

IMAGINE

MAGAZINE



LARRY WILSON

SEPT 2024

The logo for New Magic Academy Membership. It features the word "NEW" in yellow, "MAGIC" in red, and "ACADEMY" in blue, all in a stylized, outlined font. Below this, the word "Membership" is written in white on a red rectangular background.

NEW MAGIC ACADEMY

Membership

Has Its Benefits

- **Unlimited access to lectures from some of the best magicians in the World** so you can listen and re-listen to lectures over and over to squeeze out all the magical goodness from each and every lecture and that means if you miss the live lecture you can easily get a replay.
- **A growing library of magic books on a wide variety of topics** which lets you have access to thousands of magic tricks and routines from some of the greatest magicians of all time which means your magical education continues between lectures
- **Develop relationship with other magicians from around the world** which lets you gain unique perspective and thoughts you would not otherwise have access to and that means you can offer something to your audiences no one else in your community can.
- **Access to special members only events ... participate in member only lectures, jam sessions, clinics and master classes ...** your magical skills improve as you interact with others dedicated to making the world magical
- **Members only video magical training** As the library increases many of the tips and tricks are reproduced in video format so you are not limited to only one style of learning.

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The X-Ray Card Case

It is out of copyright and can be viewed in the members area of the New Magic Academy

**Click Button
For Audio**

The magician takes a pack of cards from the case. He holds the case behind his back and invites anyone to insert a card, face down, in the case, closing the flap of the case so that the card will be entirely concealed.

The magician then holds the card case to his forehead and instantly names the card that is in the case, although no one has seen it.

Method : A small hole is cut in the lower right corner of the back of the card case. The case is held back downwards, behind the back. with the thumb always covering the tiny opening.

In raising the case to his forehead, the magician moves his thumb aside and thus catches a glimpse of the index corner of the card inside the case.

Pythagoras' Cup



Effect:

The cup is filled with liquid. But if the volunteer gets greedy and pours too much All the liquid drains out

3D PRINT FILES

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CARDS AND HANDKERCHIEFS, FROM ANYWHERE

This comes from Advanced Magic by Magical Ovette. Here an interesting gimmick for producing both silks and cards. The book can be found in the members' area of the New Magic Academy.

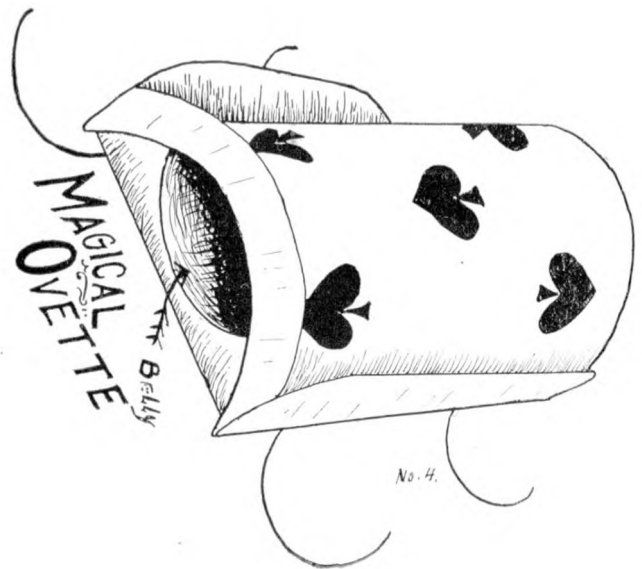
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This stunt, will give the wise acres a jolt. Watch this—Effect: Performer removes his sleeves—shows his hands perfectly empty—fingers wide apart, etc. Then he gets one from bottom of his foot, and one from back of knee, and a few more from space, and so on he continues to get cards from anywhere and everywhere when suddenly he catches a large silk handkerchief—and then another one or two. Then some more cards, one at a time, mysteriously materialize in his outstretched hand, and then more silks and so on he continues to produce alternately cards and silks until over a half a hundred is produced while all the time showing his hand to be perfectly empty and all fingers wide apart. And hands all the time at arm's length from body. This is Magic!

This wonderful effect is accomplished by the aid of a new card and handkerchief “Spider” which we will now endeavor to describe.

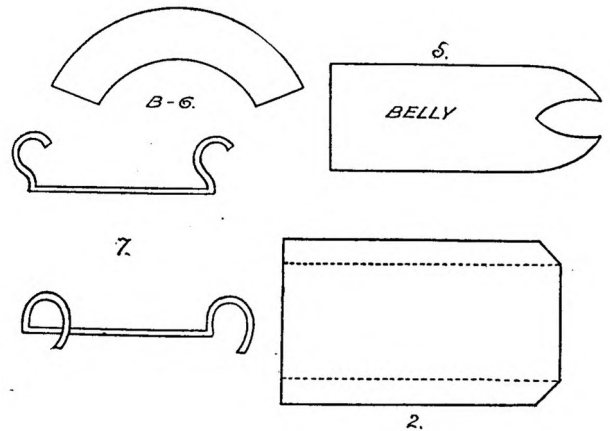
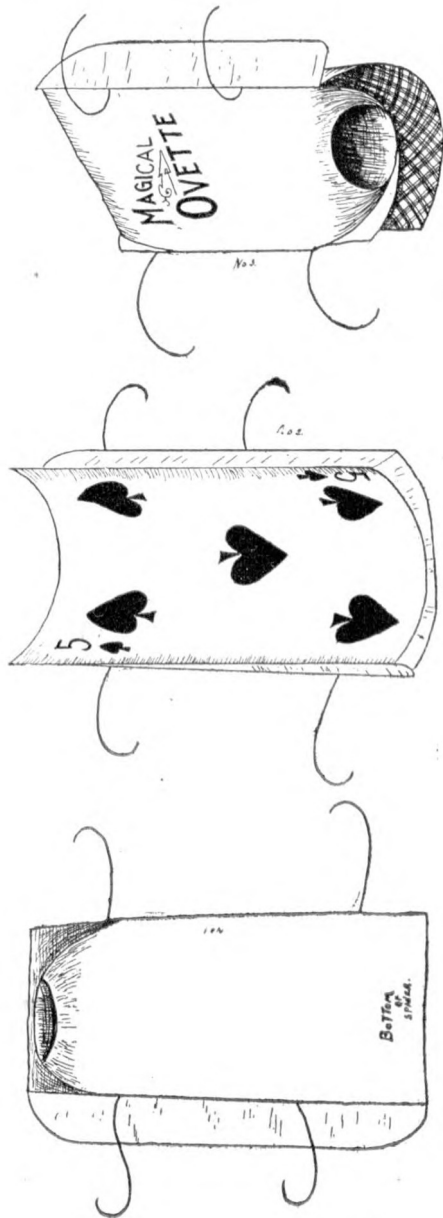
CARD AND HANDKERCHIEF “SPIDER.”

You can make this spider from any tin can, as follows: — Cut a piece of tin out of the side of the can about $3\frac{1}{4} \times 3\frac{1}{2}$ inches. Now, allow the curve to remain and bend up edges from concaved side about $\frac{3}{4}$ inch each to about 45 deg. — See Fig. 2. Now cut another piece out of



the side of the can 4 x 2 1/4 inches. And out of one end of this piece cut a crescent about 1/4 inches at the widest part see B-Fig. 6. Now place the concaved side of this piece to concaved side of your other piece and solder thereto; and you will have an apartment for silks and which we call the bottom or belly of the "spider" — (See Fig. 4).

Next bend two pieces of wire as in Fig. 7 and solder them on to bottom edges of fake, as in Fig. 1 and 3—because a "spider" —not a frying pan - must have "legs." Now paint the whole thing black.



PREPARATION AND MANIPULATION.

Fill “ Spider” with a- full pack of junior cards, and apartment underneath is stuffed full of fine silk handkerchiefs. The cards are produced one at a time just as you would if you had 10 or 12 cards back-palmed.

The handkerchiefs are linked together the same as production from ball or an egg, etc. To Back-Palm Spider—Place thumb against the end and push—at the same time curl fingers under it like a fist, then, as you turn your hand over straighten out your fingers. The first and fourth fingers are on the sides of spider and come against legs.

To bring Spider to front of Hand: —Curl fingers in like a fist. Press thumb against face of the cards—holding spider against fingers while the latter straightens out. The first and fourth fingers naturally come against legs, by means of them, the Spider is held securely to the hand.



A CARD AND A NUMBER

This comes from Al Baker Book One. The book can be found in the New Magic Academy Library available to VIP Members



**Click Button
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I have kept the following affect out of print for many years because I can truthfully say that it has been one of my favorite tricks. As an opening number on your club program you will find that it has an excellent effect upon your audience, and with a good opening, any act is 75% sold at the start.

Two decks of cards are used, one of which the performer hands a spectator to place in his pocket for the time being. Taking the second deck the performer asks anyone to name a number from one to fifty-two. We will assume that it be 23. The performer asks spectator to take a card from the deck which is spread out and one chosen. Now the performer states that he will show a strange sympathy between the two decks of cards. He will actually cause the same card as the one drawn, to locate itself at the number named in the other deck which spectator at

other side of room still has in his pocket! And, impossible as this may seem to be, the number is counted to in the other deck and the same card is there!

Undoubtedly the reader will at once assume that this feat is extremely complicated or hard to perform, but such is far from being the case. The two decks are both arranged in the same order. The performer may use his favorite arrangement such as the "Eight Kings " etc., or the Si Stebbins stack, just as long as both decks are stacked alike.

The first deck is given spectator to pocket. Now a number is called out by someone else. As the performer advances for the selection of a card, he cuts the deck at approximately the number called for, and a glance at the bottom card will give the exact location of the one desired. This card, now at hand, is forced by the usual fan force and the trick is really over except for the build up to the

climax. The same card will be found in the other deck at the very number called.

Regardless of which of the above systems be used in stacking, the 13th, 26th, 39th and bottom cards will always be alike in value and one advanced in suit order. Thus, they form instantly recognized keys should they be cut to bottom. However, if practiced only a few times, the cut will never be more than two or three cards off either way, and continued use will make it a one or two card proposition.

Again, for instance should the party call 26, it is only necessary to cut the deck in half to have the correct card at top. Likewise, should the number be 14 or 40, the performer cuts off either one-third or two-thirds off respectively.

I can only repeat again that this was a staple number in my program for years and that fact alone should make it apparent that it is really worthwhile and practical.

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Dean Hanley

THE Money Making Marketing Magic

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Discover How Top 'Profit Producing Professionals' Make Massive Amounts Of Cash, And Really Big Pay-Checks By Literally Using "Thin Air" To Create Indelible and Profit Relationships, Book Big-Time Gigs And Make Killer Revenues & Results That Would Make Billionaires Blush With Envy!



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The Wise Queen

This is from the book 200 Tricks you can do. The tricks are easy but pack a wallop

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This is a very effective mystery. A spectator is invited to shuffle the pack. The magician takes the cards and asks, "Which is your favorite queen?" Suppose the queen of diamonds is named. The magician runs through the pack and removes the queen of diamonds. Then he lays the pack face down on the table and divides it into three piles. The spectator selects one of the piles and removes the top card; he lays it face down on the table without looking at it.

The magician remarks that the queen of diamonds is very wise. He holds the queen to his ear, and pretends to converse with it. Then he touches the queen to the card that is on the table, and again holds the queen to his ear.

"Ahl" he says, "The queen tells me that that card is the nine of spades." The card is turned up, and it is the nine of spades!

Method: In looking through the pack to find the queen of diamonds, the magician calmly glimpses the top card and remembers it. When he cuts the pack, he lifts off about two-thirds, leaving a small heap; then he moves to the right and drops another third; and he drops the top group in the center. He therefore knows the top card of the center heap, which we are assuming to be the nine of spades. When the magician asks a spectator directly in front of him to choose a heap, that person will almost invariably take the center heap, which fits right in with the magician's plans. The top card of the heap is chosen, and the rest of the trick is merely by-play.

Should the spectator choose another heap, the magician need not worry, for he has not yet stated what he intends to do. He turns to another person and says, "You take one also," at the same time indicating the other end heap with a wave of his hand. If the spectator takes that heap, the

magician says, "Now we have one heap left. We will use it."

If the second spectator takes the center heap, the magician immediately forgets the first person, and centering his attention on the second person, tells him to lay aside the top card of his heap.



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

**Still not a
believer?
Watch the trailer**

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Back To S'COOL Success!!

...Profit-Producing Educational Partnerships!

**MONEY/MAKING
MARKETING
MAGIC** **M4**
Get More Business!
Make More Money!
Serve More People!
Not Necessarily in THAT Order...



Dean Hankey

Hey There Rock-Stars!

Hope Your 'Close To End of Summer'... (at least here in Reno) is going well.

SCHOOL IS BACK IN SESSION For Most of Here In The Good Ol' USA and It's THAT Time Again... Drive carefully, watch out for the kidlets and get ready to make a difference defining impact and income serving & supporting schools... S'COOL?!

Yep, it's that 'Money Making Marketing MAGIC' Time Again!

Let's get right into it... KISS! (Keep It Super Simple!)

Look, I don't know if you serve the 'Education Market' in any way, but regardless of your core audience market, 'Education Makes for a GREAT [Promotional] Partnership' at the very least. -- Whether you serve in-home parties and events, or the professional hospitality market (Restaurants ...etc) or even corporate audiences, SCHOOLS are a GREAT 'Win! WIN! W-I-N!' Leveraged Support, Profit-Producing Opportunity no matter what!



Wait... What?!? ~ ...but HOW?

Ok, Imagine booking higher-end events all, in part, 'because' you serve and partner with schools and education audiences... I Knoooow, Right?! - - It's TRUE!

You may or may-not know this, but companies small and large will PAY YOU handsomely for access to this 'Federally Protected Audience' (SCHOOLS!) so that YOU can get direct access to 'and' that can NOT be won in ANY Other Way for mere (non performing/presentation) mortal's! - - Yep, YOU, as a professional & fully paid performer/presenter have direct, targeted access to school community families that these 'outside organizations' could never even 'buy' their way in! (Believe Me, They TRY!)

That's right, these coveted area families who all LIVE, spend money and DO BUSINESS right there where these businesses operate! - Gas, Food, Recreation, Groceries, and Everyday Purchase at all theses same business that would LOVE Access & Influence with the people, audiences and communities YOU are getting paid to perform and present for... and only YOU can literally "Walk Them Right Through The Front Door" as a Welcomed, Highly Paid Guest Expert! (Performer & Presenter Alike!)

You see... these 'outside the wire' companies and organizations (All Those Local Businesses... 'Everyone BUT You'!) would happily also PAY YOU to perform and present for these area school audiences (In Addition-To Your Booking Fees!) precisely 'because' they want direct access to area school families, but THEY CAN'T! (Even IF they wanted to...) But... YOU CAN!

Talk about a highly leveraged, 'Irresistible Offer, Opportunity & Invitation'!

Even if they don't know it YET! - - You can simply reach out to theses community area companies & organizations and let them know that 'you can help them gain direct access' to a targeted community families of hearts and minds who all live and breath within minutes of THEIR BUSINESS front door, BUT that is totally out of their reach without your professional help! - And that (only) YOU can help get them unprotected, unfettered access to these local

area families in a way that could not be 'bought, begged-for or bribed' in any other way, but... YOU! - Again... YOU CAN!

Ah Ha into Tah Dah! ~ Winner! Winner! Chicken Dinner!

Throw in the idea & practice that "You Can Help Them Raise Much Need FUNDS 'and' Awareness" for their school and area causes and you have THE Most Irresistible, Money Making Marketing Magic 'ONE-TWO Power Punch' for Massive Profit-Producing Success! ~ Win! WIN! W-I-N!

See; Short, Sweet and Super Sound Success Principle & Process That Will Help YOU To Help Others Get More OF What They Want, Need, Desire and Deserve and YOU Get Wildly Rewarded For The Real (and Revenue) RESULTS You Help Deliver!!

Test, try, and play with these suggestions to see what works best for you. I am at your service and in HIS service.

Serving YOU and Your Success,

~ Deano in Reno

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!

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>

Rev P. Dean Hankey

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

SpeakTacular EnterTrainer, Implementor & Epic EmCee!

Let's Connect: <http://ContactDean.com>



Magic That Looks Real

- ✓ It looks Like Real Magic
- ✓ Easy To Perform
- ✓ A Complete Professional Routine
- ✓ No Gimmicks
- ✓ Perform it Anywhere Any Time

Easy To Do

Get It Now

The Come Back Can

IT BREAKS SCIENCE

THE MAGIC TRICK THAT
DEFIES NEWTON'S
LAWS OF MOTION

[Click Here](#)

**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!

Larry Wilson

Master Communicator

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For Audio**

Imagine: How did you get started in magic?

Larry: I did magic when I was very young, just for fun. But I was also interested in filmmaking. Very talented filmmakers were working for free, just so they could have a credit. I finally got a job working on a very low budget film, as a sound mixer. I consider myself lucky I was paid \$175 a week. I was only working six days a week, 16 hours a day.

I was doing that a few weeks, and I ran into an old friend who asked, "Do you still do magic?"

I said, "No, I am doing filmmaking now.

He said, "Too bad. my parents were having a party, and they were going to hire someone from the magic castle but I figured if you still did it."

"What were they thinking of paying?"

"I don't know, \$700 or \$800 for the night."

"Hold on a second. I could do that."



I got home and tried to figure out what I could do. I can't tell you what I did, but apparently it was a big hit. People were asking for my business card. I said, "I just ran out. But I'm going to write my phone number on this napkin for you."

Suddenly I started getting all this work. Not only was I being paid four times as much for one evening. But on the filmmaking job, everybody treated me like I was lucky to have the job, When I was doing magic, they were excited I was there. I thought I liked this more. So I started doing a lot of parties.

At one party, someone said, "Would you like to be on television? I'm the talent coordinator for a daytime talk show. I'd love to put you on the show."

At one party, someone said, "Would you like to be on television? I'm the talent coordinator for a daytime talk show. I'd love to put you on the show."

I said, "Do I get paid?"

And he said, "Of course, you get paid."

I said, "I'm in."

I do the show. I thought this was just a weird fluke. But the next day, I got a call from a woman who said, "I'm the sister-in-law of that guy who booked you. I'm also a talent coordinator for another show. Would you like to be on our show?"

I said, "Do I get paid?"

She said, "Of course, you get paid. They said you did such a great job, and you showed up on time, and you were sober."

It didn't occur to me that you could show up late and be wasted.

I started working in comedy clubs at the same time. The Comedy and Magic Club had a lot of rising stars. The first time Leno saw my act. He came up to me, "You

know, that's very clever that you do only clean material. You're going to work forever."

Word went out on me to different talent coordinators for different television shows. They didn't care I had a good reaction from the studio audience. That was not their major concern. They knew they could depend on me. I showed up on time and ready to work.

Here is an important lesson. John Davidson was one of the stars of a network hit show called That's Incredible. At the same time, he has a daytime talk show five days a week. I tried to get on that show for a year without success. I did everything you could imagine for a year, and I couldn't get a sniff. Then I had been on some job where I was up late. I was sleeping in and the phone rang.

They said, "I'm calling from the John Davidson show. We had a last minute fallout on the show. Are you available to come in and tape the show today?"

I knew enough to say yes.

They said, "Can you be here in 45 minutes?"

"Sure." I jumped up cleaned myself up and raced down to CBS Television City, went in and did the show.

I came off stage, and the producer said, "That was great. Do you have more material?"

I probably didn't but I said, "Sure."

He said, "Well, we'd love to have you back, next week."

Because I said yes, I solved their problem. So they started using me a lot on that show.

They would shoot two shows a day for three days, and bank a sick show in case of an emergency. The fourth or fifth time I was on, I was on the first show of the day. And the stage manager came and said, "Larry, we've had a fallout for the second show. Do you have another five minutes you could do in the second show?"

I didn't. But I said, "Sure."

I spent the dinner break writing the second five minutes. It was a card to an impossible location with a wacky way of finding it. They said we need exactly five and a half minutes. As we got closer, they said, there's been a change. We need to cut it to four and a half minutes

Then the stage manager said, "Can you take visual hand cues from me?"

I said, "Sure."

He said, "So when I want you to wrap it up, I'll wave my fist. Wrap it up in 30 seconds."

I went back and tried to rehearse it to four and a half minutes. I'm standing in the wings with the stage manager. And He says, "We're back to five and a half minutes." I was sort of like, wait.

He said, "You're on, three, two" and pushed me out on stage. I remember seeing the video. I have this look of shock on my face.

I am doing my routine. I'm watching the stage manager. He gives me the wrap it up signal. And so I did. And then I see a look of panic and I see him giving me the sign to stretch. And I started ad libbing some material. When it's done, I came over. I said, I'm so sorry. I thought you said, the sign meant 30 seconds.

He goes, "Yeah, but I didn't think you'd do it. Whenever I give that signal, people take another minute."

After that, I think they were using me every week.

It wasn't because I'm such a great magician. I think it was because they could depend on me,

I've produced television magic specials, I've directed them, I've written them, I've performed in them. I saw from the

other perspective, people submitting stuff to me, and I thought, "Wow, they don't really get what my problem is. They want me to admire them and see how fantastic they are."

Imagine: What's the problem someone needs to solve if they want to be on television?

Larry: Take, for example, Penn and Teller, Fool Us. It's a 60-minute show. The producers have got to fill 44 minutes of programming. Some of it will be Penn and Teller saying amusing things, and They usually perform something. So the produces need to fill maybe 30 minutes. But it's not just once. They have to do it week after week. They can't have everyone doing card tricks. They need variety. They have to have a mix of things. So their problem is, finding people who could solve this problem. It applies to America's Got Talent. Stars of Magic. It applies to all these shows.

You can't do a three minute setup like in your stage show. It's a completely different experience. It takes enormous commitment for someone to get up and walk out of your show. They're much more inclined to sit and watch. So if there's a shaggy dog story, build up, and then an unbelievable payoff. Audiences will eat that up. But the television response is click. They're gone. It's one of the reasons I don't enjoy television. I've done hundreds of television shows.

You don't have the sense of what you've really done till you see it broadcast. I like performing live where there's a give and take with the audience. You hear what's going on, you feel what's going on, that's so much more enjoyable for me.

I think of it as marketing and promotion. I do it because more people will be able to see me. I turn down more television jobs than I accept. It is not a good presentation of me.

Imagine: Do you have those same problems with Spellbinders?

Larry: Spellbinders is about increasing literacy for young people. We do a lot of stuff with public libraries and bring world class magicians to perform for free in public libraries. And yes, I do have that problem.

Imagine: It appears your success is tied to your ability to communicate. Could you give us one thing to work on?

Larry: I can only think of a series of things. I have a whole separate thing under the rubric of the Wilson Method, which is about communications training. All of my success is directly attributable to my communication skills. I saw people I thought were great communicators, and I would model their behavior. It didn't matter if they were old, young, handsome, not

handsome, rich or not. I asked them. Some of them did not know what they were doing. So I would watch them and try to model. Others were aware of what they were doing. I don't think they realized what they were sharing. They thought everybody knew this.

None of it depended on talent. They didn't want to be caught trying to summon up talent. They wanted technique. Technique is duplicatable. Technique can be transferable. That's what I teach in my Wilson Method.

Imagine: I heard once. Never make a point without telling a story. Never tell a story without making a point. That seems to be what you do.

Larry: You make me sound smarter than I am. Unfortunately, I didn't have that as a plan. I just know things that work. Oh, I'll give you one example. And of course, I have to tell you the story.

I was performing at the Magic Castle. We're resetting everything. One of the hosts says, there's a guest who'd like to come back and say hello. I said, Okay, send him back. The door opens and there's Cary Grant. I've met movie stars, and they frequently are less impressive than they appear on screen. Not the case with Cary Grant. He was tall and elegant, beautifully dressed, immaculately groomed. And he was so nice, so gracious, and charming.

He said, "Oh, Larry Wilson, you are fantastic. We loved you. He was very complimentary." We talked for like 20 minutes.

And then he said, "I know you have another show. Let me get out of your hair here. I just wanted to tell you how wonderful I thought you were."

As he stepped away. He looked back at me, and said, "Larry Wilson, remember, think good thoughts".

I looked at him, and said, "Okay but why?"

"Because it shows on your face." And then he was gone.

I've never forgotten that. He was talking about facial effects, what we're thinking and feeling shows on our face. Even if you are sure you do not leak any information. You do.

If you're talking, or whatever it may be, if you're not thinking positive things it shows. We just want your face to reflect something good. That's what Cary Grant was saying.

The people who get everything they want in life have learned to communicate. They've learned how to connect with people.

**Click Button
For Audio**

NEW MAGIC ACADEMY

Member Events

**Next VIP Meeting
September 8**

The last VIP meeting was on magic with everyday objects. It is amazing what you can do with things all around you.

The next VIP meeting is on the ring and string and ring and rope. JD Stewart will go over in detail his personal routine. Which he has performed literally for thousands of people.

Once done with that, other techniques will be explored which are not use in the routine.

The VIP Member events are an opportunity for everyone to share. Ring and string is one of those tricks you can jazz with. So come prepared to share a technique you like or would like help with. The VIP Members are a helpful bunch.

On The Level



**Click Button
For Audio**

High School plays have a reputation of being very bad. That has not been my experience. I suggest visiting your local high school's drama department.

Have you ever been to a high school drama competition? If not I recommend it. Don't go to simply watch the plays. Many will be very good. Some, particularly in the early, levels will be very bad.

What you want to do is watch the plays and then stay around for the judge's comments and critique. These critiques are very educational.

The judge's comments will cover everything. They will talk about blocking, set design, pacing, sound, music (if used), lighting, everything. The judge's comment on all aspects of a particular school's play. This is the cheapest and some of the best education you can get. The judges are usually experts in the field and know what they are talking about.

Here is topic I learned about attending play competitions, Levels. Levels change the entire perception of your show.

Levels, or the varying heights and positions a performer occupies on stage, are a powerful tool. Incorporating different levels—whether standing, sitting, kneeling, or using elevated platforms—enhances the visual dynamics of a show and contributes to the overall impact of your show.

Enhancing Visual Appeal

Visual variety is key to keeping the audience engaged. By utilizing different levels, you can create a more dynamic and visually interesting performance. For example, starting a trick standing and then transitioning to a seated or crouched position adds layers of movement that captivate the audience. Using elevated platforms or stairs can also help emphasize key moments in

the performance, making them stand out more prominently.

Controlling Focus and Misdirection

Levels play a crucial role in directing the audience's attention. Magic often relies on misdirection, and manipulating levels can help achieve this. By changing heights, a magician can subtly guide the audience's focus. For instance, while performing sleight of hand at a lower level, standing or stepping onto a platform can shift the audience's gaze, creating opportunities to conceal the mechanics of a trick.

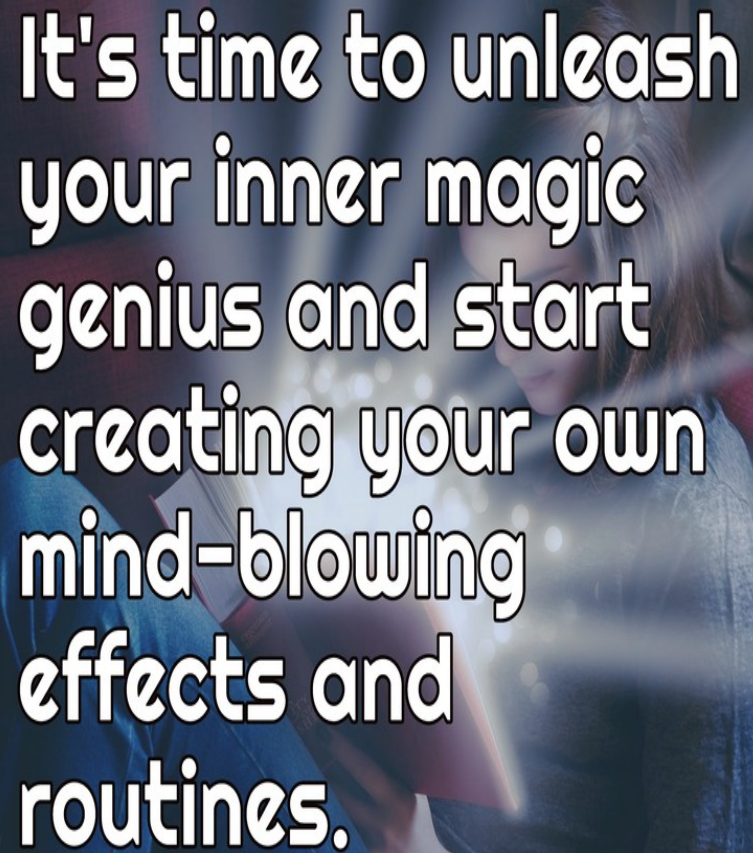
Creating Dramatic Impact

Levels also contribute to the emotional and dramatic tone of a performance. Elevated positions can signify power or the climax of a trick, while lowering oneself can create intimacy or suspense. These shifts in height help to tell a story, drawing the audience deeper into the illusion.

Conclusion

Incorporating levels in your show adds depth, helps control focus, and enhances the overall drama of the show. By skillfully using levels, you can elevate both the visual appeal and effectiveness of your performance, creating a more memorable and engaging experience for the audience.

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



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/

September 15 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,



September 22 Tim David

Tim David has been a mentalist, magician and corporate speaker. He knows how to get the corporate gigs and what they want. If you want to make more money this is a can't miss lecture.



October

October 6

Magic is Science With An Attitude JD Stewart

School show need to be educational. A magic show that explains science is a perfect fit. Most science magic show deal with chemistry. This lecture is primarily physics. So no expensive dangerous chemicals.



October 20 TBD

Bring Magic To The World

A close-up, slightly angled shot of an Ace of Spades playing card. The card is white with a large, ornate blue spade symbol in the center. The letter 'A' and a small spade symbol are visible in the top-left and bottom-right corners. The card is set against a dark background with a warm, orange-brown glow at the bottom.

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