

I M A G I N E

A black and white portrait of Theodore Anneman. He is wearing a dark tuxedo jacket, a white dress shirt, and a dark bow tie. He has a prominent mustache and is looking directly at the camera with a serious expression. His hands are raised, with fingers spread, in a gesture that could be interpreted as 'rock on' or 'L'.

#12

SEPTEMBER 2023
ISSUE 21

Magazine

**Theodore
Anneman**

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This month Imagine Magazine is dedicated to Theodore Annemann. Annemann created 'The Jinx' magazine. He was also one of the most prolific thinkers, and magic creators. Much of his work is still used by mentalist and magicians.

The tricks shown in this issue all come from Anneman's books.





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ANNEMANN'S DIABOLO PELLET READING

This comes from Annemann's Mental Bargain Effects. This book is available in the New Magic Academy Library available to all VIP Members.

For this fool proof pellet reading effect you need: a pad of paper that will easily go into your coat pocket and not smaller than 1 by 5 inches; a pencil, two slips of paper about 2 by 3 inches, a common letter size envelope and a thumb tip for right thumb. Have a few matches on table, for convenience of sitter. Fold one of the papers into a small size that will slip into thumb tip and place where you can get same when ready. Fold other pellet the same way and then unfold for the sitter. Lay this on table with envelope and pencil. Have pad in right outside coat pocket, writing side of pad against body.

Ask sitter to examine the envelope, which he does and places back on table. Tell him to write his question and sign on the small slip and refold it tightly so nothing can be read. While he does this you have stepped away and secured thumb tip on right thumb, dummy pellet inside and UNDER the ball of the thumb. As sitter

is folding pellet, you return to table, and, picking up the envelope, in left hand, flap side towards you, insert right thumb into it, apparently to open same but really leaving the thumb tip inside and held there, mouth up, by the left thumb and fingers on the outside of envelope. At the same time when you remove right thumb after apparently opening envelope, as your thumb comes out of tip, it drags with it the dummy pellet and this drops into envelope. This is all one continuous move as will be seen. Your right hand immediately comes out and picks up the folded pellet from table, openly places it in envelope, or can drop same in, but it is really dropped into the thumb tip and right thumb immediately follows it into the tip. Thumb is removed wearing tip with pellet inside but stays behind the envelope and now you are holding envelope at ends, fingers in front and thumbs behind. You wet the flap and then as an afterthought hand the envelope to sitter with a request for him to seal it

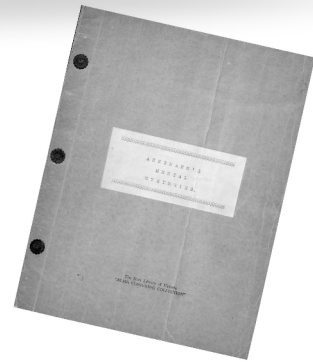
himself. Hand it to him with right hand, fingers on top and thumb underneath, and as he takes it, your hand comes away with thumb hidden under hand.

The sitter will probably glance into envelope and he sees pellet and seals. The wet flap will make him seal envelope without much examining at this point. Ask him to light a match and to burn envelope and pellet. Your right hand with tip goes into right pocket between pad and body, and pushing off tip removes pellet and unfolds it. This is done during the half minute or so while all are watching the message burn, and even if they watch you they see nothing. Now pull pad out of pocket with pellet unfolded and open against it, and picking up pencil you concentrate and jot something down on pad. Read what you have written (which can be anything but the correct answer) and ask if that applies to his question. He says "No." So you tear off the top sheet, crumple and put in pocket and try again and this time you write down the correct answer to his question. His pellet is now crumpled up in sheet and in your pocket and as you read his question while apparently writing the first time on pad, this time you can write the correct answer and give him pad to examine if he wishes as all evidence is now out of the way.

This is absolutely fool proof and undetectable if you practice a few times before a mirror to make your moves smooth and regular as they all blend together.

THE TELEPHONE DRAMA

This comes Annemman's One Man Menatlism and Pyschic routine. This manuscript contains the complete show script. While the method is not revealed. When combined with billet switching, it can easily be discovered.



This telephone test is about the cleanest and most interest compelling method that I have ever been able to concoct. It is followed by a dead name test that, although a separate number, is of great value in this feat as will be seen.

A spectator, preferably a gentleman, is asked to assist and stands to the right of the performer. He is asked to think of someone he often calls on his telephone, someone whose number he knows without having to look at a book or list.

Handing him a slip of paper, the performer asks him to write the name of the person to be called, and this name does not necessarily have to be the full name, but a nickname or first name. In short, he is to write whatever he generally calls the person in question. The spectator is to fold the paper and the moment he has done so, the performer takes same with left hand while with right he gives

spectator another slip and asks him to write on this the telephone number of the person in mind.

The moment this is done, the performer asks as he takes slip from spectator into which pocket the spectator would like to keep the name, and upon being told the performer hands him the name slip to be pocketed. Now the spectator is asked where he would like to keep the number and this is also given him to pocket. At this time the audience has seen their member write on two slips a name and a number followed by his pocketing both. The performer now asks the spectator to point out some lady or friend in the audience for an additional test and turning to the person the performer asks them to think of someone who was very dear to them but who is not living. They are to write this person's full name down and hold the paper for a while.

Turning back to man with the telephone data on his person, the performer states that he will enact a little drama in the form of one act and one scene. He asks the person to imagine himself in front of his own telephone ready to call the individual of whom he is thinking.

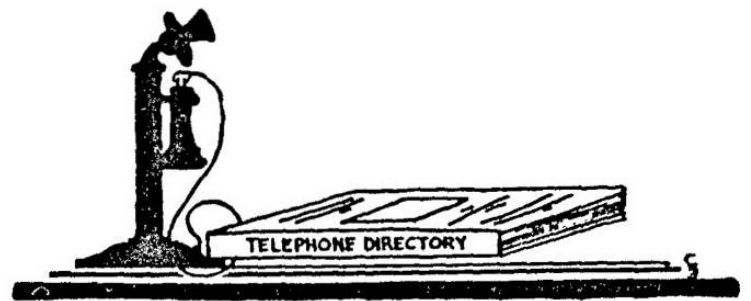
The performer says, "You are lifting the receiver and central asks you for the number, yes?" If working in dial phone territory go through same procedure, but tell him what he dials, number by number, etc. Always work in quick, short statements and get an acknowledgment on each one, as this is much more effective and convincing to the audience.

Then, very deliberately, the performer gives the telephone number, and receiving an acknowledgment asks spectator for the number slip. The performer verifies it and either hands it directly back to spectator or to a near member of the audience.

Now the performer asks spectator to concentrate upon the person being called, in other words to visualize him or her as the case may be, answering the phone on the other end of the wire.

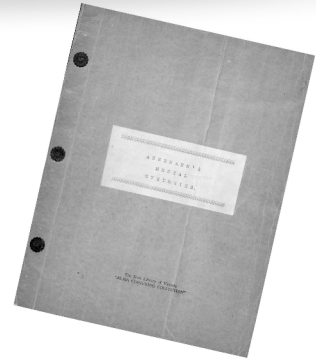
The performer says, "You hear the ringing at the other end, don't you?" The answer is, of course, "Yes."

"Now someone picks up the receiver and says, 'Hello.' It's a man's (or woman's) voice, isn't it? And you, recognizing the voice as your friend, say, 'Hello, Arthur!' Don't you?" This is the climax and the paper spectator holds containing the name is verified and kept by himself or audience. The person is excused and the program goes right into



BILLET SWITCHING

This comes Annemman's One Man Menatlim and Pyschic routine. This manuscript contains the complete show script. This is Annamman's method for switching billets.



I could say and write it a hundred times, but it wouldn't mean any more than when it was said or written as at first, so take this information to heart. If one is going to do any of this billet work and depends upon manual switches, they have got to forget a lot of their magic technique.

Magicians as a rule live by showing their hands empty and then finding something, but in this case there should NEVER be in any way a word said about the hands NOR A MOVE MADE TO SHOW that there is nothing in them. I mean it, too, and am not talking from theory. If you have a paper finger palmed, drop your hand to your side, gesture with it while talking or just put your hand in your pocket. When your hand does happen to be empty don't for both your sake and my sake SHOW it to be empty with an obvious gesture. If you do you are killing the whole thing and might as well quit right then and there.

When you do this type of work people forget all about magic. They don't expect you to do anything because you are practically telling them what is to be done before you do it and that alone goes against the rules of magic. They can also see what is being done and as most of it is done by a spectator they trust him and watch him, as he is the active part of the procedure. You, being a mindreader or something or other, come in after the preliminary work and stage the climax and always by that time you have secured your information in an unassuming manner and practically under their noses.

There are two essential switches of folded papers. The first or simple method is not new and is a simple exchange of folded papers. The second or folding switch, as I call it, is my own and consists of reading a paper and in the action of folding it to return an exchange is made for the already finger-palmed dummy or one ahead, while the one just read is retained.

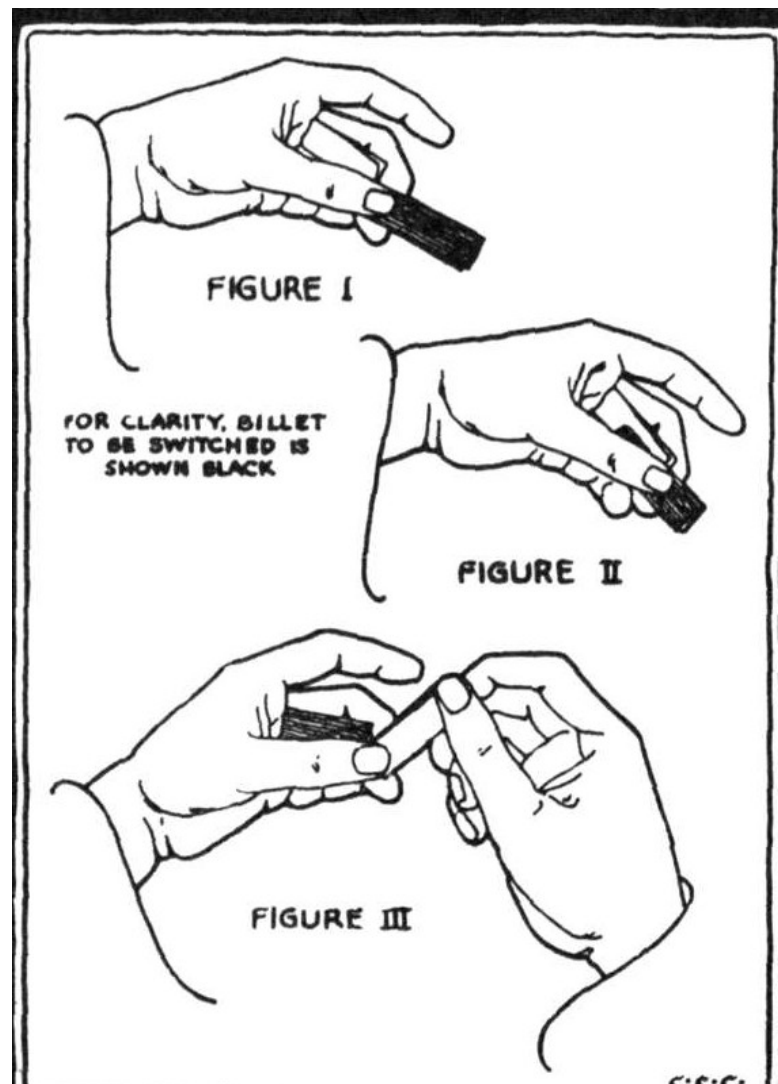
The size of the paper should be 2 ½ x 3 ½ inches. Hands differ, however, and the individual should try out sizes in proportion with these dimensions until the right size for his own hand is found. A printer will cut up a bunch of these and pad them about fifty sheets to a pad for a small sum.

The folding of the slips is important. Fold them once the long way and then once the other way and then once more the same way which results in a folded paper a little narrower than the width of your second finger and just long enough to be easily yet firmly held between the first and last joint of the finger. Thus with this finger slightly curled the paper can be safely held and invisible from the front as long as hand is not turned directly around. It is also invisible from the sides and back as long as hand isn't held too far (more than eight or ten inches) from body.

With a slip in left hand between second finger and thumb, practice pulling it back with thumb into the finger palm and keep this up until you can push it out and get it back easily and quickly.

Now take a second slip and with the first in palm position hold or take the second slip between second and thumb. With thumb slide it back until

it overlaps the one palmed and then with both thumb and finger helping pull this one back push the one underneath outward. This will be found to work smoothly and easily and it leaves the originally palmed paper out in view while the paper just seen is in position to be palmed. The right hand at this point can take the in view pellet and the left thumb holds palmed paper in place while finger curls a little and it is secured.



I repeat that this must be practiced until it can be done while never looking at hand in any way. During such a switch the hand is not held still and you are not doing a trick to switch papers. Keep the hand in motion using it to gesture with and an exchange can never be seen.

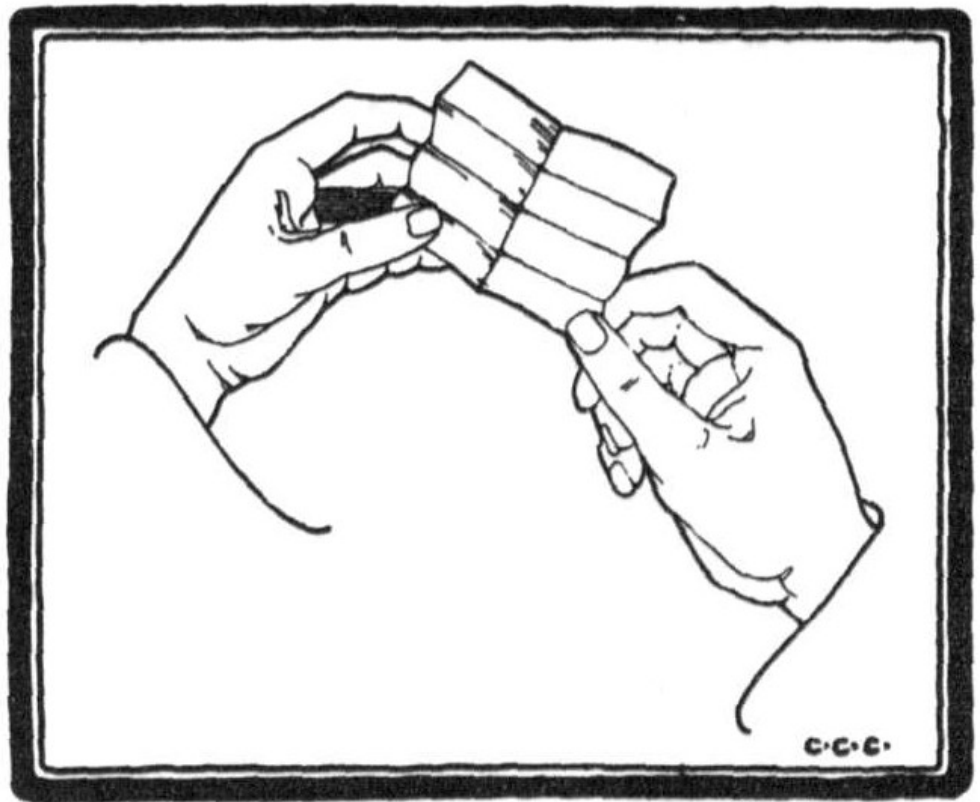
The second switch is a little harder but quite useful and perfect. Fingerpalm a folded billet. Now take another folded billet and open it at fingertips of both hands just as would be normally done. Read it and refold. On the last fold let it come right on top of the palmed slip and the right thumb and forefinger. Take the two slips together as one and hold them in full view for a second. Even now don't obviously show your left hand empty. However, you can act freer than before until you reach the party who is to receive the formerly palmed slip instead of the one just read. At this point the two slips are again taken in left thumb and second finger and the slip nearest you on which thumb now rests is drawn back into palm as left hand with back upwards hands the visible and switched slip to owner.

Now you have two methods of switching folded papers and they are all the mechanics necessary ever to learn. The rest is routine work and showmanship as well as presentation

which all comes under the same heading.

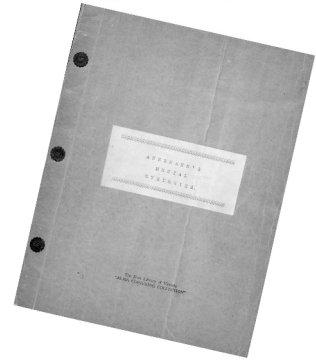
You will never get enough practice on this work. You have to do it all without looking at your hands and never up in the air as though you were catching something, but naturally in front of you at waist level. When you read a slip and start to fold don't look down again but look at the writer while you apparently and naturally refold the slip, switch and return it.

As I said before I could pound out a dozen more pages emphasizing these points and moves, but you have it all here and it is the best I can do. If this were all theoretical I couldn't be so emphatic, but I've used them all and done them for six years and I know what I'm talking about for once, at least.



THE BOOK TEST

This comes from Annemmans Mental Mysteries. This is a type written manuscript. And it can be found in the New Magic Academy Library available to all VIP Members.



The beauty of this test is, that throughout the experiment, the performer apparently does nothing whatever, and TOUCHES NOTHING USED IN THE TEST. The material used can be thoroughly examined after the experiment is finished. There is the advantage of being able to use any book or magazine desired. The cards used are an ordinary pack of cards. There are several subtleties used which are practically unknown to magic previously.

The first requires but a slight arrangement of the DECK VALUES only--with no detention being paid to the suits. This is so that any TWO CARDS taken together from ANYWHERE WITHIN the pack will total when the values are added--either 14 or 15.

The arrangement in part reads as follows:

SEVEN & EIGHT together
TWO & QUEEN together
SIX & NINE together
THREE & JACK together
FIVE & TEN together
FOUR & TEN together
FOUR & JACK together
FIVE & NINE together
THREE & QUEEN together
SIX & EIGHT together
TWO & KING together
SEVEN & SEVEN together
ACE & KING together
EIGHT & SIX together
&etc .

until the deck is used up. Except for two aces which are left in the case when deck is taken out of it.

The deck may now be cut indefinitely without disturbing the order.

Taking the magazine or book to be used, it is opened at pages 14 & 15 WHICH WILL ALWAYS BE FOUND SIDE BY SIDE when book is open. The first thirteen words on page 14 are written down in a column and the same done on page 15.

If the same book is to be used indefinitely for this test, I will say it is best for you to memorize the two lists of words, each list of course forming a sentence or part of same, consisting of these 13 words. Then you are ready for the test.

However, if presenting the test impromptu, or nearly so with BORROWED BOOK or MAGAZINE, where you don't want to bother to memorize the lists, use a small end opening notebook. On the inside front cover of this, write the two lists and place book in your pocket. In this case, the presentation is the same EXCEPT AT THE FINISH which I shall take up later.

To PRESENT Have cards and book at hand. Remove cards from case leaving the two aces behind. Place deck beside book on table. Walk away. Ask a spectator to step up and take book-Tell him that you want him to select a card from the deck but that you will never even touch deck or see the card. "In fact", you remark "You had better take TWO CARDS to make

sure of getting free choice". Ask him to cut the deck several times, then to cut once and take two cards from somewhere in the deck and go to a far corner with the cards and book.

Impress upon the audience the point that NO ONE CAN POSSIBLY KNOW THE CARDS HE HAS---and that it is obvious that he could have taken any cards in the deck.

Tell Spectator to add the values of the cards together--Then tell him to open the book at that page, but to let no one see the page.

Now Pick out another spectator and have him step to table, take deck and shuffle it (Aincidentally destroying all order) Have him spread cards face down on table. Then to wave his hand over them and turn face up any card on the table he chooses. Ask him to call out the value of the card to first gentleman with the book.

Performer asks first man to count down to the word at that number. On whatever page he has book opened at.Ask him to remember the word and close the book.

The word is then revealed by any method selected by performer.

Another subtle point. In any printed matter containing numbered pages, regardless of what it is, when the book or magazine is open before you, the even number is always on the left, and the odd on the right. The performer knows the word number after 2nd man has picked and CALLED OUT the card he selected. When the other man with the book starts to COUNT DOWN TO HIS WORD — Just a single glance tells performer whether it is right or left page he is counting on. Thus the performer knows whether it is ODD or EVEN page.

In case memorised list from your own book is being used, the effect is concluded by performer apparently reading SPECTATOR MIND, and divulging the word letter by letter.

But with the secret list method. The performer asks spectator to think of the word intently and form a picture of it in his mind, if possible.

Taking the little book from pocket with pencil, performer opens front cover up, writes on top pages, tears out same and replaces book in pocket.

Knowing as he does the page and word number, it needs but a glance at COVER when he starts to write, to get the word. Then performer writes, The word that is being thought of is----". Then the paper is folded and handed

another party to hold. The spectator is now asked to say the word aloud, after which the man holding paper is asked to read it to all. Thus memory is done away with, and the secret unknown list, does its work.

Another method is when working in front of a seated audience where it is possible that you cannot see the book and learn which page has been selected. In this case, the selection is narrowed to two words, as you cannot help but know the word number in any case.

Ask the spectator to think of the word. Now in every case but very rarely, these two possible words will be of varying lengths, different letters, meanings etc. which greatly differ. You are apparently trying to read his mind and after a due amount of thought you name the first letter of the word. If he says "YES" you go on and finish it and write it down. If NO ask him to think harder while you concentrate again. And this time you give it correctly. Or you can have him think of the NUMBER OF LETTERS in the word, state the number, and if wrong, you immediately know the word is from the other page.

There are many little kinks that can be used here as it is only a case of knowing which of the two is the correct one.



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- Authorship bring authority
- Authorship respect

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7 TRICKS TO MAKE YOU A BETTER NEGOTIATOR

Most magicians are bad negotiators. First, they don't like it. And second they are bad at it. Probably because they don't like it. If I described you, fear not. Here are seven tricks to make you a better negotiator, even if you hate to negotiate.

#1 Ask Yourself These 2 Questions...

You might think to get the best deal you have to strong-arm other people. That is wrong. In fact, it is very wrong. There's nothing clever you can say to "force" anyone to do anything. Deals happen only when both sides WANT to a deal happen. That's what a win-win situation is.

The "aggressive" approach doesn't work. And, most people are uncomfortable trying to do it anyway. So what does work?

Start by putting yourself in the other person's shoes. You can do that by asking yourself these two questions. Why do THEY want to make a deal? And how can you align with their interests?

Think about what the situation looks like from THEIR perspective. What are their concerns? Then, you'll be able to come up with a real win-win offer.

Here is an example.

Heidi Roizen wrote about a negotiation between her and Steve Jobs. They were negotiating the royalty rate for a software product.

Heidi's first offer was 15%. Jobs told her: "Come back at 50%, or don't come back"

It stunned her. There was no way to make 50% work. As she talked to a colleague a light bulb went off. She realized Jobs wanted to see 50% on the contract. 50% had nothing to do with a monetary reason. For Jobs to was 50% was "political." He had promised his people he'd get that rate.

There was no way she could afford to pay 50% of her gross revenue. But she figured out a way to make a contract that said "50%" at the bottom.

Here's how she explains it:

I had to make the business make sense financially. I just needed to make my 15% look like his 50%. To do so, I reduced the nut to split by first deducting the cost of packaging, of technical support, the salaries for some developers on my side of the business to implement fixes, and when I still couldn't get the math to pencil out, I added a \$6 per unit 'handling fee' thanks to some inspiration from an infomercial on the Home Shopping Network. My new "Hollywood net" number read 50%, but fully-loaded it was pretty close to the 15% of gross I needed to make the deal work. Magic!

Everyone was happy and the deal got inked.

This shows if you realize what people want, you can make a deal that benefits everyone.

#2 Should You Make the First Offer (or Wait)? You should always ask for more than you actually want. You should always leave yourself some wiggle room. That way you can make sacrifices... and still get what you want.

Should make the first offer or wait for the other party to say a number? The answer might surprise you. Contrary to popular opinion you should make the first offer. If you do so you are more

likely to arrive at a favorable result.

There's fascinating science to back this up, too.

I remember when was negotiating a package of performances and training. We traded several emails. Neither of us wanted to be the first to mention the price. This negotiation standoff is all too common. And it's dumb. You should rush to make the first offer in a negotiation

There's a common misconception, "The first person to make an offer loses." That used to be true. Long ago in a distant land where they had never heard of the internet. Today it is easy to find your past clients

That's why you should almost always rush to make the first offer... whether you're buying or selling. It's all about the bias known as "anchoring."

By setting a favorable anchor, you can sway the outcome of the negotiation. That's why making the first offer is often the best strategy.

Adam D. Galinsky, studies how different strategies affect outcomes in negotiations. He points out that there are a few things to keep in mind:

When you do lead in a negotiation, it's important you make an aggressive first

offer. Otherwise, there's no point. If your first offer is the same as your "reservation price" you end up with either a bad deal or no deal at all.

Galinsky suggests you set your anchor based on your target price. That is, an outcome that you'd be 100% happy with. Set your anchor at a level you would be thrilled with. While you should be aggressive, you shouldn't be ABSURDLY aggressive. If your counterpart thinks there's no chance of reaching an agreement, they'll just walk away.

An aggressive better offer allows you to make concessions. Concessions are crucial to make any deal happen. And it makes the other party feel better about reaching an agreement, too.

People tend to make their first offer a round number.

For example, let's say you want to sell your service. You meet with a potential new client. You're smart and use the first offer strategy. So, you go ahead and give them a price quote. To keep it simple, you might say, "I'll do everything you want me to do for \$1,200."

People do this to keep it simple. It's easy for you. It's easy for them.

But research from Columbia University shows that it's a mistake.

Especially if you want to take full advantage of the anchoring effect. Which is the whole point of making the first offer.

A study by the Journal of Experimental Psychology found when you make a precise first offer, you get a less aggressive counter offer. The anchor you set with a precise number is more effective than using a round number.

So in the example above, it would be better to quote your price precise. Instead of \$1,200, make your first offer \$1,257.

Well, the study also found a possible explanation for this effect. A precise number looks more informed. It implies you actually know what you're talking about.

#3 The "Good Vs. Really Bad" Technique

This next negotiation tip is all about framing.

Negotiations are always about options. For example:

Buy vs. don't buy

Magician versus bouncy castle

"Hire me" vs. "hire someone else"

To negotiate better you need to think about how you present these alternatives. You want to contrast options. Contrast a “good” option with a “really bad” option.

#4 Send them a Gift.

Marc Ecko talks about sending people “Swag Bombs.” in his book *Unlabel: Selling Without Selling Out*,

He’d send gifts to radio hosts to get featured on their programs. You could call it a bribe. But you could also call it effective. The first step in a negotiation is to get people’s attention.

You need to get your foot in the door and show them that you’re serious. You do this by creating goodwill.

#5 Avoid The Biggest Negotiation Mistake

One of the secrets to negotiation is so simple it sounds silly.

But, it’s the #1 negotiation mistake people make. People go into negotiations and they don’t even know what they want!

That’s the first thing you need to get clear on. Once you know that, the real negotiation begins. And if you can't get what you want, you need to be willing

to walk away. The reality is in most negotiations the side that cares the least, wins.

#6 Always try to meet in person

According to studies people are 34 times more persuasive in person. Think about that. Your chance of getting to “yes” is 34 times higher if you meet people face-to-face.

And if you can’t meet in person, video or a phone call much better than email

#7 Know the Perfect Time to Schedule Your Meetings

As it turns out, there is a right and wrong answer to schedule meetings. Researchers from the Columbia Business School studied this. They analyzed more than 1,000 parole decisions made by experienced judges.

What they found was fascinating. It proves that being “hangry” is not a myth. So don't schedule your meeting right before lunch!

Marketing Is EVERYTHING and Everything is Marketing!

The 'Care-Is-Magic' Truth For Success!

Dean Hankey

Well, more clearly Stated... "CARE-IS-MAGIC" Marketing is EVERYTHING!

The Good, Better, BEST of 'Effective' Marketing Is, At Its CORE is "CARING", or better stated: "Care-Is-Magic" Marketing, Leadership, Human Connection, Sales... whatever form it takes at any given time of your caring, serving and helping Success journey.

The "C.A.R.E." 4x Success System is THE systematic 'caring' approach to serving your way to success!

Look, we've ALL been lied to! Guru 'marketers' would have us believe that tactics and strategies are the secret to success when in fact what precedes any truly 'EFFECTIVE' outreach, promotion, marketing (whatever) is the absolute presence and APPLICATION of CARING! (Again, The VIP, 'Care-Is-Magic' Truths!)

ANYONE can apply any-ol' marketing tactic or strategy (Each are VERY different things) and maybe get some basic marketing result, BUT when you add even the most rudimentary elements of 'Care-Is-Magic' success the



real, rewards, relationships and Revenue RESULTS are exponential!

Quick Question...

Modern Magic-Bullet Guru-ism would have us believe that 'Simply Putting Others First' is a new & novel 'tactic' in your so-called marketing tool kit, so I guess MY QUESTION is THIS: "When Did 'Be Nice! Do Good!' Become a Marketing Tactic or Strategy???" (Been Asking This For Over 5 Decades Now... Like REALLY!?!)

OR... isn't it the foundational, common sense utmost basics of good, ol'-fashioned human connection and kindness???

Again; THE Most Fundamental, Dare I say OBVIOUS Truth of 'VIP, 'Care-Is-Magic' Success, Marketing, Leadership, Even The Most BASIC Human

Connection, Communication,
Collaboration that Ultimately
Converts (To Cash... Connection...
etc) Like Crazy!

We've all heard it a kajillion times;

“People Don't Care How Much you
Know Until They KNOW How Much
You CARE!”

Kinda simple (and OBVIOUS) really...

If You Want More Revenue Results,
Start By CARING More... When You
C.A.R.E. (4X) More, You'll Simply
Want To SERVE More... When You
Serve More (Like Really Help Good
People WIN!)... Those People You
Serve & Help Will Be Exponentially
More Likely To Want To 'Help &
Serve' You Back and all with zero
slimy sales or magic-bullet
marketing tactics! (Even Forgetting
the psychological principles of
things like 'reciprocation'.) Good
People WILL Simply & Truly WANT
TO HELP YOU BACK and; buy from
you, recommend and/or refer you
more, promote and endorse you to
others and so on.

Just The FACTS Ma'am! ~ No slimy
or tactical or strategic sales,
marketing or manipulation... Just
CARE, Serve & Help Good People
WIN and GET More of what THEY
want, need, desire and deserve!

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Theodore Annemann

A Magical Genius

Theodore Annemann was born on February 22, 1907, as Theodore Squires in East Waverly, New York. Annemann specialized in mentalism. He was best known for inventing and refining several standard mentalism routines. These routines are still used by magicians years after his death.

Annemann's father, Fred Squire, left him and his family when Theodore was only two years old. Theo's mother, Flavilla, soon remarried to Stanley Anneman.

Theodore's interest in magic sparked when he was only ten years old. It happened after one of his friends showed him the ball and vase trick. At some point, his love for magic affected his schoolwork. This caused his mother concern. There was a complete lack of interest in any formal education. So she decided to burn all his magic supplies. But this did not stop Theodore from pursuing his passion. After approximately 15 years, he sent his mother a bound copy with the first 50 issues of his own magazine, 'The Jinx'. He attached a note. The note told his mother that after she had thrown his



books in the furnace, he decided to try and 'write one' for himself.

Theo Annemann performed around his hometown as a teenager. One of the tricks he performed was the Substitution Trunk. This required another person. So he asked his younger brother, Leland, for help. But Leland did not share Theo's enthusiasm for magic. So Theo had to pay him well for his help. About 1923, Annemann became aware of different magic magazines available. He decided to subscribe to them. By the age of 17, Theodore Annemann began to make a name for himself. His performances did not rely on dexterity or physical

abilities. They were cleverness and intuitive. Plus, he was already contributing to the two magic journals. The linking Ring and the Sphinx. He began publishing some of his effects. And sometimes he would steal others' tricks, claiming them as his own. Even so there is no doubt that he possessed remarkable skill. He could turn even the most basic card trick into a 'mental miracle'. He broke into show business, first, as a singer and magician's assistant. Later he became a successful performer in his own right.

Ed Marlo, had a great influence on Annemann's ideas and approach to mentalism. The magic effects Theo created often used old principles. But he managed to inject his own personality and method. His methods emphasized bold and subtle approaches over sleight of hand. Once Annemann learned of mentalism, he focused his creative skills in that direction. This led to him becoming one of the leading mentalists of his era. He was 'Annemann the Enigma'.

Annemann published the first issue of 'The Jinx' in October 1934. Each issue contained 48 pages and was a monthly publication. The journal's popularity caused a change in 1933 to a weekly publication. 'The Jinx' ran for 151 issues, until October 1941. Most of the material focused on mentalism and spiritism. But 'The Jinx' also featured ground –

breaking effects from other fields of magic. Annemann's successful journal is still considered essential reading for any aspiring mentalist. His editorials are considered to be of a great benefit to all magicians. The material within 'The Jinx' is still considered the foundation stones of mentalism. When not performing, he created magic and mentalism effects and writing about them. He invented the 'Window Envelope' by 1931 and 'Flat Rabbit' in 1937. One of Annemann's greatest routines was the one called 'Pseudo-Psychometry'. The act required a spectator to collect several personal items from audience members. The items would be placed into either envelopes or bags and mixed up. Annemann would take each bag or envelope and, without looking inside, describe both the contents and its owner. To top it all off, he would then give a character reading about the person.



Theo Annemann was also known for his version of the 'Bullet Catch. He performed this outdoors. In Annemann's version of the trick, the handgun or rifle was usually provided by a police officer. From a box of ammunition, Annemann would select a bullet and mark it in some way. While the marksman would load the weapon, Theo would stand holding only a plate. The marksman would fire at him. The shock would push Annemann backward, causing him to fall. After the fall, the performer would spit the bullet out of his blood – drenched mouth and onto the plate. Besides the blood, Annemann would have suffered no harm. The show's strongest moment was when the moment that the marked bullet was recognized and affirmed.

Theodore Annemann was married twice. His first wife was Margaret (Greta)

Abrams. They married in 1927. Eight years later they had a daughter, Mona Lee. Two years after Mona Lee was born, Greta and Theo divorced. One year later, the Annemann married Jeanette Parr. Annemann was scheduled to perform the impressive bullet catch trick for the first time indoors on January 12, 1942. He never got to do it. He committed suicide two weeks before the performance. The reason why he chose to end his life will always be a mystery. But it is well documented that Theodore Annemann battled his own demons for many years. These included severe stage fright, alcohol, and two failed marriages. Although the final curtain fell for the genius known as Theodore Annemann when he was only 34 years old, his work in the field of mentalism still remains unparalleled.



NEW MAGIC ACADEMY

Member Events

Next VIP Meeting
September 24

The August VIP meeting was about packing small and playing big. How do you do that when you have only limited props you can bring with you? How do you fill the stage with only a small case of props? The secret is all in prop and trick/routine selection. It is easy to pack small but making it play big that is the key.

It is worth a listen to if you missed it.

The September VIP Member Event will be on Family Magic. In my opinion, family magic is the most challenging and therefore the most rewarding type of magic. You need to entertain the adults, the children, and the hardest of all teenagers. But it can be done. I have done it and I will be sharing my thoughts on what I have learned.

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

Ditch the Need for Speed

Embrace the Power of Slowing Down

Hey there! I know you've definitely heard this before: "The hand is quicker than the eye." And let me tell you, this phrase has caused quite a bit of trouble for magicians and non-magicians alike. It kinda blinds us to the true beauty of magic.

For those who don't practice magic, it cheapens the art. Makes it seem like all magic comes down to fast hands. And for those of us learning sleight of hand, it gives the idea that speed is our best friend.

But guess what? That couldn't be further from the truth! Speed is actually the enemy of an illusion, more often than not. Nothing grabs attention like a quick movement. So, it messes up pretty much every aspect of our craft. No matter what form it takes, whether it's fast sleights, rushed lines, or sudden changes in expression or tone.

Speed requires a burst of energy. And most of the time, it just breaks the illusion. It makes the audience

suspicious and destroys the trust between them and the performer. Not to mention, it causes confusion and makes the performer look anxious.

Now, I don't want you to take this as an absolute. There are exceptions, for sure. But in most cases, speed is hidden behind a bigger action.

Remember that time your friend told you to slow down during a show? Yeah, I bet you were skeptical. It felt weird and disorienting, right? But guess what? It made your performance stronger!

So here's my advice: slow down your thoughts, your hands, and your words. Take a chill pill and breathe. Inhale deeply, hold it for a few beats, and then slowly exhale. Perform your magic slowly and steadily.

Give your audience the time they need to truly experience and appreciate your magic. The way they see your tricks is a big part of how they understand them. So handle

your props and execute your moves with slowness. Your hands should be way slower than their eyes.

Because let me be real with you, when the hand is quicker than the eye, it's no longer magic. It's just fast hands. And that's not what we're aiming for here.

It blows
your
audience's
mind

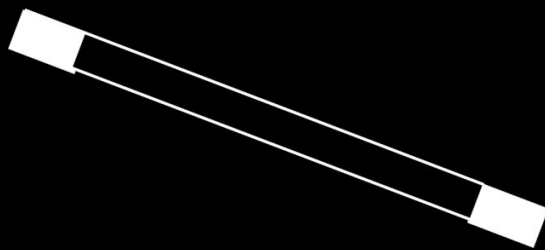
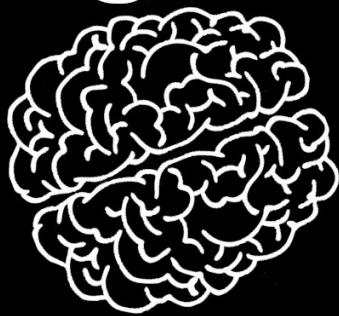


IT LOOKS
LIKE REAL
MAGIC

3 Fly My Way

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Magic In Theory And Practice



MISDIRECTION RELAX



By Tom Crone

Just a couple of days ago, in an ambitious card-like routine, it was time for my Hermann pass and for some inexplicable reason I was stuck, frozen, just standing there with both hands on the deck and looking right at the woman directly in front of me who was looking right at my hands. I didn't have a misdirection at the ready, because I'd just frozen, gone brain dead. So, I just did the pass.

I could tell that she didn't see anything. I did keep my patter going and I didn't hesitate more than a millisecond in frozen mode. Maybe she thought I'd just cut the cards.

I am writing about misdirection here, wrote a book about it, and yet here want to point out that misdirection is not always critical to creating good magic. I think it can all too often be the springboard for esoteric babble by



pundits. Here is one of the most famous statements ever on the subject.

"Misdirection must be attention directed toward something, not away from something, and positive images are the way to achieve this." - Tommy Wonder

This became a perspective based statement that caused untold commentary and debate. I want to get it out of the way. If I want to do the pass and simultaneously look into your

eyes while saying your name in a question, am I directing attention toward you, or am I directing it away from my hands? Really, who cares? The conclusion of any debate is immaterial to the *how* of the process.

If we add the late, great Jean Hugard, who said, “The principle of misdirection plays such an important role in magic that one might say that Magic is misdirection and misdirection is Magic,”

Mr. Hugard, There is so much more to magic than misdirection. Read Darwin Ortiz’s books, *Strong Magic* and *Designing Miracle*. Check out Henning Nelms *Magic and Showmanship*. The list goes on.

So, what am I saying? Am I saying misdirection is not important? Of course not. Here are some thoughts on what to do when the misdirection isn’t working for you.

- 1) Don’t panic if it doesn’t work.
- 2) Not every routine or move needs misdirection.
- 3) Improve the move.
- 4) Improve your timing.
- 5) Find a better move.

Don’t panic. I don’t know for sure, but I’d bet the gal who was staring at my hands when I got stuck on my pass had no idea what she was seeing. Even if she did see something, even if she thought that something was going on, she likely dismissed it as she followed along as the routine went along. She definitely showed jaw dropping amazement at the finale. If I’d panicked, that might not have happened.

Not every routine requires misdirection. I do a three ball sponge ball bit that requires none. One of my strongest walk around routines is the Hot Rod. (Yes, the Hot Rod, really.) I don’t use any spelling or counting to get to the red stone, and perhaps my method of obtaining that choice by some long stretch of the definition contributes to misdirection, but it’s all about the paddle move, which definitely requires no directing of attention away from the action. For those who paddle turn the rod several times between changes, stop that. It is directing attention to something odd. As much as Tommy Wonder wants you to direct attention rather than misdirect it, be very careful what you inadvertently direct it to. He also said, “*Good magic without proper attention management is an impossibility.*”

Improve the move. Get so good at it that you can do it any time, any place. Master it, and then don't worry about it. Relax. You own it.

This ties right into improving your timing. If the move is smooth and your routine flows, you can go right along with getting to it, through it, and beyond it without any odd breaks that call attention to the moment. Also, if you think about the timing of the series of actions involved and present them in a natural way, the misdirection will seem unnoticeable.

Find an alternative move. I've decided that in this case of my frozen pass, I'll get the card to the top in a different way, since the pass comes at a very dicey time in this routine and I think the fear of getting caught hangs me up.. At this point I now use a double undercut from an insertion of the card into the center with a break, actually saying that I'll bury the card deeper, two times. I even keep each cut a bit on an angled side jog so they can see three packets coming together. Lay people don't know a double undercut from a double scoop ice cream cone, and I don't care about fooling compeers. It flows, and I don't have to do any misdirection. I now want them staring at my hands as I prove my intention to bury the card.

Many a pundit has defined misdirection, or lauded it in some special way.

Nevil Maskelyne: "It consists admittedly in misleading the spectator's senses, in order to screen from detection certain details for which secrecy is required."

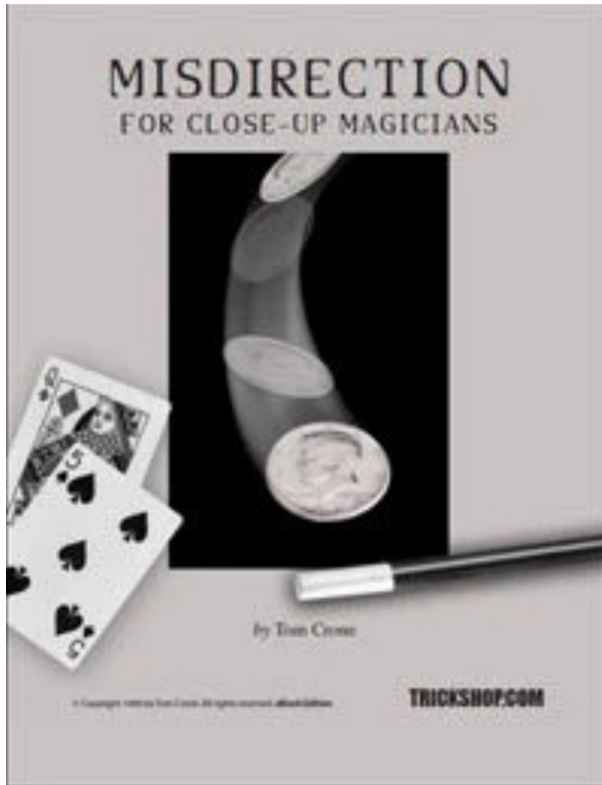
Al Leech: "*Misdirection is the meat of deception, the stuff of which illusion is made.*"

My relaxed definition of misdirection: Misdirection is the thing you do to cover up the secret thing you're doing.

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Up Coming Lectures

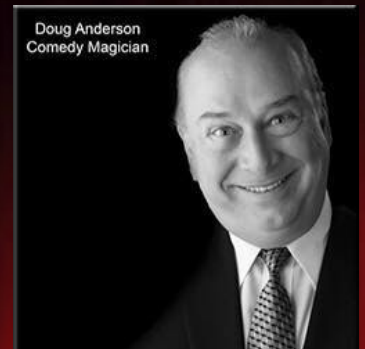
You need to register for all the lectures at New Magic Academy. Here are the next few lectures we have scheduled. You can see the entire schedule at NewMagicAcademy.com/events

September 10 Doug Anderson

Doug Anderson is a Comedian and magician. He was worked cruise ships and toured the country. You will enjoy his home spun sense of humor and magic.

Register at:

<https://newmagicacademy.com/event/doug-anderson/>



September 17 Joel Bauer

Joel Bauer is a Magician, Speaker and Trainer. This lecturer will be a barn burner. That is one you will not want to miss. For those attending live there will be free give aways and more value than you can shake a stick at. You will learn more from Joel than you have all year.

Register at

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



October

October 8 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/>

Franklin Williams

Franklin comes to us as a recommendation from Jeff McBride. He has an interesting background moving from comedy into storytelling. Presentations make the magic. And story telling is a great way to make your magic more interesting. Overall the lecture is about finding yourself as a performer and learning to do your own magic your way.



Register at

<https://newmagicacademy.com/event/franklin-williams-story-telling-magic/>

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 symbol are clearly visible on the card.

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