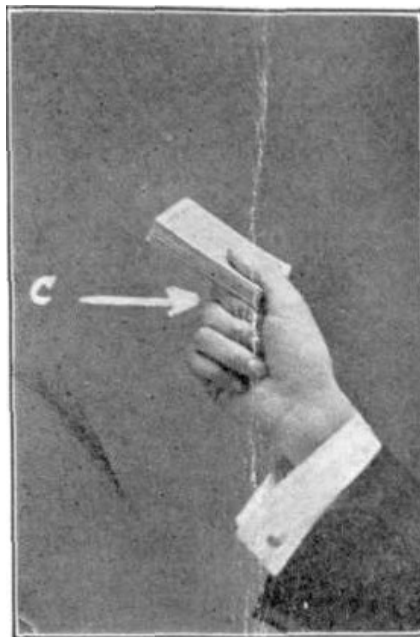
No. 2.



No. 3.
Bending Corner.



No. 4.



No. 5.



No. 6.



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- Authorship brings authority
- Authorship respects

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- 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)

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6 Ways To Help Stay Focused

I don't know about you But I have ADD bad. When I have big projects my mind tries to do everything possible to make sure I don't do what I am supposed to do. Even if it is something I enjoy.

My brain is going you could be doing all these other things. They are important too. We should be doing something else. I sit down to start working my brain freaks out looking for anything else to do.

There is a magic video to watch. Oh Facebook, you need to post on Facebook. My brain starts screaming bloody murder, trying to get me to not do the one thing that I got to actually do.

As you start getting closer and closer to actually doing the thing that you need to do. Everything around you tries to stop you from doing the thing that is the highest priority right now.

There's always something that can distract you from doing the things you have to do.

If I described you here are some tips I use to manage my ADD. I hope they will help you too.

1. Set a timer for uninterrupted work. I don't know the optimal time. I set mine at 60 minutes before I allow myself a break. I read somewhere 20 minutes is optimal. But I ain't buy'n that one. Mine is 60 minutes. But you do you.

2. If you have a door you can close put a sign on it that says you are unavailable until that the end of your focus session. For example. "In Focus Session until 11:30. Please do not disturb."

3. Put on ear protectors to muffle sound or a headset playing music. Don't put on your favorite music. Put one something that is background music. The idea is to block the outside world out for your focus time.

4. If you have a window. Close the blind. A visual stimulus can cause very distracting. "Oh look a squirrel." Oh, I got distracted but I am back now.

5. Defined a reward at the end of your focus session and/or at the end of your task. These have to be the carrot to get you to actually do something. A gimmick yep. But it works. Trick yourself with carrots to get into momentum.

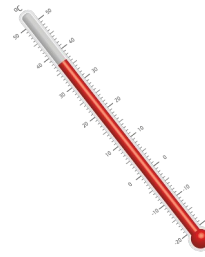
6. Never Stop at a natural ending point. Always start the next thing. If you are writing always start the next chapter. If you are rehearsing stop before the climax of the trick. That way your brain needs to go back and finish it.

Those are some tricks. Again, it's not a flawless system. It's not perfect. I still struggle.

But I hope they help you. That said, I am going to get back to work editing this MAGIzine. So hopefully you have a chance to read it.



Pricing... Be The Thermosat, NOT The Thermometer!



Dean Hankey

Oh the never ending quest for Price setting guidelines! - We have since the beginning of time struggled with how much to charge and actually get as a professional in this industry.

The short truth is simple:

“The More Value You Create, The More IMPACT (and Income!) You'll Make!”

Our Simple 3 Step Formula:

- VIP! - Value! Impact! Profit!
- Add VALUE...
- That Generates IMPACT for Others...
- Then We Simply Share In The PROFITS!

Simply Put:

We Get Rewarded For Helping Others Get Real RESULTS!

(Whatever THAT Is for THEM!)

OK, so how do we determine value?

Well that is a multi-part reply...

~ Part one is simply our own internal barometer. (our own perceived value and self-worth)

Truthfully, for each of us this is very different. Some see themselves as incredibly valuable and still fail to see their own value when it comes to asking for and getting a fair market price, while others easily receive the market price they have set and expect to receive.

We could all discuss this for eons, as we have, and until each individual figures out for themselves what their price point is and how to feel comfortable asking for and receiving that price. Oh, it will always be an ongoing discussion.

- I could give you a case study After Case Study from my own life and that of those that I have been honored and privileged to Mentor over the years and each experience and story will be added into different and individual as we all are.

Are there formulas, systems, strategies for changing your pricing and (more importantly) your internal thermometer? - YES! - That is a potentially lengthy conversation at best. (but until each chooses to agree, little will change.) A topic for another discussion someday I hope.

The thing I WILL Say It At Some Point You NEED To Learn To Become The “THERMOSTAT” and Less of The “THERMOMETER”! ~ You have to learn to SET The Temperature (Price) rather than just respond to it.

~ Part two is how other people see us. This too is based in large part on “perception”.

This can be a little more systematic and structured in nature and more readily changed with the proper marketing and the top secret super success ingredient of “VALUE” and how we leverage and apply it as a force multiplier in our Money Making Marketing Magic!

Google the term “Value Stack” And it will reveal the Genesis of what you need to know in order to make it irresistible for people to say anything but yes to the offers that you make. The simple truth is the more value create the more impact (and Income) you'll make!

If I offered you a brand new Rolls-Royce, 100% free, but it had just been in an incinerating fire leaving it little to no real perceived value, how much would you give me for it now?

Depending on who you are, your interest and your experience with cars maybe, you might make a small offer. on the other hand if I said would you give me \$10,000 for that burned-out shell of a Rolls-Royce oh, but was willing to throw-in a Brand New Mercedes-Benz in perfect working condition, \$100,000 in cash and all you had to do was get rid of the burned-out carcass of the old Rolls Royce... would you take that deal?

I would wager that most would take that irresistible offer one way or the other.

That said, how can we create so much perceived value in our Market that it becomes financially irresponsible for others not to take advantage of our offer and opportunity? - We teach members to add to 2-10x the value Exchange for the offer we are making. - It's pretty simple in principle really. And rarely fails regardless about how I feel about myself and my internal Thermostat.

If I can help you generate an extra (over and above what you're already making right now) \$100,000 in your business over the next 3 months and helped you actually get there, would that be worth \$2,000.00 to \$10,000 to genuinely learn how to do that on an ongoing basis in your business? (...by the way, just answering the question at hand. not making an offer. I do not want your money. Just giving an example that I am familiar with.)

Again that is for each to choose and decide for themselves, but my experiences are overwhelming on the side of accepting an irresistible opportunity such as that.

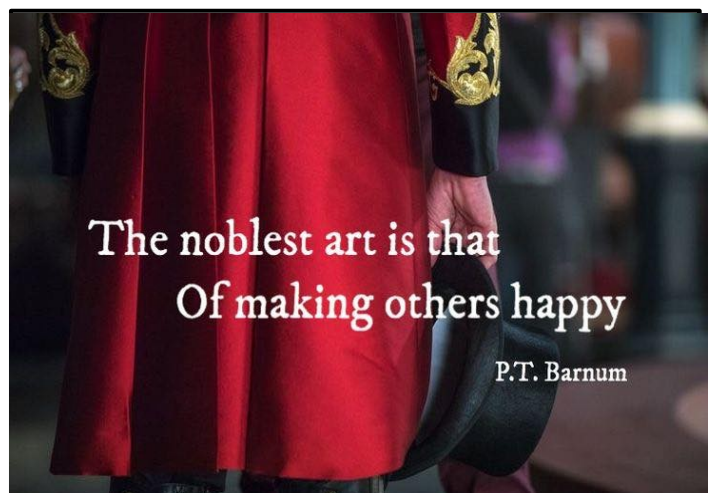
The Big question at hand is how can we create so much value that it becomes, again, emotionally, intellectually & financially irresponsible for them to say anything but yes to such an offer!

Simply figure out all the ways you can add, demonstrate & deliver real value and you will never have to 'sell' again. simply serve your way to success by adding as much or more value than what you were asking for an exchange and you will have all the business you want without having to hard sell anything.

The TRUTH IS, "Price" is in large measure irrelevant anyway... it's all really about "VALUE"! - Kind of simple really.

I am lucky enough now to pretty much set my own price based on how much value I'm willing to promise, promote and ultimately deliver for any given opportunity. The market (or even my internal thermometer) does not determine my price. The 'THERMOSTAT' and the real VALUE I am able to create does.

Just some thoughts. Hope that helps & adds to the conversation.



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Interview with Scott Wells

Scott Wells Magician – Podcaster – Politician?

Imagine had the opportunity to sit down and chat with Scott Well. It was over a 2 hour conversation and it was full of gold. So much so that Imagine will run a seires of articles based on the knowledge and wisdom of Scott Wells. This first installemnt will let you know Scott better on a personal basis. Scott is the type of person you don't need to ask a lot of questions of. Just wind him up and let him go. Here is the first installment of the interview with Scott Wells.



Imagine: Tell us a little bit about your background.

Scott Wells: My parents bought me a magic kit when I was eight. I did shows for the kids in the neighborhood. I charged everyone a nickel. I was thinking back then even about making money not just doing it for free. After I'd gone through everything in the magic kit I forgot about it. It wasn't something that we really enamored me. I forgot about it wasn't till I was working with the Boy Scouts. There was an old Scoutmaster who showed me a rope trick. I thought cool it reminded me a little bit of the magic I'd done. So I

started doing a rope trick before every meeting in order to get everybody quieted down. Then I was transferred from Illinois to Tulsa.

And I was working on my MBA at the University of Tulsa. My undergraduate degree was from Southern Illinois University, in journalism, and minored in radio and television. I really wanted to write, direct and, produce television commercials. In fact, after I got out of college, I moved to Denver and I worked for a newspaper. I was an advertising salesman. I was also the gourmet food editor.

After I was transferred to Tulsa , I took up an interest in magic again. I went to a magic shop to buy a book on rope tricks. The guy who was there showed me some sponge balls and some other stuff. Kathy bought me a set of linking rings for my birthday. She inscribed in them, I'm giving this to you if you promise that you'll stop when I asked you. Fortunately, she never said stop.

I remember the first lecture I missed and I most regret was Goshman. It was five bucks for the lecture. I said I go to lectures at graduate school. I'm paying for that but I can't imagine why would you pay a magician for a lecture. So, I missed that lecture. I regret not seeing him.

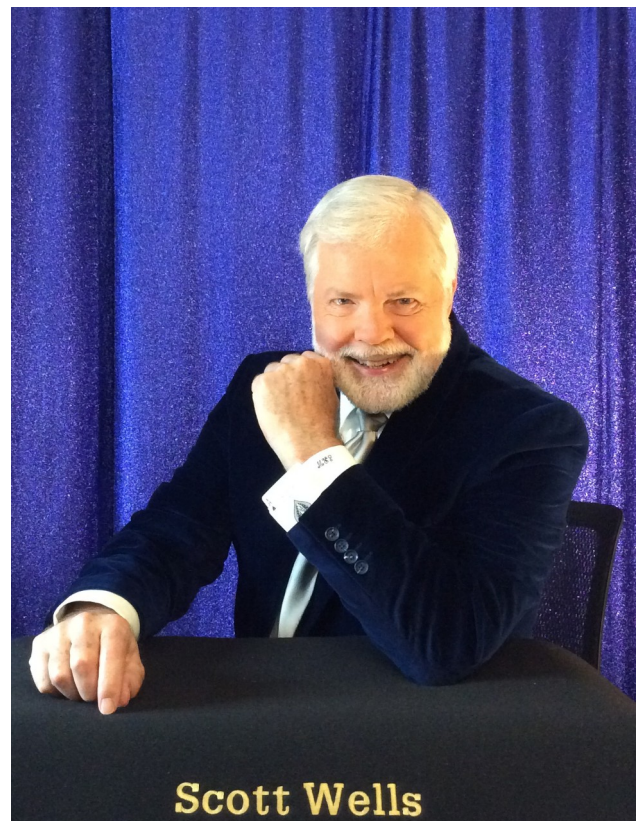
I started taking classes at the local junior college. It was a six week class that covered everything from close up, to stage, to mentalism, escapes, stage presentation, theory, everything. I started doing birthday parties around Tulsa, shopping malls and doing street magic in the park. Then I moved to Midland Texas.

I started teaching a class because there weren't any other magicians in West Texas. As a result, I was able to form ring 265. I was also doing more and more birthday parties. I was known as Great Scott. I did balloons and everything. I did festivals, and schools. I was on television, "Good Morning, West Texas."

I did a lot of magic for them. I was in the newspapers and everything all the time. I appeared around town for grand openings and car dealerships, et cetera, et cetera.

George W. Bush was still running his dad's company. George was a member of our church. One year he was chairman of the United Way campaign. The theme was thanks to you, it works like magic.

One week, I made George W. Bush float on a Super X. He used to come over the house, and we'd rehearse stuff all the time. I'd pull the shirt off his back and made him float and all other kinds of stuff. At first meeting, we made a prediction as to how much money we're going to raise. Both George and I



made a prediction. We put it in an envelope and gave it to the sheriff. And each week at reporting meetings, he would announce it was unsafe, and sealed. The final night, the predictions were read.

In the newspaper above the fold, the title says, "Campaign chairman George W. Bush hosted the victory dinner. Thanking all the volunteers for their hard work, and surpassing the goal. Great Scott, the magician, who entertained and urged volunteers at weekly report meetings to continue their fundraising efforts was 75 cent short to his prediction of the amount they would raise at the beginning of the campaign. The Great Scott and Bush wrote down their predictions and then sealed them in an envelope that was kept for in a safe at the sheriff's department."

So not only was I up with George, but they remembered that I was 75 cents short, I pulled three quarters of my pocket, and I gave it to George and I said, "I hate to be wrong, here you go."

From Midland I was transferred to Omaha. Pat Hazel a friend put me in contact with the manager and I worked the restaurants in Omaha. I had been doing restaurants in Midland. I worked at Helios, which is where magic and Martini Thursdays started from. I would bring nachos home. Kathy and I would

lay in bed and watch David Letterman and have a beer.

We move from Omaha to Houston. And I started working immediately at the Magic Island.

Bill Larson asked if anybody was interested in writing an article about the conventions. I wrote him and I said, I'd be glad to send him an article. I sent him an article about the IBM convention and one about TAOM. I think maybe another convention report later. Then I wrote him and said, I'd like to work the Magic Castle. That was the first time I worked the castle.

Scott Hollingsworth had me doing a close up at Magic Island. One thing led to another and I started working different restaurants.

I left Houston in 1994 for Dallas. I came back to Houston about '98. We've been in Houston ever since.

I always wanted to retire at 55 and go work cruise ships. Kathy said, We don't owe anything. The kids are out of college. If you want to do that, that's fine.

Within 10 days, I had four trade shows, and three cruise ships book. I knew where to go and how to do it. I had been doing it on a part time basis.

Also at this time I started a thing called Scott's Thoughts. It was an outgrowth of conversations I had with magicians, who worked Magic Island.

Every Saturday morning, I would sit at my computer and download my brain. I would write articles about 500 words or so. They were about what I had been thinking about. They were not tricks, they were more about how to approach a table, how to keep your material fresh, how to act when you're at a restaurant, and there's another magician working. How to have the courtesy for other magicians. How to keep your nails fresh and clean. Things like that. I would send these to different clubs. This was before email. I would send these little tiny floppy disks. or I would fax them on a monthly basis. I had a network from LA



to Aberdeen, Scotland. In fact, when I lectured in Aberdeen, they knew everything about me.

Stan Allen asked if I'd be the convention editor. I was not just writing up conventions I was attending, but I had people who were attending conventions sending things to me. I would edit that down to the appropriate number of words and add photos. I had a little picture of me up in the corner. Magic magazine was an international magazine. When I went to Ireland I was meeting a fella in a hotel. He came right up to me. I didn't recognize him but he knew me from my picture in the magazine. Just kind of got some notoriety.

It's these little steps along the way. That is because of a word I'd like to keep coming back to. That's a magic word I like and that is, "Yes" "Say yes to everything, which I have. But only if you can do it to the best of your ability. Don't say yes to everything and then do a half hearted attempt. But if it's outside of your comfort zone, that means you should go there. You should test your comfort zone.

Imagine: You had to have had some failures.

Scott Wells: Absolutely. But none I could think of. That's a matter of perspective, others might have thought, hey, this was a failure. But to me, no, it was it was a learning opportunity.

Imagine: If you had to start all over again, what would you do differently?

Scott Wells: Go into politics. There were many, many pivots in my life where God has intervened. And I know my prayers have been answered. But not in my time or my way. My prayer had been answered in a different way. I had just run for the school board and won. We had just gotten married. People were saying, why are you on the school board? I went to this school system. And I want to give something back. I always want to give back to the community. That's why I became a Scoutmaster. I want to get back. It's always giving back, doing something for other people and saying, "Yes." I could have stuck around

in Illinois and run for public office, I thought about that many times, if I would have done that, that might have been a direction that I might have headed.

Imagine: Where can people find out more about you?

Scott Wells: If you go to themagicwordpodcast.com. There are links to in the about section to other places where they can find out more about me. If they want to go to my website, because if you go to ScottWells.com. That's really more about the magic side of my business.



NEW MAGIC ACADEMY

Member Events

Next VIP Meeting
July 16

June VIP meeting was about multiple characters in a solo show. It appears that puppets were the most popular method.

We talked about several methods including an unseen character.

The July VIP Member Event will be on mentalism. We had a session on that recently but mentalism is a broad topic. So it is worth doing again.

This time I would like to go over a show structure for a mentalism show.

What is a good opener and why.
What is a good closer and why.

You can register for the VIP event page at <https://newmagicacademy.com/event/july-vip-event-mentalism/>. If you are a member you will be sent the link you do not need to register.

Visual Static

Have you ever used a radio and heard a lot of static. Static makes it difficult to hear. Well, visual static during your show makes your show difficult to watch.

Visual static is the all your little tics. Things like shuffling of feet, pacing back and forth, and constant riffing of the cards. Visual static make it difficult for an audience to pay attention to your show.

In my early days of performing. I thought I needed to dance on stage. Of course, I knew nothing about dancing. So I ended up shifting back and forth thinking I was maintaining interest. I was not.

It took a few years for me to remove most of my erratic movement. I still have them only on a different level. I'll catch myself doing something from time to time. I have to consciously stop the extra movement. But that happens a lot less these days.

Some staticy actions are easy to stop, for example, riffing cards. This is nervousness. Once you can control

your nerves, it is easier to reduce the need to play with the cards. Until you have control of your nerves keep the cards in their box. Boxed cards are harder to riffle. If they need to be out of the box, lay them down. It is impossible to riffle cards you are not holding. Being aware of the problem is the first step. So watch yourself on video. Be mindful of your actions.

Other tics are harder to break. When a performer or speaker is moving from side to side, it distracts. The same is true if they are wandering across the stage. Wandering may be nerves. Or it may be bad stagecraft. Someone told them to use the whole stage. They do that by wandering back and forth. STOP IT! Just STOP IT! Move with intention. Whenever you move, and this includes hand gestures, move for a reason.

But shifting weight and wandering could be nerves. In general, we pace when we are nervous as a flight or fight mechanism. The body is readying

itself. If you are nervous on stage your body will either get aggressive (fight) or try to run away (flight). Your mind and body are in a constant battle. The body is preparing to run or fight so it shifts the weight to one foot. The mind is going, "Hey calm down everything is OK." So, the weight shifts back. This causes a rocking motion which is distracting. So, the first, and most effective, way to stop the rocking is to calm your nerves. Breathe slow and deep before you step on stage. Police, soldiers, and Marines refer to this as combat breathing. Next, put your weight on your toes, and rotate your heels out so that your feet are parallel. Do not bring your toes in – make sure that your heels move out. The end result should be that your feet are now pointing the same direction. Your heels are the same distance apart that your toes were at the start. Rocking is much harder.

In this position, you have to make a conscious effort to move your feet. You have to shift your weight before you can move them. This makes both rocking and pacing, much harder without having to thinking about it. Practice standing somewhere, and then planting your feet in this way. After a while, you will be able to get into this position without thinking.

By eliminating your visual static you increase your audiences enjoyment and your peace of mind.

More Shows and More Money



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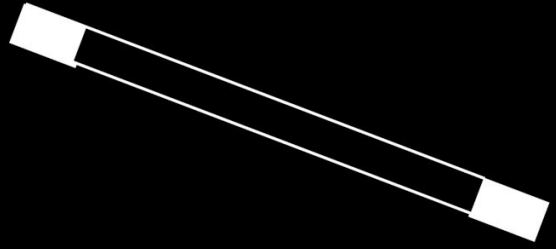
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Magic In Theory And Practice



Misdirection vs Direction

By Tom Crone

To direct or to misdirect? That is the question. It isn't really a cut and dried proposition, because you don't really want to base everything only on one or the other. I believe that novices have often been advised to direct rather than misdirect, based on the fact it is what the wondrous Tommy Wonder enlightened the magic world with, although really not primarily. It is a conundrum of little merit; let's see if we can make something useful from it. First, we must neuter it. Here is a quote directly from *Wikipedia*.

"In his 1948 book, *Principles and Deceptions*, Arthur Buckley questions the accuracy of the term [misdirection]. Since that time, magicians have debated use of the term *misdirection*, creating a great deal of discussion about what it is and how it works. Buckley drew a distinction between *misdirection* and *direction*. One



being a negative term, and the other positive. Ultimately, he equates the two as the same thing: 'If a performer by some means has directed the thoughts of his audience to the conclusion that he has done something which he has not done, he has wrongly directed them into this belief, hence, misdirection.'

Simply enough, to direct to one thing means to misdirect away from another. What's the difference, anyway!? Let's consider the use of misdirection and direction relative to a singular coin move

with which most are familiar, the French Drop. (It doesn't matter one bit if you do coin magic, so long as you go along with the example.)

First, let's step away from magic altogether. We don't ask a traffic cop to go misdirect traffic. That said, when we go to a theatrical performance, we are not directed by the actors how to perceive it; everything is complete misdirection and suspension of disbelief. Indeed, the players have been directed, while the audience is in compliance with being totally misdirected.

That distinction in mind, please allow me a flight of fancy. It helps me to adjust the performance of my magic to think of *misdirection* as "softer" and *direction* as "harder". I do this to give myself a feeling for what it is I'm presenting, overall. This is strictly my own perception of the theater I wish to convey. I hope you find it useful.

Let's say you're going to do "Coin Through the Table". It will be accomplished with the French Drop, or any other taking (not giving) action retention. You want spectator focus on the taking/receiving hand, the one that is going to make the coin go through the table. The magic moment will be about the force of the pushing, perhaps even mildly slapping of the coin onto the tabletop. You will provide receiving hand action with vigorous and large movements of the receiving hand. It will move with stronger intent and provide direction of attention.

You very strongly show the coin at the finger tips of your primary hand. You can even give it a little wiggle. Your taking hand comes to take it. You add to the action by having the taking hand come outward from the side and then to the center, the moving action putting attention on it. You do the

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drop while seeming to take the coin between the thumb and fingers of the receiving hand (its back to the spectators). Then, sort of give the receiving hand a little bounce that would imply you've just dropped it further into that hand, and then close that hand and bring it somewhat forward. The previous giving hand's wrist has long since relaxed as the hand drops to somewhere natural. You've "directed".

However, if you want to perform a coins across type of trick, as the coin retention takes place you might want to focus your gaze on the next coin on the table, the one to be picked up next, while you finish the faux placement of the first coin in the alleged receiving hand, which moves to its ready position and regains the attention. This misdirection would be done softly. Having looked for the coin, looking

away from the sleight, and moving the receiving hand into intended focus, one could argue you've misdirected softly.

I therefore consider *direction* as being of strong intention and *misdirection* as being of sly intention. Think of sleights you do that use misdirection and see if you can come up with more thematic ways to perform them that will take control of the spectators' minds.

Where and when can you use this thinking? In *Wikipedia* again, In *The Encyclopedia of Magic and Magicians*, author T.A. Waters writes that "Misdirection is the cornerstone of nearly all successful magic; without it, even the most skilled Sleight of Hand or mechanical device is unlikely to create an illusion of real magic." Therefore, use it every place you think it will enhance the illusion of real magic.

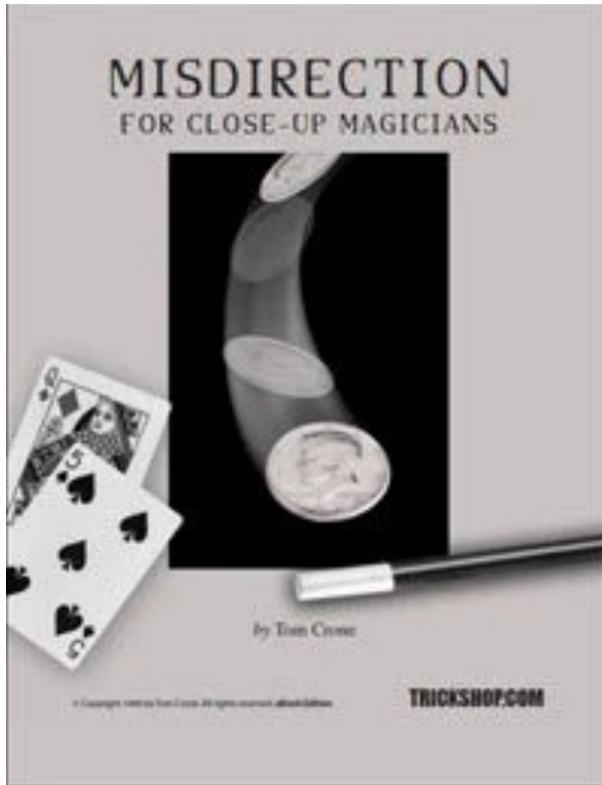


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Up Coming Lectures

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

July 9 Brandon Williams

Brandon Williams, the founder of Suit And Tie Magic, is a real-world worker. With over two decades of mastering his craft, Brandon has gained a deep understanding of the art. Such extensive knowledge in the world of magic has led him to create many of his own magic effects and illusions. Well over 50 original effects of his own, including his famous Tear Change (voted “Best Trick” at Magic Live 2018), Brandon will share techniques and concepts that have never been published before!



Register at:

<https://newmagicacademy.com/event/brandon-williams/>

June 30 Jeff McBride

Jeff McBride was recently named Magician of the Year by the Academy of Magical Arts.

He has performed on every major television network, including a role that was created especially for him on the Star Trek series.

Jeff McBride is, by far, the most innovative sleight-of-hand artist on the stage today.



Register at

<https://newmagicacademy.com/event/jeff-mcbride/>

August

August 6 Jay Scott Berry

A visionary and one of a kind magician Jay Scott Berry is a treasure to the magic community and the New Magic Academy is honored to have him lecture. A combination of elegance and style. Magic that amazes. This is a lecturer where you will scream. I want to do that too.

Register at:

<https://newmagicacademy.com/event/jay-scott-berry/>



August 20 Doc Eason

Doc is world renown for his bar magic and close up magic. He is entertaining as well as baffling. I was honored to have him agree to lecture at the New Magic Academy.

Register at

<https://newmagicacademy.com/event/doc-eason/>



Bring Magic To The World

A close-up, slightly angled shot of an Ace of Spades playing card. The card is white with a large, ornate black spade symbol in the center. The letter 'A' is visible in the top-left and bottom-right corners, each accompanied by a small spade icon. The card is set against a dark, textured background.

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