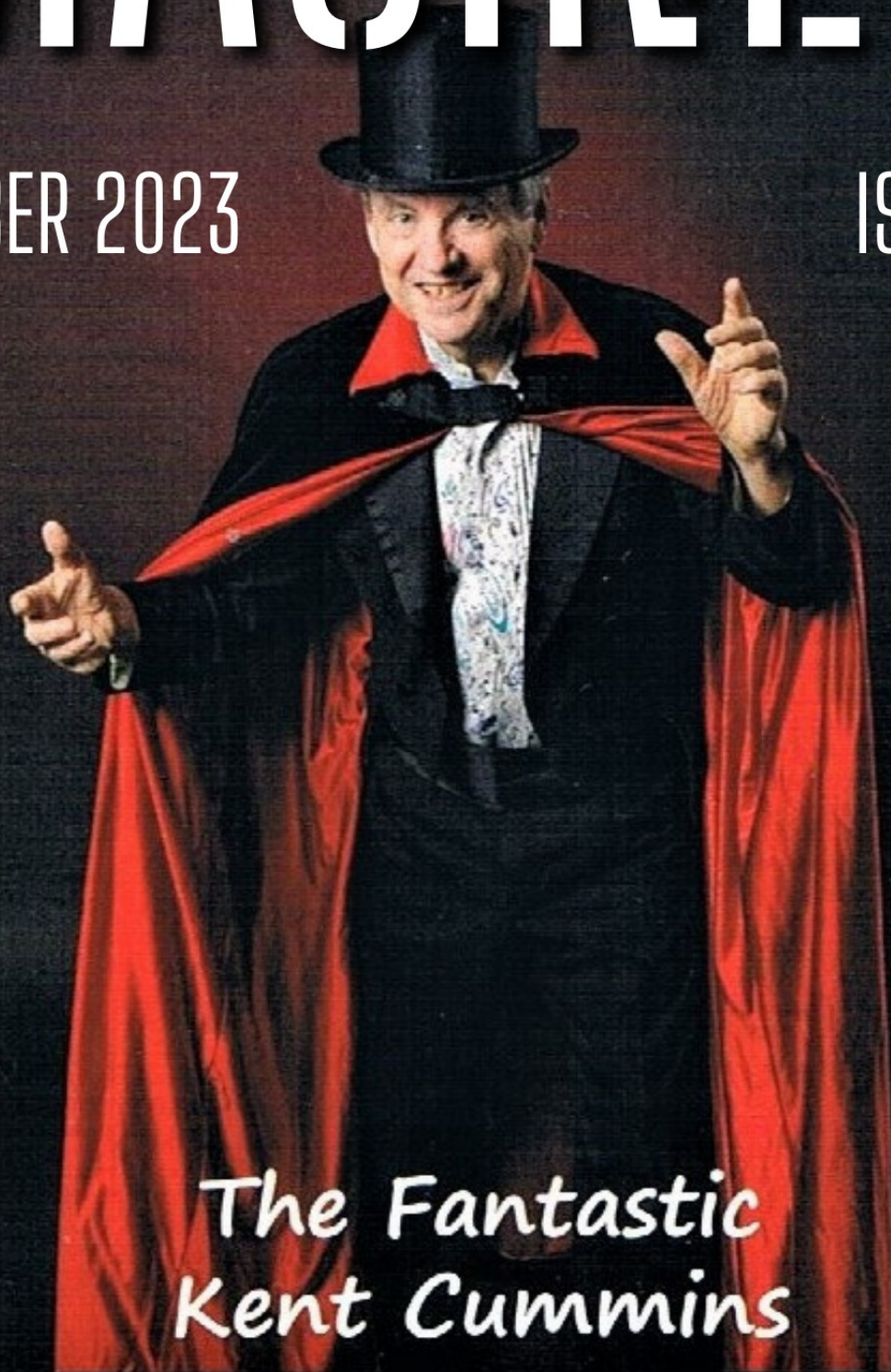


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MAGLzine

NOVEMBER 2023

ISSUE 23



*The Fantastic
Kent Cummins*

DEDICATED TO MAKING THE WORLD MAGICAL

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

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Curious Card Reading

This comes from “The L.W. Mind Reading Mysteries” by William Larsen and T. Page Wright. It can be found in the New Magic Academy Library available to VIP members.

**Click Button
For Audio**

The performer comes forward with a deck of cards, and permits four or five people to each select a card. He turns his back while the cards are shown to the audience. Now he lets one of the audience pass the deck about to have the chosen cards shuffled back in and while this is being done the performer introduces the medium, who is blindfolded, and to make it further evident that sight can be of no use to her is seated in a chair with her back to the audience. The medium, it is explained, has remarkable powers as a mind reader. She can read a sympathetic mind, such as that of the performer, with ease, but since no one will believe, even if she reads the mind of the performer, that that was what he was thinking, he will this evening try to have her read the minds of various spectators. It is because that is so much more difficult that he must have them to concentrate upon such a simple object as a selected card. The medium will endeavor to read that image from their minds.

as the first spectator concentrates upon his card. "I see a dark card—a black card—a card with spots on it—club spots—I see one, two, three, four—yes, four spots—the card of which the gentleman is thinking is the four of clubs!"

The effect is one which depends largely upon the ability of the medium to build up the effect, since the performer plays a more or less passive part. Little bits of side business in the answering make the effect more amusing and dramatic. For example, in endeavoring to read the mind of some man the medium may make an apparent mistake, declaring that the card is the Queen of Spades. Upon being informed that she is wrong, the medium appears puzzled, and again gets an image of the Queen of Spades. Suddenly, however, she brightens and declares "Oh, I see! The card the gentleman selected was the two of diamonds, but instead of keeping that image on his mind he has had some brunette on his mind all the time!" In print this may seem foolish; properly done it adds to the effect.

The medium begins speaking, hesitantly,

The performer does his bit toward building up the effect by emphasizing that the cards are freely selected and shuffled back in by the drawers, and at no time since have he or the medium ever touched the pack. He may moreover point out that he himself has no idea of the identity of the selected cards.

Now for the method. The deck used is prearranged. Any prearrangement will do; the old "Eighty Kings threatened to save—" will serve as well as any. That is all the preparation.

The performer comes forward, false shuffling the deck with enthusiasm. The deck is spread for someone to select a card. When they do the pack is split at that point, the performer lifting away all the cards above the one selected in his right hand. The two packets are now placed together again, and the deck squared up, but in sliding them together the top card of the left hand portion is permitted to go on top of the deck, the rest of the left hand portion going beneath. This move is executed while crossing toward someone else for them to take a card.

As a result the card below the selected one is now on top, though otherwise the order of the deck is unchanged. Another card is selected, and the move repeated; this is done until four or five cards have been taken by different people.

Now the performer turns his back~"to give' selectors' a chance to show_everyone their cards." It also gives him a chance to slip the five top cards from the deck into his inner breast pocket under cover of his body.

The deck is given into the hands of the audience to be passed about so that each person may shuffle his own card back into the others. While this is being done the medium is introduced and blindfolded, being seated in a chair with her back to the audience and performer. The blindfold may be genuine; during the adjustment of it the performer has all the chance in the world to slip the cards from his pocket into the hands of the medium. Since she is seated with her back to the audience there is no danger of anyone catching a glimpse of them. In working for an audience of any size, however, it is better to seat her facing the audience, and let her hold something in her hands (a handkerchief is enough) to conceal the cards, the reason being that when she sits with her back to the audience her voice does not carry so well. With a small audience this does not matter.

To name the selected cards in order the medium need merely hold the cards she has face up, and name in each case the card next in

Three Fly



My Way

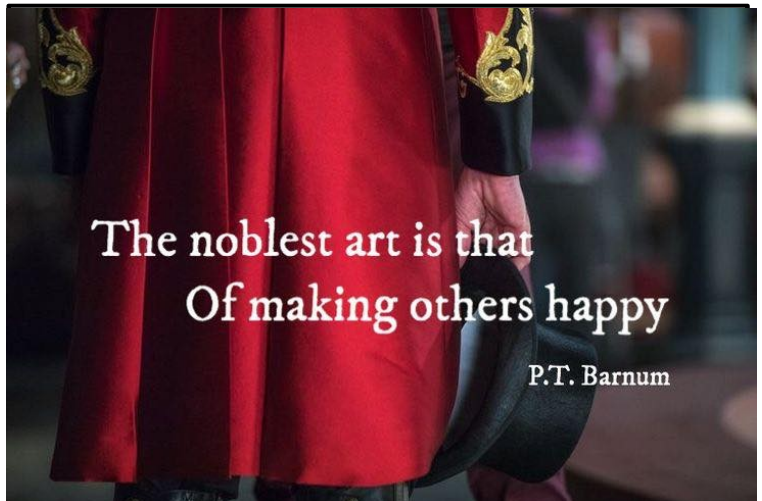
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arrangement to the one she has. The genuine blindfold will not prevent her from looking down alongside her nose to see the cards in her lap. The rest depends upon the dramatic ability of the medium.



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The Egg Bag



This comes from Proudlock's Egg Bag and Four Aces Presentation. This is a different presentation of the Egg Bag than you are used to. The book can be found in the New Magic Academy Library.

Two gentlemen are invited to help, and one is handed a black cloth bag- to examine. A little byplay is introduced by the production of a rat from this assistant's coat, to be followed by the production of an egg. This egg is given to the same assistant and he is asked to write his name upon it, being given a giant pencil for this purpose.

The performer now propounds the old riddle as to which came first, the egg or the chicken; and apparently decides for himself that "the answer is a lemon," a lemon being produced from the bag. Finding that there is still something in the bag the magician affects surprise as he extracts a curious-looking chicken from it which he tosses aside.

Now, getting down to business, he takes the egg and places it in the bag, announcing that as he says "Go!" the egg will vanish. He is detected in placing the egg in his pocket and at a second attempt is seen apparently to place the egg under his left arm. However, he continues by showing the bag perfectly empty, inside

and out, and then obligingly raises his left arm to show the egg is not there as was anticipated. He next allows the two assistants to grip his wrists and with their remaining free hands assure themselves that the bag is empty—this done, he deliberately inserts his right hand into the bag and produces the egg.

And now, says the performer, he will explain the exact working to the audience. In the subsequent explanation he places the egg in his pocket and shows the bag empty. The egg vanishes from his pocket, which is shown empty, and the bag is likewise still empty. Again the assistants hold his wrists and he succeeds in producing the egg from the bag. The assistants examine the egg and note it is the same one that was written upon at the commencement.

This actually concludes the effect, but as the performer is about to see the assistants off stage he grasps one of them by the lapel and quickly produces

a large imitation duck from inside his coat, making an unexpected finale; and the long-suffering helpers are then allowed to retreat.

REQUIREMENTS

Three Black Cloth Bags, size 11 ½ by 10 inches, as detailed below :

Bag 1: This bag is unprepared.

Bag 2: Has the usual inverted pocket at one side.

Bag 3: A thin wooden stick is sewn inside this bag, along the bottom edge. An ordinary press-fastener keeps the opening closed when the bag is set for the trick. One portion of another similar fastener is sewn outside the bag, near the top. See Fig 1.

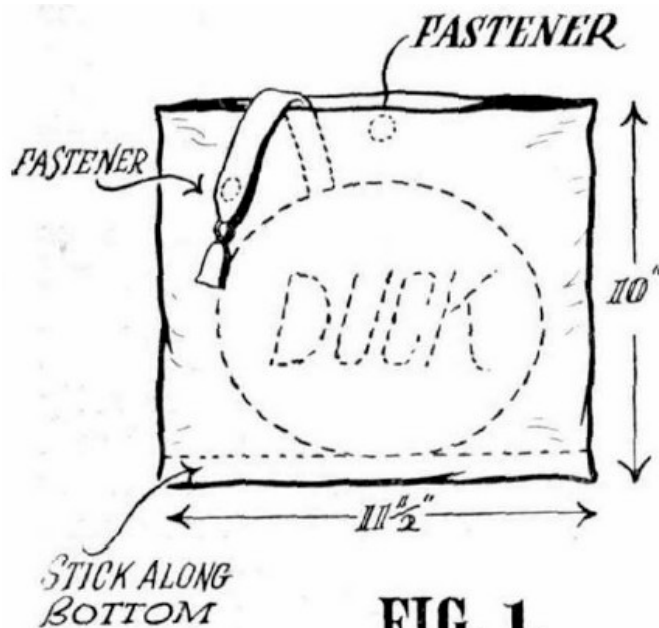


FIG. 1.

One Spring Duck, such as is obtainable from the magical depots. One leg has a 10 inch length of one-inch-wide black tape fastened to it (for security's sake the tape should be double). The other part of the press-fastener last mentioned is sewn an inch or so from the end of the tape and a small knot is tied just above. See Fig. 2.

One Imitation Chicken, the appearance of which will be gauged from the illustration further on. This chicken is smaller than those usually obtainable, and has no spring inside, being stuffed with down.

One Egg and a shell to fit it. A shell to go over the end of the egg is perhaps preferable, although one fitting on the side will answer the same purpose.

One Lemon—imitation or otherwise.

One Spring Rat.

One Giant Pencil, measuring approximately 16 inches long and 2 ¼ inches in diameter.

The Card Stand used for the Jumbo Four-Ace Trick is also requisitioned, but if the Four Aces is not being performed any suitable object placed on the performer's table can be made to serve as cover for the exchange of the bags.

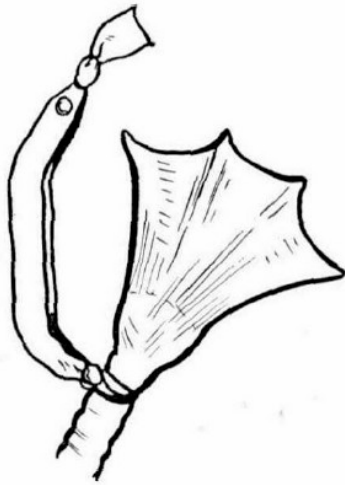


FIG. 2.

PREPARATION

Fig 3 shows the magician's table set for the effect. The card stand is at the centre and in front of this lies the unprepared Bag No. 1. The other bags are out of view behind the stand.

Bag No.2 " contains the- chicken, folded so as to go as flat as possible, and also the lemon — the latter placed above the chicken. The large pencil also lies behind the stand, its pointed end inserted into Bag No. 2.

The position of Bag No. 3, containing- the duck, is also shown in Fig 3. To "load " the duck into the bag first close up the spring, and holding; the bird with its neck downwards, fold the wings over, then the legs bend the feet in and insert the duck into the bag with its head near the lower edge of bag, feet near top. Take the tape attached to one of the legs and bring it over the edge of bag; secure it here by means of the press-fastener. This arrangement has already been shown in Fig. 1. Finally, close the opening of the bag by means of the fastener at the centre.

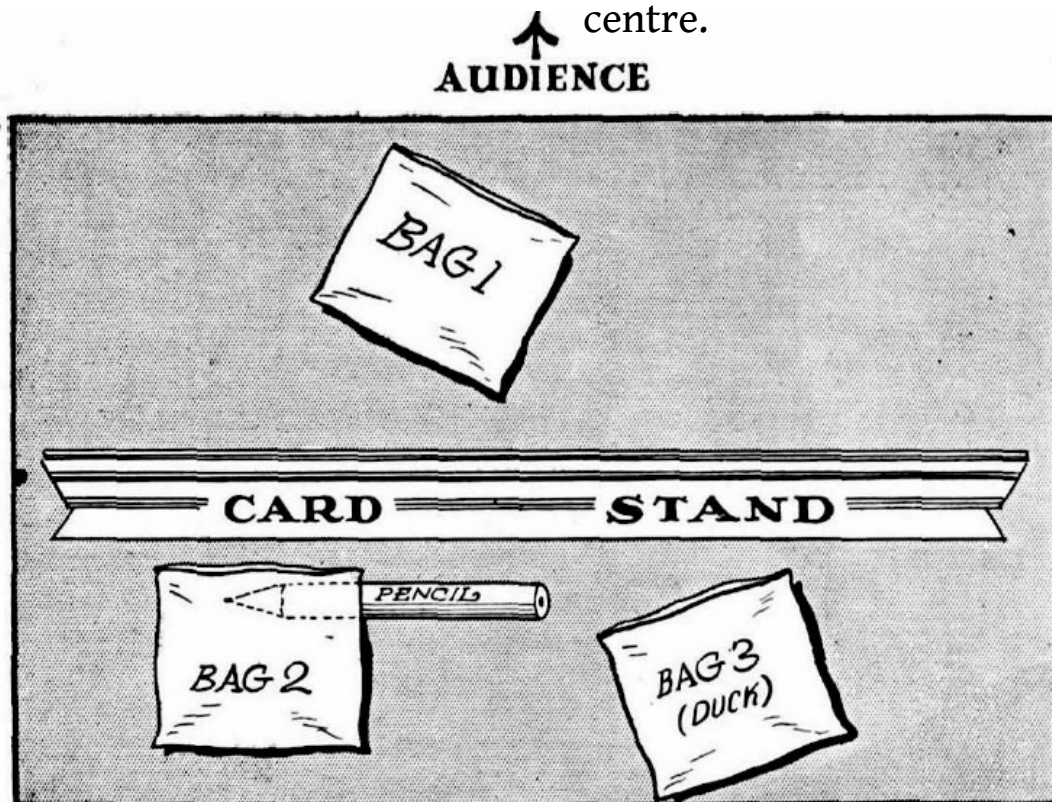


FIG. 3.

The egg and shell, together with the rat, should be placed in the right trousers-pocket. (As the rat is required first it should rest above the egg).

In passing, let us add that the effect is usually performed with one confederate (this being “ the assistant on the right” —see Working— who is mostly addressed by the performer and is responsible for a good deal of the comedy “ business”). However, the effect can be worked just as well if both assistants are unknown to the magician.



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Card-in-Egg Routine

This comes from "This is Magic" by Loring Campbell. While the gun is not acceptable today a substitute can be used. This book is available in the New Magic Academy Library.

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My Card-in-Egg routine has been one of the biggest hits in my show for the past 25 years, and while the apparatus used is standard, I am sure that most of the routine is original, as I have worked it up, step by step, over a period of time.

On my table I have an ordinary tray and on this I try to have a clean white handkerchief, a deck of cards, a metal card box, a saucer with three eggs, a .22 blank pistol and an egg wand as sold by Abbott's. This wand is loaded with a card from which I have torn one corner. This corner is in the lower part of the card box. Under the tray are several sheets of newspaper. The three eggs are ordinary except that one has the word, "Squeeze" written upon it and it has been slightly cracked.

I ask a boy to step up on the stage and help me with the trick. I have him select a card from the deck, forced to match duplicate card that is in the egg wand. I tell him to tear the card into four pieces and to drop them into the card box. When he does this, I close the lid, which,



of course, locks. I step forward, raise the lid, and remove the card corner in the lower compartment and ask someone in the front row to hold it. I always caution this spectator not to tear the corner, but to take good care of it. Then I close the lid of the box again and place a rubber band around the box.

I step back to boy and have him hold the box in his LEFT hand and tell him to stretch both of his arms out in front of him. Of course, I already have whispered to him to do EVERYTHING I tell him to do, etc., so he is in a receptive mood. Now I find that he is too short for the trick, and in order to

make him taller, I spread several sheets of newspaper on the floor and have him stand on them. This is really to keep the floor clean, but the gag always gets a laugh and it serves a purpose. (This is one of Frank Lane's gags.)

I get the cracked egg from the saucer and tell the boy that I want him to hold it in his right hand and to hold it TIGHT. As I am talking, I stand behind him and stretch my right arm out over his shoulder so that he can read the word, "Squeeze." I place the egg in his right hand and whisper to him to squeeze it hard. Then I walk rapidly away from him toward the table, and if the audience laughs, I know that he has squeezed the egg. If he doesn't squeeze it, I go back and squeeze it for him, but 999 times out of 1000 the boy will squeeze the egg.

I go back to tell him to drop it, and I wipe his hand on the handkerchief. While I am doing this, I prompt him for the next laugh. I give him the second egg and pick up the gun. I explain to the audience what has happened and tell them that when I fire the gun the three pieces of card will go together, vanish from the box and go into the egg. Then I walk as far from the boy as I can, and with my back toward him, I shoot the pistol.

When I shoot, he acts Tightened and drops the egg just as I have prompted him to do. I act as though I want to shoot him, but instead I place the gun on the table and pick up the third egg. I act as though I am going to hand it to him, but as he reaches for it, I say, "Oh, no! This is my last egg," and go into the audience or call someone up to front of stage and have the egg examined.

Of course, I already have had the boy open the card box and show that the three pieces of card have vanished. So I pick up the wand and knock a hole in the egg. I have the boy reach in the egg and remove the card. I unfold it and wipe it clean with the handkerchief. The corner fits and the audience is satisfied that it is the same card.

I thank the boy and dismiss him and tell him to remember that after all the egg trouble he has had, that now he is an "Eggs-pert." While this gag is old, it does get a laugh and it makes a good ending for the trick.

Selling A Birthday Party Show

Does this sound familiar? The phone rings. The voice says, "How much do you charge for birthday parties." I bet that is a quote from the last birthday party mom who called you.

Here are seven steps to booking this gig.

1. Take notes. Before you pick up the phone, pick up a working pen and open your notebook. Then and only then answer the phone. Have the phone on speaker or use a headset. That allows you to have both hands free for note-taking. Write down everything they say. That will allow you to refer to it both during the call and in any follow-up. When you get to step seven the follow up you have all the information you need.

2. Establish Rapport: Use their name. But they did not tell you their name so what do you do? "I'm sorry I missed your name." It is that easy. Use their child's name. Show them you care about them and their child. There is a bunch of information you need. I like to start with the date and time of the

they call you? Is there any other entertainment at the party? e.g. a bounce house or balloon twister. All this gives you the information you need to sell them what they want.

3. Listen Carefully: It's important to listen to the caller's needs. Ask questions to make sure you understand their expectations. Why you? Why a magician? What are their expectation?

4. Describe Your Show: Don't think feature. Think benefits. Always put the benefit first. The benefits are what they are buying. They could care less about your torn and restored effect. They want their child to have a good time. They want all the children attending to have a good time. They want all the kids to talk about this great party the next day in school. As a secondary, they would like to have a



good time too. They want it to be easy on them. Some moms want to get party. There is no sense in wasting time if I am already booked. You are not going to get them to change the date and time. They may have already sent the invitations. Ask questions. Why do they want a magician? Why did involved. They think it is their duty. Some moms want to outsource the party. Once you understand their needs. Describe the benefits you deliver. That is what they are buying. The features are only the delivery vehicle. This is a conversation but that does not mean it is not scripted. I have my pitch so scripted I have even scripted um and ahs in it to make it feel unscripted. Why? No one wants to be sold. But they want to buy a solution.

5. Build a value stack. A value stack is a list of everything you are offering and the value they receive. You want to create a value stack so big they would feel stupid to say no. Here are some examples. Every child will receive their own custom balloon animal. Which means they can have something to take home to remember the party That is a value of XXX. I provide gift bags That means you don't have to go all

over town buying gift bags. And these gift bags fit the magic theme. This saves you time and money. That is a value of XXX. Timmy will get his own magic kit. It will be a reminder of this party all year long. That is a value of \$XXX. Keep adding the value. And then give them the price. When you show they are getting \$2500 worth of value and only \$500. They feel stupid saying no. This makes you and your show more attractive. How do you know what to put in your value stack? What you learned in step 3 will tell you what to include in your value stack. They don't mind paying you a premium rate because you deliver premium value.

6. Close the deal. When you have a customer ready to give you money. You want to make it easy for them to give you money. Credit card, PayPal, Venmo, Cash, Have as many ways as possible to take their money. 'mough said.

7. Followup Send a confirmation outlining everything you agreed to. date, time, location what they are getting from the value stack. You want to be sure there is no confusion. Then follow up again before the party to confirm everything.

Kent Cummins

It's Not About You

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Imagine: How did you get started in magic.

Kent: My grandpa, gave me a coin slider. I went around showing it to everybody whether they wanted to see it or not. My dad noticed how much I enjoyed it. So for Christmas he gave me an AC Gilbert Mysto Magic Set. Then I found the library had books on magic.

Imagine: Did you do magic through high school and college.?

Kent: I have always done magic. Most boys get into sports. I wasn't any good at it. And almost nobody else could do magic. My first show was in 1952. My first pay show was in 1953, at age 10.

Imagine: In the army did you do any magic for the troops?

Kent: They were my primary audience. I wound up becoming an officer's club manager. My primary target was officer and NCO clubs. Then I went to Vietnam. I got permission to put together a little floor show. Special Services had musical instruments nobody was using. I found people who could play them and we put together a little band. I could do my rope



trick and, of course, there were always things to juggle. We called the show "Wartime Wizardry."

When I was teaching at the quartermaster school. I used magic in teaching there.

Imagine: After you got out of the Army, you came to Austin, correct?

Kent: The army sent me to UT for an MBA. That is when we started a chain of sandwich shops. They kept going when I went to Korea, and then to Fort Lee. I left active duty and came back to Austin. For 10 years I ran those sandwich shops. It was "Sam Witch" a little cartoon witch

and of course she could do magic. We used magic in our marketing.

Imagine: Is good marketing, “Just do it?”

Kent: Yes, The best marketing is having a good product. If you spend more time on the quality of your product, then on trying to sell it, selling it becomes a lot easier.

Imagine: What is your most valuable marketing tip?

Kent: It's not about you, It's about them. Nobody Googles your features: I do magic. I juggle. There's comedy and audience participation. That's not what they're looking for. They're looking for a solution to their birthday party, their corporate event, or their trade show.

Imagine: How do you know you have a good product?

Kent: Everybody thinks they're good. Use video and analyze it. Get a few trusted advisors. Find somebody you trust.

Imagine: Why did you start the Fantastic Magic Camp?

Kent: One day the phone rang and the voice on the other end said I'm coming through town. I saw your name in the yellow pages. I thought maybe we could get together and trade tricks.

I didn't want to get together with somebody I didn't know and would probably was never see again and do card tricks. I hung up the phone and I got this twinge of guilt. All my life, magicians have treated me with kindness and respect. I felt like, “what's wrong with me?” I am driving the car of my dreams, a Volkswagen bus. We all have different dreams. I'm married to my childhood sweetheart. We have two wonderful kids. I'm making my living as a magician. What's wrong with me!

I had breakfast a few weeks later with a friend in charge of the McGruff Crime Dog program. I was telling him this. He said, “Kent, you taught puppetry for the McGruff program. You've done juggling programs. You're teaching magic at the University of Texas. If you put all that together, you





could have a summer camp.” I said, that's an interesting idea. And he said, “No, it's a business plan.” That was in March and the first magic camp opened in June.

Imagine: What advice would you give to someone who wants to open a magic camp?

Kent: Know your goals. You can't effectively answer it in 10 minutes or 10 hours. To do it right is not easy. But the rewards are tremendous. In January I should be promoting a course on running a magic camp. I wouldn't even mention it, except that I am committed to having this course by January. I didn't start magic camp to make money. I wanted it to be a way to give back. Many people have said they'd like to do a magic camp, but they don't know how. I know how.

Imagine: Tell us about magic with a message.

Kent: I learned magic with a message from the book, “Magic With A Message,” by David Hoy. I was inspired by Andre Cole. But my inspiration for magic with a message was Mark Wilson. The Magic Land of Alakazam was sponsored by Kellogg's. He used Joanne the magic duck to pull out alphabet cards spelling out Kellogg's. He did “Delicious Kellogg's Cereal Sold Here Today,” using Arnold Furst's “Fresh Fish Sold Here Today.” I was inspired by those ideas.

In high school and college Pepsi Cola, sponsored a lot of my shows. Pepsi would send me to movie theaters Saturday mornings. They would send me to grocery stores to attract people to the Pepsi Cola display. I created magic tricks that promoted Pepsi Cola. I've been doing that kind of thing for my whole career, because it works.

Imagine: So your message adds value

Kent: Absolutely, if you're doing a trade show, they may only want you to attract people to the booth. But if you're entertaining, and promoting their messages you're far more effective. Which of course means you can charge more.

Imagine: What other ways are there to provide value?

Kent: IBM, the computer company, said they wanted to rent my giant top hat. I could have said, send me the money. What I said was, Why do you need a

giant top hat? They wanted it for their United Way campaign. The theme was "Discover The Magic Of Giving." I asked who is helping them implement the magic theme. They hadn't thought about it. I told them that's what I do for a living. I was happy to suggest ways that they could use magic. If you're creative there's so many ways.

You can help them get other entertainers. The Ice Cream Festival wanted to hire me. I asked what other entertainers were they going to have? And they said, they hadn't decided yet. I said, let me take care of it for you.

I hired several other entertainers. They got their full fee. The family festival got better entertainment. than if they had gone through the Yellow Pages. I got paid my fee for performing. But I also got 20% of every other performer. It was a win, win, win situation.

Imagine: You started with a question.

Kent: Right! What are their goals? What are their metrics? What are they hoping to see or hear or feel? If you know what that is, then that's what you can sell them. Don't sell your latest card trick.

In 1994, a very young magician, Chris Walden, sold the Texas Natural Resource Conservation Commission, on the idea of creating an environmental magic kit, to train their trainers.

Then he realized he didn't have a business. He only had a great idea. He called me and we agreed to collaborate. We sat down and looked at their material. There were six things they were trying to teach. The tricks were based on that. It was very successful. We sold, hundreds of those kits.

They still hired Chris and I to do environmental magic shows. They weren't going to do their little bit on Earth Day. They wanted somebody professional.

Imagine: The takeaways are know your limitations and start with your customers needs.

Kent: And collaborate with others. I'm not competing with the other magicians in the area. I collaborate with them.



Imagine: How did you start writing for the Linking Ring?

Kent: Samuel Patrick Smith, the editor of the Linking Ring, and I were at the IBM convention. He asked, “How come you never write anything for the linking ring?”

“Well, how come you never asked me to write anything for the linking ring?”

“Well, I'm asking you. What do you think you might want to write for the Linking Ring?”

“I don't know, I could write something about marketing.”

“I need stuff about marketing.”



So I did. When he ran the second one, I sent him a couple more. Then I sent him a couple more. And I sent a couple more. I'd been writing for a year or two. And I asked, Sammy, why am I not listed as a columnist? He said, I thought you were only sending me three articles. How long are you going to keep doing this? I said until you told me to stop. He says okay, you're a columnist.

I do not get paid in money. But I get paid in so many other ways. I've made friends from around the world.

Imagine: Tell us about your podcast



Kent: I have a weekly podcast called Tales from the Fantastic Magic Center. It's about 15 minutes. Each week is a story from 74 years as a magician. I talk about meeting Harland Tarbell. I talk about putting my hand on Blackstone senior's birdcage. Each week is a short story of what it was really like to be a magician. It's available on Spotify. But what I like is for people go to the website.

Imagine: Where can people find out more about you?

Kent: fantasticmagiccenter.com. My podcast information is all on that site. My Patreon account is on that site. You can contact me through that site. You can link to magichotline.com, which is a website that where I sell. One of my missions in life is to keep magic out of the landfill. I'm currently managing nine estates from magicians.

Imagine: Is there anything that I haven't asked but should

Kent: No, listen to my podcast.



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NEW MAGIC ACADEMY

Member Events

**Next VIP Meeting
November 5**

The October VIP Member Event was on Comedy and Comedy Magic. The old saying examining a joke is like dissecting a frog you may learn something but you kill the frog in the process.

We took a deep dive into examining comedy but we did not enjoy a lot of laughs.

The November VIP Meeting will be on Impromptu Magic. This is center on trick you can do with thing around the house. This will be an aid to entertaining the family over Thanksgiving.

If you are a VIP member this is a free event. If you are not a VIP member you can register for the event at

<https://newmagicacademy.com/wooevent/vip-member-event-impromptu-magic/>

WHY THE SHOW SHEET

Have you ever shown up at a venue and realized you were missing an important prop or piece of equipment? After the initial panic, you reach into your repertoire and pull a rabbit out of your hat. Hey, that is a great analogy.

Missing props or equipment at a show is a nightmare. Don't worry, there is a solution. a show sheet. A show sheet has many purposes. One of the things a show sheet does is provide you with a checklist for all your props and equipment. But it is so much more. A show sheet is an invaluable tool. In fact, it is the most valuable tool in your toolbox. The uses of the check are many. You use it before during and after your show. But what is the most important thing to put on the list? Well, read to the end and I will tell you a humorous story about that. It is funny down but it wasn't funny then.

A Show Sheet is a must-have for any event. It helps you ensure everything runs well. It ensures you have all your props and they are in the proper place. Think of it as your show's survival guide. It guides you before, during, and after the show.

The way I use a show sheet, the term "show sheet" may be misleading because there are several parts to it. It may be more than one sheet. So it may take more than one sheet. But it has saved me more than once.

The key element of a show sheet is the props list. I list mine by routine. For example, the thumb tip blendo is a staple in my children's show. So under the thumb tip blendo routine, I have: Thumb Tip; Bendo silk, red, green, blue, and yellow Silks; Magic Hat; Cape; Disposable Diaper.

You might ask why don't you put all the props for the show in a case and leave them there? That way you know you have everything. Good question. I do that for my standard cookie-cutter shows. But I have a lot of repeat performances. Many of the same people are in the audience. They do not want to see the same show, and the same tricks again. They want something fresh. So, I have to change my show often. I have found having a deep well of routines allows them to book you over and over again.

I also customize routines for groups. A customized routine may change the prop list. It is terrible to not be able to make the point you want to make because you forgot to bring that one special prop. The show sheet prevents that problem.

I have learned the hard way to include my music player, microphone, and sound system on the list. This is very important because I don't always use my sound system. So for the gigs, I need the sound system, it better be on the show sheet.

Using the show sheet as a packing list is one use but it is also useful after you arrive at the venue. Once you arrive at the venue you have to load in. Once you load in, you have to set up. A show sheet will tell you where every prop goes.

This is very important for corporate or family shows. As the show goes pull props out of a box or case. That means the I load props in reverse order of the show order. That way the props for the first routine are on top. Even if you don't do that the placement is important. For example 21st century silk. The order you grab them will determine how you place them. Your show sheet tells you where each prop goes. I can't tell you how much time this has saved me. I am in the middle of set up and the event organizer will come up and ask me something or tell

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your
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mind



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me something. Because I have the show sheet I do not have to go back and run through the routine in my head. to place the props right. Having your props in the right place means you do not need to fumble during the show. You look like you know what you and doing. i.e. professional.

But wait the show sheet does not end there. You use the show sheet during the show too. The show sheet has your music and lighting queues. The show order and run times for each routine. This is helpful if you are lucky enough to have tech support.

There is one more use for your show sheet which is tear down and load out. Because your show sheet has all your props and equipment It allows a check to be sure you have everything. when you leave.

But what is the most important thing to put on your show sheet or checklist? I learned it the hard way. I had done a set of shows one day and I had left out and very important prop. I swore never again. I made a checklist of everything that when with my show. It would never happen again. For my very next show, I went through the checklist not once not twice but three times. I want to be sure I have everything. So I loaded the car with all my equipment backdrop, sound system, and computer I played the musing through. I got to the show and unloaded everything and realized I forgot to load the show itself. I had to put together an "organic" show. When I got home I added the most important item to my checklist to add "Load Props In Car."

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CAMOUFLAGE FOR DIRECTION or "Pre-cognitivize"

By Tom Crone

I'm thinking, Burn me! C'mon, look right at my hands. All of you, not just the person who has been hawk staring at them all session. I have the spectator put the card half way into the packet and stop for a moment. I'm holding the packet a bit forward and upward to accommodate that placement. As I bring it back I tell them that I'm going to cut the card into the deck, not once but four times. We're really going to lose it. I push the card in all the way and do the four cuts. The card is now on top of the deck, or the bottom, whichever I want.

Next Example

I hold a coin in my right hand at the tip of the first two fingers, a modified French drop with the flat of the coin toward the audience. I take it with the first two finger tips of my left hand and bring it forward and upwards, as if to show it even better, stating it is a



magical coin. I take it back in the right, close the right hand around it, and let my left hand drop normally to the table. (Note: All 'take' and no 'give'.) I now have an empty right hand to with whatever needs to be done for whatever routine this goes with.

Another situation

I go into my right hand pocket to get a half dollar, bring it out and have it handled. I take it back, put it in my left hand and go into my pocket for a Mexican 20 centavos copper coin and a

Chinese brass coin with a hole in it and hand them out. I put them back in my pocket and point out that if they are in my pocket, “What is in my left hand?” Nope, it’s the half dollar. If it sounds familiar, it is the opening of the Copper/ Silver/ Brass gimmick set routine.

In each situation I’ve directed the audience’s attention to the action at the critical moment when the special action that I want to do takes place. When I’ve done it, I’ve camouflaged it as something else. I have “Pre-cognitivated” them. That’s my phrase.

If you are looking at the green bushes at a place where you regularly look, and you see a large blob of green, you’ll be alerted that something isn’t right. That’s why camouflage outfits have a combination of green and dark brown and black mixed in, because that is what you recognize as normal. Ghillie suits, which even have a 3D look due to added hanging shrubbery, are so good you could step on a person wearing one and lying on the ground. Of course, it wouldn’t work if the person were lying on the ground in the middle of the sidewalk.

In the card example above, I began with a Hermann pass. I do it medium speed and only half way, leaving the great, huge gap open. As soon as I close it, that’s “cutting the cards” number one. I count it out loud. Next, I do an in the hand swing cut false cuts series,

counting them as 2,3, and 4. The Hermann pass has been camouflaged.

The French drop series is to point out that I make a point of showing the coin in the left hand right in their faces. “This is what this is and looks like” I’m implying, and the false “taking” of the coin by the right hand is as normal as black in the bushes. A bonus addition to the taking: always seem to hold the coin by the first two fingers and thumb. When the right hand takes the coin, it is in front of the left hand which is holding the coin using the first two fingers. However, as the taking hand takes, the giving hand drops the coin as its third and fourth fingers come up to secure the coin in the Ramsay Subtlety position, likely to drop to fingertip rest.

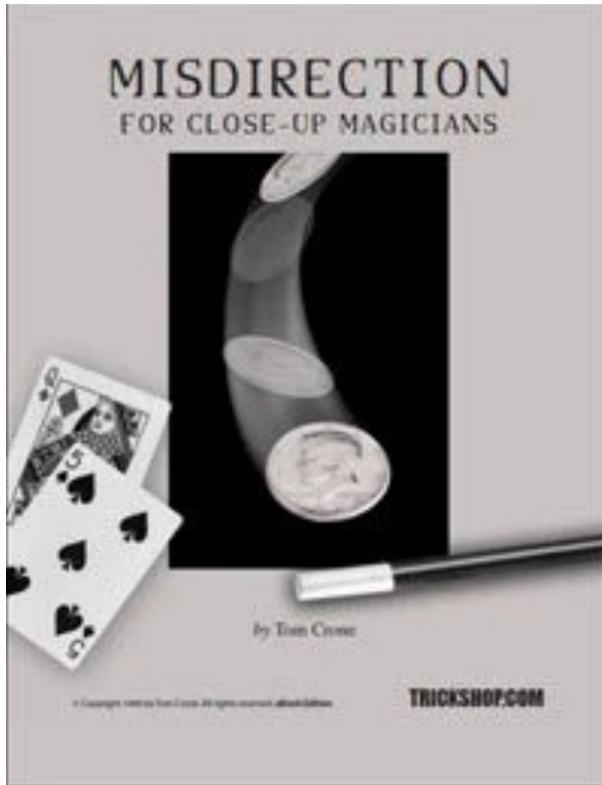
In the moves for the Copper/ Silver/ Brass, each move is pre-cognitivated as a natural part of the routine series. That’s why it is such a deadly routine. We have a shuttle pass that shows the half dollar in both hands, but the left hand instead holds the gimmick, and the real half is put in the pocket as the other coins are taken out’ but then the real coins go back in and the real half secretly comes out in the closed right hand as the left hand has the gimmicked coins, and the routine follows that pattern. For more, buy it.

To cover up a fake move, incorporate a real one, even if you have to lie about it (which is what it is, right?). Make it normal. Blend it in. Camouflage it.

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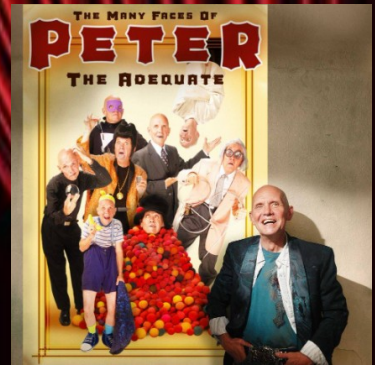
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December 10 Peter The Adequate

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Bring Magic To The World

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

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