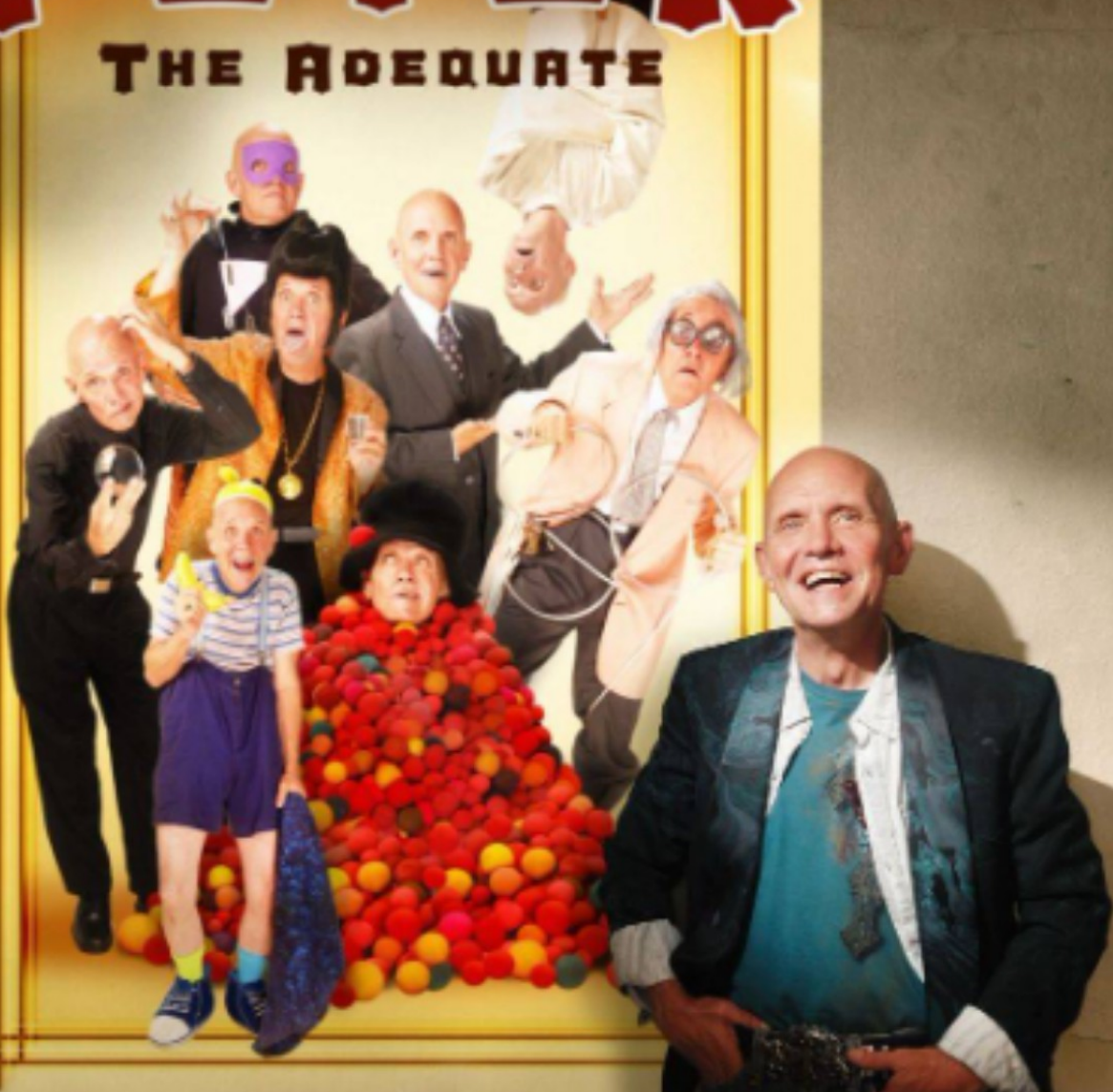


Imagine

MAGAZINE

December 2023
Issue 24

THE MANY FACES OF **PETER** THE ADEQUATE



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Subtraction Trick

This comes from "The Best Book of Conjuring Tricks" by R March and company London. It can be found in the New Magic Academy Library available to VIP members. This is an interesting take on the 1089 trick.



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This is never worked with any greater number of figures than three, but the principal beauty lies in the quickness with which the answers are given to any number of persons, each working (at the same time) a different sum, without seeing any figures written.

This is also worked on the figure 9.

Each or any person in the room is required to put down three figures on separate pieces of paper no one seeing his neighbor's

In writing, each must be careful that the hundred figure is greater than the units.

Then ask each to reverse his figures, so that the hundred figure will be under the unit and vice versa,

Now desire each one to subtract the lower from the upper line, and to call out separately the unit in the answer.

The unit in each case gives the key to each answer, as it and the hundred figure make exactly 9, and the middle figure is always 9.

917
719
198

By giving you the unit 8, you at once know that the hundred figure is 1, and the middle figure being 9, the answer you will call will be 198. Again:

732
237
495

The unit being 5, that number deducted from 9 leaves 4 for the hundred figure, and with 9 for the central figure, gives the answer 495 as above.

Should the unit called out will be

1 the answer will be 891

2 the answer will be 792

3 the answer will be 693 . 4 the answer will be 594

5 the answer will be 495

6 the answer will be 396

7 the answer will be 297

8 the answer will be 198

9 the answer will be 99

Another curious feature of this trick is that if the answer be reversed, and these two lines be added together, the answer will amount to 1,089, excepting when it happens to be the last (99), in which case the answer will be 198, but in both cases the whole numbers in the answer added together make 18, or twice 9.



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Cigarette Magic and Manipulation

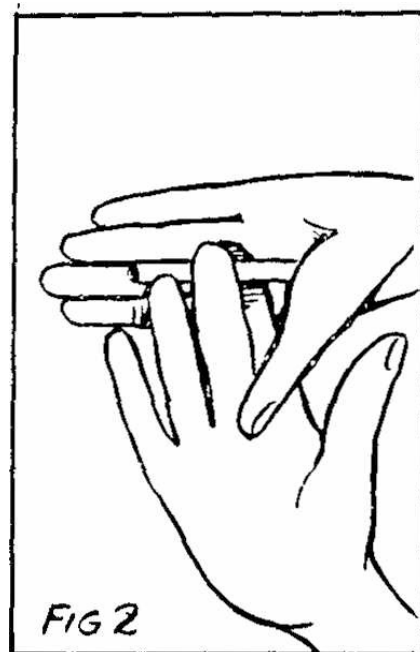
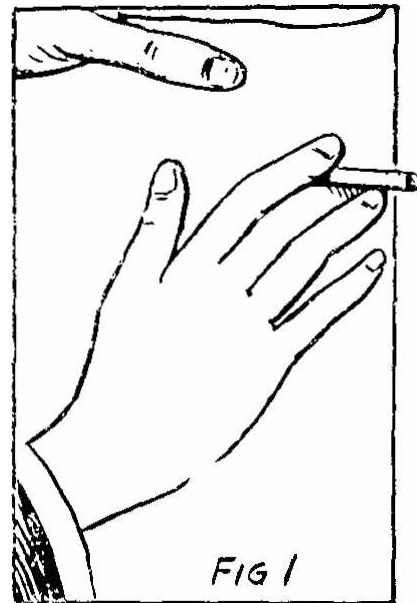
This comes from “Cigarette Magic” by D. Deveen It is true few people smoke today but the techniques taught here can be applied to multiple objects. Pencils, pen caps, lighters, and coins to name a few. Here are 3 of 10 vanishing techniques in the book.

[Click Button For Audio](#)

First Vanish from the Left Hand.—The cigarette is held as in smoking, between the first and second fingers of the right hand (Fig. 1). The left hand approaches apparently to remove the cigarette. With fingers together and the hand open, the first finger rests lightly across the knuckles of the right hand, thus masking the cigarette.

Fig. 2 shows the appearance of hands and cigarette as seen from the back.

At this position the fingers of the right hand bend inwards, bringing the inner end of the cigarette to the joint of the thumb and forefinger, where it is gripped or palmed, and the fingers straighten to their former position. This movement is masked by the fingers of the left hand. The left hand now closes round the right and slides upwards as though removing the cigarette; is reversed, and a squeezing motion maintained, when, on opening, the cigarette has apparently been squeezed to nothing.



Meanwhile, the second, third and fourth fingers of the right hand bend inwards and press the cigarette to the palm, the first finger remaining open, apparently merely indicating the left hand as it performs the “vanish.”

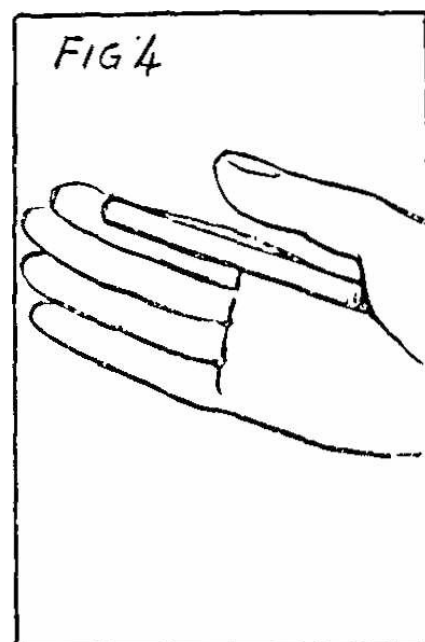
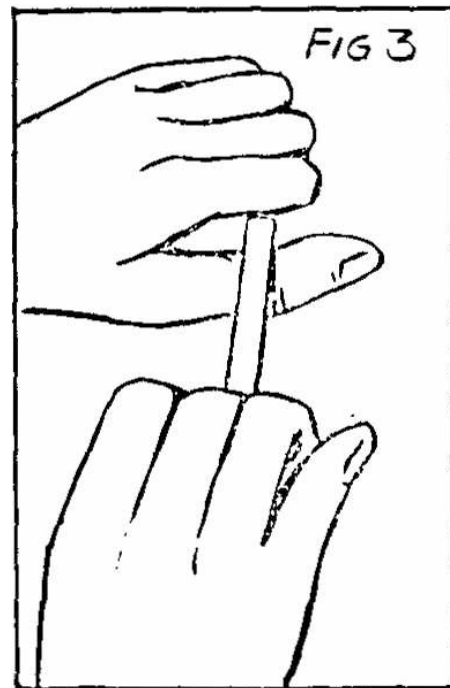
This vanish can be affected from two positions: (1) while facing the audience, from the front of the body; and (2) also with right side to audience. In all side movements it is essential to keep the arms outstretched as much as possible, otherwise the performer’s body intercepts the view of a proportion of the audience.

An equally important point is always to remember the angle of vision, and not, as many otherwise proficient manipulators do, expose the object palmed, through careless turning of the operative hand.

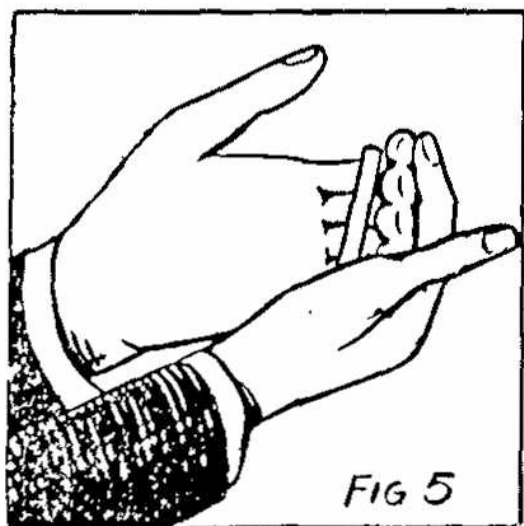
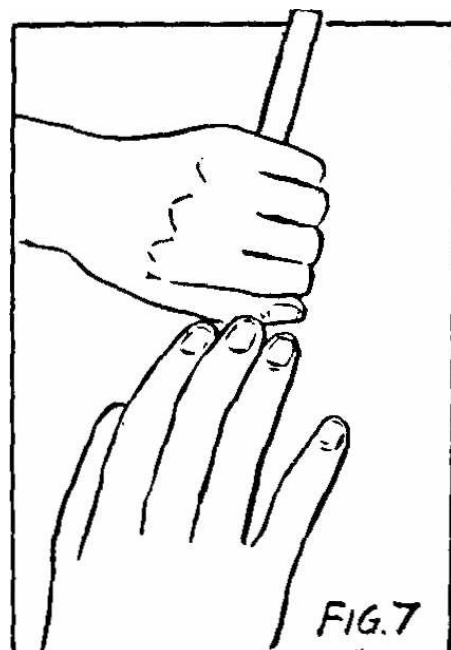
Second Vanish after being inserted into Closed Left Fist.

This is a pretty deception and most baffling. The cigarette is held at the tips of the right thumb, forefinger and second finger as Fig. 3. It is slid once or twice into and out of the left fist and the last time apparently left there; actually the cigarette remains stationary against tip of the curled

left forefinger; the right fingers slide up the cigarette and remove it, the forefinger covering it in front, with the thumb and second finger gripping on either side. Fig. 4 shows finger- palm position in right hand.



Third Vanish and Flourish from Left Hand.—This is the first complete movement and a great favourite of mine. The cigarette is laid across the open fingers of the left hand as in Fig. 5. The fingers of the right hand are placed under the fingers of the left hand and fold left fingers over the cigarette (6), the closed left fist is turned outwards and the cigarette is seen to rise from the top of the fist as Fig. 7. This is accomplished by forcing the cigarette upwards with the tip of the left thumb. The cigarette is again taken in the right hand and the move repeated. This time, however, the cigarette disappears. Actually, the right hand removes the cigarette, while folding over the fingers of the left hand. When in position as Fig. 5, the cigarette is gripped between the tip of the right and second finger; and the right palm. In this position it is slid to the left and so out of the left hand. The left hand reverses as before and is then discovered empty.





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Flash Cigarette To Silk

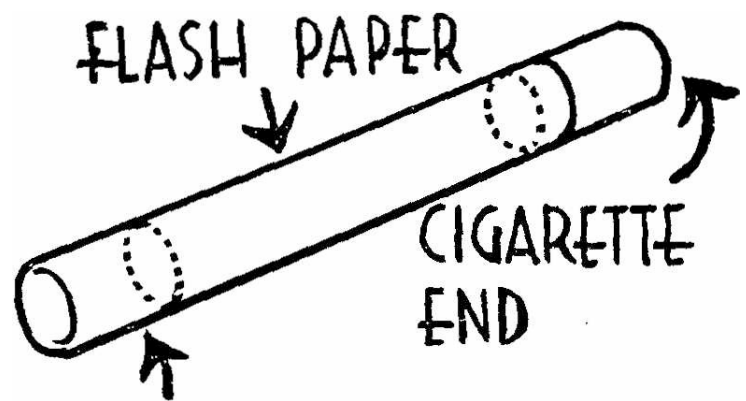
This comes from Flash Magic published in 1945 It covers many tricks with Flash Paper. The book can be found in the New Magic Academy Library. This particular trick is by Bob Hanko

**Click Button
For Audio**

An excellent opening effect which is a flashy “ attention getter.” The effect is direct. A cigarette is lit, smoked for a moment, and then VISIBLY transformed into a silk in a flash of flame!

Flash paper is used in the form of a special cigarette. A piece of cigarette 5/8 in. long, is cut from a whole one with the aid of a razor blade. A piece of flash paper about 2 inches square is rolled into a tube the size of a cigarette, and into which one end of the short piece of cigarette is inserted and glued. A few dots of glue along the edge of the flash paper will keep it from unrolling. You may find it advantageous to slip a reinforcing ring of stiff paper ¼ in. wide into the open end of the flash paper tube.

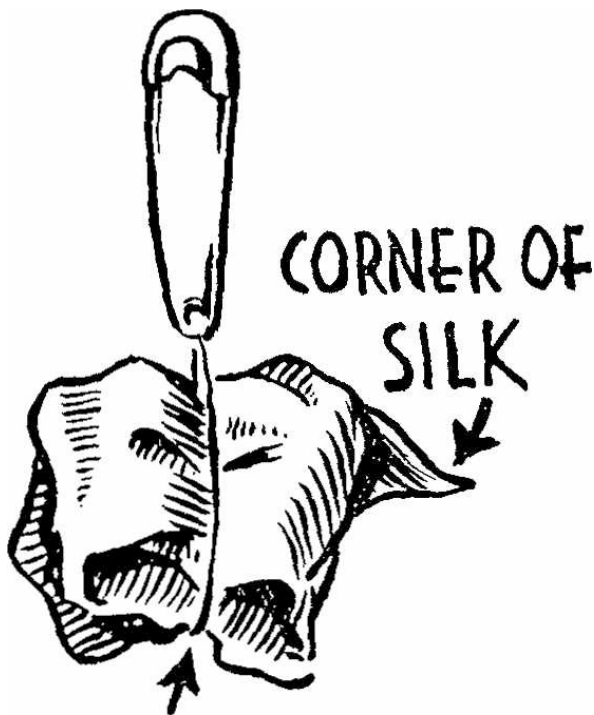
An 18-inch silk is rolled up with one corner sticking out. A length of very weak thread is run through the hole in a small safety pin. The thread is tied around the silk to keep it balled. The package is then fastened inside the right coat or trouser pocket with the aid of the safety pin fastened to the thread.



**REINFORCING PAPER
RING INSIDE**

If you hang the package half-way up the inner wall of the right trouser pocket, you will find that about right.

A box of matches is placed in the same pocket as the silk. The fake cigarette is placed in a case with others and put in the inside coat pocket



WEAK THREAD

To perform, the case is taken from the pocket, the cigarette removed and held while the case is replaced. The right hand goes into the pocket to get the matches, which are used to light the small piece of cigarette. **BE SURE TO LIGHT JUST THIS END AND DON'T LET THE FLAME TOUCH THE FLASH PAPER.** The right hand returns the matches to the pocket, finger palms the silk, clips the free corner in a thumb palm, and comes out, breaking the thread automatically as it does so. This leaves the silk free to expand when dropped.

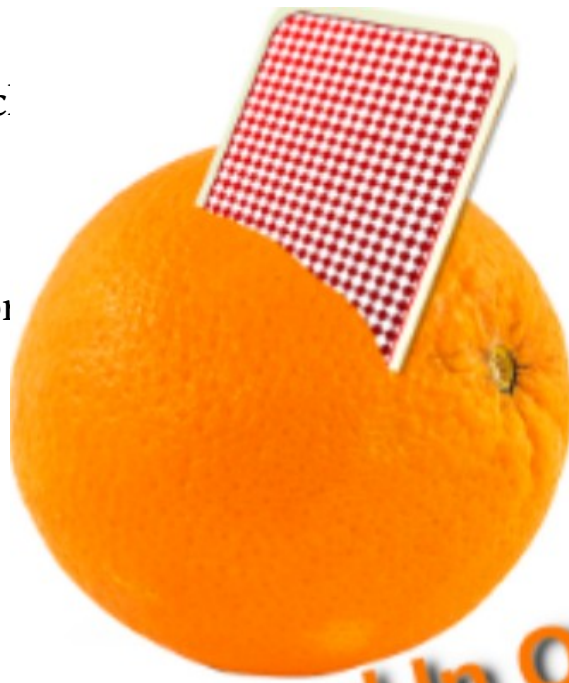
The cigarette is immediately taken between the right first and second fingers, where it is held. The tobacco will burn down until it ignites the flash paper, at which time an upward and outward motion of the hand throws the silk out, giving the impression that the transformation occurred in a flash of flame. This is very effective.

The length of time it will take to ignite the flash paper will vary slightly each time. The rough time for ignition can be controlled during the making of the fake, and will also depend on how you light and smoke it. If you make all the fakes alike and smoke them alike, a few trials will show you about how long the burning will take. Slight variances are taken care of by the patter, which should be

of the kind that may be stopped at any time. The following may be used, the hyphens indicating pauses during which the transformation may occur:

“ I hope you don't mind if I light a cigarette— frankly, I detest smoking for myself—makes me cough a bit—but, as you see, I need a piece of silk for my next effect—and this is the easiest way of getting one—strange little thing I learned from a Chinese chap.”

NOTE: The pauses are **NOT MADE OBVIOUS** by you. The patter is just made casually, perhaps with a few puffs of smoke from time to time. The hyphens merely show where the patter may be stopped naturally by the flash and still make sense.



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The Multiplying Thimbles



This comes from "A Vaudeville Magic Act. This book is available in the New Magic Academy Library.

Editor's Note: There is a word used in the article that modern society finds offensive. It has not been removed. This is because the articles are reproduced as historically accurate as possible.

**Click Button
For Audio**

This effect is so snappy, and the moves so apparent, that a regular line of patter would detract from rather than enhance, and the best results will be found to obtain by executing the various moves, using facial expression on the appearance and disappearance of the thimble. I have, however, filled in here and there where a few words would seem pertinent. Personally, I prefer it as a silent trick, and so perform it, and I might add that this is my favorite opening trick for all occasions.

The effect is that of showing both hands empty, reaching into air and producing a thimble; this is apparently placed in closed fist of left hand; same squeezed and thimble shown to have disappeared; both hands are shown empty and the thimble reproduced from behind right knee; it is then placed in the palm of left hand, a throwing motion made, and again the thimble has vanished; on reaching into the air it is seen to have appeared on the first finger of right hand; once more it is placed in left hand, the hand squeezed, and then shown

empty; this time the thimble being located under the arm; a throwing motion is made, thimble disappears from the tip of finger; instantly both hands reach into the air and a thimble appears on each finger. They can then be removed, placed in a drinking glass and thrown out (?) to the audience. In the latter effect, the glass is covered with a double handkerchief, glass dropped into black art well, the handkerchief seemingly covering the glass taken to the foot-lights, a tossing motion made and they have vanished.

First procure a set of eight thimbles; a composition celluloid thimble is the best, also ones that have ridges or projecting ends; some thimbles are made straight, without the rim, and these do not afford a good grasp, especially for back palming. In buying the thimbles, get ones that will fit snugly on each finger; not too tight, nor yet too loose. Most thimbles come white—and white is preferable to the pink or blue, the general colors in

this class of thimble. Take the white thimbles and give them a couple of coats of red electric light globe lacquer and they will show up for a considerable distance. Red enamel is also a good material—a bright red being a great deal better than black, or any other color.

After procuring the thimbles the next step is to prepare the holders. For holders, I have tried everything on the market and ones especially made for me, and found that they either “talked,” the thimbles stuck, or that the thimbles would release when I did not want them to, but at last I fixed up what I considered was a perfect holder; one that held the thimbles securely, yet released them instantly and noiselessly, and this holder was made from a little rubber band.

Take a rubber band, one about the size of the twine called “Nigger Twine”—drop your left hand to the bottom of the coat where it will easily fall, and in a position that will be natural, take a little piece of chalk and mark this position on your coat; then take one of the bands, sew down one end of it at one end of your mark on inside of coat near bottom; then a half inch further sew the band down with a few stitches, making a little pocket, and continue until you have made four pockets, leaving the end of the band protruding slightly; that is,

don't cut off the rubber too short so that it will have a tendency to pull out from under the thread.

For the second holder, the position of which is optional with the individual, put on right inner side of coat, on a cut-a-way, near the bottom, so that hand dropped down can easily locate the thimbles; or, on the vest, on left side, so that hand can enter under coat and secure same; another place is under the left coat lapel. For this holder only three pockets are necessary, and as this set is stolen while back is towards audience, the handiest position or the one most natural to you is the best.

Load your thimbles as follows: Place the four thimbles on the fingers of the left hand, turn up bottom of coat and insert the thimbles under the rubber band in their individual pockets, the ends of thimbles pointing down, so that hand curls into same and can immediately pull them loose at the proper time. Place three thimbles on right hand, on second, third and little fingers, and place these thimbles in the pockets under coat on vest, or wherever you decide to place the second holder. The last thimble, or one for first finger of right hand, which is the one used until the final accumulation, place in right hand outside coat pocket, though this can also be concealed about the person,

under a rubber band, etc., if desired, but it is very easy, after rolling up sleeves, to naturally place hands in coat pockets and secure the thimble, especially as the hands are shown empty before starting experiment.

The following is a good method of procedure for the moves shown above:

When thimble is obtained from pocket, it is thumb palmed. If you are not familiar with the manipulation of thimbles—the thumb palm is the act of concealing the thimble in the fleshy part of the hand at the base of the thumb. To better explain this palm: Place a thimble on your first finger, close the hand and it will be found that the first finger rests in the arch between thumb and first finger, now squeeze against thimble with thumb and open up hand; it will be found that the thimble is easily held in the fleshy part of the hand at the base of the thumb. The fingers can be spread apart and even the thumb extended. Practice this until the first finger can bend like a flash to this position and leave the thimble palmed. A thimble will be found to fit in this position and is one of the easiest articles there is to palm.

After learning to hold the thimble in this position, which shows nothing concealed on back of hand, the next step is to turn the hands over so

palms face audience, executing the back hand palm with a thimble. This is the hardest move of all, and for those that do not want to take the time to learn this pretty sleight, I am first going to describe another method of concealing the thimble.

Show backs of hands, thimble being thumb palmed; as you turn hands over, first finger enters thimble, securing same on tip of finger, and this first finger is held behind the second finger, thus concealing the thimble from sight; of course this position is only held for a second, and then hand reaches into air and produces the thimble-, being accomplished by extending the first finger and thimble is then in view.

To perform the back palm, proceed as follows: To one accustomed to manipulation, this sleight can be learned in an hour's time.

While thimble is thumb palmed, first and third fingers curl down and grasp sides of thimble by the rim, the thimble being grasped at the end joints; by releasing the pressure of the thumb it will be found that the thimble is now pivoted between the first and third fingers; the second finger is curled in behind the thimble, the hand straightened out, which brings the thimble resting on the back of the last joint of second finger, being held there by the fact that the first and third

fingers have a grasp on the rim. This back hand palm is made while the hand is turning, and by looking into a mirror the correct angle of the hand may be obtained. To produce from the backhand position, the fingers curl in slightly, the second finger bends in under mouth of thimble, the first and third fingers steady same and second finger enters thimble. These moves may seem very difficult, but once the idea is grasped, with just a little practice, it will be found that the thimble can be back palmed and produced in a flash, the edge or rim of the thimble giving a good purchase and making the manipulation more easily acquired than with a solid object, or even the backhand palming of a card; and if you can back-palm a card, the motions for the thimble palm are practically the same, except that only the first three fingers are used.

After producing thimble on second finger, stand with right side to audience, close left hand, thumb held down and insert thimble in curled up first finger, leave there, removing right hand; then take first finger of right hand and push thimble into fist, but when withdrawing this first finger, bring the thimble out, curling the finger downwards so that the angle conceals the fact that it was not left in the hand, and immediately thumb palm; squeeze left hand, then open and show thimble has vanished.

Hold palm of left hand showing to audience, take right hand, placing tip of first finger against bottom of palm; turn left hand over so that back of hand shows, turning it down over right hand, and under cover of this movement obtain thimble on first finger; now turn left hand so palm shows, but keep the tip of first finger of right hand concealed behind left hand so thimble cannot be seen; now turn right hand, pivoting on first finger, so palm is seen, then turn again so back of hand is seen, once more turn left hand over, turning it down over right hand, and under cover of this move, thumb palm the thimble; left hand can now be drawn clear of right, and while tip of finger was covered a moment ago, it is now exposed and no sight of thimble; reach down under right knee and produce thimble on first finger.

Still standing with right side towards audience, take first finger of right hand with thimble, place into palm of left; palm of left towards audience, close left hand over thimble, then make pulling motion with left, turning back of hand towards audience and at the same time first finger snaps out and thumb palms thimble, being immediately straightened; take left hand, make throwing motion into air, both hands appear empty, look up into air, and while looking secure thimble on tip of first finger of right hand, but bend it in in front of second finger;

reach into air, pull first finger away from concealed position and the thimble apparently hops right onto tip of first finger.

Stand with back towards audience, left hand over head, palm towards audience, place first finger of right hand with thimble in palm of left, leaving thimble there, then open up left obtain thimble on first finger of right hand, again place in palm of left, close left hand, and snap first finger out, holding it curved so that it conceals the fact that thimble was removed; immediately thumb palm, spread fingers of right, pointing to left, drop right hand to position where three thimbles are concealed and secretly obtain same, while left hand is making squeezing motion. Show left hand empty, reach under left arm with right, bringing out thimble on tip of first finger, and while so doing left hand has dropped down to side and fingers are inserted in four thimbles under coat. Right hand makes throwing motion, the thimble being thumb palmed; hold first finger of right hand still for an instant, showing no thimble there, then suddenly reach into air with both hands, open up immediately and to the surprise of your audience each finger will have a thimble thereon.

The first steal you will find is entirely invisible and you can take your time, making your actions deliberate. The second steal is made while the hand is

out of sight and while the attention is directed to the right hand. The misdirection is great, and it will not seem possible to the average person that you could have gotten the thimbles from your person.

The use of rubber bands, while not only giving a quick release to the thimbles has the advantage of being easily replaced, and also, in case your fingers ever go through the bands, if pulled back, the thimbles would drop on the floor, but should this ever occur to you, just grip the thimbles firmly and pull away band and all; this is better than allowing the thimbles to drop on the floor, which would entirely spoil the effect.

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NEW MAGIC ACADEMY Member Events

**Next VIP Meeting
December 17**

The November VIP Member Event was on Impromptu Magic. There are differing definitions of impromptu magic. For the purpose of the session, impromptu was defined as magic that can be done with objects normal people would have on them. Or items that could be borrowed from a normal location. That meant no thumb tips no gimmicks of any kind.

It is interesting the types of things that can be done.

The December VIP Meeting will be on magic with business cards. There is a wide variety of magic that can be done with business cards. Transposition, vanishes, appearances, color changes levitations, card to impossible location. The possibilities are endless.

Bring your favorite business card magic.

<https://newmagicacademy.com/wooevent/december-vip-member-event-business-card-magic/>

Why An Avatar

How would you answer the question, "Who is your avatar?" If you are like most magicians and entertainers you will answer with a question. "What is an avatar?" An avatar is a fictional character who helps you understand your ideal customer.

Take a moment and think about the type of audience you want to perform in front of. Who is the ideal person who has access to that audience? Who would love to book you?

That is your ideal customer avatar.

Creating an avatar to define our ideal customer is not a unique or new idea. It is a proven marketing technique.

By definition, an avatar is an icon or figure representing a particular person. You may have created a personal avatar playing a computer game.

An avatar is a little fiction that helps us understand our ideal customers so we can find them.



A customer avatar is a detailed profile of your ideal customer. It doesn't make generalizations. It doesn't categorize people into groups. The avatar focuses on one person. It outlines everything about them. The reality is you don't create an avatar so much as you discover it.

"Your ideal customer avatar is a profile of your ideal customer. It could be someone who is a big spender. Someone you repeatedly books you. Do they have a big network? Where do they work? How many children do they have and at what ages? Are they active in the community? If so what types of organizations do they volunteer for?"

Here is an example of an ideal customer avatar a birthday party magician.

Meet Susan. Susan is a mom with an elementary school age child who has an upcoming birthday. She wants to be a mom of a happy child who enjoyed their birthday party. Currently, Susan is trying to balance the demands of planning her child's birthday party, her family, and her job. She would be ecstatic if she could have a birthday party her child would enjoy with minimal stress. If she could do that, it would mean she could strengthen the bond between her and her child. It would make her child more popular with their friends. Plus it would strengthen the bond between her child and the rest of the family. She wants her child to remember the birthday party for a long time. She would love for it to create memories for years to come! Unfortunately, there are some roadblocks for her. She needs to figure out how to balance work and family responsibilities while planning the party. She is frustrated by trying to find party favors and goody bags that are fun and age-appropriate. She constantly asks herself, "What type of entertainment or activities would be suitable for the age group?" With all she has to do, she does not have time to be creative. She thinks "I can't come up with fun ideas for a party." She wants to create lasting, happy memories for her child and their friends.

That is an example of a customer avatar. Note it is about a single person, Susan.

In this example Susan is the ideal customer. Your goal in creating an avatar for your magic business is to know who it is. You want to know them better than they know themselves.

Once you know who your ideal customer is you know where they hang out. What they read. What they like. In the example, you are not trying to reach every birthday party, Mom. You are trying to reach Susan. When you speak directly to Susan. She feels you understand her and you know what she needs and you can fulfill it.



The Money Making Marketing MAGIC of Focus & CLARITY!



There is a TON of Truth in The Ol' Phrase:

Dean Hankey

The Confused Mind Does Nothing... in other words; 'If You Confuse Em', Ya' Lose Em!' and by 'LOSING' I mean, losing the opportunity to Inform, Instruct, Influence, Impact 'AND' Income! - Significantly!

The Mind is a Tricky Thing, (Pun Intended) this is why there are tomes and volumes on the study of the human brain and how it all works... kind-of anyway.

I mean we'll never really fully understand everything, but when it comes to the power and magic of the 'clarity / confusion' paradigm and what creates clarity, consensus and understanding it is, in-part, the stock and trade of the psychological presenter, performer, magi, trickster, magical entertainer, speaker, communicator, mission minded messenger... well almost anyone who seeks to connect, communicate, collaborate and convert and influence considerations, perspectives, win hearts and minds or simply persuade others of one thing or another.



In the Spotlight:

Unleashing the Power of a Expert Promotional CLARITY One-Sheet:

The Proven, Profit-Producing POWER of Clarity and Your Business One (Single) ONE Sheet!

In the dynamic world of professional speaking, a powerful yet often overlooked tool lies in the hands of every speaker/performer – the promotional Clarity One-Sheet. - This seemingly simple document holds the potential to make or break your chances of securing those coveted speaking engagements.

Here are a few Treasure-Laden Tips that will help you create a powerful Clarity One-Sheet For YOU and Your Business Success!

1) The Heart of Your One-Sheet: A Promise That Resonates & Excites

At the core of your one-sheet lies a single, compelling promise – the transformative impact your speech will deliver to your audience. This promise should be clear, concise, and attention-grabbing, capturing the essence of your expertise and the value you bring to the table.

2) Reinforcing the Promise: A Sub-Headline That & Advances Curiosity

Building upon your bold promise, the sub-headline serves as a powerful reinforcement, providing further insight into the tangible benefits your speech offers. It's an opportunity to elaborate on the transformation you promise, piquing curiosity and enticing readers to delve deeper.

3) Showcasing Expertise: A Compelling Presenter Image

Your one-sheet should feature a professional, high-quality image that reflects your personality and expertise. Avoid stock photos and opt for a dynamic image that captures your energy and passion for speaking.

~4) Addressing Pain Points: A Clear, Concise, and Compelling Speech Topic

Your speech topic should be carefully crafted to resonate with your target

audience. Identify their common pain points and challenges, and frame your topic as the solution they've been seeking.

5) Establishing Authority: A Compelling Speaker (Expert) Title

Your speaker title should clearly convey your expertise and establish your credibility as a thought leader in your field. It's your chance to showcase your unique brand of genius jam.

6) Highlighting Versatility: Expert Positions That Demonstrate Range

Outline the various ways your audience can utilize your expertise – whether as a speaker, author, coach, consultant, or trainer. Demonstrate the breadth of your knowledge and the diverse applications of your skills.

7) Focusing on Impact: An About You Bio That Delivers Value

Your bio should be concise and impactful, focusing on the value you deliver rather than simply listing your accomplishments. Emphasize the tangible outcomes your work has achieved for past clients or audiences.

11) Making It Easy to Connect: Contact Information at Your Fingertips

Provide clear and easily accessible contact information, including your website, email address, phone number, and social media handles. Make it effortless for potential clients to reach out and learn more.

12) Prompting Action: A Strong Call to Action That Drives Compelling Engagement

Conclude your one-sheet with a strong call to action that prompts immediate action. Encourage readers to book you, request more information, or visit your website.

13) BONUS: Attracting Your Ideal Audience: The WHO/WHY Magnet

Clearly define your target audience – those who will most benefit from your expertise. Identify their shared characteristics, motivations, and challenges. This will help you tailor your one-sheet and messaging to resonate with the right people.

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Imagine: How did you get started in magic.

Peter: I was doing puppet shows. Then I decided to do a magic trick. The adulation from the audience was way too much. The puppets disappeared. And I started doing magic.

Imagine: What took you to Branson?

Peter: I had been working with a friend doing trade show decorating. He sold the business which knocked me out. Then, Yellow Pages changed my listing from "Peter the Adequate" to "The Adequate Peter." And my income dropped. Two ladies asked me if I would be willing to be part of their show in Branson. They said I could have my own show one night a week. I was there six years, then came back to Austin.

Imagine: How does Branson compare to Vegas

Peter: Night and day. Branson calls itself the Vegas of the Midwest. But it's not even close. I love the town. But I wouldn't recommend anybody start a



show there. Theater owners are only interested in renting space. They are not interested in the performance.

Imagine: Are you consulting now?

Peter: I've been doing consulting. I've helped different magicians with contests or putting out products. I consider myself kind of like a magic show doctor.

Imagine: What is your secret sauce?

Peter: Mainly I listen. Then I find ways to make the effects more magical, theatrical, and entertaining. I have a knack to be able to look at things way

outside of the box. Always with focus on what are they trying to accomplish.

Imagine: What are common problem areas?

Peter: Most magicians look at magic from their point of view. They think, like magicians, not like an audience. For example, most magicians think the best card force is the classic force. A study showed the force that fooled lay audiences the most was the crosscut force. The audience felt like they did the work. They fool themselves.

Imagine: Memory is malleable.

Peter: As a magician, you can play into that. You can get the audience to go along and agree that certain things happened. As soon as they agree, they've told themselves a different story. My dad saw Fu Manchu perform many times. He would tell me amazing stories. Years later, I studied him. My father's memory of the show, was nothing like the show. But it didn't matter. He left a memory in my father's head.

Imagine: How do you shape memory.

Peter: Relaxed conversation. You always have a script. But make every show a conversation. That involves active listening. Most magicians, never listen. You listen to mood, and reaction. You have to listen to when laughs and applause comes.

Imagine: Is that similar to improv?

Peter: Learning the basics of improv is important. The number one rule is you agree to every single thing they set up. You say, "yes and," and then you slowly changed the parameters to a different scene. You never contradict it. If you want to get them to go along with you, you listen, you react, you play into what they said. Then you slowly change the narrative. Knowing how to adapt makes for a much more powerful show.

Imagine: How about when things go wrong?

Peter: You never want to telegraph and tell the audience what you're going to do. If you mess up, you're the only one who knows. If you drop your deck of cards or you get to a point





where you can't do the trick at all. You segue to something else. Every time something goes slightly wrong don't panic, use it. And often you can make an even better performance. Some of my best performances have been ones where things have gone wrong.

Imagine: Your 3 kid monte is one of my favorites

Peter: Cody Fisher came up with the original idea. But I've changed it completely. Now I do three card monte with the kids and big giant cards. There's a bunch of little pieces that I throw into it. I've took Cody's brilliant idea and made it a longer piece. I took very simple to the point of ridiculous.

Imagine: You turned it from a trick into an epic event.

Peter: I don't want to do anything like anybody else. What's the most ridiculous thing I could do? I once performed something both classic and stupid, a giant version of run rabbit run. It was 20 feet wide. I used someone from the audience as a rabbit. The stage manager picking him up and moving him back and forth and sticking him out the side. Eventually the whole thing collapsed. And the kid was standing there inside of a box. I make it ridiculously silly.

Imagine: What advice would you give?

Peter: Be aware of who you are. Let the audience feel like they know you. You have to be vulnerable. You have to stop being the magician. Just be you with all your flaws. Your flaws are your biggest asset. When you reveal them to the audience, they feel they know you better. If the audience trusts you, you got 'em

Imagine: Do you do dramatic pieces too?

Peter: Yes, my underwater escape is always very dramatic. My classic opening for every show is both dramatic and comic. I also do customized magic for people. If I am hired for a wedding or rehearsal dinner I borrow the ring and make it disappear. The premise behind it is very serious. Marriage is commitment to building a life.

A ballet dancer once hired me. He wanted to do a levitation. It was a very dramatic scene. It couldn't look like a magic trick. It was a really beautiful ballet. He caused the lady to float in the air and vanish. It was a dramatic love story.

Imagine: Do you consult virtually or in person?

Peter: Both. I prefer to do in person. Whenever I consult with somebody, the first few sessions are a lot of listening. Then I go away and come back with some ideas.

Imagine: What makes someone good to work with?

Peter: The people who ask. When I see somebody's show. I will never make recommendations. But the people who genuinely say, I want some help, I want to make this better. Those are the people who do the best. If they're not receptive to other possibilities, no coaching is going to help.

Imagine: How would someone know if something isn't working?

Peter: There are people who never realize it. The only way you can know is listen to your audience.

Imagine: How do you filter your ideas?

Peter: I have severe ADHD. People with ADHD have inner monologues. I have actual movies, I'll plan out the entire act in my head. I can tell you exactly what it's going to look like.

Imagine: Is there a type of person you cannot work with?

Peter: Not really. I will work with anybody who is willing to make changes, adapt, learn, and grow. If they want me to tell them what they want to hear. I'm not the person for them.

Imagine: How would you classify your style?

Peter: I try to take simple magic and make it highly entertaining.

Imagine: I understand you have performed at Funerals?



Peter: It was immediately after the funeral. The deceased didn't want the family grieving. They wanted something lighthearted.

Imagine: A boy once asked me to perform at his mother's funeral.

Peter: Magic touches people. It can be a powerful tool. Magicians minimize the effect it has on people. Maya Angelou said, people will not remember what you did. They remember how you made them feel. That is so true for magic.

I once did a show in Pennsylvania. They paid me but I had no way to cash the check. When I boarded the train all I had on me was an apple for a two day trip. I could have felt really miserable. But I



had some balloons. I had a bag full of small magic. So I started making balloon animals for the kids. Then I walked into the club car, one of the adults said this is the guy who was doing the magic for the kids. He asked, "Can you show us something?" I ended up doing just shy of an hour and a half. Balloons, magic, and stand up comedy. As I was wrapping up, one of the customers turns to the bartender said whatever he wants to drink. It's on me. And the bartender said no. The drinks are on me. And he said okay, whatever he wants to eat, and the conductor said no, I'm buying his food. And he said Okay, let's pass the hat. So they passed the hat. I

ended up getting about 80 bucks. Then the conductor said, my job is keep everybody entertained here. You've done that for me in spades. So for the rest of the trip, meals are on me. What room are you in? I laughed. Room? I'm in the seating car. He said we've got one room open, it's yours if you want it.

That's the kind of power magic has.

Imagine: How can people get a hold of you?

Peter: Through my website, PeterTheAdequate.com. The reason I use that name, is simple. I first came up with Peter the Great. That seemed presumptuous. Peter the Terrible, seemed really bad. I stumbled across Peter the Adequate, I looked up the definition of adequate. It was, suitable for all occasions.



Music and Magic

Magic is a captivating art form that has mesmerized audiences for centuries. Magicians have recognized the power of music to enhance and elevate their performances. Music transforms the magic show from a set of tricks to an experience, creating a symphony of wonder that resonates in the hearts and minds of the audience.

Setting the Stage: Establishing Atmosphere and Mood

Before a magician utters a single word or performs their first trick, the atmosphere is set by the music. The music acts as a prelude. It signals to the audience to suspend their disbelief. They are about to enter a world where the impossible is possible. It could be a mysterious melody, an eerie tune, or an upbeat rhythm. The music serves as the overture to the magical journey about to unfold.

Select music that aligns with the theme of your performance. For instance, if you are performing a medieval-themed show choose music



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with a Renaissance flair. This will transport the audience to a bygone era. The music selection establishes the tone and immerses the audience in the narrative. It creates a more cohesive and memorable experience.

Enhancing Pacing and Timing

Timing is everything in magic. Music serves as the magician's collaborator in the performance. The tempo, rhythm, and dynamics of the music influence the pacing of a routine. It adds an extra layer of intrigue. A suspenseful crescendo can build up to a grand reveal. This heightens anticipation and intensifies the magical moment.

A soft, delicate melody might underscore a calm and serene moment in the show. The synergy

between music and magic is a delicate dance. Every beat, every note, contributes to the seamless flow of the performance.

Creating Emotional Connections

Magic is about more than visual astonishment. It's about evoking emotions and leaving a lasting impression. As Max Maven often said, "Magicians are afraid of magic." They fear the impact it has on people. So they trivialize it. Mixing music and magic has the power to tap into the audience's emotions. Together they have an intense impact. A haunting melody can evoke a sense of mystery. An uplifting tune can infuse a sense of joy and wonder.

Magicians can use music to amplify the emotion of their acts. For example, music that evokes sadness or regret in a narrative-driven performance enhances the effect. This emotional connection deepens the audience's engagement. It makes the magic more than a series of tricks. It becomes a shared experience that lingers in the hearts of those who witness it.

Highlighting Transitions and Illusions

Smooth transitions are crucial in maintaining the illusion of magic.

It blows
your
audience's
mind



IT LOOKS
LIKE REAL
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Music acts as a bridge between different segments of a magic show. It guides the audience from one act to the next. During transitions, the music can serve as a distraction. It can divert attention while the magician sets up for the next effect.

Music can hide sounds associated with the mechanics of certain props. The subtle rustle or click can be hidden behind a musical cue. This preserves the mystery and magic of the performance. This requires meticulous planning and attention to detail. But it creates a truly enchanting effect.

Adding Theatrical Flourish

Magic is more than a series of tricks. It is a theatrical experience. It captivates the senses. Music enhances the theatricality of a magic show. It transforms it into a

multi-sensory extravaganza. The auditory elements, blended with the visual create a holistic experience. It creates an experience that transcends the boundaries of ordinary entertainment.

You should never be afraid to work with a director to help you select the right piece of music. The music must complement your acts.

Conclusion

In magic, reality and illusion converge. Music is a powerful ally. The role of music is multifaceted. It sets the stage and establishes an atmosphere. It enhances pacing, creates emotional connections, and adds a theatrical flourish. In our pursuit of wonder, we must recognize the transformative impact of music.

The magical journey begins the moment the curtains rise. Enchantment fills the air. Guided by subtle rhythms and melodies, we take an audience on a spellbinding adventure. An adventure where we blur the boundaries of reality and imagination. The impossible becomes possible. The convergence of magic and music causes the audience to transcend into the extraordinary. It creates and lingers in the collective memory of those fortunate enough to witness it.



**MERRY
CHRISTMAS**

Magic In Theory And Practice



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Misdirection / It's The Whole Show

By Tom Crone

The “Misdirection vs. Direction” quandary suddenly had magic theorists rubbing their hands together with glee, ready to leap into the fray. The question only added to the idea that misdirection is a thing unto itself, separate from the overall performance. I believe it is a part of the overall performance, and that by making too much of it as its own thing can create a flat tire on the trip to entertain the audience.

Theory does not help us with the “When” and “How”. That said, perhaps theoretically, the entire performance of a magic routine is a form of misdirection / direction. Throughout, we hopefully are asking the spectators to suspend disbelief and direct them to enjoy the performance. Of course, they don't do that if they are searching for the “How”. Which most almost always are. So, we must use our skills that are



not moves, but entertainments. I think it happens that we might prefer a routine with challenges of dexterity over self-working ones because we erroneously believe that the more complicated it is, the more the audience will be fooled. If we believe that a “move” is more important than the overall presentation, it might be time to abandon the move.

Blasphemy! What!? – Give up the Hermann pass I've been perfecting for a decade? I know it's not perfect yet, but..." Yep. It is challenging enough to get a full deck pass to be unnoticed, and yet that's what was called for in the instructions. So, we tell ourselves we can make up for that by adding misdirection. Yes, we can, up to a point. Tomes have been written about this combination of situations and this moment. Forget the instructions and instead use a method of getting that card from the middle to the top that doesn't require a tricky move that is highly susceptible to scrutiny. There are many.

When Jon Racherbaumer interviewed Wilson Meritt in *The Hierophant*, Meritt said, "In light of modern card technique, the Pass is passé, especially for controlling a card or cards. Why manipulate a whole packet of cards when you can manipulate the principal cards, the selections?" If it's a question of whether or not you are happy with doing a move, it's always a stumbling point, consider accomplishing the objective some other way.

Of course, this isn't just about the pass. It is about making your controlling of direction a natural part of your overall presentation style, which you want to make entertaining. Here are some hopefully useful aides. They do all directly contain misdirection techniques.

- Get into it. You are presenting wonderment. Know what phenomenon you are presenting and let it absorb you and pass it on. If all you are doing is hiding and finding a card, floating wedding ring, penetrating a table with a coin, that's not good enough. Those are just tricks. If they are enjoying the wonder, they are less likely to be concerned with catching you doing something.
- Involve the spectators, if by no other means than ongoing eye contact with all of them. Don't just bring magic to them; bring them to the magic by the magic of personal untouched contact. I'm not thrilled watching David Blaine, but I have to give him credit for doing this really well, overall. I'm by no means saying you should copy his personal style.
- Use questioning. Along with giving the spectator(s) a reason to focus their attention away from what you are manipulating, it gives an excuse to bring your hands together. [This is a cards related example, but you can extrapolate the idea for other things.] To a group, you might say, "How many here have..." and your primary hand gives the deck to the other so you can raise your primary hand as if asking for a show of hands. Or, for a single person, "Have you..." and you do the cards to other hand as you raise one finger as if to emphasize the question.

- Script your actions. Whether or not you script you entire show or trick, script in your action. Know when you are going to do a move and then try to always do it at that time and with specific words.

As important as misdirection / direction might be, think of it as part of the flow of the entire presentation. Put emphasis on flow, entertainment and create options as needed.

SIDE NOTE: It just occurred to me that during my 25 or so years in IBM meetings, I never once recall the theme: “Show us a trick that uses misdirection and then tell how you create it.” Maybe your IBM or S.A.M. could try it. If you do, please send results to me via the Imagine link.

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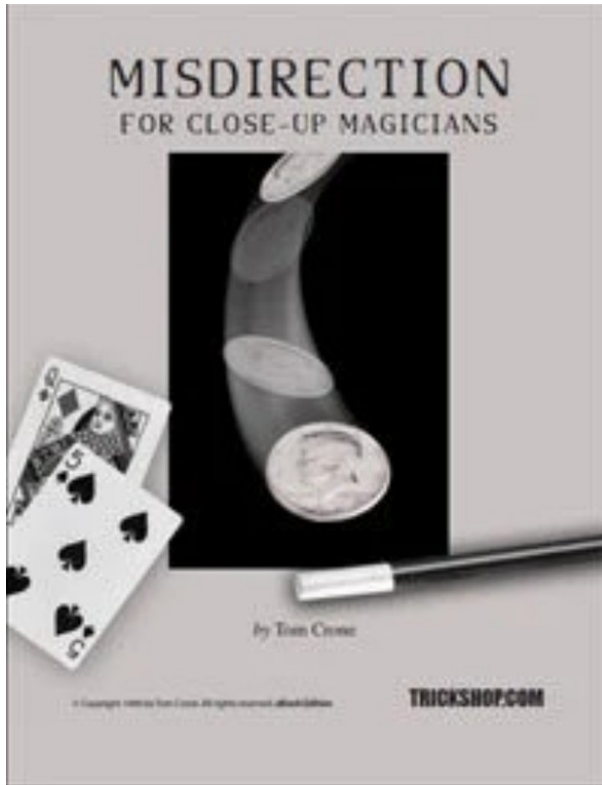
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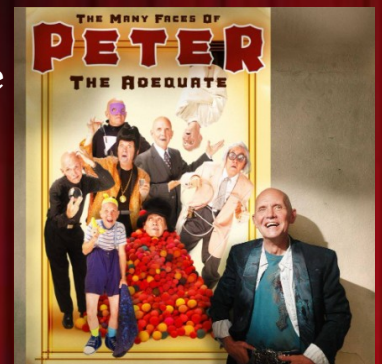
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December 10 Peter The Adequate

Peter is a terrific performer and a teacher. This lecture is all about improving your performance

Register at:

<https://newmagicacademy.com/wooevent/peter-hendricks-aka-peter-the-adequate/>



January

January 14 Chris Moore

Chris Moore created one of the first magical theme restaurants in America! The “Magic Moment Restaurant” on Siesta Key in Sarasota, FL. Opened in early 1977.

Register at:

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January 28 Joshua Strongin

Imagine going up to a group of people and within a few minutes Hypnotizing some or even all of them! Imagine doing a Comedy Hypnosis Stage Show and having all the people on stage saying and doing hilarious things. The lecture I’m giving is going to be a crash course in Hypnosis

Register at:

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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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