

IMAGINE

TRICK BUSINESS THEORY

April 2024

FINGERTIP BALL VANISH
BILLET READING
ONE HANDED COLOR CHANGE

Harry Houdini

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LA VELLMA'S METHOD OF TEARING A PACK OF CARDS

Here is a stunt you can try. It is found in Vaudeville Magic by David J. Lustig "La Vellma" As usual this book is part of the historical library inside VIP area of the New Magic Academy.

**Click Button
For Audio**

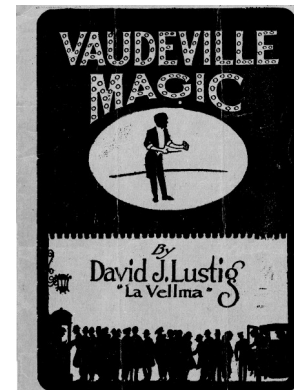
Contrary to the usual descriptions of various writers who have possibly never accomplished the feat of tearing a pack of cards in half, the writer herewith describes the method he has used for many years.

The pack should be perfectly squared up. The left hand grips one end of the pack, thumb at bottom edge, first two fingers on top edge, the grip being similar to that of a baseball gripped ready to pitch.

The pack is tightly held in this position, the grip being almost that of a vise. A little over half of the pack protrudes from the left hand grip.

The right hand grasps the protruding end of the pack, all fingers on one side, thumb on the other side; NOT on the edge of pack.

The right hand pulls or twists in, towards the body. The left hand remains stationary. It's a case of one hand working against the other.



At all times the grip of the left hand must never be relaxed. Once the start (of tearing) is made the rest of pack quickly follows.

Those who have seen La Vellma's act will remember his introducing the feat of tearing the pack in halves, then into quarters and locating a selected card at a selected number called by members of the audience.

SHAWN FARQUHAR GAY BLACKSTONE ARTEM SHCHUKIN LAURENT PIRON HUGO VAN De PLAS ERIC CHIEN ADRIAN QUILLIEN BJ MALLEN NORBERT FERRÉ



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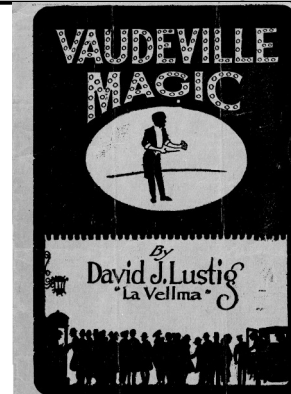
CELEBRATING THE 100TH ANNIVERSARY OF THE DALLAS MAGIC CLUB - ASSEMBLY 13

CLEVER BILLET READING

The Q&A is supposedly the holy grail of mentalism. Here is a Q&A from Vaudeville Magic by David J. Lustig "La Vellma" As usual this book is part of the historical library inside VIP area of the New Magic Academy.

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Effect: Slips of paper passed out. Questions are written and collected in hat. They are poured out on table. Medium picks up one at a time, just holding in hand, hardly glancing at it, and gives readings from what they wrote.



Secret: You open and read each one in a novel way. While telling one you have already read in hat, gesticulating with hand that holds slip, fishing, guessing, pumping and calling to your aid any information you may have obtained in a City Directory beforehand. Compare a few together and you can get names of departed in any family which you have spotted before day of Seance, also given names, etc. Now about your slips. Cut them about 4 inches long, 2 inches wide, and sitters will naturally fold them just two or three times. Any that don't look good don't pick up, just throw them aside. Open and read one in hat while coming to table. After a speech pick one up. Start giving the one you know. Open one-third at a time keeping them folded two-thirds at all times, and read while

gesticulating with hand. Fold in original way while figuring it and gesticulating. Pick up another and read the one you just threw down. This may seem a bit complicated but fold one and try it and you will readily grasp the idea.

This stunt takes practice. They don't think anything of your fingering them and gesticulating with it in your hand—most sitters believe this has a lot to do with invoking "spirit aid."

When giving any spiritualistic performances don't tell audience you are endowed with supernatural talent, but explain you are going to give an impersonation of some medium who lived many years ago.

Open the Door To Profitably Sharing Your Magic



Do you have magic to share and don't know how? Maybe you think it will cost too much. Maybe you think others wouldn't appreciate it. There is nothing more rewarding than sharing the magic you love. Square Circle Productions opens doors for new and established magic creators and teachers

Book a free no risk consultation

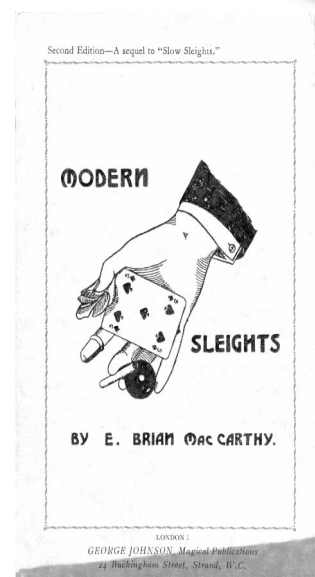
Click Here

THE FINGER-CLIP BALL VANISH

This is a good trick for children. This comes from “The L. W. Mysteries For Children” by William Larsen and T. Page Wright. This book can be found in the New Magic Academy Library available to VIP members.

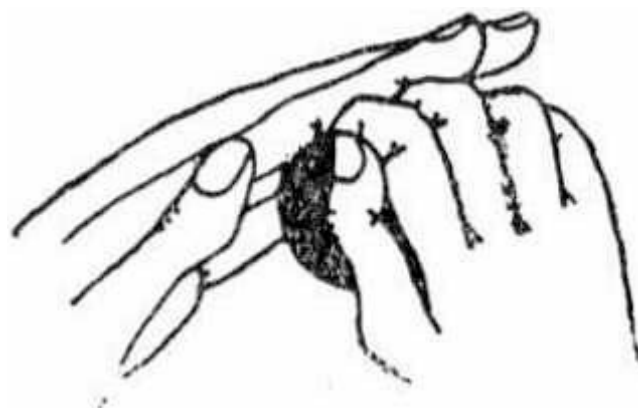
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The performer faces right. The left hand is held flat, waist high, palm horizontal and facing upwards, with the fingers pointing towards the wings. The ball is placed on the left hand at about half-way along the fingers. At this moment, the first and fourth fingers of the left hand contract. The fingers should be kept quite straight, laterally inwards towards each other, contraction should be very slight, and gripping the ball between them. This should not be noticeable to the audience. The right hand now approaches from above, and apparently grasps and removes the ball. Actually, as the ball is covered by the right hand closing down cup-shape upon it, the left hand turns back out to the audience, the turn being done from the wrist. As the first and fourth fingers are still gripping the ball, it remains in the left hand hidden by the fingers. This move is shown in course of operation in the diagram. The tips of the fingers of the cupped right hand should remain touching the forefinger of the left hand until the left hand has completed turning. The right hand now moves away as if containing the ball. The left hand



now points at the right. In doing so, the second, third, and fourth fingers are bent slowly into the palm, rolling the ball in with them, leaving the index finger extended and pointing. It only remains for the right hand to “squeeze the ball into nothing.”

This sleight is most effective when performed very slowly.



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NEW MAGIC ACADEMY

Member Events

**Next VIP Meeting
April 14**

The March VIP Member Event was on rope magic. We covered linking ungimmicked ropes. That is right, no magnets, or any other form of gimmick. The ropes are examined both before and after they are linked. NUTS? I know. But it is true.

And it went on from there.

The April VIP Event will be on money magic. Mary Ann Campbell will be helping to lead this. If you do not know Mary Ann, she used money magic at the college level and on a PBS show for several years.

Yes, we will have our own TV star helping teach money magic.

Be sure and bring your favorite money magic tricks to share as well.

ONE-HANDED COLOUR CHANGE

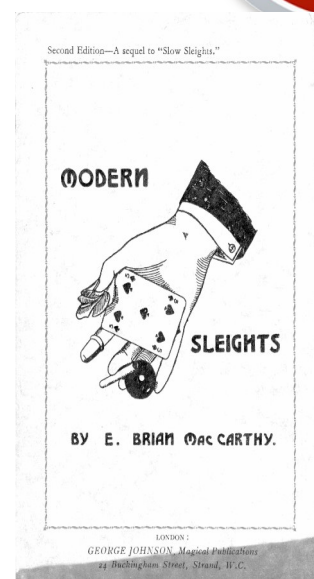
This comes from **How To Be A Handcuff King And Mystery Man**. It contains a lot of escape tricks. The book can be found in the New Magic Academy Library.

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The performer stands facing left. There is a white ball visible in the left hand. The right hand has a red ball palmed in it, previously obtained from a tube pocket. The right hand takes the white ball from the left hand, between its first finger and thumb. The left hand forms an open fist, palm down, thumb side of hand facing the audience. The right hand approaches the left, and puts the white ball in the front of the fist, half projecting visibly (Fig. 1). But, as it does this, the left second, third, and fourth fingers extend Color Change and scoop the red ball into the left fist behind the white ball. The right hand then moves away. The position in the left hand is now this : the front half of the white ball is visible to the audience, and the red ball is hidden in the fist behind the white one.

The left hand makes a sudden movement down and up, and the white ball changes to red.

The move to accomplish this is illustrated by Figs. 2 to 6, which show the underneath view of the left hand during the move. Fig. 2 shows the position before



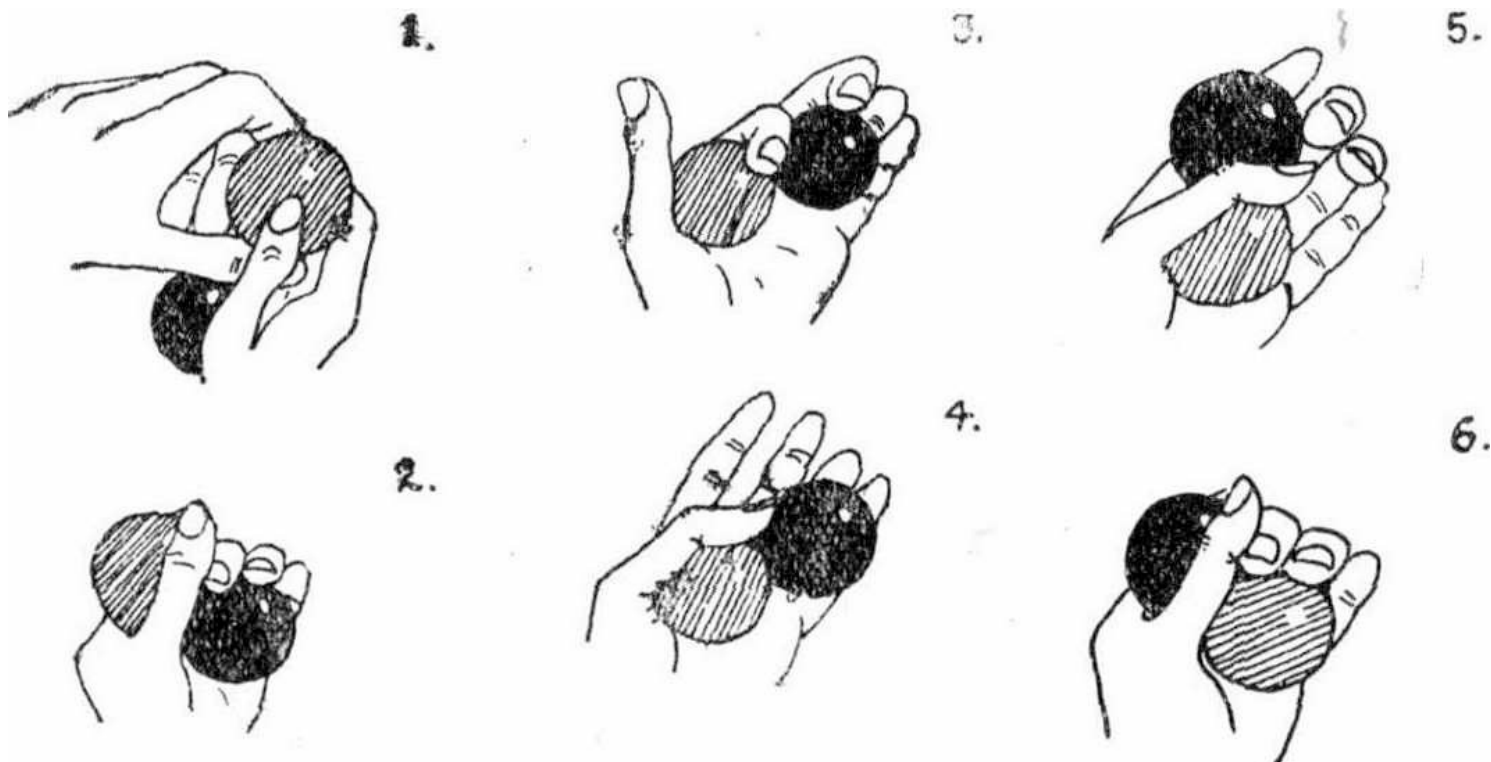
beginning the move. Then, first, the thumb extends out of the way, while the first finger bends in, and forces the white ball as far into the palm as possible (Fig. 3). The thumb now bends over the white ball, and pushes it into the palm position, the red ball (Fig. 4). This brings the tip of the thumb on to the red ball. The thumb and fingers together now slide the red ball over the white, Fig. 5 ; till it arrives as in Fig. 6. The balls have changed places.

Actually, this move is extremely easy to do. It can be done in half of one second with very little practice.

The red ball is now taken in the right hand and tossed into the air, the left being empty. To do this, the right hand approaches the left, and when covering the lower part of the left fist, the left hand turns over, the white ball being put into the right palm by the left fingers

finger-palming it in. The red ball is taken by the right forefinger and thumb, meanwhile, and is finally thrown into the air.

A very surprising and deceptive sleight.





The Magic of 'ATTENTIONOMICS'!

Dean Hankey

FYI: Attenomics is less about 'getting' attention than it is about 'GIVING' Attention...

- Attention To Others...
- Attention to Detail...
- Attention to Business...
- Attention To The Real RESULTS and Service Solutions We Actually Promote, Promise and Ultimately Provide!

...Before During & After!

Attention is NOT a "Hit n' Run, One & Done" thing... it IS a long-term, even LIFESTYLE consideration and practice in OUR business (and life) as well as for All Those We Aim to Serve and Support with our special brand of chocolaty goodness and genius jam!

The truth about 'attention' is that we ascribe VALUE to the things we give our attention to... we value more what we gift ourselves (and our attention) to... kinda' simple really.

So when this social media post popped up I just knew I had to reply and respond...
HERE ya go:



The poster asks:

= ASPIRING SPEAKERS: Are you able to grab me in your keynote?

I recently joined in on a coaching for a group of aspiring Speakers and was asked to give feedback as a seasoned pro in the industry. The thing that came to me is that there are pieces of a presentation that are absolutely essential and sometimes we don't learn them until we've been in the industry for a bit.

There's a solid law of Speaking and presenting that has to be remembered and applied every time, without fail:

People remember first what they heard last, and most what they heard first.

Your opening needs to grab me fast. Don't waste time telling me how you got here—grab me by the short hairs with something interesting, challenging, thought-provoking, or even shocking. Snap me to attention. Make me sit up straight. Your audience has a lot on their mind, so bring them into your sphere fast. Reeceally fast.

Again...

People remember first what they heard last, and most what they heard first.

This law of Speaking is telling you that your two power points in a presentation are in your opening and your closing. Put the time in to perfect these two areas of your keynote. Make these two spots really powerful, emotional, and memorable.

Make me feel. Make me think. Make me sit on the edge of my seat. Make me want to stay glued to your message. Make me a believer.

You've got this!

Reach out if you have questions or need help.

DEAN Reply:

Totally LOVE IT! ~ As an 'engagement evangelist' your first words start long before your 'first words on stage'... or at least they do for me, but I'm a multi-passionate professional weirdo! (Ha!)

I know we all know the engagement begins before you ever show up, let alone speak, but one of the very first 'one-stage' things I do is set up my audience with an introduction (hold on a moment... stick with me here...) that is startling, fun and often laugh-out loud engaging.

I ask the introducer to say ONLY this:

"Our Speaker Today Needs NO INTRODUCTION... [pause] ...which makes me wonder WHY the heck I'm here. [then leave... walk away!]

That's it! - Seriously!

~ First, 'no one cares' who I am... (and I'll let them decide who and what I am.)

~ Second, I can get right into creating engaging value!

I usually come in from the back of the room (to resounding energetic music) and the FIRST thing I do is NOT say a thing! - Instead I make a 12 pound bowling ball magically appear to a reverberating THUD as it hits the stage and then the very first word out of my mouth are: "Are You Ready To Have a BALL!"

100% Engaged and READY to Learn! Guaranteed!

I could read the phone book at this point and folks would LOVE IT! - I DON'T, but - It grabs attention!

Response:

“• **Dean Hankey** I love every, single bit of this! You are so fantastic and this fits with who you are PERFECTLY! I would absolutely love to see this!”

Whelp, That's It! That's IT For This VIP, 'Care-Is-Magic', Money Making Marketing Magic perspective this month! ~ Take ACTION, Serve Others And Enjoy!

Please Let me know how I CAN Serve You with YOUR 'Care-Is-Magic', Money Making Marketing MAGIC For Your Success By SERVING The People YOU Aim To Serve

with YOUR 'Care-Is-Magic' Success Solutions!

Hey, WANT Some Free Gifts, Tools, Resources To Help YOU Grow Your 'Care-Is-Magic' Business Success:

<http://MoneyMakingMarketingMagic.com>

Dean Hankey, The DEAN of Success!

VIP, 'Care-Is-Magic' Marketing Magician & People Pro!

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A Reputation Maker 'Hole in One'

- Spectator signs a card.
- Their card has a hole put it
- You move the hole to another Card
- Everything is examinable
- Instantly reset
- Spectator walks away with impossible souvenir

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Harry Houdini

This is an excerpt from “Houdini’s Texas Tours 1916 & 1923” by Ron Cartlidge

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Harry Houdini was born Ehrich Weiss in Budapest, Hungary in 1874. He was the son of a rabbi and teacher, Dr. Samuel Weiss, and the former Miss Cecilia Steiner, who would have a tremendous impact on Ehrich throughout his life. The family fled Hungary when Ehrich was about two years old, apparently because Dr. Weiss had been involved in a duel. They settled in Appleton, Wisconsin, which today is the home of the Houdini Historical Society. Houdini later claimed that Appleton was his place of birth.

Ehrich spent most of his young life in poverty, and life was difficult for the Weiss family. Ehrich’s early days were spent around the circus. He is supposed to have learned some of his first tricks from a side show magician. He also worked as a locksmith in his early days and acquired many of the skills that would help him as an escape artist in his later life. There are several different stories about how Ehrich developed an interest in locks. One such story was that young Ehrich learned to pick the lock on the kitchen cupboard where his mother put her pies and cookies.



The Weiss family moved from Wisconsin to New York to seek a better life. It was hardly better, but the family survived. They had an apartment on the Upper East Side. In New York, Ehrich, worked as a messenger boy and later as a necktie cutter. Ehrich became accomplished as an acrobat and was known as Ehrich, the King of the Air, in his early days. He was very athletic, although he was small; but was muscular. Ehrich won several medals in athletic events.

When Ehrich was about sixteen years old, he purchased a second-hand book on magic. It was the Memoirs of Robert-Houdin. Robert-Houdin is known as the father of modern magic. He quickly became boyhood idol. Ehrich became Houdini when he adopted the name Robert-houdin by adding an “I” to Houdin’s name. Ehrich friend, Jack Hayman, is said to have suggested the name, but it is not known for certain whether Ehrich or Jack came up with the name. At any rate Ehrich became known as Houdini from that point.

Houdini quit his job and formed an act known as the Houdini Brothers with Jack Hayman. The act featured the “Substitution Trunk”, which was not Houdini’s trick but he definitely redefined it. This trick gets its name from the fact that the magician is tied up in some manner inside a locked box and changes places with his assistant in a matter of seconds. It is still featured today by many magicians. Jack did not last long in the act. He was replaced by Houdini’s brother Joe who was eventually replaced by his brother Theo. Theo lasted until Houdini met the love of his life, Bess, the former Beatrice Rahner. Bess quickly took Theo’s place, but Theo would later become a well-known magician in his own right.

Houdini’s father died in 1892. Houdini had promised his father that he would always look after his mother. He did that for the rest of his life. There was an article written in one of the Texas

about his most thrilling moment. It had to do with his mother and gold, and it is discussed later in this book.

In 1899 Houdini and Bess were discovered by Martin Beck, the famous Vaudeville tycoon, and they were booked on the Orpheum Circuit. They made more money than they had ever made before. Beck suggested that the Houdinis keep the “Substitution Truck” and escape tricks in their act but do away with the other magic. He thought those tricks to be unique but the others only average.

Houdini decided to travel to the European continent the following year, although he had no contacts. He arrived in London as an unknown. After a publicity stunt at Scotland Yard, a simple handcuff escape, he became the sensation of English Vaudeville. He toured for four years and became





famous in Germany and Russia as well as England.

In 1905, Houdini returned to the United States as a highly-paid Vaudeville star. Success in Europe did not necessarily mean success in the United States, and Houdini had to prove himself again. He escaped the famous Death Cell in Washington, D.C., that had held Charles Guiteau, the assassin of President Garfield, and he performed other escapes for publicity purposes. He also published the *Conjurors' Monthly Magazine* and wrote a book, *The Right Way to Do Wrong*. In 1906 he introduced the Needle Swallowing Trick. Although Houdini was probably not the best magician the world has ever known. He was the most famous escapologist ever.

When it came to self promotion, he was second to none. He received more free publicity than perhaps anyone in history. He began to do bridge jumps while manacled, as a part of his publicity

He also introduced the Milk Can Escape which he took to Europe in 1908. While on that tour, Houdini purchased a Voisin plane, Dismantled it, and it on his Australian tour. He was the first to fly a sustained flight on the Australian continent on March 18, 1910.

Houdini returned to the United States where he continued to perform for a two-year period. In 1913, he introduced what would become his most famous trick, the "Chinese Water Torture Cell". It was also known as the USD, The Upside-Down Trick, because he was shackled by his feet in a case of water in an upside down position. The trick was built in England and performed on tour.

Houdini continued using the Chinese Water Torture Cell as well as straight jacket escape from tall buildings.

Houdini started his Texas tour in 1916. he wrote his wife Bess:

January First, 1916

First Letter This Year

My Darling Sweetheart,

Just a few important instructions, after our conversation, in case I die first. If it enters your mind to once again enter the bonds of wedlock, I want you to protect yourself from anyone who marry you simply for the money that is left to you.

Make whoever it is sign away his marriage right in everything, otherwise do not marry him. If he will give you an argument that you do not trust him, it is evident that he does not deserve to be trusted.

Under no circumstances what so ever, marry anyone who will not sign away the marriage portion, as they will have half of everything I worked and slaved for, suffered and went hungry and sleepless nights to earn.

Don't marry if the whoever he may be will not sign away his marriage right. Go to a lawyer, Mr. B. M. L. Ernst is trustworthy and he will make out the proper papers.

And never sign any papers without thinking them over all night. If anyone insists, for an immediate reply say NO. then you can't lose, for, it (he) is in a hurry, you must have 24 hours time to think and talk it over with some one else. Never sign any papers or sign a note for any one. Not even your own mother. Give her what she asks for outright or what you can afford, but never sign for anyone. As you will be able to pay the same and in the usual manner just when you do not have it or it will cost you a lot of money and no one will give you anything, and therefore I ask you from my tomb To Protect Yourself, then I will be able to sleep easy and know that I have succeeded in helping you to restful and happy old age.

I know you will miss me, but sweetheart, never grieve for me, for I am through, my account is settled, and if you will only enjoy life that is my request.

Save this letter, and read it when anyone comes to you for any of the above motives.

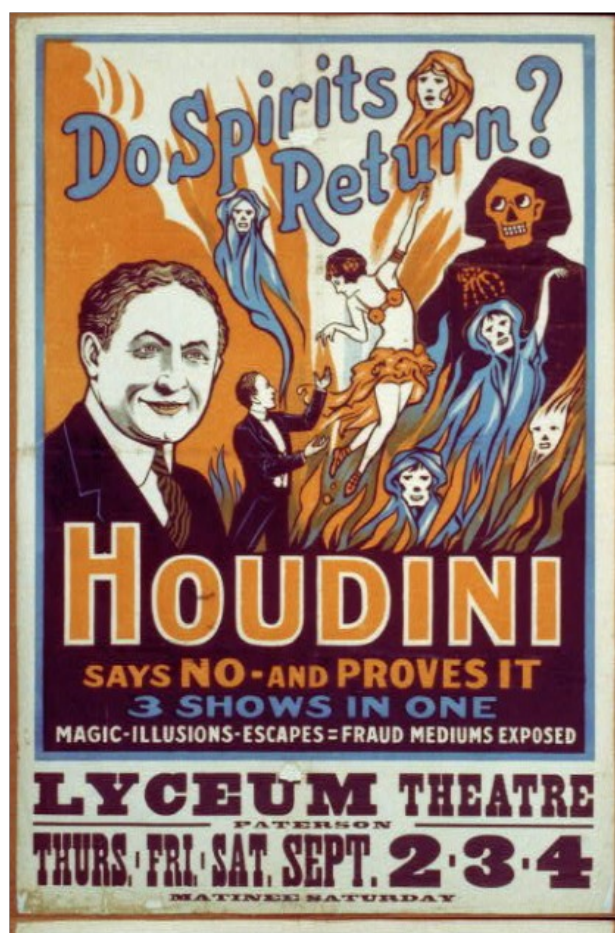
I am wishing you a happy new year, for I am here with a position to do so, and may we spend many happy ones together, I am and remain for eternity your own husband and the one you helped make.

/s/ Houdini

/s/ Harry Houdini

Houdini and Bess often reread this letter in later years. Each time, Houdini made a record of the reading. One note was "have reread the June 2, 1918 and found it my desire." In pencil, the letter was marked reread, February 26, 1921. Again it was marked reread 1926, the year of Houdini's death.





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Looks Like an Ordinary Cup But a Powerful Magical Tool

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For My Next Trick...



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The secret to a coherent show is smooth transitions. You can tell an amateur by the awkward way they transition from one trick or routine to the next.

The worst but most common transition is the famous, "Now for my next trick..." Only slightly better this one. "That was the end of that trick. But I have another." I know I just upset a lot of you. But I believe that transition is lazy and generally shows a lack of thought about your script. But I have seen many well-known magicians use it. It can work well in a children's show. That is because you have the "ahhhh" after the first half. It is then followed by the "yeah" in the second part. Its purpose is to evoke audience participation. And it does that.

You need to pay attention to your transitions from routine to routine. The transition is the Achilles heel of your show. It is at these points you are the most vulnerable. You can lose your audience if you release the dramatic tension. It signals the end. Your audience can feel like they are

free to do something else. They reached the end. Rather than ending proceed into new territory with them. To do that, you need to prepare and script these moments.


When you write your script consider both your words and your blocking. What are you going to say? What are you going to do? Where are you going to stand? Where are you putting the props of the concluded routine? Where are the props of the next routine? You can't simply put the props away and have dead time while you pick up the props for the next bit. You must do or say something. You must keep the audience focused on you. You must control these moments.

The goal is to have your transitions as interesting and entertaining as the magic. This is not easy but the best Pros do it. Do you?

Here is a link to Harry Anderson's Special "Hello Sucker."

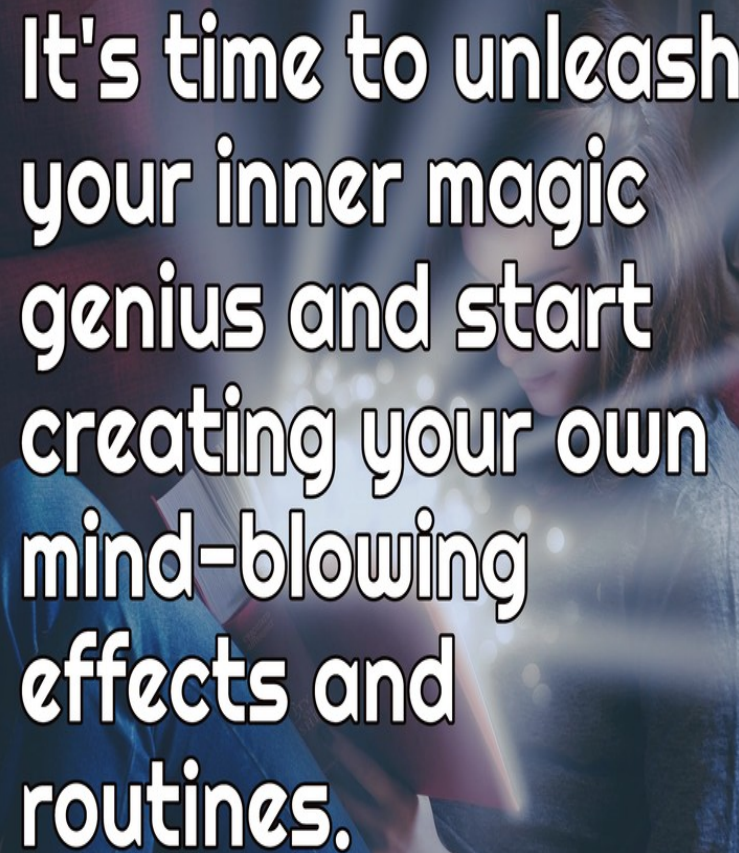
<https://youtu.be/JlthbJTv39U?si=qjCbcmfZT8BR3e0L>

Watch it and notice how he transitions into each effect. I am not talking about the TV cut aways to bar bets but his live on stage performance. The next routine begins almost before the last one ends. That is one method of transitioning.



"Flexibility alone is not a great strategy, but the lack of it can ruin one."

Creativity Bundle



It's time to unleash your inner magic genius and start creating your own mind-blowing effects and routines.

Learn from the most creative minds in magic
Ryan Pilling
David Johnathon
Christopher Barnes

Live Hypnosis Show

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Before you go I want to let you in on a special experiment we are doing on April 28. This is not in place of a lecture. This is in addition to the scheduled lectures.

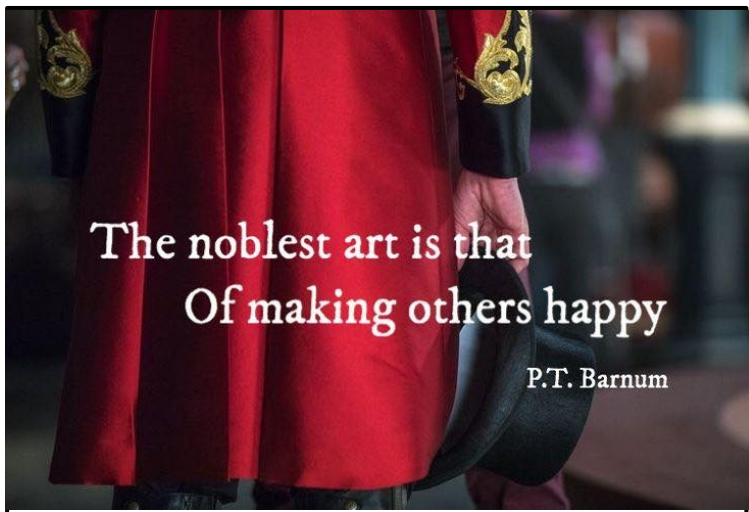
The New Magic Academy will be hosting a hypnosis show. This is not a lecture. This is a show. It will be a ticketed event. The cost of a single ticket is 15. Unfortunately, there is no discount for VIP members.

Since this is a hypnosis show everyone will need to have their cameras on. This will be in a meeting format rather than the webinar format for lectures.

You can register here

<https://newmagicacademy.com/product/hypnosis-show-april-28/>





The noblest art is that
Of making others happy

P.T. Barnum

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audience's
mind



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LIKE REAL
MAGIC

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Be Creative

Ryan Pilling

Questions To Inspire Creative Solutions For Your Magic Performances.

1. Can I do this card trick with something other than playing cards?
2. What does the physical action or process of the trick remind me of from real life? What is the metaphor?
3. What is the worst part of this routine? (and how can I make it the not worst part?)
4. Which dogmatic “rules of magic” am I following in this trick? Can I break the rules?
5. What would this trick look like if it was performed by a magician I admire? (What would Max Maven do? What would Mac King do?)
6. If I re-build this prop from scratch, what could I do differently?
7. From the hundreds of thousands of available tricks, why am I performing this one? What draws me to it? How can I communicate this importance to the audience?
8. What is the artistic/theatrical choice of this routine? What would happen if I turned it up to 11? (committed to it more strongly).
9. If this same effect was in a beginner magic kit, what would be the simplest possible method?
10. If it was in a Tommy Wonder book, what would be the most complicated method?
11. Can I dream up 10 completely different methods for this trick? Then identify the strengths and weakness of each one.

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The Come Back Can

IT BREAKS SCIENCE

THE MAGIC TRICK THAT
DEFIES NEWTON'S
LAWS OF MOTION

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**ROLL THE CAN AWAY
FROM YOU ON ANY
LEVEL SURFACE. IT
STOPS AND THEN
ROLLS BACK**

- **No Electronics**
- **No Remotes**
- **No Threads**
- **No Magnets**

It has a mind of its own!

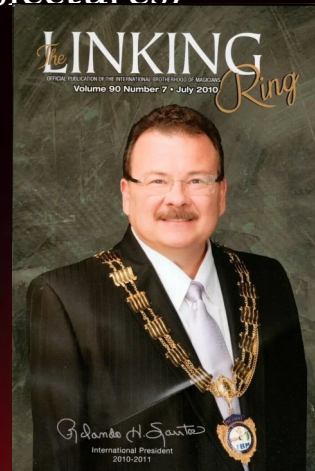


Up Coming Lectures

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/category/eventslectures/

April 1 Rolando Santos

Rolando Santos is a storyteller with his background in news reporting and with his magic, as well. Rolando is a Past International President of the I.B.M. and also a Retired CEO – CNN Chile and an Emmy Award Winning journalist.



April 21 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.



May

May 5 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.



May 12 David and Kylie Knight

This is a husband and wife duo who perform all over the world. They are stage magicians who bring a unique style. They understand their audience and deliver a tremendous amount of value to their audiences.



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