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The Palm Proper

This is a set of two articles from “Coin Magic” by Jean Hugard. The first is an explanation of the Classic Palm technique. The second article is an effect using the palming technique. The entire book with additional techniques and effects can be found in the New Magic Academy Library available to VIP members.

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The fundamental basis of magic with coins is the art of palming, that is, of holding and concealing a coin or several coins, in the palm of one hand, while pretending to place them in the other. The first and most useful method by which this result is obtained is called

THE PALM PROPER

The best coin to use in practice at first is the thin palming coin which can be obtained from any dealer in magical supplies. This coin is of half-dollar size, is very light and has a milled edge which helps greatly in getting a firm grip on the coin. As facility in the sleight is acquired a real half-dollar should be used in practice.

To execute the Palm Proper take a coin between the thumb and the tips of the second and third fingers of the right hand and show it to the spectators as in Fig. 1

To execute the Palm Proper take a coin between the thumb and the tips of the second and third fingers of the right hand and show it to the spectators as in Fig. 1.

Move the right hand towards the left, and, to give time to execute the following movement, raise the right hand about six inches, so that in moving towards the left it describes an arc, and is turned over, the coin being thus hidden by the back of the hand. Move the thumb from the coin and place its tip against the tip of the forefinger and hold it there, at the

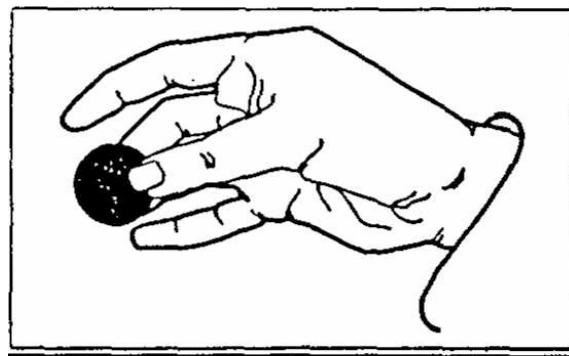


Fig. 1

same moment bend the second and third fingers inward, carrying the coin upward and pressing it firmly into the palm of the hand. Fig. 2, where it is held by pressure on its sides by the base of the thumb and the side of the hand. Fig. 3.

As soon as the coin has been gripped in the palm, extend the two fingers and again rest the thumb tip against them in the same position as when the coin was really held there. Hold your left palm upwards, fingers half closed, and rest the tips of your right fingers on it for a moment, then close the left hand as if the coin had really been placed in it. Remove the right hand, with the fingers slightly bent in a natural position. Do not try to hold the hand flat with the fingers spread wide apart. The natural position assumed by an empty hand is always one slightly curved.

In practice first really place the coin in the left hand, raising the right hand in an arc as described, then practice the palming movement until the actions of really placing the coin in the left hand, and only pretending to do so, are precisely similar. Studying the moves before a mirror will help you to perfect yourself in this important sleight. The student must set himself the task of mastering the palm proper since by its use all kinds of small articles can be vanished. Indeed it has been well said by a great authority that palming is the keystone of magic.

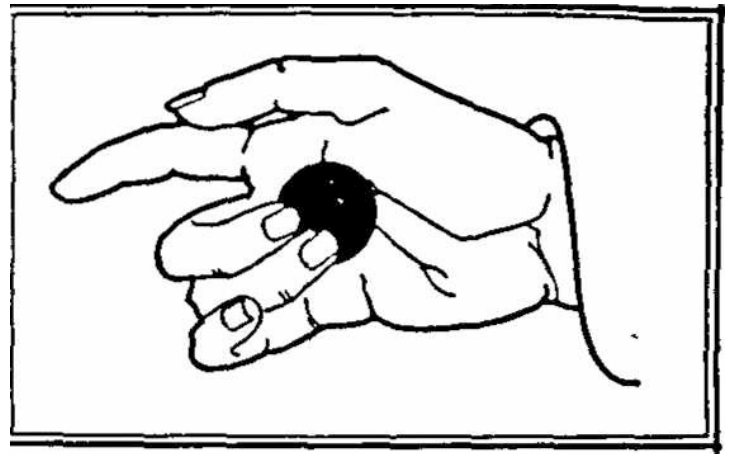


Fig. 2

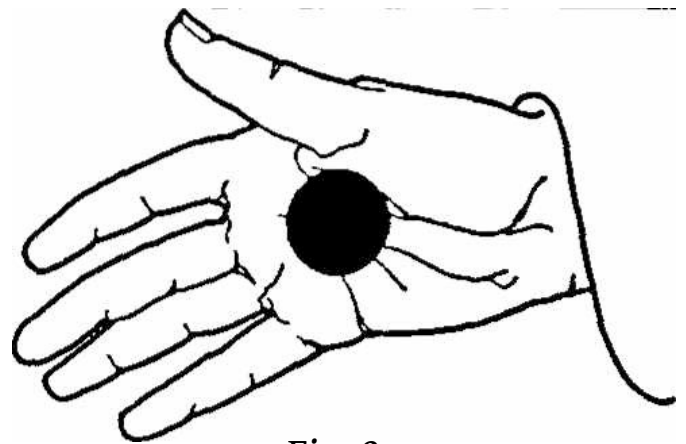


Fig. 3



The Melting Coin

This is the second article from “Coin Magic” by Jean Hugard. This book can be found in the New Magic Academy Library available to VIP members.

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EFFECT: A coin is melted in the flame of a candle, taken out and restored to its original condition.

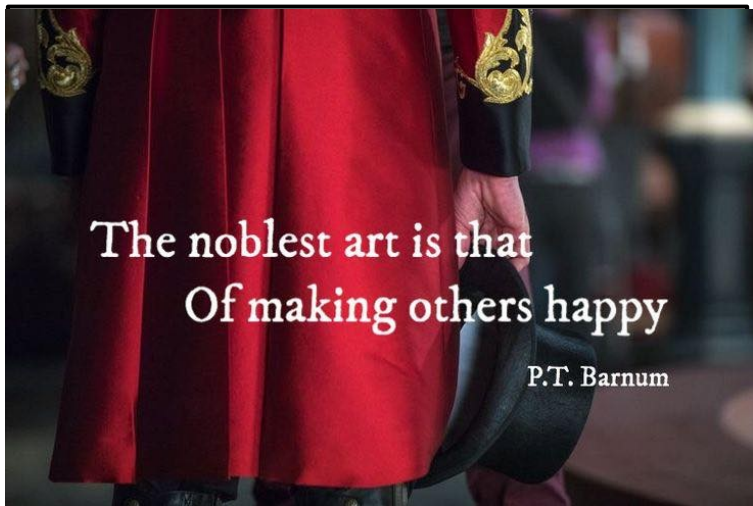
On a table you have a candle which you light. Borrow a half-dollar which has been marked; lay the coin down beside the candle and rub your hands briskly together in order, as you say, that the friction may develop electricity. Take the coin with the right hand and really place it in your left with the same action used in executing the Palm Proper. Hold the coin over the flame of the candle for a moment or two, and call attention then to the fact that it is becoming soft. Taking it in both hands, finger tips in front and thumbs behind, pretend to bend it backwards and forwards by bringing the tips of the fingers together on the face of the coin and then drawing them back to the edge. With a fairly bright coin the effect is perfectly illusory.

Again take the coin in the right hand and apparently put it in the left, really palming it by the Palm Proper. Seize the candlestick with the right hand and hold the left hand, working the fingers about as though to squeeze the coin and force it out, just above the flame of the candle. After a moment or two open the hand and show the coin has gone, as you claim, in a melted condition, into the candle.



Fig. 16

To take it out you pinch the flame with the left fingers and thumb, pretending to take something from it. Hold the hand up as though it held a small lump of metal, looking closely at it yourself, the hand being palm upwards and about breast high. Put the candlestick down, bring your right hand over and, in pretending to take this molten lump, let the palmed coin fall from the right palm into the left hand, which you hold with the fingers a little bent and just high enough to keep the coin from view. Finally feign to place the lump into the left hand. Rub the coin with the tips of your right fingers and then show it restored.



FOLDING SILKS FOR PRODUCTION

This comes from *Silken Sorcery* by Jean Hugard. There is a lot of information from productions to folding to dyeing to accessories to various tricks. The book can be found in the New Magic Academy Library.



1. A Single Silk

a. Spread the silk flat on the table and fold two diagonal corners to the middle; fold these doubled portions in half again and continue the operation until a roll, or band, is obtained about 2 ins. in width.

Fold about two inches of the right hand end over to the left, on the rest of the silk, and turn its tip upwards at right angles. Roll the silk, beginning at this folded end, right up to the left end, and tuck this into the folds on the side opposite to the protruding corner. A silk, thus balled, may with a little care be manipulated after the manner of a billiard ball with perfect safety, yet, by gripping the projecting corner and giving the silk a quick shake, it will develop to its full extent instantly.

The projecting corner can also be gripped between the middle and third fingers, thus allowing the silk to be finger-palmed, either at the front or the back of the band.

b. Fold the four corners to the middle; do the same with the new square thus obtained; repeat this a third and a fourth time. A compact little bundle is thus obtained. To bold it ready for production, proceed thus: Thread a needle with about four inches of thread and tie the ends together making the knot as large as possible. Pass the needle through the vest from front to back about three inches above its lower edge. Lift the edge of the vest and push the needle into the bundle in such a way that the folds are held together. A silk thus prepared may be placed on the right or left side of the vest and to secure it, the hand, falling naturally to the side, will have to merely bend the fingers under the vest, grip the silk and draw it away, the needle, of course, offering no resistance, being held back by the short thread. The silk is then palmed ready for production as required.

c. Fold three corners only to the middle of the silk as in Fig. 1. Fold the sides AB and CD till they meet in the



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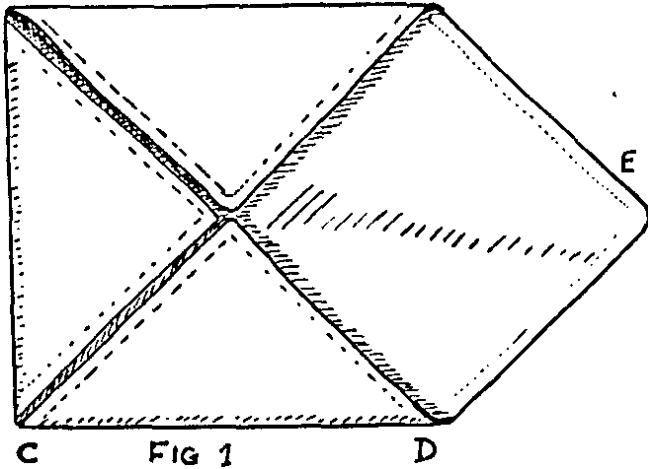


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middle making a band. Roll this very tightly, beginning at the end opposite to E, keeping the folds inside the roll. Secure this under the vest as in a. with needle and thread.



d. The Accordion Fold. To avoid the use of a pin or needle and to obtain a very quick development of the silk when required, make a fold about 1 in. in width along one of the sides; turn the silk over and make another fold of the same size, thus making it of double thickness; turn the silk again and repeat in the same way until the whole silk has been folded. Repeat this accordion fold along the length of the band thus obtained, the final result being a square bundle. Tie this round with a weak thread, or, if preferred, pass a band of tissue paper, of the same color, round it and gum the ends together. This band can be broken at will by the fingers and then crumpled up and allowed to fall unnoticed to the floor. This method of pleating should always be used for very large silks or flags.

e. A Quick Fold — The Finger Roll. Take a corner of the silk between the left first finger and thumb, letting about an inch of the silk project over the finger tip upwards; wind it tightly round the finger until the other end is reached. Slip the little bundle off the finger and tuck this end in the folds on the side opposite the projecting corner.

If it is desired to make the bundle very small use a hairpin. Put one corner of the silk through at the top and pull it upwards about an inch, then wind the rest tightly round the hairpin. With good quality silk it is surprising into how small a ball a fairly large silk may be rolled by this plan.

f. The Trap Fold. This fold is necessary when a silk is to be pushed through a trap, or upwards into a bottomless tumbler.

Spread the silk out flat and fold the corners inward to the middle; repeat the operation until a parcel is obtained of the size required. The silk should be loaded with the corners outwards.

g. The Rose Fold. By this method a silk can be folded to so closely resemble a rose that it may be fastened to a plant amongst real roses without the deception being detected. It may be plucked and then changed to a rose with charming effect.

Fold the silk from two diagonally opposite corners into a strip about two inches wide and some fifteen inches in length. Wind it round carefully to resemble a half-blown rose and fasten the folds with a pin. Fig. 2.

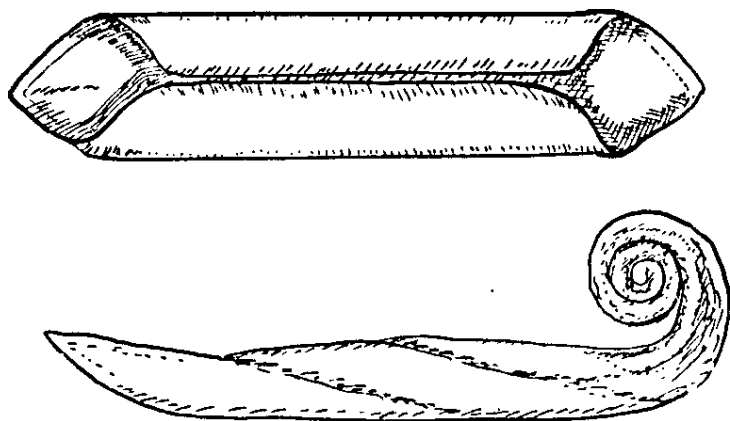


Fig.2



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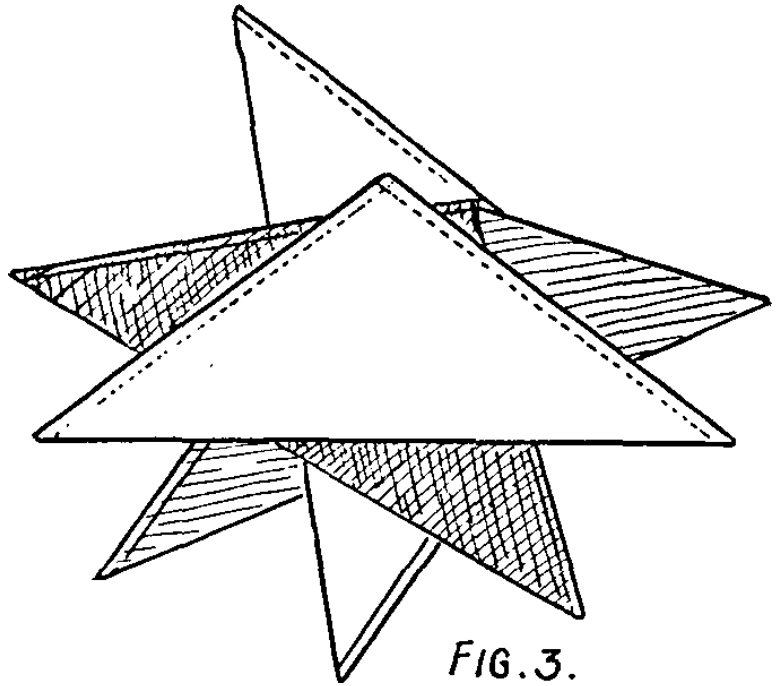
2. SEVERAL SILKS

a. Fold each silk diagonally as explained above (Method a) for a single silk, place them all one on the other and turn the right hand ends over inward together. Roll them all from these folded ends into a tight ball and tuck the loose ends into a fold in the same way as with a single silk.

To develop the silks palm the bundle in the left hand, the projecting corners downward; pull these out with the right thumb and forefinger. The effect of the brightly colored silks thus issuing from the hand is very pretty.

b. The Star Fold. First fold each silk in half from one corner to the corner diagonally opposite, then lay them across one another to form a star as in Fig. 3, which shows four silks folded and placed star fashion. Fold the ends in to the middle, beginning with the lowest silk and continuing with the next in order. Continue thus folding inwards to the middle until a compact bundle is obtained; tie this with a weak thread, or push into a hollow ball, ends first.

This method should be used when it is desired to produce a bunch of silks all at once. When gripped by the side opposite the ends and shaken out, they expand at once, making an effective display.



c. Folding for Production Singly. Spread one silk out flat. Place a second on it and fold its corners to the middle, making a smaller square, then fold the corners of this smaller square in to the center in the same way. Fold a third silk on top of the second in the same way and continue in the same way for as many silks as are to be produced.

Turn the corners of all the folded silks together towards the middle and turn the resulting parcel over on the first silk which has remained spread out. Fold this around the bundle and fasten the last corner with a pin.

When the load has been placed in position for production, from a hat, for example, remove the pin, unfold the covering silk, and the centers of the other silks are ready to be taken hold of. By giving each silk a gentle shake as it is produced a very pretty production will be made.

e. The Stickland Roll. This clever method is the invention of Wm. G. Stickland, the English conjuror. For a description of the use he makes of it to produce a large number of silks, culminating in the appearance of a huge rainbow foulard, I must refer the reader to his book, "Interesting Tricks", published by the author and obtainable from the magic dealers.

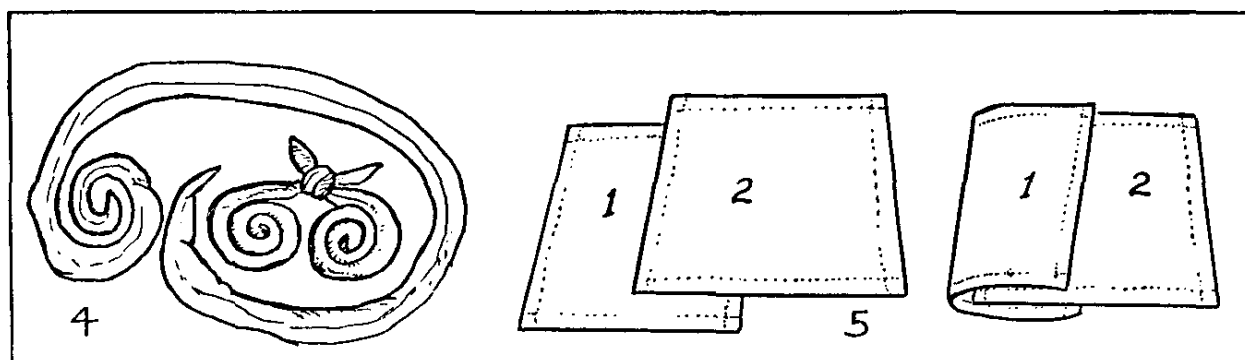
Take two silks 15 in. square and one 18 in. of different colors. Tie the two smaller ones together by two corners with a square knot, upset this and draw it fairly tight. They will bond together but can be drawn apart easily. Lay these on the table stretched out. Fold each with the diagonal corners to the middle and continue to fold them until they form a band of about $\frac{1}{2}$ in. wide, the knot being between them. Roll up each silk separately from the free end towards the knot as lightly as possible. Fold the larger silk in the same way and wind one end once round the two silks, then roll this silk up tightly in a ball, bringing it against the other two. The resulting bundle may be secured with a weak thread, or better, with a narrow band of tissue paper of same color as one of the silks. Fig. 4.

The production is made by getting the bundle into the right hand, breaking thread or band, and throwing out one of the smaller silks, allowing it to unroll from the finger tips. This is taken by the left hand, the upsetting of the knot allowing this to be done freely. The right hand at once produces the second silk, which is also taken in the left hand and the third silk follows. The production is made smoothly and without haste, the right hand being held well away from the body throughout.

By using half silks, apparently much larger silks can be produced.

d. The Zigzag Method. This method is also very effective for the production of silks from a load, singly.

Lay the first flat on the table, on it and square with it, lay the second so that it overlaps halfway across the center of the first. Fold the top edge of No. 1 over No. 2 until it is even with its own bottom edge. Lay a third silk on these two, but overlapping on the opposite side and on it fold No. 2 in half. Continue in the same way with all the rest. By lifting off the top silk the next is ready for production in its turn.



The Rod & Ring

**This is from Jardine Ellis Secrets by George Johnson.
This book is available in the New Magic Academy
Library.**

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When Jardine Ellis presented his version of this effect at the Magic Circle Grand Seance of 1921, the majority of us were puzzled. Fairly certain that two rings were used, it was difficult to reconcile this with the fact that we never by chance caught a glimpse of any duplicate.

The secret may be explained in a few words. There was no actual duplicate, but a half shell ring which, nesting over the solid, made the latter appear as a single ring. The forte of this ingenious performer lay in the adroit manner in which the ring was adapted to the shell—and in which the shell was exhibited as the bona fide ring.

The ring itself is solid. It measures rather more than two inches in diameter, having a thickness of about three-eighths of an inch. To visualise the shell” it is only necessary to imagine a hollow brass curtain ring sawn in half edgeways. (I should think it would be possible to thus make two very efficient “shells.”) The performer, with ring and shell in the right trouser’s pocket, a

temporary assistant standing on his (the conjurer’s) right, and a borrowed walking stick, proceeded somewhat as follows.

Ring and shell were taken from the pocket. Contracting the fingers over the two,—an easy palm this—the helper received the ring alone for the purpose of examination. When, after a moment or so, the stick was being inspected, the ring, back in the performer's hand, nested in the shell again.

The apparatus consists of a ring and a shell ring which is rather difficult to describe and almost impossible to clearly illustrate. Imagine a hollow ring cut into two round its circumference thus making two circular troughs. One of these is the shell which should fit nicely over the solid ring.

The ring alone is permitted to drop down the stick and a sort of bagatelle process with the ring on the stick is now indulged in, as follows.

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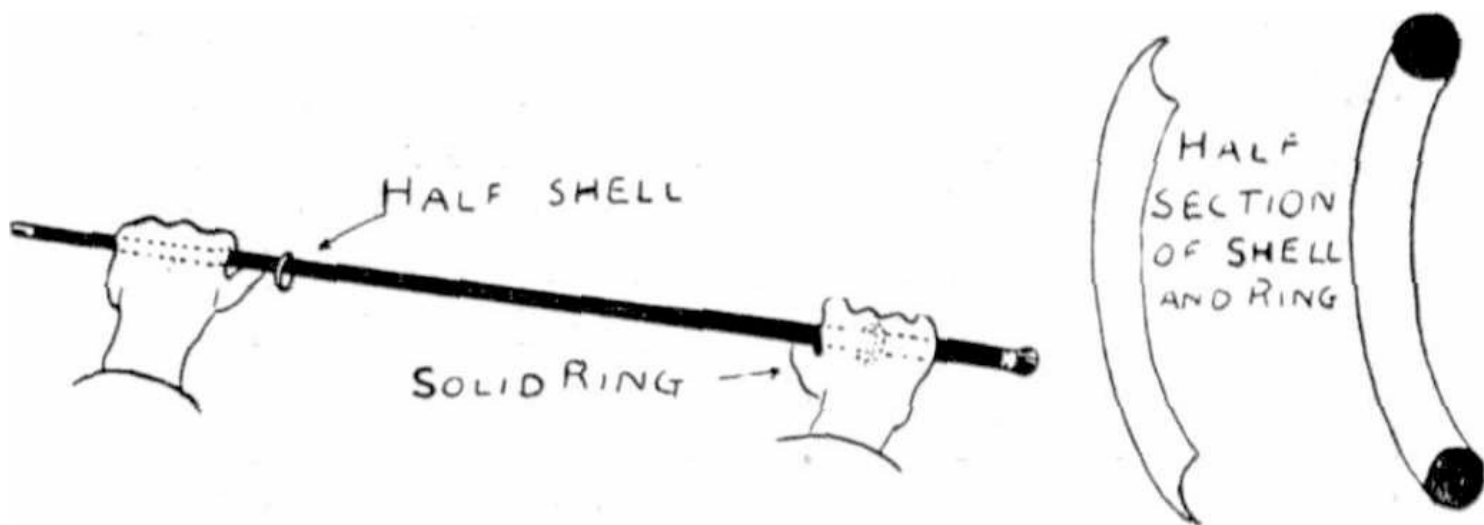


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The actual ring is dropped on, when it quickly reaches the left (nearly closed) fist. The ring is then jerked with that fist until it arrives adjacent to the right, when the ring falls back again. At the termination of this juggling business, we will presume that the left fist conceals the ring (on the stick, of course, this being known to the spectators) and that the right hand contains the palmed shell.

The assistant now grasps the ferrule end of the stick and the performer the knob end. He places his right hand—presumed to be empty—underneath the left, which, it will be remembered, covers the ring. The performer now suddenly withdraws the right hand, exhibits the shell, pulls the stick away from his helper and, ere the latter has time to ask any question, such as “What is under the left hand?” the performer has dropped the shell on to the stick. The instant it arrives at the left hand the latter opens to receive it and as the shell at once adapts itself, all is well. There must not be a moment’s

hesitation with these moves. The performer may now withdraw ring and shell, as one, and hold them with a second and third “finger palm” ready for the next phase of the trick.

So much for taking the ring off the stick—or rather appearing to do so. Now let us proceed with the equally apparent transference of the ring to the stick when the ring is presumed to be elsewhere.

The to and fro juggling proceeds as before, this time, however, the performer shows the shell as he deliberately removes it. (The ring, as usual, is still concealed by the left hand.) The position now is as follows. Assistant holds ferrule end of stick. Performer holds the knob end with left closed fist under which, this time unknown to the spectator, is the ring. The shell is held in the performer’s right hand. He brings this hand adjacent to the left and proceeds to strike the edge of the shell against the stick. At the third or fourth hit, he suddenly pulls away the left hand with

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a sliding motion and drawing the right hand sharply backwards rests it on the hip with the shell palmed. All eyes are fixed on the twirling ring. Now, again, giving neither assistant or audience time to think, the stick is taken from the assistant and the ring dropped off right on to the palmed shell, which is concealed by the curvature of the fingers.

The trick may be tried, for one's own amusement, with two key rings, but no amount of writing can equal five minutes' experimenting with a ring and shell. Sufficient has been stated to show the possibilities of this brilliant effect. In presentation, the performer must neither cease pattering for a moment or permit his helper time to ask awkward questions at equally awkward moments. As the presence of the shell ring is never guessed at, the performer, if he does get into difficulties, can drop the ring into the shell at almost any time. Jardine Ellis never experienced any trouble of this sort. He boldly proceeded on the lines described, though it is possible that there are others more conversant with the various moves who, if willing, could better describe the actual working than myself. I have only seen the trick "from the front," and submit but the bare bones so to speak, of a pretty experiment.

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NEW MAGIC ACADEMY Member Events

**Next VIP Meeting
February 18**

The January VIP Member Event was on the Chop Cup. Gene Protas showed some very unique Chop Cups.

Different techniques and ideas were covered. If you are a VIP member the replay is available in the members area.

The February VIP Meeting will be on paper magic. I have an entire paper magic kit I will provide everyone who attends live. It will only be available to those attending the live event. Sorry if you cannot make it. The paper kit makes a good add on to corporate or even birthday party events.



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Attract Your Dream Audience: Become a Marketing Magnet!"

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Ok, Let's talk about standing out in today's cluttered marketplace. We all know compelling, effective outreach is key. But it's not just about attracting anyone and everyone. It's about attracting the right people, your core audience, the passionate fans who resonate with your message.



Powerful, focused marketing is more than just a trend; it's a necessity.

We've all heard the saying about lukewarm water being undesirable – the same applies to your marketing! Avoid being bland and generic. Instead, embrace what makes you unique and use it to ignite a fire in your ideal audience's hearts.

Forget "qualifying" people. Your job is to identify 'disqualify' as many, as quickly as vehemently as possible leaving your 'ideal' partners with laser precision.

Like a Magnet, we MUST be effectively "COMPEL" and "REPEL"! ~ 'Attracting' The Right People and 'Detracting' the Wrong Ones! ~ Think of it like clearing tall grass to reveal the vibrant wildflowers beneath. By eliminating those who aren't a good fit, you can focus your energy on serving the

rock stars, the true believers who are ready to receive your message.

Look, there are over 8 Billion (with a 'B') souls on the planet and today, our aim is to effectively find and serve the next '8'!

= Counterintuitive? Not at all!

If you're here to genuinely help people achieve their desired results, you need to focus on those whose needs perfectly align with your expertise, passion, and unique skills.

Now, about this hyper-sensitive climate we're living in. Let's be clear: Hateful vitriol, whether political or otherwise and has no place in your marketing. - Find your passion, pursue your purpose, and profit while "serving out loud" from your area of genius. But do it with grace and

respect, keeping the focus on your core purpose, not divisive opinions.

Sing, act, sell, speak, preach, teach, nag and whatever you do – do it all with excellence!

Go above and beyond to serve your audience, but stay in your "expert lane," where your true power lies. Leave the negativity to the "professional jerk-whisperers" while you focus on making the world a better place with your unique gifts for and all those we aim to serve.

This isn't just about "paying it forward," it's about building a sustainable, profitable business based on genuine connection and service. ~ “Pay It Forward and Profit!” (In All The Ways: Emotionally, Intellectually, Relationally, Spiritually and as Business Leaders, Financially! - Win! WIN! W-I-N!

Whelp, That’s It! This is my VIP, ‘Care-Is-Magic’, Pay-It-Forward and Profit perspective!

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KEITH LEFF

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Imagine: What started you in magic?

Keith: I got a magic kit for Christmas. I was so smitten by the magic bug I open the rest of my presents the next day. Then I was at my grandma's house. I hit a ball over the fence. I jumped the fence to get it. There was a magic show in progress. He saw me creeping up. He nodded to come watch. He took me under his wing and taught me some basic sleight of hand. He wouldn't teach me anymore until I'd mastered it. Then he moved away. When he moved back we had our annual contest at our local IBM and he was a competitor. I was the emcee. I introduced him as LC the clown. After the show he asked how I knew he was a clown. I introduced myself. And he said, you're Ruth's grandson. That's how I got my magic start.

Imagine: He must have been pleased to see how you progressed.

Keith: I did a convention lecture in April of last year. Half of the lecture was the business side, how to get and keep a



restaurant gig. The other half was magic. There was a kid who was indigent so we bought him lunch. I showed him some fork bends. He took copious notes. He couldn't afford to buy lecture notes or buy any products. In two weeks, he had a restaurant gig. I've been following him. He's posting his restaurant gigs online. It's rewarding to see somebody, get started doing restaurant magic. He's really taken off,

I've get emails from wives thanking me for getting their husband out of the house. Some retired guys are looking to get out of the house and supplement their income.

Imagine: Why restaurant magic?

Keith: It's a great place to start. Particularly if you're looking to transition from a full time job. A lot of people cut their teeth on the street or restaurants. I think restaurants are a more viable option. You don't have to get and keep a crowd. You don't have to hustle tips. You don't have to worry about the elements. I'm getting a paycheck at the end of my shift. It's a more professional atmosphere. I'm not knocking street magic. I've done street magic myself.

Imagine: What's different about restaurant magic?

Keith: Restaurant magic is a completely different animal. The effects are quick and visual. They're modular. They're easy to understand. They're clear and concise. You have to stop when the food comes.

When you're booked to work at a corporate venue, people know you're there. When people come to a restaurant, you're a surprise.

Imagine: What's your philosophy on approaching a table?

Keith: People have several questions when you approach a table. Who is this person? Does he work for the restaurant? What does he want? Is this going to cost anything? How long is this going to take? You have to address that in one or two sentences. Smile, make eye contact, ask them their name. Before you introduce yourself break the ice. I say, "Hey, I heard, this is the fun group." Who doesn't want to be the fun group. If you don't have the confidence to approach the table, use table tents. In big, bold letters at the bottom say, if you'd like to see some magic, set this at the edge of your table.

Imagine: What's your philosophy on tips?





Keith: If you accept a tip, they have assessed your worth. You performed for them for five minutes for five bucks. That's \$60 an hour. That's not what I charged the restaurant, much less for a corporate or private gig. I don't actively solicit tips. I'm there to entertain. If people ask me, "Do you accept tips?" My reply is, it's not necessary. I'm well paid by the restaurant. This is compliments of the house. If you're in restaurant magic to get tips that's the wrong approach.

I know people that hustle for tips. I've seen guys have dollar bills sticking out of their pocket. I've seen guys actually hold their hand out at the end of the performance. I've been at Old Shawnee Pizza, 30 years. One of the reasons is the managers know, I'm not there hustling people for tips. I'm there to help brand and bring in business to the restaurant.

Imagine: How do you handle conflict between gigs and the restaurant?

Keith: There're other restaurant magicians working here in Kansas City, we cover for each other. I make sure I keep up on both the restaurant's and my social media. I let people know there's no magic tonight. Or there's going to be someone covering for me. You want to keep everyone updated. I tell people, please make sure you call the restaurant first to make sure I'm going to be there. There might be another magician there that particular night.

Imagine: Is the restaurant okay with that?

Keith: Yes. But when you're new to the restaurant, there's a sacrifice you have to make. You really have to commit to being at that restaurant, for a year. I remember how painful it was turning down those events. It takes time to develop a relationship with the restaurant, the co workers, management, owners and the patrons. The only reason you can't be there is if you're sick. After a year, that relationship's been built. Then you can, bring it to their attention that, you get corporate events, and you need to take them. But have somebody fill in. In the long run all those gigs I turned down my first year, I've made exponentially more from the business that I've garnered by being at that restaurant. I know guys that tried to get a restaurant gig, and the first few months, and they missed a few times. Finally, the restaurant got tired of them not being there.

Imagine: How do you use the restaurant to book gigs?

Keith: Every table gets a business card. They remember me and my business card. If they asked for a business card, I ask for theirs as well. Chances are, they have a gig in mind. I'm there to get business. But I'm not there to do business. I don't do business on the restaurant's time. People will ask, how much do you charge? Are you available this certain date? I say shoot me an email, check out my website, and I'll send you a bid. I don't know what they need. I can't take time to figure it out.

Imagine: How do you keep your material fresh?

Keith: Dropbox has all my files. Every prop, every trick that goes into a routine and every routine that goes into a set baseline. That's one of the reasons I love restaurant magic. It forces me to learn new magic. I'm always adding or dropping something from my repertoire. Another reason I have file sharing software is I'll rotate stuff and in and out. I have enough stuff in my "A" list repertoire to last for months. When I rotate it back in, it's like seeing an old friend again.

Imagine: What types of restaurants hire magicians?

Keith: Traditionally, pizza places and steak houses are good. The reason is there's a long wait for the food. Mexican places are not good to do magic because the food comes out so quickly. Things to consider are what type of restaurant you want to work at. Do you want to work in nice high end steakhouse. Or do you want to work at a family friendly pizza place? Your fee and even the business that it will be getting dictates the type of restaurant.

Imagine: How do you get a restaurant gig?

Keith: Do a free trial night. I usually ask for a complimentary meal at the end of the shift, but it's a no cost, no obligation trial night. That's the best way to sell it.



Imagine: Do you share your tips?

Keith: On trial night, and especially while you're new to the restaurant I'll just give them my tip. It's a good way to win them over. They're gonna initially look at your tips as coming out of their percentage. That's why I'll give them my tip. So they know that I'm a team player. I'm not a competitor or threat. Even after 30 years, somebody goes to offer me a tip. I'll say, Hey, I appreciate that. But would you do me a favor? In lieu of giving me a tip? Would you mind telling the server, hostess, or the manager. Let them know that you've enjoyed our time together? That's really what it's all about, being entertaining and the relationships. The magic is really secondary. Magic is just a delivery vehicle. I am more of a goodwill ambassador, or a public relations person for the restaurant.

Imagine: What's the key to being a successful restaurant magician?

Keith: I have a very strong feeling about this. People's names. Remembering people's names, is worth its weight in gold. I think one of the reasons I've had the staying power that I have had at the restaurant. When I'm in middle of a set at a table gets up to leave. I say hey, Larry. Susan, thanks so much for coming out. It's good to meet you. This is what happens. He remembered our names. Do you remember his name? I don't remember his name. He remembered

our names. And they come back. They become regulars. Because I took a few seconds out of my set to thank them by name for coming in. That's gold. That's all you do.

Imagine: How can people get a hold of you?

Keith: Email or phone. My email is Keith@KeithLeff.com. My website is KeithLeff.com. My phone is on my website.

Imagine: Are your products on your website?

Keith: Penguin has agreed to start carrying my products. They just started. My lecture notes are the top of the top 50 new effects. My lecture notes are a blueprint for getting and keeping a restaurant gig. It's practical, useful information.





MOVEMENT

Your stage presence is key to wowing your audience. Here are the ten things every magician needs to know about commanding the stage:

1. **Purposeful Movement:** Every move you make should have a reason.

Whether you're misdirecting the audience or enhancing the story, make your movements deliberate.

2. **Smooth Transitions:** Keep the magic flowing with seamless transitions between movements.

Abrupt or clumsy transitions can ruin the illusion.

3. **Body Language:** Your posture, gestures, and facial expressions all play a part in your performance. They help convey your personality and intentions to the audience.

4. **Controlled Pacing:** Vary your pace to build suspense and anticipation. Slow down to create tension and speed up to amp up the excitement.

5. **Use of Space:** Make the most of the stage space to enhance your routines. Move dynamically to capture attention and create visual interest.

6. **Eye Contact:** Engage the audience by establishing and maintaining eye contact. It draws spectators in and enhances their sense of wonder.

Don't use the hack of looking over their heads to the back of the room. Look them in the eye.

7. **Coordination with Props:** Your movements should mesh perfectly with your use of props. Practice until every movement is synchronized for maximum impact.

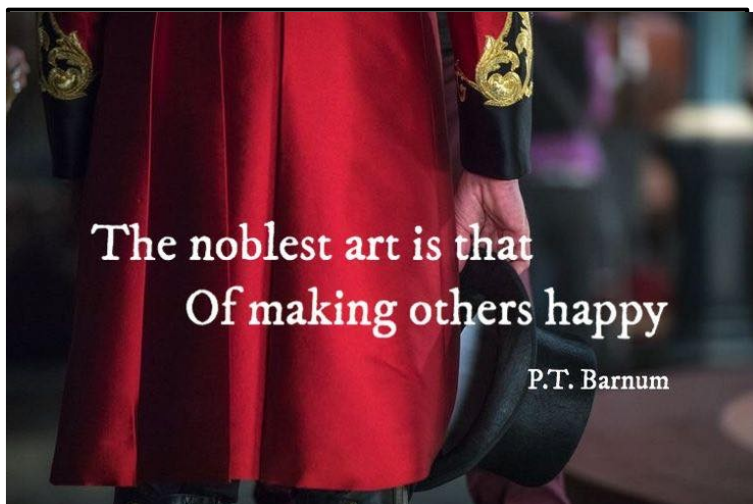
8. **Awareness of Surroundings:** Stay on top of your surroundings. Be mindful of lighting, set pieces, and other performers to avoid accidents.

9. **Adaptability:** Be ready to adjust your movements on the fly based on unexpected circumstances or audience reactions.



10. Rehearsal and Feedback: Regular rehearsal and feedback are essential for perfecting your movements on stage. Practice meticulously and seek input from peers or mentors to polish your performances.

Mastering movement on stage will take your magic to the next level and leave your audience spellbound.



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Real Magic Words

By Tom Crone

Do we want to fool people, just entertain them, or also go beyond that and leave them with a hint of mystery and wonder? If you want to go for the mystery and wonder, read on about magic words that really work. To begin, let's look at why.

Since we don't know the individual preferences our audience members each have, we have to be the ones to set the stage.

Joshua Jay's article, "What Do Audiences Really Like?" In *Magic Magazine*, September 2016 is a very worthwhile read, and it tells us here that audiences have different reactions to being shown magic than many of us, including Josh Jay, had foreseen or suspected. They also have a much different major response to magic than we all might have overlooked. You don't need to read the article to get the



message here. If anything, it tells us we don't know what each individual in the audience really likes, and it's up to you. Let's look at the basic non-mentalism magic trick, close-up, parlor or stage. The magician sets up a clearly stated or presumed impossibility / challenge. The lady in the cage becomes the tiger (or visa-versa), the card rises from the deck, the coin travels across between hands. The trick happens. Hopefully, there is applause.

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If your audience members are later surveyed and asked if they believe real magic happened. They likely do not. (Some might.) Asked if they enjoyed the overall performance, they say yes. Asked if they know how it was done, at best there's a general answer: a magic box, sleight of hand, a thread. If all explanations, no matter how preposterous, my dear Watson, are excluded, what remains must be... Nope, not the truth... a trick.

In the days of Houdini and Sir Arthur Conan Doyle and Sherlock, spiritualism was very popular for the general public. It wasn't odd, therefore, that people, Doyle included, believed that Houdini could somehow pass his body through solid matter. He did it behind cover, out of site, for obvious reasons. The audience would sit in rapt attention waiting interminably for him to emerge dripping wet from the behind the surrounding curtain where he'd been chained, trapped upside down in a milk can filled with water, his life on the line as the fatal seconds ticked by. Today, "magicians" who do escapes and perilous stunts are in a different category from the massive majority who perform as magicians. Unlike the days of H.H., now there is no strong belief in real magic outside the "good" magick and / or the religious, voo-doo and woo-woo cultures. So, what are we presenting, beyond a puzzle (and maybe comedy)? It's up to us to present the idea that maybe there is a mystery involved.

What do we want the audience to experience and take away with it? Isn't this the ultimate question? Unless you are creating your own cult, it is possible we can at best say we want them to have fun. Beyond that, along with the laughs, the super puzzles, and the surprises, we want them to have been presented with the inkling that magic might be something that happens outside of making teeth gleam brighter and laundry whites come out whiter.

Consider the appeal of mentalism. One of the hinge pins that makes mentalism so popular is that so many people believe it could really happen. You can't take them that far with conventional magic. Almost, though. Eugene Burger did it by his own image, portraying that of the truly mystifying, fully bearded, deep voiced sorcerers who mysteries were always cloaked in the realm of magic just outside the normal. It was his perpetual demeanor.

Here's an example of how to take the mystery out of the magic. In Jay's article, he talks of the importance of the introduction as it relates to the impression it sets and how it serves to make the magician worth seeing more of. He presents it as a good intro, but I'm saying it is the last intro I'd want said of me.

This following introduction is supposed to show that the prologue can create the audience belief that what they are seeing is worth more than if a less auspicious intro were given.

“The following magic trick is performed by magician Ben Earl, one of the finest sleight-of-hand artists in the world. He is one of only four magicians with the skill required to perform this effect perfectly.” At this point, as an audience member, I feel as if I’m being tricked by the best. I’ve been removed from any mystery as totally as can be with the reference to great skill. Forget any magic involved. “Catch him if you can!” (FYI: I think I’d like to introduce a self-working card trick that way – maybe to a group of magicians.)

We can edge ourselves toward a more mysterious level if we treat our phenomenon better. I recommend we dignify them with suggestions that they are more than sleight of hand skills, a special box, or a gimmick.

Real Magic Words

What if you stopped thinking of your routines as tricks? We are creating impossibilities in the face of the laws of physics and nature. We are taking our spectators on a journey. It is possible to make that trip more magical from the beginning. Try using one of these words or phrases in a section of a routine you like.

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- Marvel
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- Mystery
- Strange Incident
- Test
- Triumph of Mind Over Matter
- Unexplainable Occurrence
- Unexplored Act
- Scientific Finding

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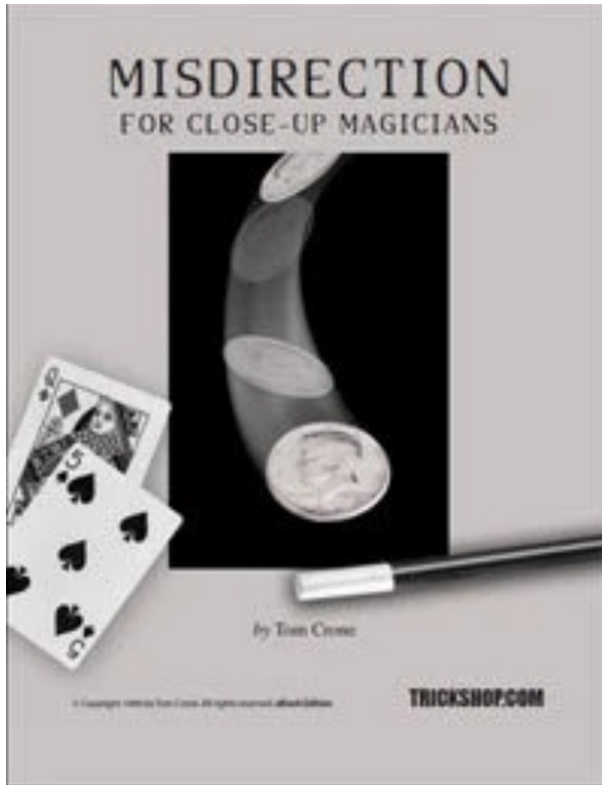
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Up Coming Lectures

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

Feburary 4 Eric Hogue

Eric is known as the magical mayor. He is the mayor of Wylie Texas. He performs magic in his role as mayor.



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/>



March

March 10 Dal Sanders

Who is Dal? Well, let me tell you. He is the president of the Texas Association of Magicians, a member of the FISM Board, a FISM judge, holder of the Award of Merit from the Academy of Magical Arts, Past President of the SAM, and awarded a Ronnie for his work as Ronald McDonald. Dal has a lot to teach so come ready to learn.

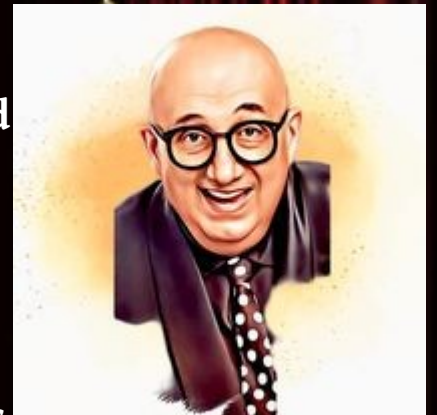


March 24 Steve Hart

Steve went to college, got a degree and worked for a few years in the medical field. He eventually positioned himself to pursue my dream.

Within 8 years he was making more money than both parents and having fun.

Since then he has traveled and performed all over the USA, in Hollywood, NYC, on cruise ships and hosted his own TV show.



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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