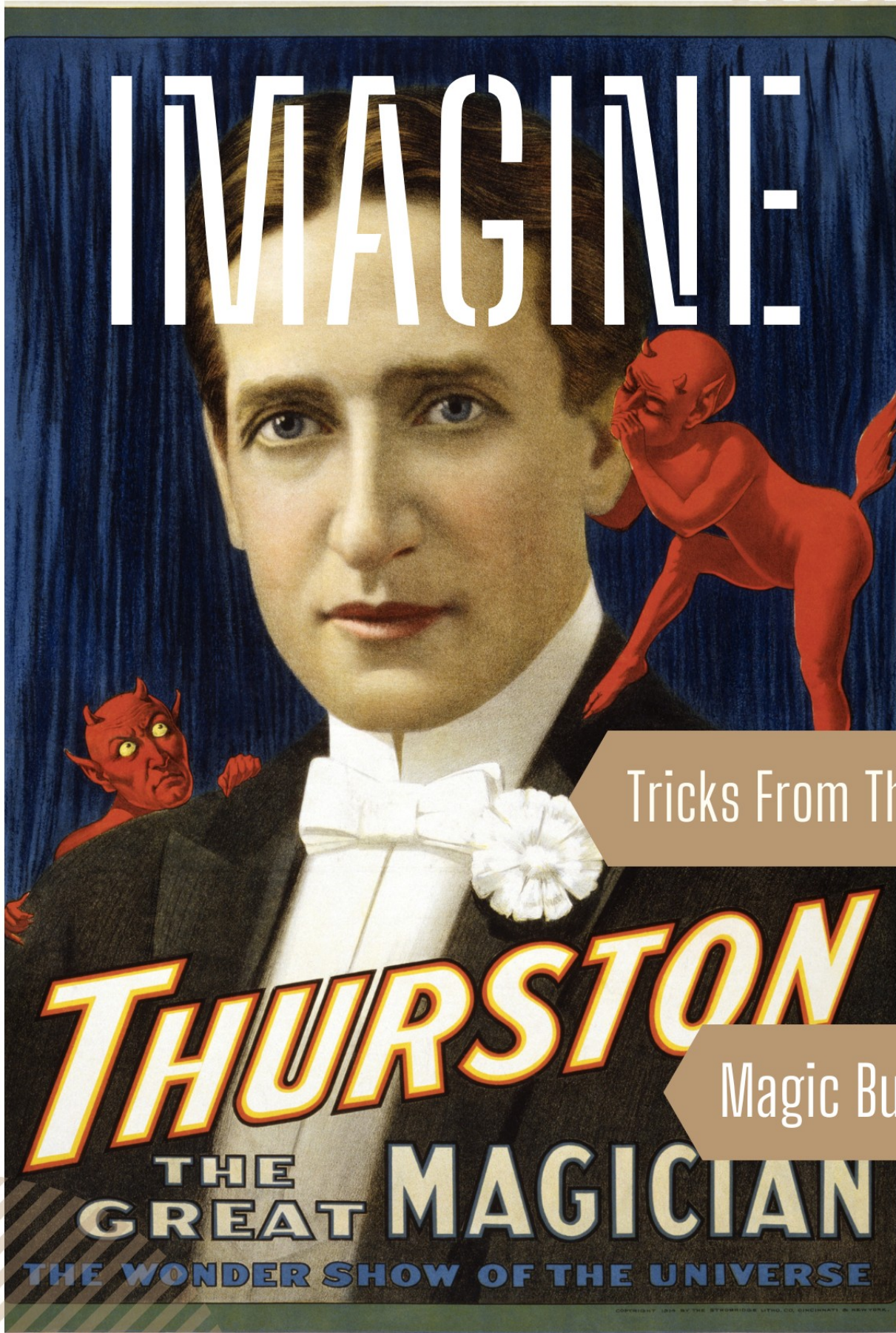


# IMAGINE



Tricks From Thruston

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# Sympathetic Silks

**This comes from Edward Proudlock's version of the Sympathetic Silks. This and other great old tricks can be found in the New Magic Academy Library available to VIP members.**



## Brief Description Of Effect As Seen by Audience

SIX large silk squares are shown—two orange, two green and two purple. These are counted from the left hand to the right, and it is seen that they are separate and, apparently, quite unprepared.

They are now divided into two sets (orange, green and purple), and one of these is placed on a chair on performer's right. The remaining set is knotted together in a string and placed on a chair on performer's left.

The silks on the right are now fanned, picked up, and seen to be also tied together in a string. They are handed to any spectator to untie ; taken back, and again placed on right-hand chair.

The silks on the left are now fanned, and then picked up and found to have become untied. They are next knotted

together with a single knot and laid on left side of stage.

The silks on right arc picked up and seen to be knotted together with one knot also. The spectators are asked if they prefer these silks to be untied visibly or invisibly. In most cases the answer is " invisibly," and the silks are then bunched together and thrown into the air. Upon being picked up they are found to be all separate again.

The three silks on stage (which have been left knotted together) are taken up and found to be separate again. The performer now has the six silks in his hands, and all have been shown to be separate. They are now thrown in the air, and afterwards found to be secured by a single knot.

Finally, the silks are folded together, then tossed into the air and caught in the right hand, which is extended—a slight shaking motion is imparted and the silks then flutter separately to the floor, thus concluding the effect.

A box of small Rubber Bands.  
Walker's "Anchor" Bands, Size No. 8 (2 in. circumference), are recommended. These bands match the colour of the hands, and do not discolour in use.

One small Bulldog Clip.

A large Fan.

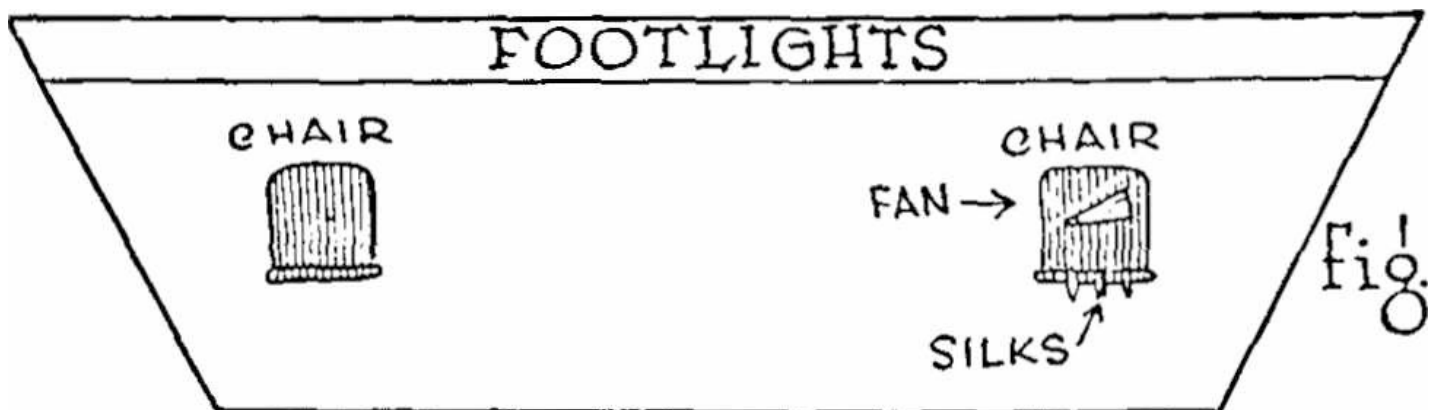
Two Chairs.

## Requirements

Six hemmed squares of fine Jap silk. These should be of contrasting colours, and in the description it is assumed that Orange, Green and Purple are used. Two silks of each colour are required. The size of the silks used in this routine is three feet square, but smaller ones can be used if desired.

## Stage Setting

One chair is placed at left of stage, the other at right. Over the back of the right-hand chair are laid the six silks (their manner of arrangement follows), and on the seat of the chair is placed the fan. (Fig. 1.)



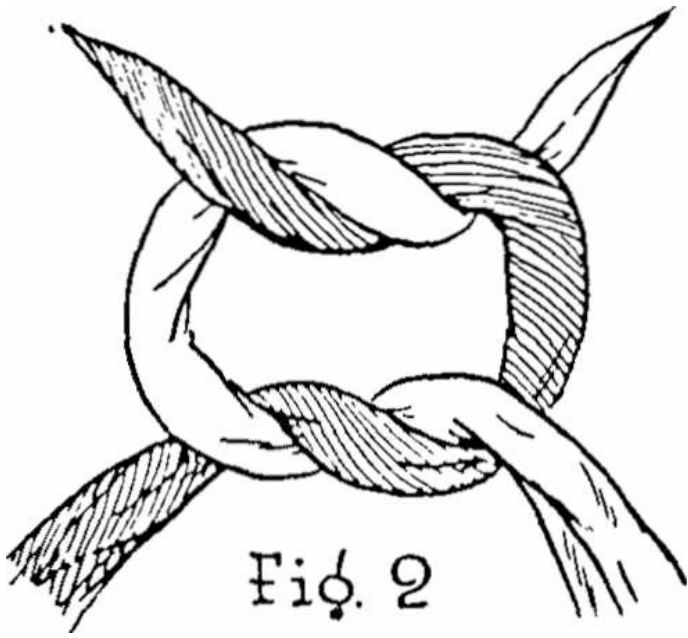


Fig. 2

## Preparation

Take one set of silks (orange, green and purple) and tie the orange and green silks together by their corners, making a small double knot. This knot is an ordinary one, and is shown in Fig. 2. Now tie the purple silk to the orange one, using the same type of double knot. The silks are now in a string, with the orange in the centre. Arrange them as seen in Fig. 3. Now hold them in the right hand by their corners (XXX in diagram), and arrange the green and purple ones around the orange so that the latter is concealed from view—this also has the effect of concealing the knots. Place the Bulldog clip over the silk ends held in right hand. The silks now present the appearance shown in Fig. 4. Lay them over the back of chair at right of platform, together with the remaining set of loose silks. The exact positions for all silks are indicated in Fig. 5.

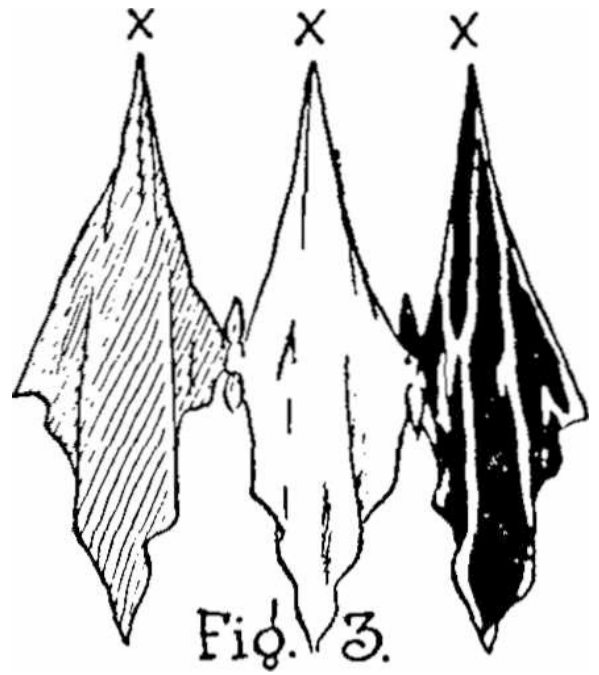


Fig. 3.

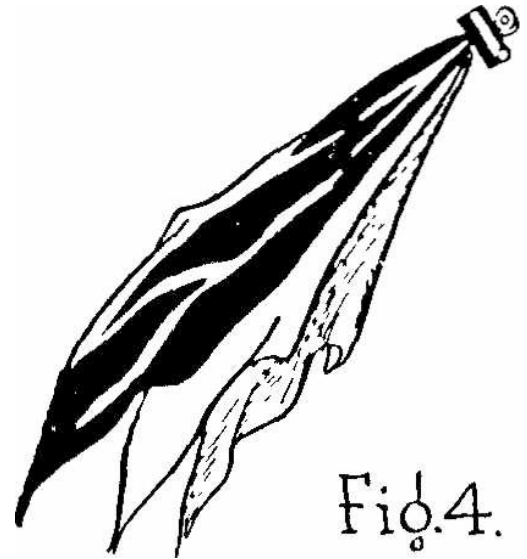


Fig. 4.

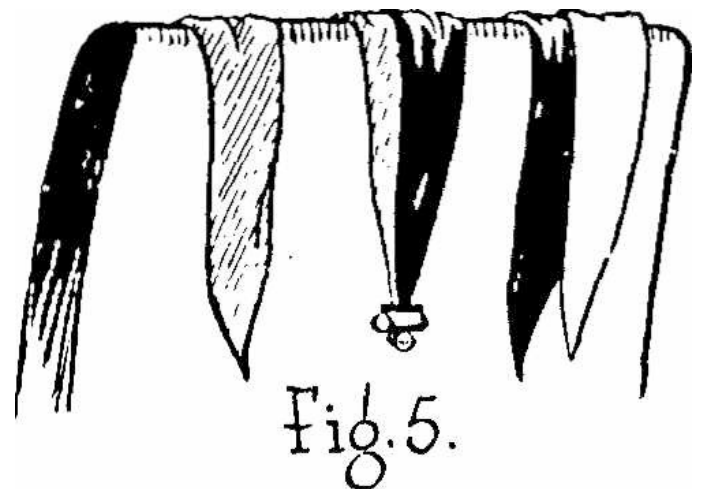


Fig. 5.





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In parenthesis, it may be remarked that this presentation enables the performer to commence the trick at any stage of his programme, as the silks are picked up and arranged in the hands in view of the audience. If, however, the trick is being used as an opening effect the performer may walk on with the silks already in his hands.

Two of the elastic bands are placed over the tip of the second finger of the right hand. Two further bands are also placed over second finger of left hand, near lowermost joint (normally, these bands are not used in the trick—their presence is merely a precautionary measure).



Fig. 6a.

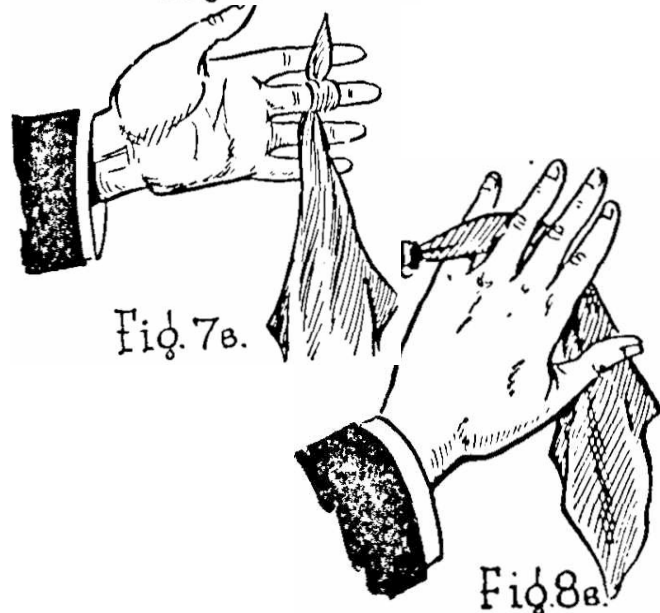


Fig. 7a.

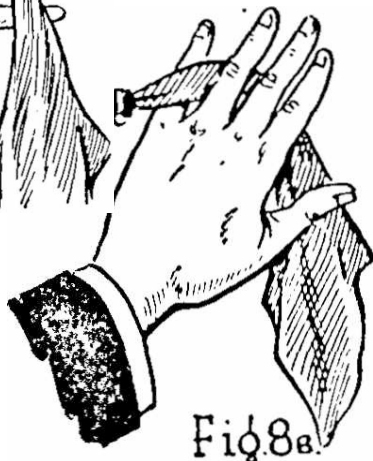


Fig. 8a.

# Working and Presentation

WALK forward to the chair with silks and with right hand pick up and display the loose green silk. Slip one end of this silk under the second finger of the left hand, as seen in Fig. 6b. Now twist the silk around the second finger (Fig. 7b).

With the right hand pick up the three clipped silks and place the clipped end between the third and fourth fingers of the left hand—clip being at back of hand. Left hand is held as shown in Fig. 8b, but in this and the following diagram, for the sake of clearness the first green silk has not been shown. Holding the clip in right hand, lace the dipped ends of silks between the second and third, and then first and second fingers of left hand (Fig. 9B). On completing this movement, pull off the clip with right hand; drop this hand to side and make a slight turn to right, disposing of clip in right-hand coat pocket.

Right hand now removes the loose purple silk from chair and places it in the left hand, where it is held by one corner between the thumb and first finger. Finally, right hand picks up the remaining orange silk and places this also between thumb and first finger of left hand (Fig. 10b).



Next follows the “count,” in which the silks are apparently shown to be all separate, and special care should be taken in performing the following moves, as the result is a perfect piece of misdirection.



The loose orange silk is counted first'. Let the right hand approach the left, the fingers and thumb closing around this silk, near the top corner. Slowly run the right hand down the silk, fingers and thumb encircling it, until the bottom corner is arrived at— raise this corner, the position of the hands and silks now being as depicted in Fig. 11a. Allow the corner held in the left hand to drop, leaving the orange silk separate in the right hand. Count “One.” This is merely a pretty move for displaying the first silk.



Fig. 10B.

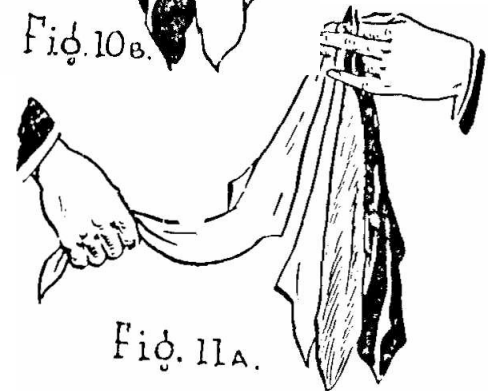


Fig. 11A.

Next, with right hand take the loose purple silk from the left. Count “Two.” At each count allow the hands to separate to the extent of about two feet, so that there can be no doubt in the spectators’ minds that the silks are separate from each other.

In counting off the next silk—or, to be accurate, in appearing to count it—the crucial move occurs, what actually happens being as follows.

The right hand should be holding the orange and purple silks by their corners as seen in Fig. 12A. The hands

approach, and the right hand deposits the ends of the orange and purple silks between the thumb and first finger of left hand. As this is done, the first and second fingers of the right hand grip the protruding ends of the three tied silks and remove them. The hands draw apart as “Three” is counted. It will be seen that whilst in

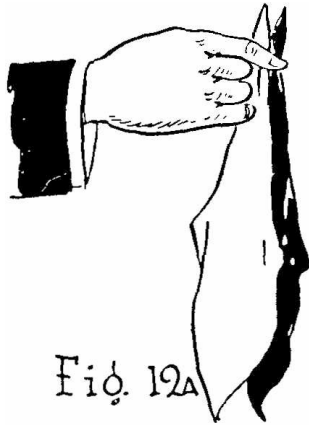


Fig. 12A



Fig. 13B.

appearance all that has happened is that a further silk has been counted off into the right hand, in reality the right hand now holds the three knotted silks and the three separate silks are now together in the left hand. Properly executed, this is one of the most deceptive moves in silk magic, the onlooker being unable to detect the slightest difference between the genuine and the false count.

The three knotted silks should be held by their corners in the right

hand, as shown in Fig. 13B, in which it will be observed that the ends project from between the first and second fingers. No pause should be made in the counting, which continues unhurriedly as follows.

The orange silk in the left hand is removed by the right, which holds it between first finger and thumb. "Four" is counted. Next the purple silk is transferred to the right hand as "Five" is counted.

Only the green silk, the end of which is twisted around the second finger, remains in the left hand, and this hand is held out to display it; at the same time the corner is allowed to untwist from the finger. Finally, this silk is placed in the right hand and "Six" is counted.

The last three silks counted should all have been placed between thumb and first finger of the right hand, and now they are again taken into the left hand. The hands are held apart, each displaying an orange, green and purple silk.

The silks in the left hand are next laid over the right arm. (Fig. 14A.)

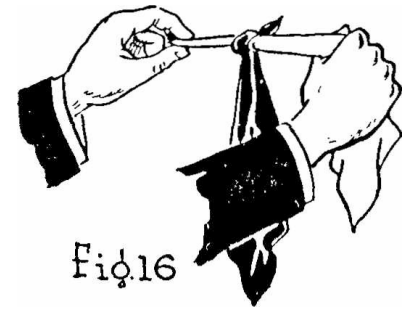
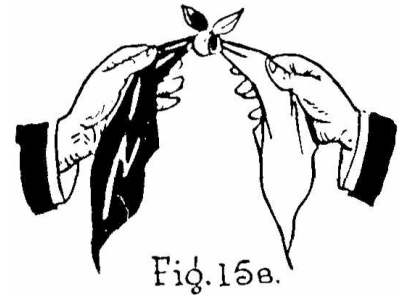
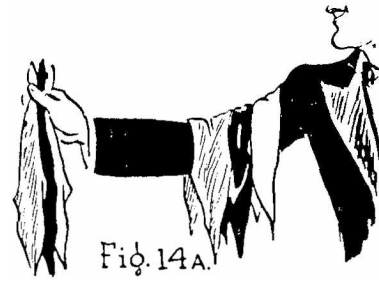
The left hand is now allowed to travel down the silks held by the right hand, to centre, whereupon the right hand releases its grip. The silks, thus folded

in half, are placed upon the right-hand chair.

Now cross over to the opposite chair, remove the three silks upon the right arm, and deposit them on the seat. These, of course, are the separate silks, and the next operation is to knot them together in the manner outlined below.

The purple silk is picked up in the left hand and the orange silk in the right, and the ends are tied together in the manner previously described, and illustrated in Fig. 2. The double knot should be made loosely, in this instance. The knot is shown to the audience, as illustrated in Fig. 15b. The left hand now grips the end of the orange silk whilst the right grips the same silk on the opposite side of the knot, and the hands pull against each other (Fig. 16), apparently to tighten the knot. It will be observed that this diagram gives the side view, an arrow indicating the direction of the audience.

Pulling on the knot in this manner has the effect of converting it into a slip-knot, allowing the end of the orange silk to be quickly pulled free when desired. As the end of the orange silk will now be longer than before the knot should be slid up a little to match in size the protruding end of the other silk.



Display the silks as shown in Fig. 17A. Left hand now drops the knot to the stage—which it should touch—leaving the corner of the orange silk still in the right hand.

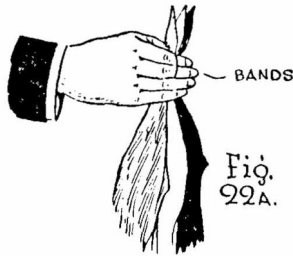
Left hand now picks up the green silk and ties it to the corner of the orange one, using exactly the same moves as before to convert the knot into a slip-knot, so that the orange corner can be slipped free. The silks are then displayed as in Fig. 18a.

The hands are now brought together and the knot in the left hand is placed with that in the right. Left hand is





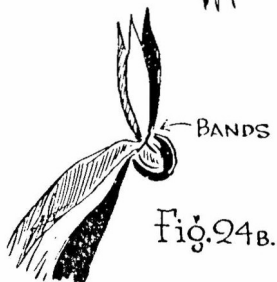
other set of silks. Position is now as shown in Fig. 21 A. Silks are now laid upon chair at left side.



Now we revert to the other set of silks on right-hand chair. The fan is picked up with left hand, and the silks are gently fanned. Right hand picks up the purple silk, raising it slowly, and the three silks are seen to be tied together. Silks are displayed and then handed to any spectator with the request that the knots be untied. While this is being done, the elastic bands over the second finger of right hand are secretly pulled over the first finger also, so that both fingers are encircled.



{Note.—Should the performer be unable to get to the audience he will, of necessity, have to untie the knots himself.)



The three silks just untied are again taken and shown, two in the right hand and one in the left. Those in the right hand are counted separately into the left. At this juncture the thumb of right hand is also passed under the elastic bands. The hands are brought together and the silks transferred to the right hand, which holds them as seen in Fig. 22A. About four inches of the silk ends should project above the right fist.

Left hand now grasps silks at a position about a foot below the right hand, and is raised, the position now being as depicted in Fig. 23A. At this moment the right hand allows the bands to slip off the fingers and

removed, the position of the silks in right hand being as shown in Fig. 19A.

The left hand now grips the green and purple silks about three inches below the knots (Fig. 20A), the first finger being extended to point to the other set of silks at right (in accordance with patter). The right hand, retaining its hold of the orange silk, is now lowered behind the left and pulls the orange silk free from the knots. As soon as this silk is free, the left hand folds the silks it holds over the right hand, and grips all three silks, allowing the right hand to be removed to again point toward the

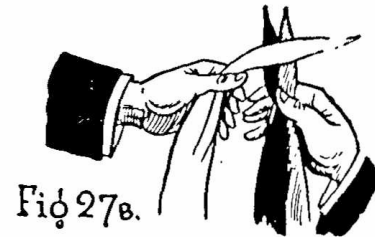
moment the right hand allows the bands to slip off the fingers and thumb, on to the silks, which are thus held together in the way shown by Fig. 24B.



Next the right hand is lowered to the position indicated in Fig. 25 a, and the silks are folded in half and deposited on the empty chair.



Now, proceeding once more to the chair on left, the silks on this chair are fanned gently, picked up and seen to be separate.



In the next part of the effect the presentation differs in some details from other versions.

Continuing, the silks which have just been shown to have mysteriously untied themselves are held as indicated by Fig. 26A—the orange silk being by itself in the left hand, and the remaining two in the right. About six inches of the ends of silks project above the hands.

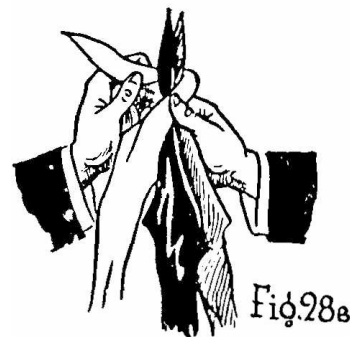


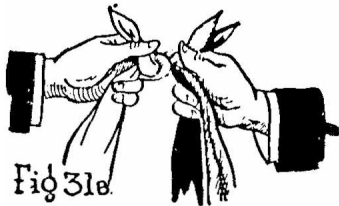
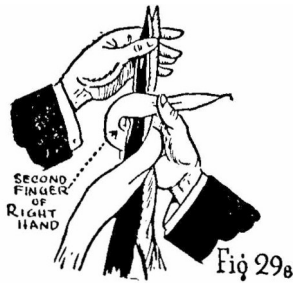
Fig. 28B.—The corner of the orange silk is twisted around the other silks.

The end of the orange silk is now laid over the ends of the other two silks (Fig. 27B.). Note the position of hands, both thumbs being above the silks.

Fig. 29B.—Orange corner is turned over to encircle the corners of the other silks completely. In doing this the second finger of right hand must be placed from underneath into the position shown in this diagram.

A special knot is now formed, and the exact method of executing this is shown in Figs 28B to 30B.

Fig. 30b.—The tip of the orange silk is now turned under the other two ends and up through the space just previously occupied by the second finger of right hand (this finger now



and up through the space just previously occupied by the second finger of right hand (this finger now having been removed). This is clearly shown by the arrow in the diagram.

The knot is now pulled tight as follows. Silks are held in the manner illustrated in Fig. 31B, and the knot is tightened up, with left hand grasping end of orange silk, and right hand the ends of the other silks. If the knot has been properly made and tightened it will not unravel prematurely, but it should be understood that in the

following moves the silks must be handled carefully.

The silks are held in the left hand as seen in Fig. 32A, and attention is directed to the knot, which has every appearance of being a genuine one.

Next they are transferred to the right hand, being held in exactly the same way.

The right hand is now lowered so that knot touches the stage. The hand makes a slow turning movement—anti-clockwise—and it will be found that the knot will begin to untwist and dissolve. When it has almost disappeared the orange silk is dropped upon the other two silks on stage.

We now return to the second set of silks. These silks are picked up and shown to have become securely tied together in a bunch; this effect, of course, being caused by the elastic bands. The three silks are exhibited as seen in Fig. 33A. They are then held by their corners in the left hand (Fig. 34A).

Next the spectators are asked if they would care for the silks to be untied visibly or invisibly. Usually the answer is “ invisibly,” but below you will find what to do in either case.



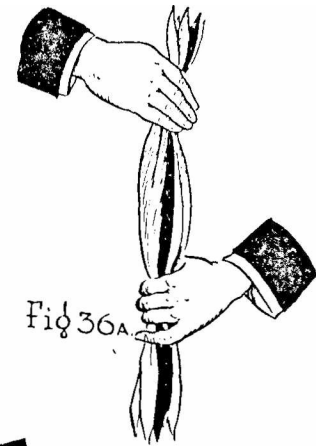
If visibly.—Merely pretend to untie the knot, slipping the bands off the silks to their previous position around the second finger of right hand.

If invisibly.—Slip the bands off on to second finger, as above, whilst addressing audience. Then fold the silks as shown in Fig. 35A. Again fold them and taking the bunch thus formed, throw it into the air. As silks fall to stage, pick them up separately with the right hand and place them in the left; holding them, as usual, by their corners.

{Note.—Bands can be easily slipped off by pressing on the “knot” with the tip of the second finger, and working them down over the fingertip with the assistance of the thumb.)

Again pull the bands over the first finger of right hand, so that they encircle first and second fingers.

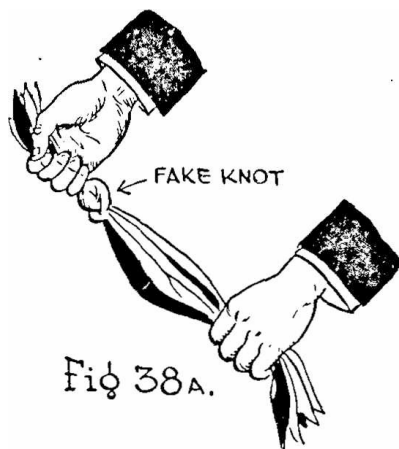
Walk over to the other set of silks on stage (these silks, you will remember, have been left there apparently knotted together), and with right hand pick up the orange silk by its corner—turning it anti-clockwise (this to complete the dissolving of the fake knot). Show the orange silk to be separate from the others, and place it in the left hand, which also holds the other set of silks. With right hand pick up one of the other silks on stage



and place in the left hand. The thumb of right hand is now allowed to slip under the bands, as the remaining silk is picked up with the same hand and also placed in the left. (In picking up the last two silks impart a turning motion as before—this is simply to misdirect.)

Transfer the bunch of silks from left-hand to right; leaving about six inches of “ends” above the right fist (as Fig. 22A).

With left hand grasp the silks at the position shown in Fig. 36A. Right hand then folds the silks down behind left hand, and as this is done the bands are allowed to slip off the fingers and thumb on to the silks, exactly as before, gripping them



tossed in the air and caught ... a slight pause . . . and then, with a shaking movement of the hand, each silk is allowed to fall separately.

## Suggested “Patter”

“ LADIES and Gentlemen—I shall now endeavour to entertain you by drawing your attention to a problem in magic which I think you will like.

“ Now I have here half-a-dozen squares of silk, all of which are exactly the same size and shape, but are ranged in three different colours—namely, orange, purple and green. First I will show you each silk separately, so that you may be assured that they are exactly as I say, and you will notice that the colours are in duplicate. (Count follows.)

“ For the time being, I propose placing these three silks on this chair (chair on right) . . . and the remaining three silks over here (chair on left).

(Pick up orange and green silks, and commence tying them together.)

“ I should like to explain at the outset that this particular experiment is based on an old Indian fable in which it is said that whilst one man may be

fingers and thumb on to the silks, exactly as before, gripping them securely.

Again fold the silks over, and then bow with them held to body as if concluding effect. Suddenly throw the bunch into the air and, as it descends to the stage, quickly grasp one or two of the silks, raising them slowly, and they appear to be all tied together. Display them with fake knot at centre as depicted in Fig. 37A.

The silks are then held as shown in

Fig. 38a, left hand gripping the bunch at centre and right hand holding the ends. Note position of the elastic bands.

The effect is concluded by showing the silks to be all separate once more, and this is accomplished by merely pulling on the ends held by the right hand—causing the bands to fall away, as silks are folded in three again. The bunch is held in the right hand,

pricked with a needle, another may feel the pain. As to the truth, or otherwise of this old Indian story, I really cannot say . . . but I shall now attempt to show you that it is possible to demonstrate a similar effect by the use of these silk squares.

“ However, my object will be to carry out the experiment in such a simple and straightforward manner that you cannot help seeing exactly what I am doing . . . (Pick up third silk and tie to orange, as directed) . . . and at the same time understand quite clearly the idea of the problem we have in hand. You will notice that while I have been chattering to you I have been tying these three silks together in a string, with the orange-coloured square in the centre. The sympathy being so great, the result should be that the other three (point to silks on right-hand chair) will now have become similarly tied (in due course, this is shown to be so). Will you please oblige, sir, by untying these silks for me ?—there is not the least need for you to hurry because although we are rushed for time I am here for the rest of the night (receive silks back).

“ The fact that these three silks are all separate no doubt indicates that the remaining three will, upon being fanned, be found again single and separate in sympathy (shown single in accordance with Working).

“ In order that you may be able to appreciate still more fully the peculiar bond of sympathetic understanding which we find existing between these two sets of silks, I shall again tie these together . . . only this time in a somewhat different manner— namely, in a bunch, or, more properly speaking, into a magical knot which is known as the star-shaped knot of India ; a knot which, I understand, is usually associated with the Indian turban.

“ I would particularly direct your attention to the fact that the knot really is there, for I am now about to show you something even more marvelous ... so look (point to silks on stage) . . . watch . . . (point to those on right) and listen to some more special bars of sympathetic music, whilst we continue with the phenomenon!. (Pick up silks on right-hand chair and show knot.) May I ask if you would like to see this knot go visibly or invisibly ? (Whichever reply is made, proceed as already given.)

“ And now, if we may have some more bars of this special sympathetic music, we shall no doubt find that the remaining silks have also untied themselves.” (Show this to be correct, as detailed in Working. The concluding part of the effect— namely, the instantaneous tying of the bunch of silks and their immediate separation— is one which the originator prefers to perform in silence, no patter actually being required.)



# Mental Telepathy

**This comes from Fifty Easy Card Tricks by the Great Levante**



Some most astounding feats with cards can be done by using an assistant. Here's one particularly good drawing-room trick. The magician's assistant is escorted to another room. From an ordinary pack of cards the spectator has a free choice of a card which is now shown to everybody and placed in the spectator's pocket. A plain slip of paper is placed in an ordinary envelope together with a pencil and is sent in to your assistant. The envelope is then returned and when opened by one of the audience there is found a message written which names the selected card. To do this, you convey the information by the aid of the envelope and the pencil. You have naturally seen the card with the rest of the audience and you explain that you will sit in a chair facing the room in which your assistant is (who incidentally may be watched by a committee). To get this correct answer all you have to do to find the various suits is to arrange your envelope as follows. If the card is a Club, stick down the left side of the flap only; if a Heart,

stick down the right. If a Spade only the tip, and should it be a Diamond simply push the flap inside. The value of the card is marked with a fingernail beside the letters stating the brand of the manufacturer of the pencil. For instance, should it be an Ace, make a mark opposite the first letter, if a two, mark the second one and so on

# The 21 Card Trick

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

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Deal out twenty-one cards, face upward, in three heaps, inviting a spectator to take a note of any one of the cards you deal. Inquire in which heap the chosen card lies, and pick up the cards with that heap undermost, thereby bringing it uppermost when you turn over the cards and deal again. Repeat the process; again ask in which heap the chosen card lies, and again place it undermost. Deal a third time face uppermost, mentally noting the first card of each heap, for when you are told the heap you will know that the first card of that heap is the chosen card.

## Variation 1

After finding out which heap the card is in you will know it is the first card of that heap. Pick up the cards with that heap last so that the chosen card is now the bottom card. Give the pack to some person to hold. The cards should be face upwards, so that the chosen card will be undermost, with the thumb of the holder above and the fingers below the pack. The fingers should extend under the pack for about an inch, but the thumb above not more than half an inch.

Request the person to nip the cards tightly, and, as he does so, give them a smart downward rap with your forefinger, which will knock all of the cards out of his hand with the exception of the chosen card, which, being the bottom card, is retained by the greater friction of the fingers, and will remain staring him in the face. This is a very old and simple trick, but it appears marvelous to those who witness it for the first time.

## Variation 2

Another method of displaying the chosen card is to hold the pack with the backs uppermost, the chosen card then being the top card. Hold the pack absolutely squared, except the top card, which you allow to overlap on one side by half an inch. Your hand will, of course, conceal the fact that this card is overlapping.

Now drop the pack from a height of about three feet to the floor, when all cards except the top chosen card will fall face downwards to the floor. In falling, the top chosen card will, by the pressure of the air, be separated from the rest of the cards and turned face up on the floor, much to the onlookers' astonishment.

# 5 Keys to Show Business Success



This is the first article in a five-part series. The 5 keys to marketing your show. This first article focuses on the most basic of keys, your product.

### BUILD A ROCK-SOLID PRODUCT

Your show has got to come first. This is what you are selling. It needs to provide value to your customers. Your entire product needs to be rock solid. The props need to look the part. Your set needs to be appropriate and in good condition. And of course, the performance needs to be top-notch.

Top value product is the foundation of any business. No amount of marketing, regardless of how clever, can overcome a poor product. There are some good marketers in magic who are poor performers. They book a show once and never work again.

Here are some points to help improve your show.

**Listen** - Listen to the feedback you get from clients. Don't interpret "That was great..." or "People seemed to enjoy it" as glowing, rave reviews.

**Ask** - Offer your audience and clients a "Report Card." Let them tell you what they liked best... What they liked least... and see what impressions people really take away from your show. The rating systems of 1 to 10 are worthless. Multiple-choice questions are of no value. Let them answer in their own words. Take the slightest negative comment to heart. Often people try to be polite. They will only hint at something they did not like. If they do more than hint, fix that and fix it NOW!

**Revise and Update** - Once you have your audiences' feedback. Understand what they liked and didn't like. Improving your show and product is a never-ending process. It is never good enough.

**Remember Who You Are** - You are the star - That does not mean that you should act like a primadonna. It means



you have the magic within you to make others feel good. Pay attention to people. Don't only listen to them, make them feel heard. Make them feel special. You are the magic, not your props. You are the star, so be one.

Be Original - At some point, we all wanted to be like David Copperfield. But to have true success in magic or any part of the entertainment business you have to define your own niche. Look to others for inspiration but don't rip off someone



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# Howard Thurston

## World's Master Magician

---

Howard Thurston was only a boy in Columbus Ohio when he saw Alexander Herrmann perform. Herrmann was regarded as the greatest magician of that time. Herrmann fascinated the young Thurston. And Thurston resolved that he would become a magician. Thousands of boys make that resolution and never keep it. But Thurston persisted. Today he occupies the position Herrmann once held.



As you might expect the road to greatness is not easy. It was full of trials and struggles. But he did not sway in his purpose. Thurston introduced originality into his performances. He invented a new "Rising Card" trick. With it he mystified Leon Herrmann. Leon was the nephew and successor of Herrmann the Great.

With his new creation and original card manipulations, Thurston entered vaudeville. It was not long before he won fame and recognition. He toured Europe. He gave special performances before several European rulers. These included King Edward VII, President Loubet of France; the Emperor of Germany, and the Czar of Russia.

When Thurston returned to America he decided to make a world tour. He left from San Francisco and traveled to Australia. Once in Australia he completed the building of his apparatus. He made his debut at the Palace Theatre in Sydney. He received a tremendous ovation. This established his success. He had a triumphant tour of Australia. Then he visited the countries of China, Japan, Indo-China, Sumatra, Java, the Philippine Islands, Burma, and India.

Thurston arrived in India in 1905. He was able to astonish them with feats that surpassed the fabled wonders of India. He played to packed theatres in Calcutta. He appeared before many of the rulers



there. Finally he toured north India. He had to perform in a huge tent as the theatres were inadequate for his needs.

At the time Harry Kellar had become the leading magician in America. When he heard of Thurston's successful he cabled Thurston asking him to join the Kellar show. Thurston accepted the offer and returned to America.

In May 1908, at Ford's Opera House in Baltimore, Kellar announced Thurston as his successor. From that time, people recognized Thurston as America's leading magician and the foremost magician in the world.

Thurston's excellence was due to the fact that he was a master of both the smallest feats of sleight-of-hand and the largest illusions. His title, the "World's Master Magician." is not a mere title. It was an established fact. For twenty-three consecutive seasons, he has toured America. He presented new and great illusions. His show was the greatest and most spectacular of its kind. He built on the Kellar show. It was recognized as the premier magical performance for over thirty years. But its actual inception was many years before.

Thurston's show is over twice as large and spectacular as it was in 1908. Thurston carried a company of over thirty-five persons. His equipment filled three cars. Thurston used several types of animals. The most notable was

"Rajah", the roaring lion. Thurston caused to appear in the center of a well lit stage. A magician could build a small show for the cost of a single illusion. As an example. Thurston spent over \$5000 to produce the "Vanishing Horse" illusion. That is an equal to about \$175,000 in 2023.

Everyone marveled at the smoothness of the flow of Thurston's the show. This is due to the careful planning and exhaustive practice. Before a new illusion was presented on stage, it went through exhaustive rehearsal. Every moment of Thurston's show had a clock-like precision. The variety of performances required extreme attention to detail. the actions of the assistants required absolute coordination. The public expected the best and for twenty years the Thurston show gave it.







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- Authorship bring authority
- Authorship respect

### Business Card

#### Business They Keep

- Single sheet version make great give away
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- Unique give away makes you memorable.

### Back of Room Sales

#### Business They Keep

- Up sell at birthday parties
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Thurston constantly added to and updated his show. Yet the continuity of the show was never disturbed. He accomplished this by adding new tricks and illusions to replace older ones. Each season a He showed new series of marvels to the public.

Everything used in the show had its regular place. So the setting of the stage for an opening night's performance was simplified. Packing the show after the closing night was also systematized. Sometimes Thurtson needed to have everything packed and loaded within an hour after the final curtain. The members of the company were trained for such emergencies. And they never failed.

The details of the Thurston show are many and remarkable. They stand as living proof of Thurston's versatile genius. The famous magician is a creator of illusion. As a builder of apparatus. As a systematic organizer. And as a theatrical producer. Those are his qualifications behind the scenes. In the spotlight he was an entertainer par excellence. He was the greatest magician of the his day. He has always appeared as a magician. He won his fame as a magician, and he upholds his name as a magician.

name. Then spell it. For example, Stuart is that 'ua' or 'ew'. Or is there an 'e' on the end of that? I thought I could hear it. Which is bull, but there's a laugh.

Ask people questions, engage them, especially about their name. As I said, it's the most personal thing you've got. So when I call John over to helped me out, you can see his eyes dilate. That's the easiest way to establish rapport. Show interest in who you're dealing with.**Imagine:** What is your suggestion to make that connection?

**Doc Eason:** The biggest part is names. Your name is the most personal thing you own. It's what you were called before you even understood the language. Engage somebody with their name. The hot tip I can give you on memorizing people's names is, say the name. Then spell it. For example, Stuart is that 'ua' or 'ew'. Or is there an 'e' on the end of that? I thought I could hear it. Which is bull, but there's a laugh.

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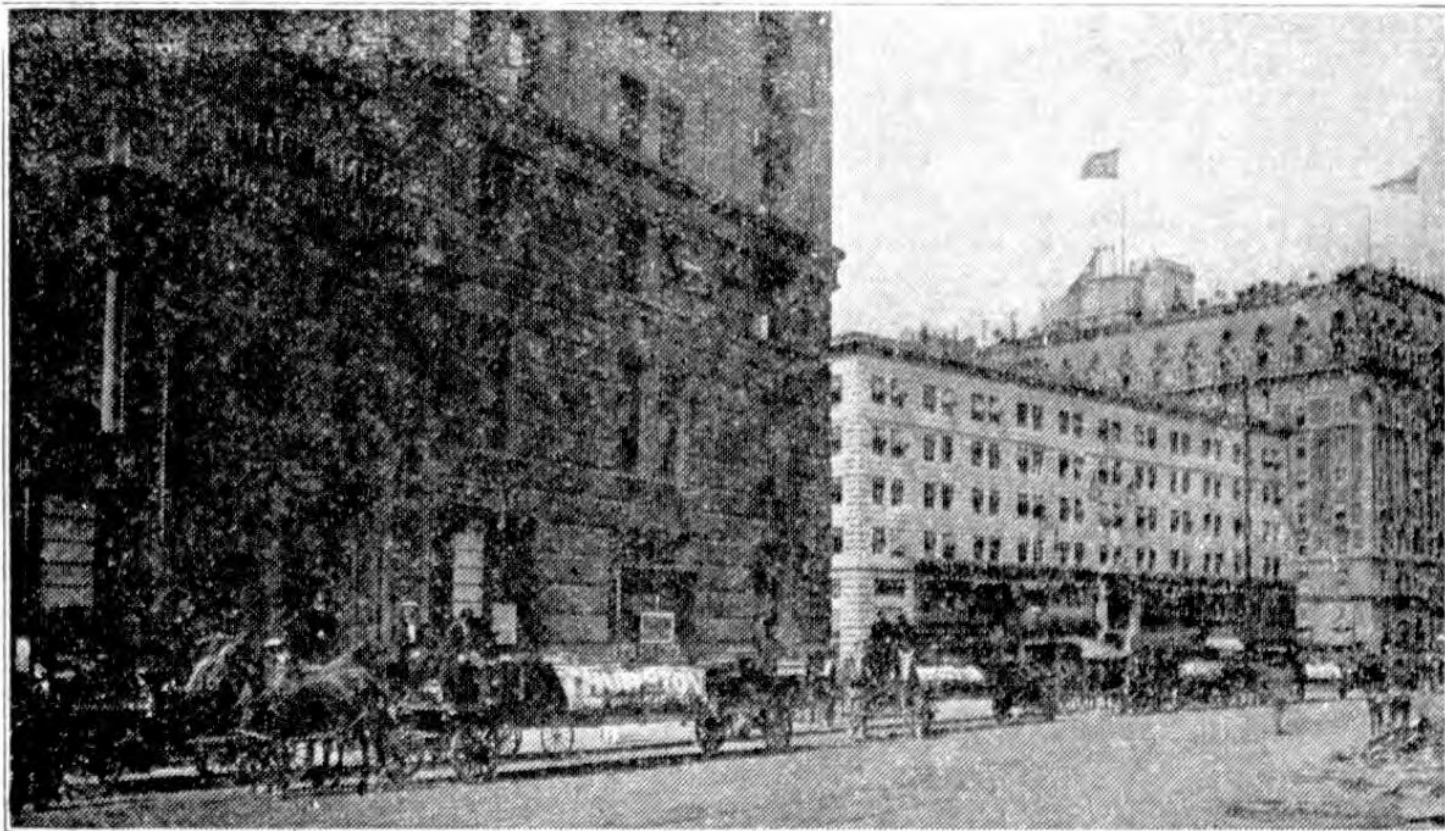


The most sensational illusion in the world. A real automobile loaded with pretty girls instantly vanishes in the center of a brilliantly lighted stage.



Thurston's famous Vanishing Donkey is welcomed by eight of Thurston's assistants. The Vanishing Donkey is one member of Thurston's company of livestock, which includes an elephant, a horse, a lion, dogs, monkeys, pigeons, ducks, geese, and a host of rabbits.





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*Looks Like an Ordinary Cup But a Powerful Magical Tool*

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# NEW MAGIC ACADEMY

## Member Events

Next VIP Meeting  
October 15

The September VIP meeting was about a lively discussion on family magic. We unpacked a lot of information and shared a lot of ideas. Several ideas were presented that could translate to corporate shows as well.

It is worth a listen to if you missed it.

The October VIP Member Event will be on Comedy and Comedy Magic. Even if you are not a funny person this event can be helpful to you. Comedy is a tremendous tool in any show.

If you are not a VIP member, 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.

# Character, Props, and Setting OH MY!

Magic is a theatrical art. As a theatrical art, it uses all the other arts, music, graphics, variety, and performance. That means we must make more choices than most other arts. The quality and originality of our art depend on the choices we make. And how well we execute them.

All performances tell a story. It is unavoidable. You may say, "I'm not a storyteller." I disagree. Every trick tells a story.

"First he took out a deck of cards. Then he fanned them in from of us. He had me select a card. Once we looked at the card we replaced it inside the deck without showing him what card we selected..."

This is a story. A boring one, but nonetheless a story. What is more difficult is telling an interesting story.

Does the story have characters we care about? Is there a conflict to hold our interest? Are there cliffhangers and reversals of fortune? Does it have a gripping opening? Is the ending

satisfying? Does the middle move or drag?

All stories have characters. But the question is are they interesting? The best stories have rich detailed characters with depth. They change or grow by the end of the story. As a magician, you play a character but you can also make your props interesting characters. You can use imaginary characters or draw interesting aspects of character from your audience.

All performances tell a story. Sometimes it is a confusing story. Sometimes it is a boring story. I place this coin in the box. Presto it is gone. A miracle yes. But hardly interesting. Why should the audience care? Add details. Where is the coin from? How valuable is it? What about the box? Where did it come from? "Did you find it in the rubble of an old abandoned farmhouse? The occupants of the house disappeared one night and no one knows where they went. It is rumored the old man found the box in a bombed-out castle in Europe."

The setting has a tremendous impact on the way the audience views any theatrical piece. The sets for our shows are as important as the characters and props.

Sometimes we can create the set in the audience's mind. With the use of a few words, you may cause the audience to see an entire location. Plays like “Our Town” or “The Fantasticks” are examples of this. The use of a few chairs can conjure scenes of an entire village.

I am sure you have heard about Joshua Bell. He is one of the greatest classical violinists. He went busking in a Washington D.C. subway. No one noticed or paid attention. He played a Stradivarius from 1713. He played music from the greatest composers of all time. His hair was an icon of classical music. Bell was one of the world's great virtuosos and one of the biggest names in classical music. And no one paid any attention.

Why? They would willingly pay hundreds of dollars to hear the same person, play the same music, on the same instrument that night. Why? The setting did not convey the value. Bell returned with players of National Young Arts Foundation, and a bit more fanfare. There was press attention and Instagram pictures galore. The location was the same but he changed the setting.

It blows  
your  
audience's  
mind



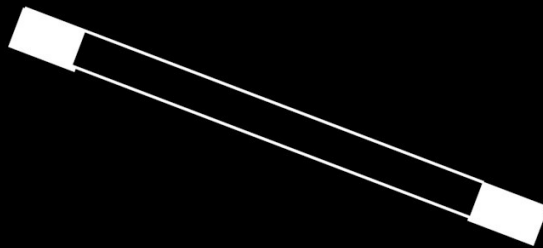
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# Magic In Theory And Practice



## Blending and Timing of Misdirection Action



By Tom Crone

You can manipulate a card, you can manipulate a coin, but can you manipulate your audience? This is what misdirection is all about, being able to manipulate the audience's attention. Misdirection removes attention. Direction points attention to various elements. All the techniques put together give you the tools to control and manipulate the audience to see and remember what you don't and do want them to.

The human mind is attracted by motion. Our advantage is that the human eye will only focus on one movement at a time. Therefore, the unseen action, Covert (or Secondary), must happen simultaneously with the misdirection action. The action that misdirects must be the one that is Overt (or Primary), in that it draws the full amount of attention. The timing of the two actions must be coordinated.



### TIMING FOR BLENDING

Using the principle of the Blending of Actions, a covert action (a manipulation, a sleight) can be made unnoticeable by an overt action.

In order for this principle to work, as first stated by Tony Slydini, both actions begin and stop at exactly the same time. You need to create a flow. If the two actions happen separately, there will be at least a spectator feeling

that “something” happened. That disrupts the suspension of disbelief and puts the spectator back into the “It’s a trick” mode, just when you were getting them feeling the magic.

### **OVERT AND COVERT / PRIMARY AND SECONDARY EXAMPLES**

The other added aspect of the misdirection lies in the use of overt and covert actions. This has to do with what gets emphasis, thereby taking attention. In spite of being overt and covert, remember that they are coordinated and simultaneous.

Examples of overt and covert movements:

1. A hand moving forward will take attention over a hand relaxing back.
2. A hand rising will attract more attention than a hand moving downward.
3. Any action which is active will command more attention than an action which is passive.
4. Any action which you invest with importance will take precedence over an action which you do automatically, without thinking.
5. Additionally, anything colorful, flashy, well lit, will draw more attention.
6. Any movement seeming to be “tricky” will gain attention (Great for sucker tricks).

### **PRE-CONDITIONING**

If you have a couple or so sleights you do, you can pre-condition and train your audience. For example, you want to retrieve something from your lap. Your action is to sit back and drop your hand in a casual, then lean forward as you bring the hand back up and rest it on the table ledge, all the while speaking to a spectator. Do this a couple of times, letting an empty hand be seen after it comes up. You can even do it in a different routine. Pre-conditioning will cause the observer to dismiss it rather than be alerted by it.

Let’s say you want to palm a card from the top of the deck. You have to bring both hands together. If you do that once and only once, it might gain attention. If you’ve done it a couple of times in the card routine, for natural reasons, then it will get by when you do it for the palming.

Or, perhaps you inhale for tension and exhale for relaxation and the sleight. Do your breathing bit a couple of appropriate times as part of your “style” of performance, before needed, or even after to help erase any playback.



## FREE MISDIRECTIONS LESSONS ARE EVERYWHERE!

If you have magicians you really enjoy, or pick from those who are praised by the world of magic, and watch them work with an audience and look to see what misdirection they might be using. Forget about how the trick was done, the mechanics of it, and look for the misdirection work behind the scenes.

Misdirection is about directing. That is, you direct your own attention to those who do it very well.

If you have half a dozen sleights each for your cards and coins and things, and practice the nuances of misdirection with them, you will be better off than if you have half a hundred moves each and just learn new tricks.

The perfect secret magic move is easy, if nobody is looking.

###

Some information gleaned and in a couple places paraphrased from the pamphlet *Misdirection and Direction – Keys to the Amplification of the Magic Effect*, by Gary Kurtz.

## More Shows and More Money



## Sample Uses

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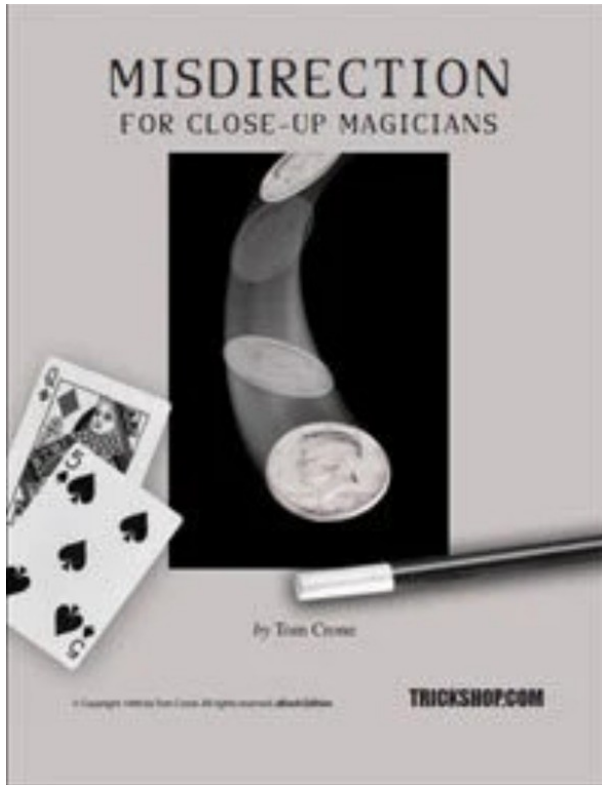
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# Up Coming Lectures

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](https://NewMagicAcademy.com/events)

## **October 8 Jay Scott Berry**

Originally scheduled lecturer was Jay Scott Berry. But 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 lecture where you will scream. I want to do that too.

Register at:

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



## **October 22 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/>





# November

## November 10 Dean Hankey

What is a “One Pager”? This is an industry standard for speakers and presenters in a corporate environment. Dean Hankey is going to show us how to create and use a one sheet to market your show.

Register at:

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



# 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.

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