BRAD HENDERSON *Magic's Furoius Teddy Bear*

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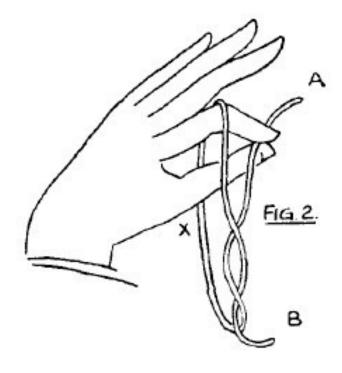
Effect. After looping a piece of string round the thumb and forefinger of the left hand, the ends then being held by the thumb and forefinger of either hand, you ask a spectator if there is a knot on the string. Whatever he replies, on the ends of the string being pulled the spectator is proved to be wrong. This may be repeated, but the spectator can never guess correctly.

Magic Academy VIP area.

Requirements. A piece of string about a foot long.

Method. Loop the string round the thumb and forefinger of the left hand as shown in the illustration (Fig. 2). Notice that end " A " protrudes from the thumb and finger about one inch. Grip this end with second and third finger tips. Take end " B " between the thumb and forefinger of the right hand. Now ask the spectator if there is a knot on the string. If he says, " Yes," release the second and third fingers on end " A," allow the loop "X" to slip over the thumb and forefinger, pull the ends and no knot will appear on the string. If the spectator says that there is no knot on the string, simply release the thumb and forefinger, pull the end " A" with the second and third fingers and a knot will appear.

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This comes from Immediate Magic by Tom Sellers. It is similar to the 21-card trick but with

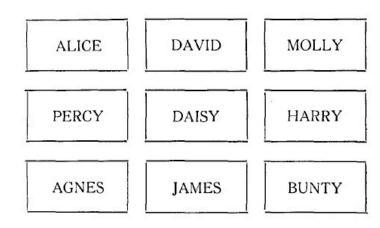
Effect. The performer gives a spectator nine small cards; the spectator is asked to shuffle the cards and think of one of them. The performer now takes the cards and deals them out twice, face upwards. The cards are now gathered up, the performer names the card and then spells it out from the top of the pack, the mentally selected card being turned over at the last letter of the name.

Magic Academy Library

9 cards. The book can be found in the New

Requirements. Nine small cards with names thereon, as shown in the illustration.

Method. Hand -the cards to be shuffled. Now have one mentally selected. Take the cards and deal the first three cards face up in one heap, the next three in another heap, and the last three in one more heap. Ask in which heap the spectator's card has fallen, and place this heap between the other two. Now deal out again, face up, but this time deal one card at a time, the first card going on the first heap, the second card on second heap, and so on. Again ask which heap the card is in; the card thought of will be the middle card of this heap. Mentally note this card and gather the cards up as before, the chosen heap going between the other two. Now name the selected card and then proceed to spell it out from the top of the pack. The chosen card will show up at the last letter of the name. Of course any names maybe used provided each consists of five letters.



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Rope and Ring Ideas

This is from the book Immediate Magic by Tom Sellers. Here are three ideas about rope and ring. The book can be found in the New Magic Academy Library

RING AND ROPE IDEAS No. 1

For the first effect pass a large ring and a piece of rope for inspection. You now have your wrists tied to each end of the rope. Taking the ring, retire behind a screen for a few seconds. When you return you are seen to have your coat off and the ring is on the rope.

Requirements. Two large rings and two long pieces of rope.

Preparation. Take off your coat, thread one ring on to the rope and tie the ends to your wrists. Now slip on your coat again, so that the ring lies across your back (see diagram No. 1, Fig. 12). See that your coat sleeves hide the tied ends of the

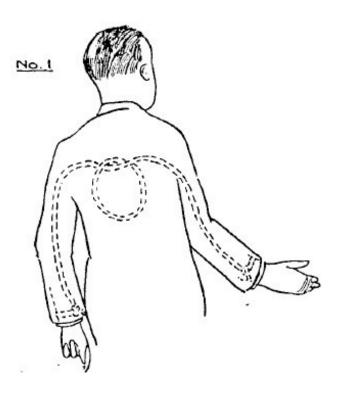
FIG. 12.

ENDS OF ROPE THED TO WRISTS. ROPE PASSES UP THE SLEEVES ACROSS THE BACK WHERE IT PASSES THROUGH THE RING.

Method. Pass the rope and duplicate ring for inspection. Have your wrists tied. Now take the ring and retire behind screen. Push duplicate ring below your vest, take a pair of scissors from your pocket and cut off the rope which the spectator tied to your wrists. Roll this rope round the scissors and place in a pocket. Take off your coat, step over the rope and come into view again. Ask someone to cut the rope from your wrists, slip your coat on and continue the show.

Click Button

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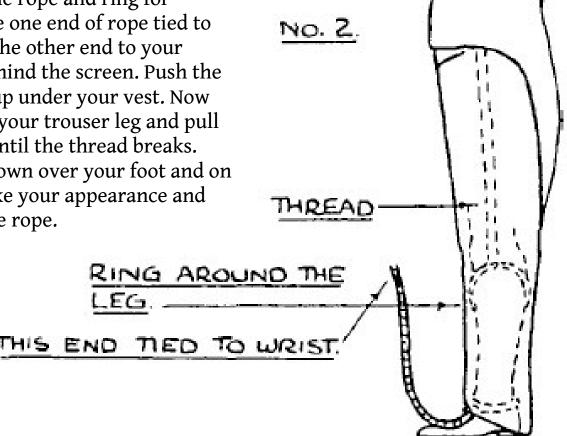
RING AND ROPE IDEAS No. 2

In this effect one end of the rope is tied to your ankle and the other end to one of your wrists. You retire behind the screen as before for a few seconds, and when you return the ring is seen to be on the rope.

Requirements. Two rings about seven inches in diameter and a piece of rope.

Preparation. Attach one of the rings to a long loop of thread, slip your foot through the ring and push it up under your trouser leg. Attach the other end of the loop of the thread to a trouser button. This loop keeps the ring suspended on the leg (see diagram 2, Fig. 12).

Method. Pass the rope and ring for inspection. Have one end of rope tied to your wrist and the other end to your ankle. Retire behind the screen. Push the examined ring up under your vest. Now reach up under your trouser leg and pull the other ring until the thread breaks. Draw the ring down over your foot and on to the rope. Make your appearance and show ring on the rope.

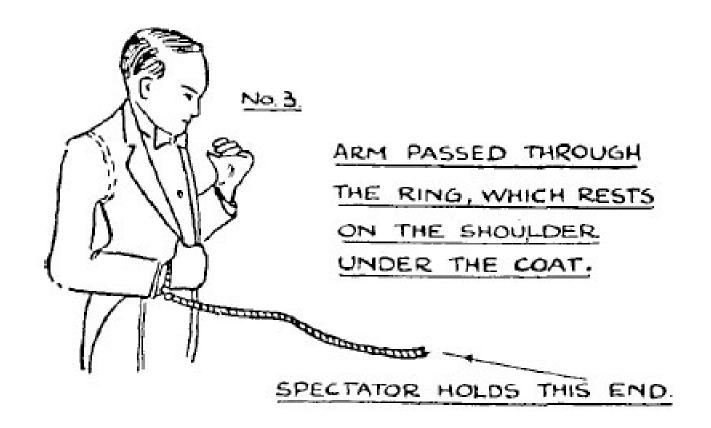


RING AND ROPE IDEAS No. 3

In this method one end of the rope is tied to your wrist and the other end is given to a spectator, yet you manage to pass a six inch ring on to the rope.

Requirements. Two rings and a piece of rope about twelve feet long.

Preparation. Remove your coat and slip one of the rings on to your right arm and push it right up till it rests on your shoulder. Now put your coat on again, this will hide the ring on your shoulder (see diagram No. 3, Fig. 12). Method. Show the rope and the duplicate ring. Have your right wrist securely tied to one end of the rope. Now give the other end to a spectator, take the ring and retire behind screen. Push this ring up your vest. To get the duplicate ring on the rope proceed as follows. Remove your left arm from the jacket, while this is hanging from the right arm, draw your whole jacket through the ring which is on your arm, slide the ring on to the rope. Now come into view again.



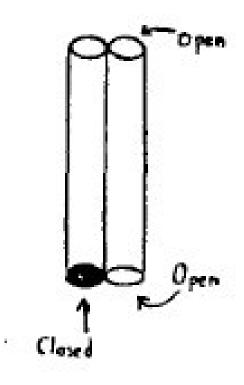
Colour Change Lincolour Fiscolour This is from the book Magical Pleasantries by Tom Sellers. This is an interesting take on the dye tube. It can be found in the New Magic Academy Library

Robertson Keene once explained a very good trick; that of passing a silk handkerchief through the fist, it changing colour in the transit. The only difficulty was that after the silk was in the tube there was not much room to insert the finger. The idea being that the silk was poked into the tube with the forefinger, on the second last poke, the middle finger was inserted and the tube was carried away on this, the final poke being with the forefinger, then the silk entirely drawn from the fist and shown both sides.

My idea is this, instead of having a single colour change tube you have two tubes, about two inches long. They are soldered together at the sides and one end of them closed on one tube only. In the open tube place the silk that changes colour; get the fake into the left fist, you know how, with the closed tube at the bottom. Take the other silk and push it into the closed tube, when half way in pull the other one into view from the open tube and from below the fist. Poke again and get the silk clear from the open tube and keep it from falling by gripping with the little finger. Now push middle finger into the tube and carry some away into the right hand, give a final poke with the forefinger and show silk both sides.

The moves for this trick are not mine, they were evolved by Mr. Keene many years ago, to whom full credit is due.

It is only the fake for performing this effect for which I claim any originality.



Turn 'Free' Gigs into High-Fee Gigs, Events & Opportunities! ...a Presenter / Performers Micro Guide!

Get More Business! Make More Money! Serve More People!

Dean Hankey

Turning 'Free' Gigs into High-Fee Gigs & Opportunities: A Professional Presenter & Performer's Guide

As performers & presenters, the question of whether to do "FREE Gigs" often arises. -In challenging economies, the decision can seem even more daunting. Yet, the key to thriving, regardless of economic conditions, lies in creating immense value. By focusing on the value you bring, you can transform (So Called) FREE opportunities into LUCRATIVE, Full FEE engagements. (and MORE!)

The VIP, Value, Impact, Profit Principle:

Add Massive VALUE that generates Incredible IMPACT (Real Results!) and Then Everyone PROFITS Wildly! The core of success in any business, especially for performers, is to deliver such significant value that clients have no reason to look elsewhere. The more value you create, the greater the impact and income. This mindset shift from focusing on money to prioritizing value creation is crucial. When you provide overwhelming value, it becomes financially irresponsible for clients to say no.



Ok... Should You Do 'Free' Gigs?

The simple answer is yes, but with strategic consideration. Free gigs should not be undertaken blindly. Instead, they should be evaluated based on specific criteria that ensure they provide value for both you and the cause or event. Here are actionable guidelines to turn free gigs into high-fee opportunities:

1. Support Charities You Believe In

If you genuinely want to support a charity, go for it. Choose causes close to your heart and contribute because you want to, not for any financial gain. Sometimes, giving back purely for personal fulfillment is rewarding in itself.

2. Make Strategic Business Decisions

Evaluate opportunities based on their potential to enhance your business. Performing at high-profile events can position you as a leading solution in your market. For instance, participating in an elite event with high-value attendees can be more beneficial than a direct fee. The exposure and connections gained can lead to future high-fee engagements.

Guidelines for Free Gigs

When deciding to perform for free, establish clear rules to ensure mutual benefit:

- 1. Ensure Exclusivity: If others are being paid, insist on your full fee. If you decide to donate, ensure it goes directly to the cause, not through intermediaries.
- 2. Maximize Exposure: Require inclusion in all promotional materials. Your name, image, and role should be highlighted, not just a generic "free entertainment" tag. This visibility is crucial for brand building.
- 3. Gather Testimonials and Introductions: After the event, obtain glowing testimonials and endorsements. Request Conclusion personal introductions to influential contacts within the organization's network.
- 4. Retain Merchandising Rights: Negotiate the right to offer merchandise or promotional materials during the event. This can create additional revenue

streams.

5 Fair Market Value Exchange: If they can't afford your full fee, ensure an equivalent exchange. This could be in the form of barter arrangements or other valuable services. Often referred to as 'Non-Monitary Compensation'. Video Support, Real Referrals & Recommendations, Marketing & More!

Professionalism in Free Gigs

Always approach free gigs with the same professionalism as paid ones. Establish your terms clearly and ensure that your participation is acknowledged and valued. This professional stance not only enhances your reputation but also sets a standard for how performers should be treated.

The Power of Saying No-Thank you.

Learning to say no is as important as knowing when to say yes. If an opportunity doesn't align with your criteria or doesn't provide sufficient value, it's okay to decline. By doing so, you reinforce your value and maintain your professional integrity.

Turning free gigs into high-fee opportunities involves a strategic approach focused on value creation, clear guidelines, and professional conduct. By adhering to these principles, you can navigate any economic landscape and ensure sustained success.

Performing for free can be beneficial when Hey, WANT Some Free Gifts, Tools, done right. Remember, the goal is to create Resources To Help YOU Grow Your 'Caresuch overwhelming value that clients are eager to pay for your services in the future. Apply these strategies, and watch your business grow.

Whelp, That's It! (For Now)That's IT For This VIP, 'Care-Is-Magic', Money Making Marketing Magic perspective this month! ~ Take ACTION, Serve Others And Enjoy! Test, try, and play with these suggestions to see what works best for you.

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!

Is-Magic' Business Success:

http://MoneyMakingMarketingMagic.c om

Dean Hankey, The DEAN of Success!

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

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Brad Henderson a ferocious teddy bear

Brad Henderson has a reputation in magic of being opinionated and not afraid to share his opinions. I have known Brad for many years and I can confirm that is true. But that is only true because he is passionate about the art of magic. As a result, he is also one of the most helpful people in magic. In this article, Imagine brings the thoughts and opinions of one of the deep thinkers in magic about magic. Enjoy!

Imagine: How did you get started in magic?

Henderson: When I was five my mom bought me a TV magic kit from a garage sale. I only learned one trick because, being five, I couldn't read. When I was about eight or nine a pitchman was pitching Svengali decks. I tried to learn the trick. The instructions were incomprehensible. One of my mother's best friends came over and very kindly said, "Would you like for me to help you learn the tricks?" I was like, "No, these are my secrets. I can't let anyone see them." I'd like to say, I went back to my room and using creativity and logic, forged my own path and came up with new and original ways to handle these iconic decks of cards. But instead, I just got under the covers and cried.



I was always fascinated with magic tricks. I did a trick in a fifth grade talent show. In fact, in my summer tour, one of the pieces I'm going to do is a piece I performed in my first show for the Hern Elementary School Talent Show. I'm going to do a version similar to what I did then. And then I'm going to do a version which hopefully will be good. If I play it right, it could be something that could go into the act permanently.

If I'm honest about it many of the tricks I do today have roots in the same tricks I was doing at six, ten, or twelve years old.

Imagine: How do you define magic?

Henderson: Magic is the feeling one has when that which you know is impossible has occurred in your presence. It's not what we do. It's not how we do it. It's the feeling. If we do not convey this feeling of the impossible, we have not conveyed the experience of magic. We may have conveyed something that's entertaining, fascinating, amusing, or amazing. But it's not magic. It has to cross that threshold of impossibility. People say the birth of a child is magic. To equate the birth of a child with a miracle is to seriously undermine miracles. What people mean is the way this makes them feel is so

unlike anything they've experienced before, the only word they can use is magic. What they really mean is magical.

The core elements of magic are, transcendence of the possible. It is a feeling. It occurs undeniably. The key element is in your presence. As soon as we start putting magic on a screen, we've diluted it. The history of magic on television is nothing but a series of attempts to work around that dilution. Whether it was, filming it in front of a live audience, or using celebrities who convey reality. Blaine's idea was using the vicarious reactions of people.

Imagine: Can magic occur in a virtual environment?

Henderson: Yes, but it's going to be diluted. I did virtual shows. I always look at the problem. What's the weakness? Can I get rid of it? Can I exploit it? Can I turn it into a feature? So when I set out to do a virtual show, any time I felt the inclination to utter the phrase, "now normally I would ...," that trick had to go. Because I'm presenting something that is weaker, virtually, than it is in real life. You're essentially telling them normally you would get a good experience, but the day you're not. That's just bad marketing. So I asked myself, what tricks are there where the virtual

nature of the trick becomes an asset and not a liability. The next idea was, I started my show with watch me. Because we're comfortable watching things on a screen. The next thing was I didn't want to create new material. You want me to learn a whole new technology with cameras, switches, lighting, and different framing, and new tricks and new presentations. It's too much. The fact is, there's so much great material out in our repertoire we didn't really need new material.

Imagine: Can you give an example of a trick where the distance is an asset rather than a liability?

Henderson: Invisible deck. With the invisible deck you have this free selection. You're all the way over there. I'm all the way over here. What you're doing affects what happens in my world. Another one is Einstein's card trick. This was happening through their screen, the card trick was happening in their hands. I'm nowhere near it. I couldn't touch their card. They couldn't see the card, etc. that only enhances the impossibility of the matter.

Imagine: How do you turn a trick into magic?

Henderson: Symbolism. Most of the things we do in magic is about the object. The sensation is puzzlement. "I did something you don't know how to

do it." For many people that is the achievement of magic. It is not. I don't know how my microwave works. But I don't consider it a magic moment when I get a burrito.

Max said, "Tricks are about objects. Magic is about life." That's not an excuse to write a story about your dead grandfather. It can be about that. But that's not what he meant. Nor is it what the bizarreists delved into, the macabe and strange. But they were on the right path. Magic was trivialized as a kid's entertainment. Max talked about this. We've taken something inherently profound and rendered trite. Bizarre magicians wanted to reverse that process. They went down the spooky path. Now this is better because now we're dealing with emotions. But those themes come with baggage. Bizarre magic really taught us that magic should be transcendent. It should point to something beyond the act itself.



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Imagine: You've taken simple magic tricks and made them masterpieces. How do you do that?

Henderson: I like to take tricks I hate and turn them into something I like. I feel if I can turn this into something I like most people should end up liking it. I ask myself, "What is this thing really? What's really going on here?" For example, the Die box. I hate the Die box. But I was at a magic auction, and I bought probably the best Die box ever made. Now it's like owning a Stradivarius and not knowing how to play the violin. I asked myself, "Why don't I like about the Die box?" It's a little silly. It only works when people are yelling and screaming. And adults aren't going to yell and scream. Most older kids aren't going to yell and scream. They're going, "This guy's full of shit." "Who does he think he is?" Sucker tricks teach the audience you can't be trusted. Starting a show with a sucker trick is a slap in the face. It's like gotcha, you idiot. Now they're watching you for methods and lies. We're not going to move their brain into a more imaginative or narrative world. We've created an antagonistic relationship.

Imagine: You do a lot of coaching. What tips can you give to help magicians improve their magic?

Henderson: The biggest thing I see are inconsistencies. It is hard for many magicians, to look at what they're doing and see it for what it is, even when they videotape themselves. They're watching it through a filter of what they've imagined. This is a super simple example. You reach into your wallet, you take out \$1. You look at the serial number of your dollar bill. I say look at the first number. Now look at me. Look at the first number. Now look at me, 1, 2, 3, 4, 5, 6. It's a five. Look at the second number. Hold out your hand 1, 2, 3, 4, 5, 6. It's a six. Look at the third number, say it over and over and over again in your head. Oh, it's a two. And then I tell you every number of your of your bill. Then I go but wait, do you see this envelope that's been on the table the entire time. Open it up inside. I had the vision that it has the exact same serial number written down. If I knew what this was before I started the trick, why did I waste your time with this BS? Why not just read the card already? In showing the prediction. I've completely undermined everything that I did for the first six minutes. Those two things are incongruent? How can somebody pick a card, but they don't look at it. And then you look into that person's eyes. And you tell them the name of the card? What's going on there? It's supposed to be telepathy. But how can you read the mind if they haven't looked at the card yet? Just doesn't make sense. I call this the dramatic method. The deceptive method is the secret method. It is the force or the switch. But the dramatic method is. how is this thing allegedly being done? What is our power? If it's telepathy, then you have to know what I'm reading. If it's prediction, and I already have the answer, there's no reason to engage in telepathy.

All magic tells a story. That doesn't mean we should do story magic. It can be magic for its own sake. But we are telling a story with what we're doing. The story is this object disappears. Inherent in that story is, why did it disappear? Who made it disappear? How did they make it disappear? And where is it? If in our story we don't provide compelling answers to lead the audience. Then, in asking those questions, we run the likely risk that the answers will not be the ones we want.

Imagine: How do you put together your routines into a show not a series of disjointed tricks?

Henderson: There's no one way. One key point is transitions. This isn't about structuring the show, per se. it is about how to move the show along. You have to have transitions. Having said that, not having a transition is also a transition. It's okay to go from one piece directly into another without a transition. But that's your transition. I don't really want to get

too much into that only because I'm afraid that anything that I say will be taken too authoritative because it really is messy.

It is important to start with your audience. The art of magic is not doing what we do well, but getting the audience to the condition where we can do that which we do well, well. We have to start with our audience. Every audience is going to be different.

Imagine: What is the best way for people to get a hold of you?

Henderson: Depending on how I've been feeling lately, maybe a Ouija board. I'm available through themindshow@gmail.com That email probably is the best way. I have an Instagram @Austinmagician.



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VIP Member events are not like lectures. They are in a meeting format rather than a webinar format. So everyone can share.

The June event was 4th of July Magic.

The July Event will be on balloon magic. Have you ever thought of using a balloon trick to gather a crowd in a street performance? Or how about a fair or festival? There is one proven surefire way. It will be revealed in the July Member event.

Next VIP Meeting July 14

Click Button

There will also be several balloon tricks the can be used in adult and children's shows.

This will be more than needle through balloon This is be a set of balloon magic you can use in your show.

At the end of every session, we ask what you would like to cover in the next VIP member event. So if there is a topic you would like to cover be sure and show up. You are probably not the only one wanting information on that topic.

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Stage Comedic Timing

A good comedy magician must have good comedic timing. Comedic timing is using pauses, cadence, delivery, and pacing to land a joke. It's the tempo of your act. And it affects the delivery of a single gag or a full routine. The "pregnant pause" may be the most recognizable form of comedic timing. One way to use the pregnant pause is right before the punchline. It builds suspense and anticipation.

But not all comedic timing is slowpaced. Screwball comedy, for example. Screwball comedy was popular in the 1930s. It was zany, fast-paced. It was filled with sight gags.

So how do you develop good comedic timing?

Practice is the best way to hone comedic timing. Practice in front of an audience. Take an improv class, or force your roommate or spouse to listen to you tell a joke. The important thing is that you do it over and over and over again. Take note of what works and what doesn't. According to comedian Gary Gulman "It can take thousands of shows to figure it out. Experiment [during] every show to see what works best. Someday, you'll just feel it."

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For Audio

Listen and watch all types of comedy. Become a student of the art.

According to actor Jenna Elfman, "You absorb [comedic timing], You start hanging around with people who have an accent, you start talking with that accent. The same is [true] with comedic timing.

As a comedy magician comedy comes from the choices you make in the moment. It does not come from the trick. The comedy comes from the words you choose and how hard you hit the consonants.

If you're telling a standard-style joke with a setup and a punchline, the

easiest place to put a pause is right before the punchline. The pregnant pause is a classic for a reason. It's the simple equation you have to master before moving on to more complex calculations. Practice will reveal if your pauses are too long or too short.

Use pauses to let the information sink in for your audience.

There are a lot of comedy books you can read. They cover topics including improvisation, joke-telling, and comedy writing.

Stay in the moment, and listen to your audience. Eventually, the pauses will feel natural. You'll earn those laughs without feeling like you're trying at all.



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

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



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/

July 7 Sean Ridgeway

Sean Ridgeway is a multi-award-winning entertainer who blends comedy and magic. He has performed on colleges, cruise ships, comedy clubs, companies and theaters across the country. He is a magic creator. He has competed in FISM Featured on season 7 of America's Got Talent and season 10 of Penn and Teller: Fool Us.



June 16 Don Pikula

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Don Has Dedicated His Life Empowering Presenters To Create Unmatched Online Experiences.

Simple Proven Moves.

This One Process Will Be The Break-Through You've Been Searching For To Own An Effective Process To Thrive Professionally & Personally



Angust

August 4 Larry Wilson

Larry Wilson is Comedy Magician who has performed on television and the biggest showrooms in Las Vegas, Lake Tahoe and Reno, the hilarious Emmy nominated Comedy Magician of the Year, Larry will teach you how to make magic your own



August 18 Gregory Wilson

Gregory Wilson is a two-time FISM award-winner with a score of best-selling instructional DVD's on the market.

In 1998, he was also awarded "Most Creative Magician of the Year" by the International Brotherhood of Magicians.

He has contributed almost 100 original effects to MAGIC, Genii, Linking Ring, M.U.M., Arcane, Penumbra, Magic Menu, Channel One, Vanish,



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