

ISSUE 25, January 2024

# IMAGINE

MAGAZINE

NEW MAGIC ACADEMY



MARY ANN CAMPBELL  
**MEMBER OF  
THE YEAR**

The logo for New Magic Academy Membership 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.

# **NEW MAGIC ACADEMY**

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# Paper Penetration

**This comes from “The Blue Bug” by Sid Fleishman and Bob Gunther. It is a book on magic with cigarette paper. It can be found in the New Magic Academy Library available to VIP members.**

**Click Button  
For Audio**

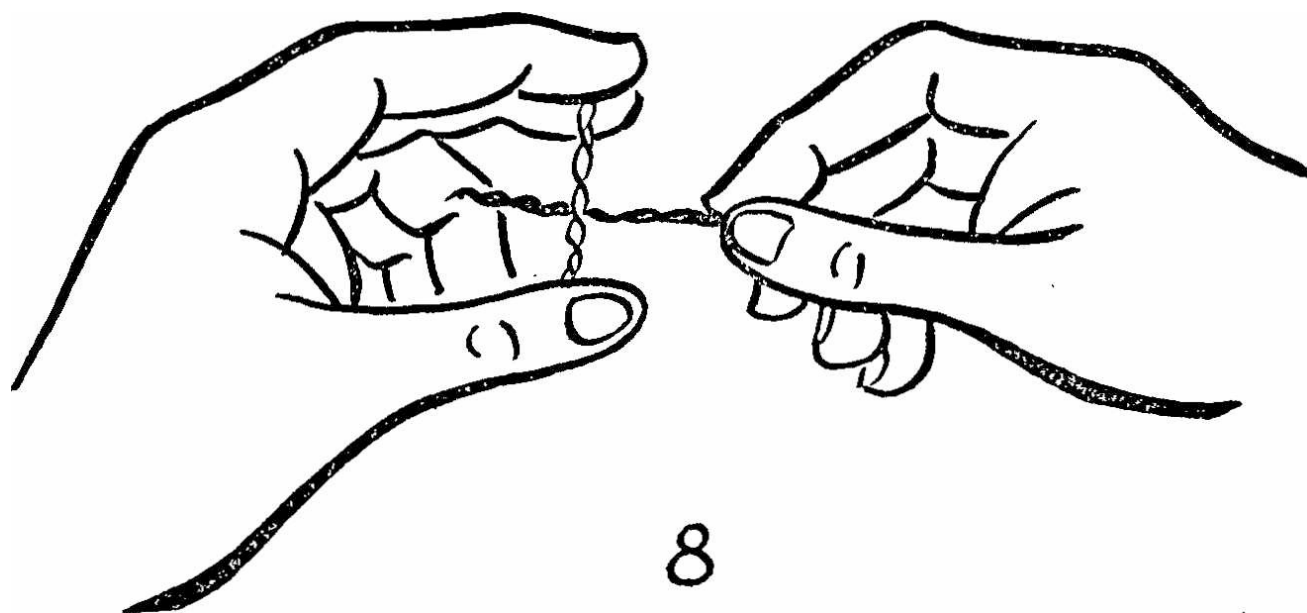
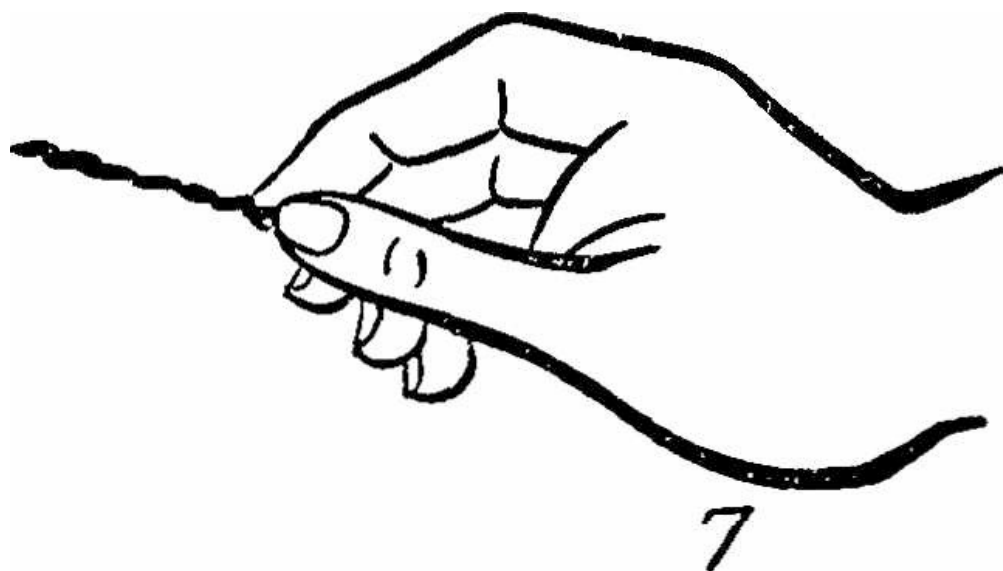
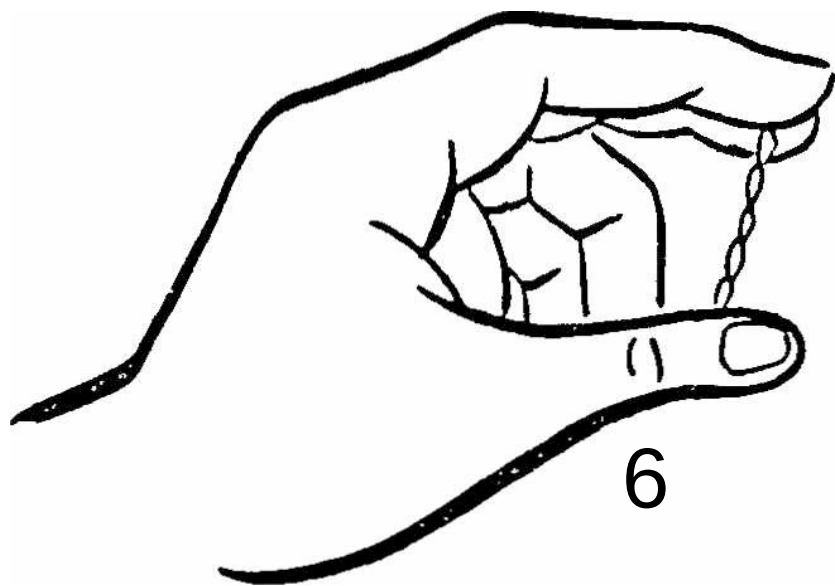
This is an extremely convincing little mystery and probably the world's easiest to perform. It is a delicate illusion that should never be repeated for the same person. It is over in a flash; the spectator must be alerted beforehand or he will miss it.

Twist two cigarette papers into two tight sticks. Grip one in the left hand as follows; an end between index and second fingers, the other between thumb and third finger. Figure 6.

The second stick is held securely between the right thumb and first finger. Figure 7. You are ready. Hold the left hand directly under the spectators' line of sight. They must look down upon what is to follow. Pose

the outstretched stick in the right hand across and above that in the left. Figure 8. Without warning, drop the right hand and the top stick will appear to penetrate the other.

It doesn't seem that the stick has sufficient elasticity to bend, pass the other and return to shape— but that's just what happens.





# THE RAJAH'S TENT ILLUSION

**This comes from "Illusion Secrets By U.F. Grant. This book contains the instructions on many great stage illusions.**

**Click Button  
For Audio**

This will probably prove to be one of the most baffling illusions ever to be brought out. The writer made up a small one for the production of live stock and it was uncanny how deceptive it was.

We do not give dimensions on this either as any size may be used for one person or as many as desired. A tent (on a platform ) of some light canvas material or sheeting as pictured below with a pole down through the centre with a flag on top of the pole. Two mirrors run from the centre of the pole to the rear of tent at a 45-degree angle.

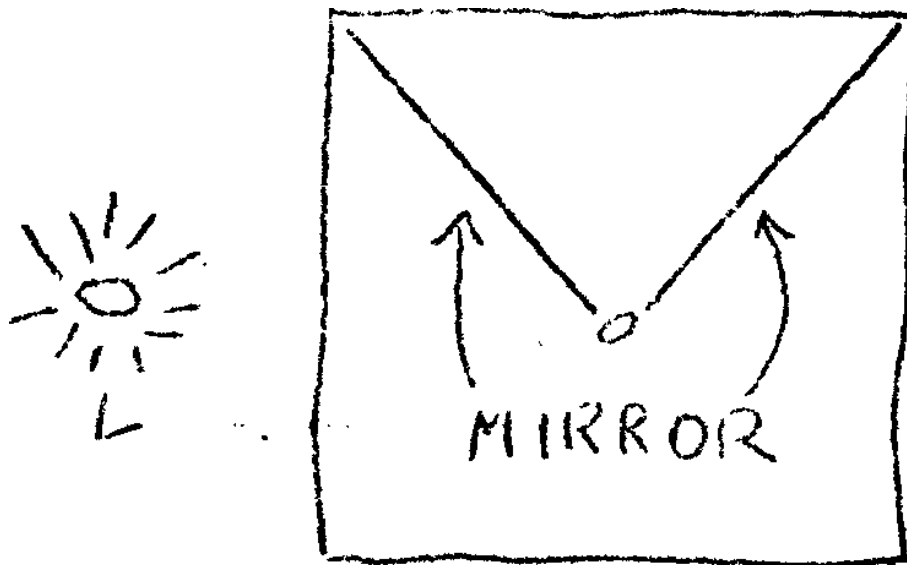
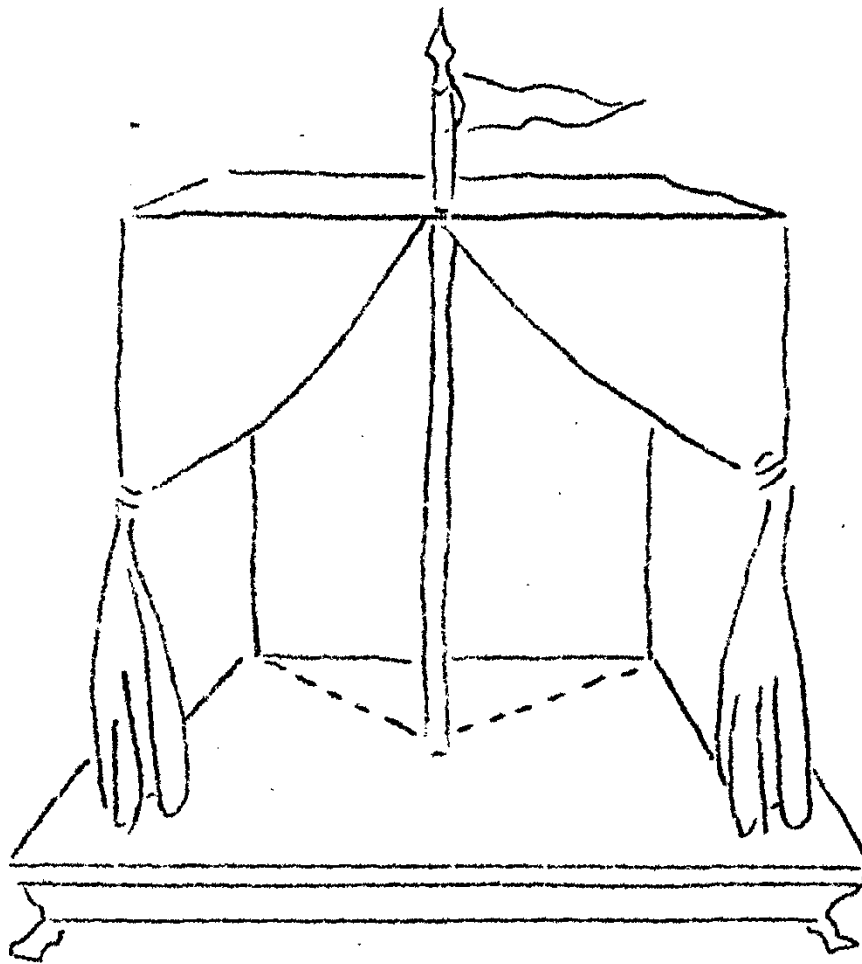
The mirrors are hinged so they may fold over against the sides of the tent at the finish, the backs of the mirrors being covered with same material as tent is made of. With the mirrors in position you have assistant hidden in tent behind mirror. Cabinet is wheeled in and flaps of same opened up and interior appears empty thanks to mirrors. Now wheel tent and show same on all sides. Now to prove there are no double walls, lights are

placed around same in the positions shown in the drawing and turned on and thanks to the mirrors and the way the lights are arranged the illusion will be that the entire tent is transparent and that the audience see the light in the rear as well as those on the sides.

Now all that remains is to close the flaps of the tent. Assistant then pushes the mirrors over to side of cabinet and when you open flaps of tent, there's the Queen of Sheba sitting in the tent eating a basket of grapes or what have you.

This is a marvelous illusion and we highly recommend it.

Good as the "Gypsy Fortune Tent" with Questions placed in the empty (?) tent and voice answers, finally Gypsy emerges.



# THE SLIDING COIN BOX AND SILVER BOXES

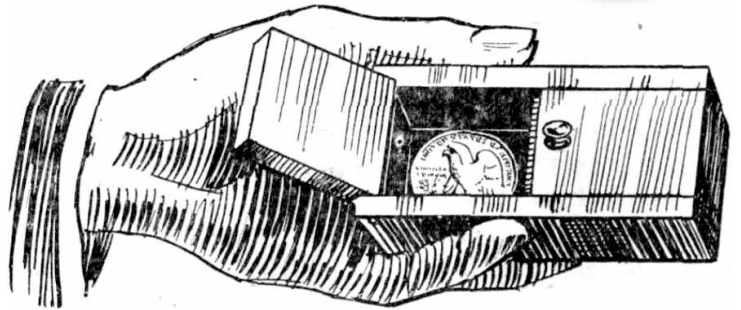
**This comes from Donald Holmes Bag O' Tricks. This is an interesting vanish and reappearance of a coin using well know techniques. The book can be found in the New Magic Academy Library.**

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Strangely enough, coin tricks that are sufficiently pretentious not to be classed as pocket tricks are invariably effective. There is the Miser's Dream, a conjuring classic; the coin disappearing in a glass of water to be ultimately found imbedded in an orange; the coin jar, the money plate, etc. You often hear conjurers remark the scarcity of good coin tricks, and the above practically covers the whole category of the class of tricks of which I am speaking.

I believe the very latest thing in coin magic is the Brema Sliding Coin Box, a really clever and effective piece of coin apparatus, beautifully made in mahogany. Its chief point of novelty is the use of a coin in a manner similar to the die in the "sucker box" trick, the latter in this case being made in a suitable small size, to accommodate a half dollar.

But if you will combine this Sliding Coin Box with the Ball of Wool and Locked Silver Boxes, you will obtain one of the most puzzling tricks in existence. When I make the trick ready, I place the Sliding Coin Box in view upon the table, with the



doors closed, and a glass goblet beside it. I also use a paper bag, a ball of coarse wool or string, a tin coin slide, and two silver boxes, the smaller one of which locks.

I make two small cotton pads and fit them into the smallest silver box; the end of the coin slide is placed between the two pads and the box closed as far as it will go, and this box is placed in the larger box, which is then encircled with rubber bands. I now wind on the wool, completely enveloping the silver boxes, after which the ball is placed in the paper bag with the end of the coin slide protruding from the mouth. A rubber band is snapped around the mouth of the bag, fitting snugly around the slide. I place this bag on a chair to one side, and slightly back of my table.



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When I come forward to perform the trick, I have a half dollar palmed in the bend of the second and third fingers of left hand. I borrow a coin of like denomination and have the owner mark it. The marking should be done with a penknife, and the spectator should have the mark well impressed upon his memory. Taking the coin from the lender with my right hand, I apparently transfer it to the left hand, palming the borrowed coin in right, and exhibiting" the substitute instead. I invite everyone to watch the coin closely, and in order that it may be always visible, I walk to my table and drop the substitute coin into the goblet.

I then state, before commencing- the trick, I will call attention to this unprepared bag on the chair. As I speak I step to the chair and deliberately insert the borrowed coin into the tin slide in the bag as I pick up the latter. The chair is so placed that I must turn my back to the audience to obtain the bag; the position is but momentary, quite sufficient to insert the coin and jerk out the slide, leaving the latter on the chair. I then pick up the bag, the mouth of which has closed tightly under pressure of the rubber band, and I turn round and carry the bag to the lender of the coin.

I state for the benefit of my auditors that I have placed the bag for safe keeping with the lender of the coin,

remarking to the latter that " if I lose the half dollar, you hold the bag." I then return to my table and introduce the little sliding box. I open both its doors, showing the interior empty; then I take the supposed borrowed coin from the goblet and drop it openly into one of the compartments of the box, after which I close the doors. Then follows the usual amusing routine with the sliding of the coin as in the Die Box Trick.

Finally, when the audience has become thoroughly convinced that the coin is sliding from one compartment to the other, I press the "silencer" locking the coin, and throwing open both doors, showing the box perfectly empty, and shaking it to emphasize the complete disappearance of the coin.

I now request the spectator to open the bag and remove the ball of wool. I carry the goblet to him, and direct him to drop the ball Therein, and to expedite the operation, I seize the end of the wool myself and rapidly unwind it by forming it into another ball round my fingers. Coarse wool or string should always be used else the process of running out the ball would prove tiresome to your audience.

When the ball is run out of the glass, revealing the silver box, the assisting gentleman opens same and finds the locked box. He is given the key, and forthwith discovers his own marked coin in the inner box.

The above method of working the Silver Boxes is adapted from Mr. Charles Neal Smith's version



**Card In Orange**

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# Chen Lee's Screen and Laundry Bag Illusion

This is another illusion that comes from "Illusion Secrets" By U.F. Grant. This book is available in the New Magic Academy Library.

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This is ideal for the club performer as all you need is any two two-fold screen about six feet high. These are on the platform "or ' ' on the floor as shown in the first sketch. Behind "A " is hidden a girl assistant. She is holding a large globular fish bowl full of water and goldfish. Hanging from her shoulders with straps are bags containing silks, live stock, etc.

The entire secret of this effect depends on smooth well-timed moves therefore it should be rehearsed well before presenting it before an audience.

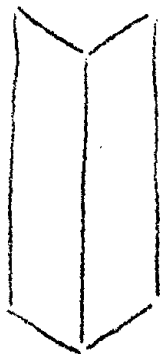
Performer picks up screen "B" and folds it flat, then opens it out so the edge of "B" just overlaps in front of edge of "A"

At the same time (when "B" is in this new position ) the girl skips from behind "A" and into "B" at the same time performer moves "B" slightly forward. If this is worked in a smooth natural manner the audience will never notice the screens come together.

Now "A" screen is picked up and folded flat and placed in back of "B" forming two into a square cabinet.

Performer steps up on a small stool and reaches in top of screens and girl secretly hands him the silks etc, that he produces from top of screen. Then he fires a shot and girl releases birds which fly up out of screens. And for the big finish, the screens are parted revealing the girl.

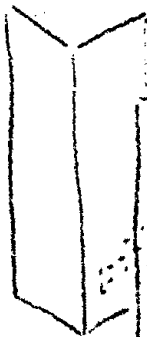
Also use it for Spook Shows to produce a Spook.



A



B



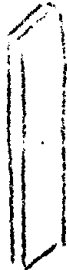
A



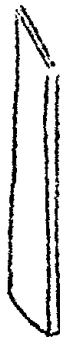
B



A



B



A

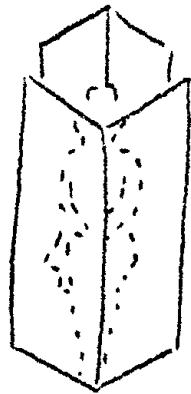


B



A

B





# A Magic Device That Works with Coins Cards and Billets



## Imagine All You Could Do with The Cup

- Looks like an ordinary Cup • Chop cup with Coins
  - One ahead • Preditions • Penetrations
  - Vanishes • Appearances
- Multiple coin Vanishes at a time • Coins across
  - Examineable ...

... limited only by your imagination!

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

Click For More Details

Here is a good double exchange illusion that can be worked under most any conditions and packs in a suitcase with the rest of the club performer's act.

The bag is made of any type of heavy white cloth to represent a laundry bag. It has several holes around the top edge with a cord or white tape running through the holes as shown in the sketch on the next page. Note it is necessary to have centre of the cord or tape on the inside of the bag at one end as shown in the sketch. The only other item used is a large unprepared sheet.

Have a man step up from the audience and examine the bag. Then place your girl assistant in the bag. As you start to draw up the strings of the bag, the assistant inside the bag takes hold of the cord in the centre and pulls some of it down in the bag as shown in the sketch. A few trials will show you the length of draw string to use and the amount assistant will need to draw in. Now let the committee man tie ends of cord and seal the knots, then have him return to his seat.

Now pick up the sheet and show same. Now hold the sheet up in front of yourself and the bag so audience can see your face and head. As you do, assistant releases hold of the string, opens mouth of bag with the

aid of this slack cord, steps out of bag leaving open bag on the floor. As assistant, does this which only takes about two seconds. You ask audience to time the young lady's escape.

Assistant steps over under cover of the sheet and as you apparently pull sheet up in front of your face and head, assistant really does the same and moves forward with you- As she does you step into bag and pull same over your head then pull in on cord tying yourself into bag.

Suddenly assistant drops sheet to the floor revealing herself and on untying the bag you are found in the bag in place of the assistant making an ideal double-exchange with a surprise as you lead the audience to believe it was only to be an escape trick.

Have cloth you hold up with a shaped stick at top. This conceals better.



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# **NEW MAGIC ACADEMY** *Member Events*

**Next VIP Meeting  
January 21**

The December VIP Member Event was on Business Card Magic. We covered levitation, predictions, transformations, and productions. There are a lot of different things you can do with business cards. This was a fun session.

The January VIP Meeting will be on the chop cup. The chop cup is a truly magical prop. We will be reviewing chop cup and chop cup like routines. There is more to this prop than you might think .

Bring your routine to teach

# Unleash Your Inner Star: From Fuzzy Goals to Crystal- Clear Well-Formed Outcomes!

**MONEY/MAKING  
MARKETING  
MAGIC**   
**Get More Business!**  
**Make More Money!**  
**Serve More People!**  
*Not Necessarily in THAT Order... Dean Hankey*



**Dean Hankey**

Tired of setting those lost resolutions or goals that fizzle out? - Let's dive into a game-changing technique called Goal GETTING with "Well-Formed Outcomes", where your dreams become vivid blueprints for success.

Forget vague "I want to be successful" wishes. "Well-Formed Outcomes" are specific, positive, and actionable, crafted with your senses and fueled by a powerful "why." It's not just about what you want; it's about feeling your future and understanding the cost of inaction.

**Unleash Your Inner Star: From Fuzzy Goals to Crystal-Clear Well-Formed Outcomes**

Ever set a "get healthy" (or Fully Booked... or, or, or, or) goal only to find yourself back on the couch with pizza on a Tuesday? - - Been there, done that. But what if your goals could be so vividly crafted, so deeply rooted in your desires, that they propel you forward like a rocket fueled by passion? Buckle up, star-seeker, because we're about to dive into the game-changing world of Goal GETTING with your "Well-Formed Outcomes".

Forget vague "I want to be successful" wishes. Well-Formed Outcomes are like blueprints for your dreams, meticulously



designed with laser-sharp focus and fueled by a burning "why." It's not just about what you want; it's about smelling the victory bouquet and understanding the cost of inaction. Think of yourself as a sculptor, chiseling your desires into tangible achievements. Here's your chisel set:

## **Crafting Your Vision:**

1. **Present & Positive:** Ditch the "I won't be broke" blues and sing "Abundance flows to me!" Positive language attracts opportunities like stars to the spotlight.
2. **Sensory Feast:** Immerse yourself in your achieved goal. Imagine the thunderous applause at your sold-out presentations and performances, the sun-kissed skin from your dream island vacation, the pride in your eyes as you shake hands with your booking



agent and adoring fans. - Vividness ignites motivation.

3. Own Your Stage: Focus on actions you can control, not waiting for that elusive promotion. Your dreams are yours to command, not someone else's stage to manage.

### **Sharpening the Focus:**

4. Clarity Reigns: Leave "someday" dreams in the dust. Define exactly what you want, when, and how. "By June, I'm a published author with my debut novel adorning bookstore shelves." Specificity is your GPS.

5. Break Down the Mountain: Don't be intimidated by the Everest of your goals. Chunk it into manageable steps. "Next week, I will finish Chapter 3 and research literary agents." Small, consistent leaps conquer any peak.

### **Fueling the Fire:**

6. The Sweet & Sour: Savor the joy of achieving your goal, but also take a reality check. What will you miss if you stay on the couch? What regrets will linger? Contrast fuels determination.

7. Empower Your Journey: Assess your toolbox. Need writing skills? Join an online course. Lack marketing expertise? Find a mentor. Invest in resources that propel you forward.

### **Mind the Ecosystem:**

8. Harmony in the Symphony: Consider the ripples of your goal. Will it strain relationships? Neglect passions? Ensure your dream harmonizes with, not disrupts, your life's melody.

9. Ecological Soundness: Remember, success shouldn't come at others' expense. Strive for goals that uplift the whole ecosystem, not just your own solo.

### **Take the First Step:**

This is where dreams morph into reality. Identify one, actionable step you can take today. Send that query email, sketch your book cover, join that singing workshop. Momentum ignites momentum.

### **Bonus Star Power:**

Scribble it down: Seeing your goals daily keeps them front and center. A dreamboard for the win!

Share your mission: Accountability from trusted friends fuels unwavering commitment. Find your cheer squad!

Celebrate milestones: Recognize your progress, no matter how small. Every step is a victory dance!

Remember, Well-Formed Outcomes are not just goals; they're living blueprints. By sculpting your desires with precision, fueling them with passion, and taking consistent action, you can transform your dreams into dazzling realities. Go forth, star-seeker! The stage lights are waiting for you.

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# Mary Ann Campbell

Speaker, Journalist, TV Personality,  
and Accidental Magician  
2024 Member of the Year

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Mary Ann calls herself an accidental magician. She got her start through her son. He saw an advertisement for magic lessons. Being a good mother she took him. The teacher was Colonel Seymour a retired school and carnival magician. Being a carny the Colonel told Mary Ann her son was too young but he would teach him if she signed up also. That meant she needed to pay for both her and her son.

Colonel Seymour had shows with his students. He enlisted Mary Ann to help him set up the shows. And then she became his assistant.

John, Mary Ann's son, would do shows. And Mary Ann was his assistant. Then one show was in front of a horrible audience. The kids were unruly. They knocked over the table. They grabbed his stuff. They wouldn't stay behind the line. Everything they did was horrible. John looked at his mother and said, "Mom, I'm through. I don't want to do this anymore." Mary Ann told him if he didn't want to he didn't have to.



The University of Arkansas at Little Rock asked her to teach a consumer problems class. She realized the topic was Personal Finance. That was a course she had never even taken. She told them she had no experience. But they needed someone immediately, and she wanted to learn.

Mary Ann struggled to make the class interesting. Then she remembered her son's magic equipment. She took the stratosphere and had the balls painted with "Life," "Health," and "Auto." She adapted it to personal finance.

She would vanish scarves and produce a bouquet of money. She started doing magic with a message using John's props

The director of innovative education called Mary Ann into her office. She said, "Miss Campbell, I understand you are doing magic in class." Mary Ann thought she was in trouble. So she said, I'm sorry, I just do a little. The Director responded "No, no, they love it! And we want you to develop it for educational television."

And for 26, 30-minute programs on PBS he offered to pay her \$1000. Being the innovative and persistent woman she was, she decided to seek out a grant. She talked to government officials and with no luck. Then someone mentioned the Rockefeller Foundation. She wrote them and they were interested. They asked her to submit for a grant. And she got funded. That started what she called money magic. It was going to be 26 programs. That meant she needed 26 Magic endings. And she only knew three.

A man in her magic club suggested she contact Francis Marshall in Chicago. Francis Marshall told Mary Ann she would help. She asked about what Mary Ann was trying to accomplish and the message she wanted to get across. As a result, Mary Ann started making trips to Chicago and the two became good friends. Francis Marshall suggested Mary Ann write to IBM and SAM to see if they would put a small ad in their magazines. All the ad was to say was

"I'm trying to develop this course, I need magic with the message. Do you have any ideas?"

Being an action taker Mary Ann did just that. Howard Bowman the editor of Linking Ring called. He said he would run a little column. Mary Ann sent the information but not a picture. Howard called back and insisted he needed a picture. Mary Ann runs over to Kmart where they took all the baby's pictures. She got a picture and sent it up to Howard Bowman. Two months later, the Kmart picture of Mary Ann is on the cover of the May 1979 issue of the Linking Ring. Mary Ann was stunned. There she is on the cover of an international publication. She got hundreds of letters. One was from Kent Cummins who had done a similar project with the Army on running Officer and NCO clubs. Several







gospel magicians wrote and recommended Tarbell's gospel magic. She credits her success on Money Magic as a team effort.

Magic, at the time, didn't have the greatest reputation. That was particularly true on university campuses with the PhDs. They thought of her as an interloper. They wanted her to teach the course on personal finance because it was a throwaway course for them. But when the course got some attention, they were no longer supportive.

"Campbell's working on Romper Room, have you heard about it?" She's working on Romper Room, and she's going to do a little Romper Room session on PBS." Her PBS show won two national awards. Awards that had never been received before by PBS. She gave the show credibility with guests like Louis Rukeyser from Wall Street Week and Dr.

Milton Friedman, a Nobel laureate. She used sports figures and famed football coach Lou Holtz.

Lou Holtz did magic. Mary Ann helped him with his magic. Lou Holtz never had time to go to magic conventions. So he asked Mary Ann to be the woman behind his magic. When she went to a convention, and she saw something that played big and packed small enough to carry in his briefcase, she was to buy two. One for him and one for her. When Lou Holtz was on the Tonight Show, he performed the Gene Anderson newspaper tear. So he stopped in Little Rock on his way to have Mary Ann fold the paper for him. He could do it. But he wanted to be sure it was done right. Of course, Mary Ann was praying the whole time, "Oh please work." And it did.

Mary Ann credits her success with magic through the years to others. She says she could not have done it without the support and fellowship of other magicians.

Her being on the cover of the Linking Ring brought attention to her and her local club. Her local club supported her in her educational series. One gentleman said he had something in his attic. He did something for urban renewal. He had a house and made it disappear. He built a tray where he flipped it and the little house disappeared. He and Mary Ann went up in the attic and brought it

down. And she used it in the show. That type of camaraderie, support, and fellowship made her experience in magic wonderful.

Mary Ann Campbell was a pioneer as a woman in magic. Not everything was roses along the way. She met with jealousy and ridicule. And when she felt like quitting she leaned on the support of many other magicians. She is glad she did. Because there are many women in magic now.

About two years ago, Mary Ann got a call from the Magic Circle in London. They asked to put her in their archives. Mary Ann's response was "For What? What did I do?" They said, because you're a woman, a woman magician, and you have done a lot of magic with money. You have performed for President Clinton. She participated in a roast of Hillary. And did magic there too.

Mary Ann also developed a relationship with David Copperfield.

She was at a convention and walked into a coffee shop. There was only one other person sitting there, in a booth, David Copperfield. She walked over and asked, "Are you David Copperfield?" To which Copperfield replied, "Yes I am."

He was not on the program. But they called him because the magician who was supposed to do the closing show was injured. The other magician was unable to perform. They called David at the last minute to come in and do the closing show.

Copperfield asked her to sit with him. He asked Mary Ann where she was from. She replied Arkansas.

David told her about his program Project Magic. Project Magic is a program that uses magic as a form of therapy. It works with people with physical, psychological, and social disabilities. He explained he did not have anyone in Arkansas. And he asked if Mary Ann would head up the program in Arkansas. Mary Ann had been a dietitian in hospitals. So she





**Money**



★★★★★★★★  
NATIONAL WOMEN'S  
BUSINESS COUNCIL



ADVISORS TO THE PRESIDENT,  
CONGRESS, AND THE SBA

knew about physical and occupational therapy. Mary Ann worked with doctors and therapists for several years.

Mary Ann calls herself an accidental magician. But, for the magic community, it was a happy accident. Mary Ann is the New Magic Academy Member of the Year. It doesn't come with any cash prize, only with our admiration. Thank you Mary Ann, for being a part of the New Magic Academy.





# Shed Some Light On It

As magicians, we need to pay more attention to the use of lighting for our shows. Lighting can enhance performance, create illusions, and captivate an audience. Here are 10 tips for using stage lighting:



## **1. Control Focus with Lighting:**

- Use lighting to direct the audience's attention. By darkening irrelevant areas and spotlighting key areas you create a focal point.

## **2. Master the Art of Misdirection:**

- Use lighting changes as a form of misdirection. Don't set it and forget it. Draw attention from one area to another to aid in seamlessly executing an effect.

## **3. Use Color Changes:**

- Incorporate color changes in your lighting scheme. This enhances the mood and atmosphere of your performance. Color transitions can add a magical quality to your act.

## **4. Create Shadows for Dramatic Effect:**

Experiment with shadows. Shadows can add drama and mystery to your routine. Coordinating your movements with the lighting can cast intriguing shadows. These can contribute to the illusion.

## **5. Use Backlighting for Silhouettes:**

- Use backlighting to create striking silhouettes. These are great for entrances and exits. Silhouettes can add an element of mystery. They can make your presence more dramatic.

## **6. Coordinate Lighting with Illusions:**

- Align your lighting cues with your illusions. The timing of light changes can enhance the impact of your routines. Well-executed lighting transitions can make your magic more visually stunning.



## 7. Incorporate Special Effects:

- Don't be afraid to use special lighting effects. Effects such as strobes, flashes, or dynamic color changes, can add excitement to your performance. Ensure that these effects complement your act and are not overwhelming. Remember the lighting effect is to play a supporting role in your magic. Don't allow it to upstage you or your magic.

## 8. Customize Lighting for Each Trick:

- Tailor your lighting design to suit each magic trick. Different effects require different approaches to lighting.

## 9. Experiment with Intensity and Dimming:

- Use variations in light intensity. This can build suspense and create a dynamic performance. Gradual dimming or brightening can heighten anticipation and contribute to the atmosphere.

## 10. Consider Audience Sightlines:

- Be mindful of where your audience is sitting. You will need to adjust your lighting based on that. All your magical moments need to be visible and well-lit. Be aware of the various angles to engage the entire audience.

It blows  
your  
audience's  
mind

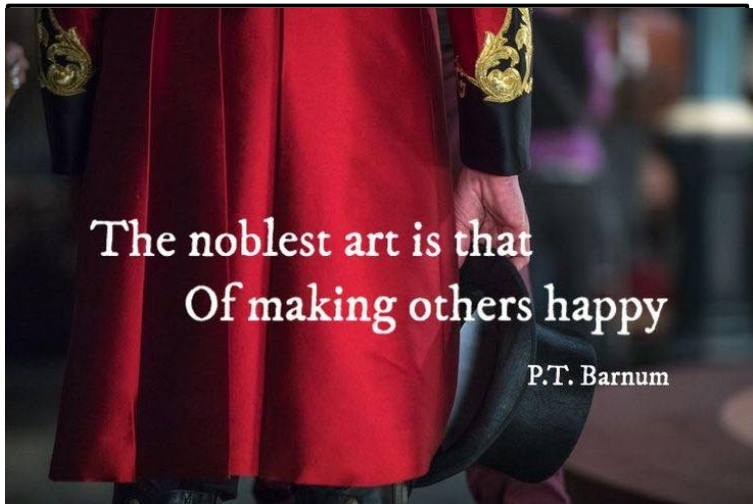


IT LOOKS  
LIKE REAL  
MAGIC

3 Fly My Way

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## Give & Take – Mental (Mis)direction

By Tom Crone

I said it in my book. The purpose of (mis)direction is to accomplish two things. We must consider what must not be seen, and we must deal with what must not be supposed. The purposes of (mis)direction go beyond keeping us from getting caught. (Mis)direction makes our magic real.

Your entire magic performance takes place in the spectator's brain. Consider it a wild animal. You must capture, tame and train it. Don't worry, there aren't many exotic ones.

### **CAPTURE, TAME & TRAIN**

We know where within each routine where the animal hangs out. If you want to catch a wild boar, you don't go to the local shopping mall. Within each routine is a place or so where the wild beast might sniff out an easy meal (your secret).



When I do my coin routine series, I begin with a coin from a purse frame. The first thing the spectator sees is the frame held up and turned about a bit, then on my palm, and then I dangle it from the last three wiggling fingers to show it is empty. Behind them is a half dollar, back-palmed. It got there from classic to fingertip rest to opening of the hand to place the frame. Moving forward, the coin will come from that hand, via the frame. That hand was empty!



Throughout, the focus has been the purse frame. In the process, I mesmerized them with the wiggling action of my fingers through the frame. Next, I trained them to “know” that they were always looking at an empty hand. When the coin comes out, it’s magic. When they play it back, there’s no possible way the coin could have come from that purse frame. They were strongly directed by me to look right at the place where their later suspicions might go, and dismiss, consciously or subconsciously.

Since all magic happens in the spectators’ brains, it is perhaps redundant to say “mental” (mis)direction. To be clear, this is about laying the traps for controlling mental action, not about saying “Look at the elephant!” or getting a laugh or other physical (mis)direction actions.

Just bragging – I didn’t learn this from another source. It evolved from my always asking myself what the audience’s wild animal is going to think. Yes, they can be having a great time being “Magished”\*\*, laughing, shaking their heads in wonder, and not even being insulted by being fooled. Many don’t care how we did it anymore than they care about music theory and violin strings when they go to the orchestra. That in place, I personally believe that even the happy-go-lucky spectators will

have had an even better time if they have been tamed into believing what they just saw can’t happen.

## **GIVE & TAKE**

Let’s look at give and take. Give the spectator something that later will take away a suspicion. I suppose we could also call it Retrospective (mis)direction. It is subtle.

Overt vs Covert – You can show a box empty, run your wand around in it, and then produce something there from. Or, you can have it be seen to be empty in the course of moving through the routine. You give the audience a belief, which later takes away a suspicion, hopefully to the point that the suspicion never really happens!

Verbal Trapping and training – I really do use the Hot Rod for strolling.

“Look at this thing. Ever seen one before? Of course not, because it’s a magician thing. On this side, six colored stones. And... How many on this side? Same colors, too. (Back to other side). Which one do you think is my favorite color?”

Blue: Nope. Try again. Green. Nope. I’ll give you a hint (I do a change to all red).

Red: (Bingo!) How did you know?

Two or three changes, and at the end I claim the super power of being able to have them go half and half and I hand over the rod. From my estimations, one non-magician person in 4,598 people even has a distant clue what a paddle move is. The training the spectator to simply be okay with all red on one side and multi-colored on the other is mental. I've had folks, mostly kids, try to push on the single red stone to see if all the others will change. The entire verbal bit directed them into oblivion.

Give 'em something so that later it takes away all their conscious and subconscious awareness of anything, no matter how preposterous, that could make it anything less than having experienced a magical event.

## More Shows and More Money



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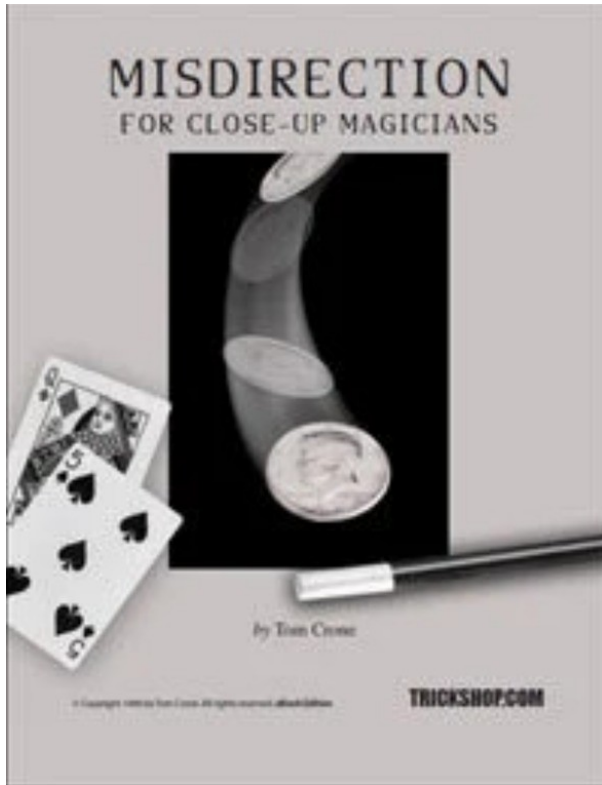
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# Coming Lectures

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

## 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:

<https://newmagicacademy.com/wooevent/chris-moore/>



## 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:

<https://newmagicacademy.com/wooevent/joshua-strongin/>





# February

**February 11 TBD**

**February 25 Kieth Leff**

Keith will be presenting his fun and exciting lecture, “A ‘Close Up’ Look at the Art and Science of Strolling Magic.” He will be sharing his ‘real world’ experience with you during this intriguing and insightful lecture. It is full of very practical material that he has honed over 25 years in the field of close-up strolling magic, particularly in a restaurant setting.

Register at:

<https://newmagicacademy.com/wooevent/keith-leff/>



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