

HOW TO MAKE MONEY BY MAGIC™

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A COMPLETE COURSE
IN SIMPLE BUT STUNNING MAGIC

MODULE 2

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A Time for Positive Action

In Module One we covered a lot about the *theory* of what you need to do, and that's important, but now is the time for action!

Whilst many people drift along in life, you are going to have a real purpose, with specific objectives to aim for. This requires a plan of course, so this next section will help you to develop a plan that is personal to you.

May we remind you of something we said in module one. Every word of this course is important to you, please don't glance at pages and think that something doesn't apply to you. If you have to, force yourself to read every word! Make yourself do what we ask you to do! Try out every idea. It is only by this kind of effort that you can decide what applies to you and your future. By skipping pages, you might miss a great opportunity. Everything has been written for a good reason, we don't waste words!

The Importance of Goals

Let's get to the point immediately, by stating a fact of life:

Those who set goals and work towards them will succeed.

Goals, targets, ambitions - whatever you want to you call them are *essential* if you want to succeed in *anything*, including magic.

The statement you just read in the box above applies to *every single person reading this*. No one is immune from the need to set goals, whether you want to simply perform magic to entertain some friends, or you want to have a profitable magic business. Yes, whatever you want to do, in order to be successful and *stay* successful you *have* to have something to aim for.

For the sceptics amongst you, we'll prove the value of goals to you by way of a study that was carried out on the subject. It relates to Harvard graduates of whom in the year the study focused on, *just 3 percent* had set themselves goals for the future.

Here's the amazing revelation...after 20 years, the 3% of students that had solid, written goals, achieved more financially than the other 97% combined! Yes, just 3% made more money than all the others put together. It also goes to show that intelligence alone is *not* the most important factor to success. There are many millionaires who were high school dropouts!

To illustrate this point further, imagine a game of football (soccer) where there are no goals. The two teams would kick the ball backwards and forwards, perhaps getting a bit fitter along the way, but what really is achieved? Nothing! There is no point to the game without goals!



Even if you are nodding in agreement so far, the sad part is that if you think about it, most people spend more time planning a holiday than they do thinking about where they are going in life. Now that is a ridiculous situation. You *have* to change it!

'My True Reason'

At the end of this module you will find a certificate entitled '*My True Reason*'. In a moment, we'll explain what the certificate is for, but first let's explain how we came across the concept of this certificate.

The '*My true reason*' method is used by a top trainer and motivational writer for a multi-million pound British plc. The results achieved in that business have spoken for themselves – all of the trainees who clearly laid out their reason for wanting to succeed have gone on to perform far better than those who did not bother. So it is *imperative* that you complete this certificate before you do anything else with this course.

The certificate involves deciding what you want to accomplish from this magic course, and then making a written resolve to do it. It is your commitment to yourself (and your family) to achieve something that will bring yourself and others great satisfaction for many years to come, even into your retirement years.

For example, do you want to earn triple the amount that you do now? Do you want to buy a new house, a car, or a boat as a specific reward from your successful career in magic? Perhaps travel is your interest, and your ambition is to venture around the world in style. You can do all these things and more!



Money is all very well of course, but it's *what you do with it* that counts, and we encourage you to think about how you would like to spend your money.



In essence, what you decide to write on the certificate is ***your personal reason*** for stretching yourself, learning new skills, and devoting time to

pursue a successful career in magic. Think honestly first, and then write down what will motivate YOU to succeed.

This simple act of writing a few lines on a piece of paper will make a world of difference to the amount of income that you can earn in the future, so please do it. Remember what happened with the Harvard graduates who didn't set goals, and don't fall into the same trap as them.

In a year, two years, or even five years, we want you to look back at this part of the course as a turning point in your life. Even if you have never set goals before for anything, make this the time to start. You will be so glad you did!

Although you may already have a clear idea of what you are aiming for, the following information will help you make the right decision for your 'true reason' as well as to get you thinking in positive terms about how you can focus on your goals day in, and day out:

1. Make a List of Your Values



What's really important to you? Your family? Your hobbies? Your religion? Decide what your most important values in life are and then make sure that the goals you set are designed to include and enhance them. Don't allow your true reason to be something that can only be achieved by sacrificing your values.

2. Project Yourself in to the Future



The founder of I.B.M, a guy named Tom Watson was once asked what he attributed the phenomenal success and growth of I.B.M. to. He said it was down to three things:



Firstly, he created a very clear image in his mind of what he wanted his company to *ultimately* look like.

Secondly, he thought how such a company would *act* on a day-to-day basis.

Thirdly, from the very *beginning* of building his company, he began to act that way.

This example highlights the power of *imagining a positive outcome* before it has even happened!

Someone once said that "we become what we think about." This is very true. Whatever thoughts dominate our minds most of the time are what we become. If we take that idea further, there are many benefits in acting as if we have *already achieved* our goal.

Start to walk, talk and act as though you are *already* experiencing the success you seek. Make it so real to yourself that in your mind you are *already* successful. The rest will follow...

3. Make a Note of 10 Things You Want in the Next 12 Months.....

List everything that you want to achieve, and create images in your mind. When they are firmly in mind and written down every year, you will be amazed with the results. Go ahead and daydream occasionally about the coming year, it will help you achieve far more!



4. Create Your Personal 'Storyboard'



Attach a large board to a wall in your office or home - anywhere you will see it often. As you go through magazines etc and see pictures of the things you want in your life, cut them out and glue or pin them to your 'storyboard.' In other words, make a **visual** display of goals that *excite* you. By looking at these pictures every day, you will be continually reminded about the rewards that are in store for you.

5. Long-term and Short-term goals

Set goals for weeks, months, a year and 5, 10 and 20 years ahead. This will help keep you motivated for the long-term as well as the short.



The first goal that you need to set is to commit to completing this course. This shouldn't be too difficult. By the end of module 3, you will hardly be able to contain your excitement and enthusiasm about your career. That's a promise.

6. Get Practical

Whilst thinking about your goals, take the process a stage further by determining what practical things you need to do that will take you nearer to achieving your goals. Theory without practical application is useless. You can daydream, but take the action!

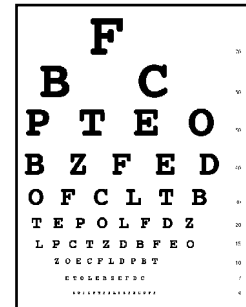


The subconscious mind is amazing, and it will 'work' on all these points 'behind the scenes', churning them over and developing them only to be resurfaced in the future to provide you with even more valuable ideas.

If you think you are short of practical ideas, don't worry, as this course will provide you with plenty of practical points to apply in every module. A good example of this is the action points at the end of each module. It is vital that you make the effort to methodically work through these points each time.

7. Focus - One Thing at a Time

Especially in the early stages of learning, don't water down your efforts by working on multiple projects simultaneously. Wherever possible, give laser beam attention to just one idea, a single project, or objective at a time. When you appreciate that your new business can provide you with everything you need both financially and in terms of social standing, this should not be too difficult.



8. Meditate



Meditation is another word for thinking, but it involves much more. For example, when lying in bed at night, let your mind reflect on what you have learnt, including your *progress* so far. Then mentally review your *next planned steps* in the process. Finally, allow your mind to work on *how* you will achieve your goals. That is meditation.

Let your mind dwell on all the things that relate to your business, and the relevant points you need to act on will become deeply ingrained. Your inner motivation will become much stronger as a result, and you will be happy that you have a clear vision of how to proceed.

Meditation is not something that can be rushed. If there are too many distractions, it may be better to stop, and continue another time when you are calm, relaxed, and in the mood to quietly reflect.

9. The Right Way to Set Goals

Express your goals positively: 'I want to practice and perform magic well ' expresses a goal much better than 'I must not make mistakes when performing magic.'

Be precise: Include dates, times and amounts in your goals. For example, 'by the 1st July 2005, I am earning £60,000 a year from my magic career.'

Prioritise: Most people have more than one goal, so give priority to the one that is most important to you. Then, gradually work through your goals methodically.

Be realistic: Set *achievable* goals that will bring tremendous satisfaction when you conquer them. With goals that are set too high, you might get disheartened and even give up.

Ask questions: Before setting yourself a goal, ask yourself the following:

What *skills* do I need to achieve this?

What *information* and *knowledge* do I need?

What help, *assistance*, or collaboration do I need?

What *resources* do I need?

What might block my *progress*?

Am I making any *assumptions* that I have overlooked?

10. Don't have conflicting goals



If you decide that you want to aim for several goals at the same time, make sure they do not conflict with



each other. Otherwise, this will just cause frustration. For example, a goal of travelling around the world for a year would obviously conflict with a goal of being able to give up work to spend more time at home with your family!

11. Work at your goal one step at a time. There is no need to be overwhelmed - it is possible to eat an entire elephant if you did it one piece at a time! Remember, your goals may seem daunting, but when managed one step at a time, you CAN achieve them all. Remember the elephant!

With these points, can you see more clearly how carefully devised goals, acted upon, will lead to success?

Some Real Life Examples

Here are a couple of real life examples that are worthy of consideration...



Arnies persistence paid off

Arnold Schwarzenegger won the title of 'Mr. Universe' *seven times*. But he didn't keep his title just by being physically fit. As part of his workout sessions, he would frequently go into the corner of the gym and *visualize* himself winning the title, over and over again. He imagined his arms punching the air in victory, and it worked!

When it came to his acting career, Arnold was equally determined to be successful. Even before he started a single audition, he made up his mind that nothing would stop him. Failure was not an option.

Jack Nicklaus, the well-respected professional golfer, explained a similar technique for success. He said, "first I 'see' the ball where I want it to finish - nice and white and sitting up high on the bright green grass. Then the scene quickly changes, and I 'see' the ball going there; its path, trajectory and shape - even its behaviour on the landing. Then there's sort of a fade-out, and the next scene shows me making the kind of swing that will turn the previous images into reality." No one could question the results of this somewhat unconventional method.

Interestingly, apparently a prisoner of war spent years in solitary confinement but kept his mind active by playing golf - on the course in his mind! When he was eventually released and returned to his home in California, one of his first desires was to head for the nearest golf course. As he started to play, the man was shocked at how dramatically his game had *improved*, even though it had been many years since he had actually played! There is no doubt that the use of his imagination had greatly enhanced his physical skills.

So now that you have filled in your 'true reason' certificate, let's discuss some other factors that will affect your success.

Ouch! I've Been Criticised!

No one likes to be criticised – it hurts! If we had it our own way, we would probably want showers of praise all the time. Of course, this is not realistic, and the way you plan to handle criticism deserves your consideration.

Paul once saw a professional TV and theatre director being interviewed by a group of children. One of them asked the director about his view of criticism, and her comment demonstrated a real understanding of the subject. She said that when you are in show business, you *will* receive criticism. She went on to say that there are, however, two forms of criticism, *constructive* and *destructive*. If the criticism is constructive, you should consider it carefully. If it is destructive, you should ignore it completely. This is such an important point that we are going to repeat it:

If the criticism is *constructive*, you should consider it carefully

If the criticism is *destructive*, you should ignore it completely

If the criticism is constructive, do not think to yourself, “how dare they?” Do not say, “what do *they* know...?” You *don't* know what they know! They MIGHT be right. Ask yourself, does their suggestion (constructive criticism is always a suggestion) apply to you, to what you want to do, and/or what you want to be? Do YOU think it will improve your performance? Be very honest with yourself.

By following the process of asking these questions of yourself, you can gain benefits from criticism. If on the other hand, the criticism is *destructive*, ignore it completely. It will still hurt, but you can ignore destructive criticism because it serves no useful purpose whatsoever.

Most of what we have just written above will also apply to praise. Consider it carefully. Is it merely flattery, or is it honest?

Incidentally, Paul thought the directors comments we just referred to were so good that he wrote them down in his 'good ideas' notebook. You might care to do the same.

Criticism might well start very early in your career. It can come from family, friends, or other 'magicians.' Even this can be viewed positively in the sense that it can train you to handle professional criticism in the future. At the time however, that is easier said than done.

For example, it is the ones closest to us that sometimes cause the most difficulty, by perhaps saying that you will never make it in your new career. They might bring up some project of yours from the past that failed. Whatever the case, when it comes to the *business* side of making a living from magic, never fail to apply the following principle:

***'Don't be influenced by other people who know
LESS about magic than you do.'***

Consider: what makes these people qualified to give advice about making money from magic? Have they personally tried what you are doing? Even if they had, it does not mean that you will fail too!

Sadly, you will find plenty of disgruntled magicians in every magic club who blame everything but themselves for their lack of success!

The principle in the box above applies to *anyone* of course, not just close family. Friends also love to give advice - "Well, I know this guy who tried what you are doing and *he* failed miserably." Does that mean that you will *automatically* fail too? No! Of course not! The person they knew *is not you*. It is unfair and pointless to compare.

For example, did you pass your driving test at the first couple of attempts? How long did it take someone else? Some pass first time; others on their second go, still others on their third, and so on. How would you react if someone who failed on their first attempt said to you, "don't bother going for your test, there is no point – I went, and I failed!"



Did you pass exams at school whilst others failed? Did you get more badges in your youth club than other kids? Sometimes we *are* able to do things that others have not yet done.

***Accept that we are all different,
but realise you can succeed because it's
your attitude and determination that make the difference***

The best news of all is that this publication has had tremendous input from people who have taught countless others to make a success in their lives, regardless of their finances, circumstances, education or background. These same methods will be helping you every step of the way. All in all, no matter which way you look at it, your new journey will be a truly magical experience.

So please do *not* be influenced by others. Be determined to be successful regardless of what others think or say. It will take persistence and consistent positive action on your part, but **YOU** are in control of your own life, no one else is!

So you have decided to be successful. You have decided to be a magician. To be the top of *any* profession you have to know more about it than anyone else on the planet. Let's find out how you can do that...



Finding the Magic

To acquire the necessary knowledge to reach the top, you have to know where to look. Yes, we have provided you with videos that demonstrate and teach magical effects. These are a very good place to start, but they are just a beginning. Let's look at the wide world of magic knowledge...

Books

These are Paul's personal favourite and not just because it's where he started learning magic. There are literally thousands upon thousands of magic books covering every aspect and size of trick.



Per effect, they are usually the cheapest source of magic, especially when you consider that you can read many of them for free. How? Go to the library and tell them that you are interested in performance or entertainment magic (not the occult) and the librarians will be glad to get books in for you from the main national library.

Most bookshops stock a small amount of magic related books, usually but somewhat oddly, in the section marked 'games.' They will, however, be able to obtain for you, a wider variety of books written for the general public, if you want to buy them.

Once you have trained yourself on the public books, you will be ready to move onto the more specialised books written for professional magicians. We'll tell you how to get these books later, but whatever your current level of magical knowledge, do not ignore books written for beginners. Even magic tricks written for a child to understand can be good enough to baffle adults!

Incidentally, in the last paragraph we made reference to *training* yourself. To clarify what we mean, the language of magic books can be strange at first, and some of the terms used will seem odd to you. Persevere. The more you read, the more you will learn.

Jot down in your good ideas notebook any thoughts, good ideas or tricks that appeal. *Put a reference as to where you found the idea* – you may want to look at the source material at a future time when you want to know more.

So why are books Paul's preferred method of learning new magic?

Even though they are not the easiest way of learning, books have one major advantage over all other forms of learning. When you read a trick, large or small, in a magic book, your imagination has no choice but to see *you* doing the trick and no one else. You will therefore develop and perform effects that appeal to you, and you will perform them in your *own* style.

Books will enable you to become the best one of YOU there is!

Videos

Whereas the vast majority of magic videos can only be obtained from magic dealers, there are a few out there to be found on the shelves of general video stores. Sadly, there is no guarantee of either the quality of these videos or the content of the magic when you view them.

A real oddity is that so many of these magic videos for the public describe the presenter as world famous and a 'star' of television. What is odd about that? We've never heard of them!

By the same token, there are teaching videos sold by magic dealers that carry the names of well known lecturers and/or inventors. We think you have to be well into the world of magic to know who is most likely to have on their tape the kind of magic that is of use to you. These video lecturers tend to be known only to other magicians and tend to specialise in one type of magic.

There is another cautionary reminder about videos. The slight downside to them is the tendency of the student to try and *duplicate* the performance of the teacher. From birth we are programmed to copy what we see others doing, but with magic it's not such a good idea. Don't fall into that trap, it will stand out a mile in your performances. View the techniques, but you must *adapt* the magic to your personal style and character.



Well explained videos can be a useful source of magic for you

On the positive side, when it comes to amassing a general knowledge of how magic works without having to think too much, there is nothing to touch videos. You can immediately see the effect, and get a visual understanding of how it's done. For the number of tricks received however, they tend to be more expensive than books, whether they are in DVD, VHS, or CD-ROM format.

On a technical note, if you are not that familiar with DVD technology, it's worth noting that DVD's have many advantages over VHS videos in that they are better quality, and usually provide instant access to the various sections by means of a menu system. By the way, ensure that any videos or DVD's that you purchase are compatible with the TV system and regional coding of the country where you live. If in doubt, check with the magic dealer.

Magic Clubs

Magic clubs are another potential source of magic for you. If you are not already a member of one of the many hundreds of magical societies, and you are not sure where to find one, have a look in Yellow pages under 'entertainers' and you will see magicians listed there.

Telephone one of them, tell him (or her) that you are very interested in magic and are learning it, and ask if they know of a local club you can join. If you are computer literate, you may find a local club using a search engine on the internet.

Once you track down a club, if you apply for membership, be very honest about your level of magic if you are interviewed. It is better to understate your experience than come across as a know it all only to be embarrassed later.

Once you are accepted, magical societies have lecturers, and usually a library of books and videos that will be helpful to you. If you join an international society like the International Brotherhood of Magicians (IBM), you will receive their magazine which always contains a wide range of helpful information and what they refer to as a 'parade of tricks' in every issue.

The Internet

As we write this, the internet is still way behind books, videos and magic clubs when it comes to learning magic. In general, the tricks are badly described, and many of them are written in an illiterate style. Still, if you are prepared to put the time in, you may be able to collect a few effects that suit you. There are some well presented sites which we will recommend to you when we discuss this area in a little more detail later on.

Magic Shops

These are exactly what you would expect them to be – shops that sell magic! Books, videos, tricks, and often novelty items for the passing tourist! In most cases, the staff will demonstrate the magic to you, and if they are not too busy, perhaps take you through the beginning of learning the trick. Coming up soon in the course, we'll take a closer look at magic shops to see how you can use them to your best advantage.

Of course, magic shops are now both in the conventional bricks and mortar format, as well as on the internet, and we will consider the pros and cons of all the options in the next module.

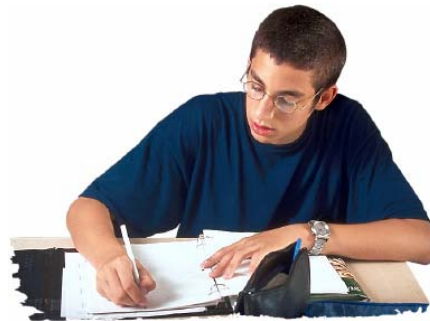
How to Learn

Over the years, Paul has developed a system for learning magic that has proved extremely effective, and he sticks to this system, regardless of the size or shape of the effect or 'move' he is learning. We encourage you to study this approach and use it, as it will make a tremendous difference to the effectiveness of your learning.



1. Clear away distractions. Trying to learn with the TV on, music blaring in the background, or whilst doing some other task at the same time simply won't be effective. Create a conducive environment to learning, with distractions cut down to the minimum. You might even want to unplug the telephone so as not to be disturbed.
2. Find the effect or move that you want to learn, this may be from a book, a video, or perhaps a commercial trick purchased from a magic dealer. Fundamentally, the trick should appeal to you for potential inclusion in your act – don't learn a trick solely out of curiosity, your time is valuable.
3. Without handling the props, read the notes that came with the trick, or view the video. Do this slowly and methodically with the aim of gaining an overview of the presentation.
4. Again, without handling the props, *re-read* the explanatory notes or view the video *again*. You will *always* pick up on things that you missed the first time.
5. Break the trick down into its core elements, and write down the moves that make up the trick. Your aim is to remove the waffle or padding from the original explanation, so that you are left with a core, step-by-step process for performing the trick.

6. During all of the above and the steps that follow, should any thought jump into your head for the patter (that's the chat that surrounds the trick), music, or anything to do with presentation, *write it down*. It may be that you won't use all of these ideas, but one or two may well prove useful, and suit your style. Write them down, or you will forget!
7. Once you have your basic list, pick up the props, and start to work down the list of moves very very slowly, making sure that you fully understand not only *how* to do what is required, but also *why*.
8. Work down the list again and again until you feel yourself starting to flow from one move to the next almost without thinking. This will take some time, so don't rush it, and don't move on until you are ready. Be strict with yourself!
9. When you think you are competent enough, put the list to one side and don't refer to the book or video instructions. Now start to work through the moves both in your head, and with your hands. This is also where you must start to visualise in your mind what you look like to the audience.
10. If at anytime you find yourself hesitating, stop immediately and go back to your list of key moves, and work from the top again a few times. Then go back to rehearsing without the list. Once you find yourself able to go from start to finish without hesitation, and remember you are visualising what the audience is seeing, add in a little more imagination to your presentation.
11. As you start to reach the stage where your hands and body are performing almost without thinking, focus your attention on **SEEING** yourself doing the trick in your mind. This helps condition your mind as to what you should be doing in order to present the trick in the best way possible.



12. *Do not* practice in front of a mirror. If you do, you will find yourself staring at your hands to see whether you can see yourself making the ‘moves.’ That’s a bad idea! ‘Mirror magicians’ frequently blink every time they make a ‘secret’ move because psychologically they don’t want to see their mistakes. It’s a bad trap to fall into. By all means use a video camera, and ‘work to the camera’ as if it is your audience, but then view the playback VERY CRITICALLY! Do not kid yourself, do not lie to yourself, do not praise yourself falsely.

If what you are doing is not perfect, go back to the very beginning and start all over again. That may seem unnecessary, but remember that audiences are sometimes very polite to your face, but very truthful to your friends and business associates. If you want to succeed, and have a solid career, you have got to be good.

13. By now you *think* you know the trick. Actually, you’ve only just begun! Learning a magic trick is a little bit like learning to drive a car. Let’s explain. Remember when you first learnt to drive? You were hesitant,



everything seemed new, and you weren’t sure of how to handle the controls. However, once you had spent time learning, you eventually became skilled at handling the controls, so much so that it became *automatic*. You coordinated the

gears, clutch, and steering effortlessly to drive smoothly and without thinking about the individual processes involved.

It is the same with learning magic. To begin with, much of it feels strange. You have to become familiar with how to handle the effects as well as coordinate your body movements for the presentation. But when you have spent some time learning, you will quickly become adept at the process involved to present each effect. You will learn the technical aspects of your new material to such a degree that it will become automatic to you. You will be able to interact with the audience, focussing your attention on them, rather than what your hands are doing. The ‘behind the scenes’ work will go on unnoticed, and that’s exactly how it should be.

14. Learning a magic trick has another parallel in car driving. No matter what car you buy, there is normally something you would like to change about it. Perhaps it's the position of a switch, the shape of the gear stick, or the angle of the steering wheel. This also applies to magic. Often you will automatically notice things about a trick that could be improved. Even if you don't, you SHOULD analyse the trick to see whether it can be bettered. Can it be larger, smaller, heavier, lighter, a different colour, less inconspicuous, performed in a different order etc? There are many things that might possibly improve it.

This kind of attention to detail is exactly the kind of thing that will set you apart from other magicians. Some of the most successful magicians are the ones with inquisitive minds who are not content simply to learn an effect and then perform it.

Again, for emphasis, as this is a very important point, think about ways to improve *every trick you learn*. If you start learning magic with that mind set, you will get noticed much more quickly. The easy option is to learn an effect and then move on to the next one. The master magician however will spend more time on each effect, and develop his own slant on the handling, use of, and presentation of it.



Pauls unique handling of every trick has become his trademark

As an example of this point, Paul once took a small *Tenyo* trick of the variety that are sold in a packet, 'took it apart' and used the basic principle to create a major illusion for his TV series.

Another example that Paul recalls happened when Terry Rogers, a ventriloquist and magical inventor suggested a trick where a ring would appear in an egg timer. Paul thought it was a great idea, so he invited Terry to the TV studio on the day they planned to film the effect.

As is his custom, Paul literally took the trick apart and with his team, he considered every possible way of improving it. Terry had been watching, and was clearly getting a little annoyed at the process, so she told Paul that she had already found the best method for doing the trick. Paul politely acknowledged that, but said that he wouldn't be happy unless he had exhausted all possibilities. As it happened, in this instance Paul did change the method slightly, and it did become a better trick as a result.

After all the analysis, you might still consider the original to be the best way, but at least now you KNOW it's the best way, and that in itself will make you more confident in it's presentation. This is a key point to understand and apply, so please write it down in your notebook.

Later in this module we'll come back to this point, and use the age cards trick we gave you in Module One to illustrate this point further. It is one of the key points in the entire course so we make no apology for repeating it in various other contexts throughout the course.

15. **Practice, Practice, Practice.** You knew this tip would be here didn't you, and it's for good reason. Why? Even with simple effects, you need to practice performing until the 'moves' are automatic to you. You should be able to concentrate wholly on what you are *saying* rather than '*working*' the magic.' There is no substitution for practice, even world class magicians still practice regularly.

There is another story about Jack Nicklaus. He was not playing very well, and one person in particular noticed that he was never on the practice ground. When questioned about this, he said, "I never practice when I'm playing badly, I only practice when I'm playing well."

How does that apply to magic? Nicklaus had a sense of observation of how *he* practiced best. You must be the same. Never practice without THINKING of what you are doing when it comes to magical routines. Don't just 'go through the motions.'

You should also practice the things you *think you know*. Johnny Paul, arguably the most entertaining close up magician Paul ever met, used to practice the top change (a sleight with a pack of cards) for one hour every morning, even in his 70's. He knew the sleight very well, but he also knew that he needed to keep up the muscle memory that was essential to perform that trick smoothly. Don't get complacent!

So you have just read a detailed, step by step method for *how* to learn magic, looking at the learning of a particular effect or move. Let us now talk in much more general terms about the learning of magic...

It's important to set aside regular times to learn. Don't leave learning to chance, or it won't happen. Schedule a specific clear time in your diary to devote to it. Try and use times of the day when you are most alert, and ready to digest the information. Remember, this is a business, and you need to make quality time available. Frequent, short sessions are much better than infrequent mammoth ones! Aim for a balance with the frequency of your practice sessions for the best results.

Although by its very nature practicing is often repetitive, try to make it fun. What is the point of slavishly working away at something that you are not enjoying? Everyone has a different attention span, and everyone has limits as to what they can take in and remember during one session. Stop whilst you still want to do more, as it will then be much easier to return to it later on.

Learn a few tricks well before moving on. A new magician sometimes has a tendency to try to run before they can walk. It is far better to learn, several tricks very well than 'play' with many, and perform them badly.

Another tip from Paul with regard to learning is that he continues to think his way through the move or the effect he is learning whilst he is sitting, having a meal, driving the car, laying in bed etc. He finds it a productive use of time that might otherwise remain unused.

Furthermore, Paul always *visualises* every segment of the effect, and thoroughly thinks it through. If a fancy move can be replaced by a cleaner, simpler method then that's what he will do. Being a wiz kid finger flinger (and Paul *can* do the moves) does not enter into his thinking, regardless of the effect.

The number one aim in a Paul Daniels show is how to make a trick entertaining. Paul follows the **KISSATIT** principle, an acronym for **Keep It Simple Stupid, And Think It Through!**

REMEMBER:
K.I.S.S.A.T.I.T.

Something else that can help you learn is to team up with a magician in your area, so that you can compare notes and be honestly critical of each other. "But there is no one in my area" we hear you cry. If you can't find a magician in your area by looking in yellow pages, then why not write to your local newspaper and tell them of your interest in magic, and that you are seeking a friend in magic. This could be your first step in publicity!

We previously suggested joining a magic club, and there are potentially many benefits to doing so if you find the right club. Paul however, believes that you would receive even more benefit from joining a local amateur dramatic society or operatic society. Why? Because most members of magic clubs are hobbyists, and are not interested in the business of making money. As a result, in general, they cannot offer you any means of improving theatrically, and you must increase your knowledge of theatre in general, particularly your body language. Anybody can do tricks; very *few* can perform them entertainingly.

Something else to keep in mind when learning magic is a point that we will drive home over and over in this course – it is not the trick or effect that is most important, it is the *presenter* and the *presentation*. Yes, it is the acting out of the 'play' that is the most important part of a trick. You can learn much about this by watching other magicians.

You should watch every magic TV show that you can, and critically examine each performance. Be honest about the performance - which aspects do you like, and which do you dislike?

If you like a particular performer, what is it that makes them appeal to you? Likewise, when you notice a performer who you *dislike*, ask yourself why that is. For example, are they nervous, unnatural, too uptight?

Put the knowledge you gain into practice to improve your own performance. You'll be amazed at what you can learn from simply watching other magicians perform – especially the bad ones!

Paul also recommends that you watch acts that are not magicians. Go and see live shows of major stars that have been around a long time. There must be a reason why they have been around a long time! By considering non-magicians, you won't get bogged down or distracted by magic, your aim is to focus on the 'x' factor that is the hallmark of great performers.

Bear in mind that television reduces every performance; you really need to *be there* and experience the live show, rather than as a TV director wants to portray someone. This is important – you will learn much more from a live show than you ever will by watching a TV performance.

As you watch these entertainment stars, make lots of notes. What feels so good about their performance? Why do people like them? Is there a construction of their act that builds to a climax? In other words, we are asking you not to just *accept* that a performance is good, but to break it down to see the complete construction of the performer and his or her material.

You can also benefit from reading magic related periodicals, learning from articles and tips written by professionals. Despite an article being in print however, always query it, don't take everything as gospel just because it is published. No one is infallible, and often there is a 'better way'.

Another suggestion that relates particularly to learning card or coin magic is to play with the props whilst watching television, watching the radio or whenever you are able to, so that your hands instinctively become used to handling such objects. Using your time wisely in this way will pay dividends.

You certainly have plenty to think about, and it's worth re-reading this section several times, making your own notes and stripping out the key points as memory joggers for the future.

You've now seen how to *find* magic, and *learn* it. We are now going to help you understand the basic categories of magic, which in turn will help you to consistently choose the most suitable effects to learn.

The 5 Categories of Magic

Many individuals study and perform magic, even to high standards, without truly understanding what magic is. Here is a description in a nutshell:

Magic is the total defiance of all natural law and science.

This definition reveals more about magic than you might realise, and it's important that you grasp the significance of it, so we'll expand on this point further.

To try and count the number of magic effects that have been devised over the years would be a virtually impossible task as there are too many to count. However, despite the colossal number of tricks that have been devised, most of these can be divided into just five basic categories.

Interestingly, as per the definition of magic that you just read, all five categories directly relate to the total defiance of all natural law and science.

Have you any idea what these categories might be? Let's take a look:

Appearance
Disappearance
Transposition
Penetration
Levitation

Interesting isn't it? Just five key categories for virtually all magic. Now, remembering the definition of magic that you just read, think about how each of these categories relate to breaking the laws of science or 'nature' that are seemingly firmly established. Magic is a physics teacher's nightmare! On the other hand, it is precisely this ability to bend or break established scientific rules that so fascinates audiences. After all, who hasn't dreamed as a child of being able to fly, float, or appear somewhere else in an instant, and so on?

Are you an avid *Star Trek* fan, or interested in some other form of science fiction? Without realising it, you probably watch those series and films or read the books because it is a form of escapism. For example, deep down you may wonder if it really is possible to speak to a device called a 'replicator' and request "tea, earl grey, hot." Could it be possible sometime in the future? Who knows? Some might say we are already getting close to that kind of technology now.

The fact is, whether we acknowledge it or not, we would all love to believe that the impossible becomes possible, and with magic we really can access the imagination of an audience and provide them with a taste of the impossible. In a sense, we can take people to places they have always been told didn't exist. What a thrill! Remember:

With magic, the impossible suddenly becomes possible.

Let's now take each of these categories in turn, and discuss them with a few examples of real world magic effects that fit into each group. Then we'll see how you can use this information to gain a competitive advantage.

1. Appearance:

Science says that matter cannot be created from nothing, but with magic it can! In magic, this type of effect is sometimes called a 'production,' and it is where an object, person, or animal is made to appear in a split second, seemingly from nowhere.

In its simplest form, this is an effect such as producing a rabbit out of a hat, which still never fails to delight audiences when performed well.

Another type of appearance is where a magician performing on stage produces a metal cane, as if from nowhere.



The 'gimmick' (special magic prop) used for this effect uses a powerful spring that is prepared by compressing a long cane into a small object that you can hide in the palm of your hand. You can see it in the picture here.

At the desired time, the performer releases a clip, and the cane shoots out in an instant, as if from nowhere. Sometimes, magicians start the trick with a silk that subsequently disappears inside the cane as it expands.

Needless to say, this prop requires careful handling, that is if you would prefer not to be decapitated or severely injured by a magic trick! Actually, this was one of the first tricks Paul bought as a kid. He had no idea how to handle it, he didn't read the instructions, and within a few seconds he almost lost an eye, literally! He had held the cane in his hand at about eye level (unwittingly), and before he knew it, the clip released and the cane shot out into the corner of his eye, where the ferrule lodged itself! Be warned!

In terms of illusions, an appearance style of effect is commonly used at the start of a magic show. For example, you might see a 'box' illusion centre stage, apparently empty. The music builds into a crescendo with lots of smoke and lighting effects, and the magician appears literally in an instant, apparently materialising. Now that has to be a more attention grabbing entrance than simply walking on stage!

2. Disappearance:

Again, if we look to science, we are told that matter cannot vanish without trace. Magic makes this impossible concept happen in full view of the audience. Objects such as cards and coins, animals, and even people can be made to disappear. The item, whatever it is, changes from being in full view one moment, to vanishing, with the effect happening literally in an instant.

In many ways, a disappearance is superior to an appearance. Why? With an appearance, the point at which an object appears is the end of the effect, because the audience can see it is complete. With a disappearance however, the effect is sustained longer because the audience will wonder where the object has gone, and will be thinking about when and where, or even if it will reappear.

A well liked disappearance style effect is called the vanishing bird cage, which at the time of writing Lance Burton was performing with a group of children in his Las Vegas show. As the name suggests, it's a startling disappearance of a bird *and* a cage!



What other kinds of magic involve a disappearance? You might borrow some money from a spectator, make it vanish, and never give it back! The police might express an interest in that kind of effect though. Seriously, you can milk the effect for as long as you want, and everyone will find it hilarious (apart from the person you borrowed the money from). Paul Daniels' famous cabaret routine includes such a disappearance of money, and he manages to string out the suspense for just the right amount of time, with some great twists and turns along the way.

If you have an assistant, you might want to make them vanish and not bring them back until the end of the show. Be creative, try something different and remember, just because you may not have seen something done before, that doesn't mean you should not try it. Try to be a leader and an inventor, rather than taking the easy route of being a follower.

Other effective disappearances are effects such as making an entire deck of cards disappear, vanishing a cigarette, a glass of water, and so on. We'll be discussing these types of effects in the upcoming modules. Actually, it is in your interest to learn how to vanish any small object, it will serve you well when you don't have any other magic 'props' to hand, or if you are put on the spot.



Incidentally, we just mentioned cigarettes. Might we recommend that whereas you should learn about such magic, these days they tend to be frowned upon as not only bad for you health wise, but also 'dirty' and rather downmarket. A young man of Paul's acquaintance is now doing all the old cigarette manipulation moves with pencils! And why not?!

4. Transposition

Arguably not as commonly seen as other categories, a transposition is normally about making two or more objects change places. However, it can also be where one object disappears and reappears somewhere else. Again, according to science, this is not possible instantly, but with magic it is!

When performed for kids, there is often a fun element in this kind of effect, as children seem to love watching the simple act of objects switching over, especially when the magician plays along and denies he is cheating!

Probably the most well known transposition effect for children is called '*hippity*



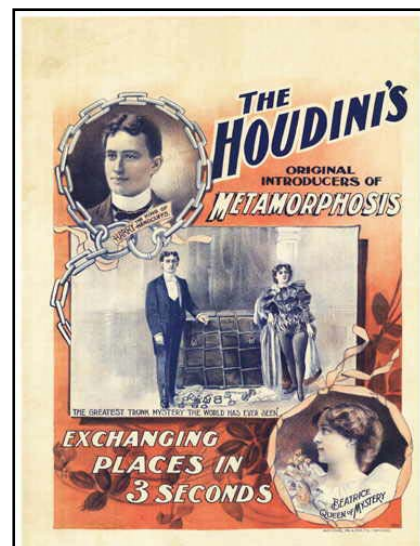
hop rabbits.' It's a simple idea where the magician shows two flat cut-outs of rabbits, one white and one black. They are covered, the white rabbit going into the cover with a white hat, and the black rabbit into a cover with the black hat. The covers are moved around, and the rabbits are found to have exchanged places.

The fun part of this trick is that the audience believes that they have caught the magician out. They assume that the rabbits are white on one side and black on the other, and that the secret to changing their places is to turn them around.

The culmination of the effect that delights the audience is where the magician turns the two rabbits around, and shows that they are not black and white at all, but are now red and green!

Money magic is also well suited to transposition effects, where coins are seen to switch places. Sometimes this is achieved through sleight of hand, although other magicians use a commercially available magic gimmick called the 'raven.'

With illusions, Houdini's 'Metamorphoses' is the classic transposition illusion. Even if you are not familiar with the name of the illusion, you will probably have seen it. It's where an assistant is tied up in a sack, placed inside a trunk which is then locked, and the magician then stands on top of the trunk. Pulling a curtain up around the trunk and himself, the magician suddenly drops the curtain to reveal the assistant standing on top of the trunk instead! They have changed places, and the magician is found inside the trunk, inside the sealed bag!



As mentioned, a transposition can also happen with just one object or person that disappears and reappears in a different place.

For example, in an illusion show, a magician might be locked inside a trunk which is then hoisted high above the stage. The trunk then falls apart, revealing that the performer has vanished, only to reappear somewhere else, such as in the audience. You can really hear the gasps from the audience! This is commonly referred to amongst magicians as a 'beam me up Scotty' effect!

There are many ways in which this type of effect can be achieved, for example there could be a false bottom in the trunk which enables the magician to escape through the base and then through a further trap door in the stage.

Whatever the technique used, inevitably when the magician or his assistant reappears somewhere else, they have deceived the audience by stealing some extra time during the effect. The audience can be well convinced that they are still on stage, when in fact they are long gone!

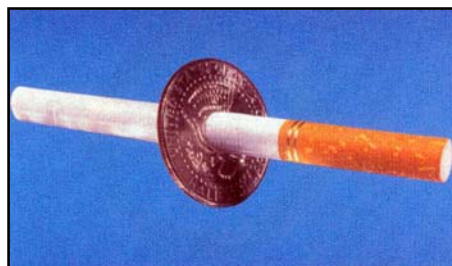
5. Penetration

Science says that you cannot pass a solid object through another solid object without some damage being done to either object. If you need to prove this, you will find that if you kick a ball through a window, the window tends to suffer some harm. A penetration in magic is where one solid object passes through another, solid through solid, without any of these side-effects.

Over the years, many big name performers have used this category of magic in presenting grand illusions such as walking through the Great Wall of China, stepping through a sheet of glass, being dissected by a buzz saw and so on. Again, seemingly defying the natural laws of physics, audiences are intrigued by these kinds of effects.

These illusions are achieved by various principles and methods, but you'll have to wait until the special section on illusions to find out more!

As far as close up there are effects penetration where a through a coin, a pen pen goes through a

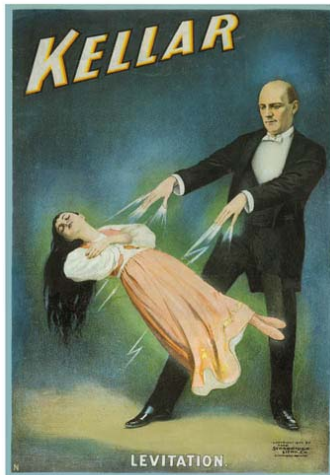


magic is concerned, such as a cigarette goes right penetration where a bank note and is

removed to find the bank note unharmed, and a matchbox penetration where a needle is pushed through a solid brass block inside a matchbox. We'll discuss all of these in more detail later in the course.

Penetration effects are often visually very interesting because you can *actually* see one object passing through or into another. Sometimes the props are not covered with a shield as with many other effects, and that can make the magic even more incredible to watch.

6. Levitation



Audiences' appreciation of this type of effect never seems to diminish, no matter how many times they might have seen a phenomenon. There is something uniquely magical about seeing an object or person float in the air, without any obvious visible means of support. Again, according to science, the law of gravity rules out any possibility of such a happening, but with magic we can make it happen.

Whilst most people automatically think of a levitation in relation to floating a person, there are many other types of levitation. Virtually any object can be made to float. Typically you will see magicians float cards, pens, coins, glasses, credit cards and so on. As for the type of levitation where an assistant or spectator is involved, there are several variations commonly used.

Firstly, a *suspension* is where the person is simply suspended in a fixed position, normally whilst laying horizontally, but tethered by some part of the body resting on a prop. Sometimes this effect is achieved with a special pole arm and sometimes it is with a gimmicked chair or support (more on that later). A popular night club suspension uses two chairs, one of which is custom designed to support a person on an unseen board. When one chair is taken away, the person remains suspended.

The second variation is levitation in the true sense of the word where a spectator or assistant is not only floating in mid air, but they also rise up and down.

Because of the extra dimension, it tends to be more amazing to view compared to a suspension. There are a number of methods that can be used, which we will cover later on.

The third variation is known as an 'Asrah' levitation where an assistant is covered with fabric or cloth of some sort, they are levitated, and then the cloth is suddenly pulled away to reveal nothing there! It is as if the assistant vanished into thin air at the moment the cloth was pulled away. It's an incredible effect, and another classic of magic. The method for the Asrah levitation will also be discussed later on.

David Blaine levitated himself in full view of onlookers on his TV shows. You may have seen this, but interestingly, David did not invent that effect himself. It's called the Balducci levitation and it's quite unique in it's method. Carried out properly it's such a powerful effect that you could use it to start your own religion. Seriously, it needs to be performed appropriately for the best reaction, but more on that in a moment.

No doubt you are keen to learn the secret of this amazing levitation as it can be performed virtually anywhere, anytime.

If you haven't seen it personally, let's briefly paint a picture for you. The magician stands several metres away from the spectators with his back to them. He then raises his arms upwards and outwards, and slowly, both feet rise off the floor. The magician appears to be floating several inches off the ground, and then suddenly comes down to the ground with a thud. The spectators can see that there are no wires or strings involved!

The Secret of the Balducci Levitation

The secret of this effect is actually an illusion in the true sense of the word. It is possible to appear as if you are floating even though you are not, by correct positioning in relation to the audience. The magician lifts one foot parallel to the ground, and whilst the toes of the other foot stay on the ground, the heel pivots upwards at the back. Both feet need to be together, and the spectators should be directly behind, but slightly offset from the magician.



*Left image illustrates the starting position,
the right image shows 'levitated' position.*

You can view the effect in action on the video with this module, and it looks great even when you know how it's done!

Just to emphasise the power of such an incredibly simple trick, this is what happened to a magician who was attending a marketing summit for some advertising professionals in Sonoma Valley, California. There were free-flowing cocktails and food, and this magician went out on to the patio area, and after performing some close-up magic, he did the Balducci levitation for a couple of people. They flipped out over it, and started checking him for wires! They told their friends, and he carefully did it again in a slightly different location. It was just as big a hit a second time!

Suddenly the whole place emptied out on to the patio and he was surrounded with folks asking him to levitate for them. Word had quickly spread!



The magician figured he had been lucky the second time and had no idea how he was going to do it a third time, let alone to around 40 or so people.

They were insistent however, so he moved around the patio to find "the power spot" (as he cleverly put it) that would enable him to float, and he had a friend who knew the levitation guide spectators to the correct viewing angle.

The magician managed to find a dark corner, perhaps adding to the mystery, and did the levitation. A howl of amazement suddenly went up, and the magician said that this impromptu bit of magic was the biggest thrill of his life!

There is no reason why you can't perform the levitation with the same reaction, but we suggest you thoroughly practice it, be aware of the correct viewing angle, and perform some other magic first to build up appreciation for what you can do. Subconsciously, that will probably make the levitation seem even more convincing to onlookers.

You may be wondering how David Blaine seemed to get so high off the ground with his TV version of this effect. Whilst he started out by using the Balducci method as described, having watched the clips closely, unfortunately it's apparent that the most likely explanation is that camera editing was used.



Now that we have reviewed all five categories, you have learnt more about the core basics of magic than many magicians are ever likely to do, and this knowledge will serve you well. There are a number of reasons why you benefit from understanding these categories. Let's consider these.

When you come to routine a show, you will now instantly know the categories each planned effect falls into, and can thus plan to present a variety of effects that incorporate as many categories as possible. Magicians who don't have this knowledge sometimes mistakenly present effect after effect from the same category, and then wonder why the audience seem to lose their interest. On occasion, we have seen entire illusion shows that use only two categories of magic, and these magicians really should know better.

Paul got an email from a young man entering a competition who planned to do the zombie ball, dancing cane, and the Okito floating ball. It had not occurred to him that he was essentially doing the same trick three times in his act. That's why you should be aware of these categories, and endeavour to include a *variety* of effects in your shows.

When you fully grasp and understand these categories, you are in a far better position to determine *how* a trick might fit into the overall context of all the effects in your shows, and you will find it easier to evaluate new effects on this basis.

Additionally, your own creativity can be more easily unleashed. Because you now know the core categories of magic, you should be able to *create* new effects and methods with greater ease.

As you might have guessed, aside from the five key types of magic which relate to breaking laws of physics, there is also mental magic. Many scientists believe that the human brain, which is electrically driven, is possibly capable of transmitting and receiving thought waves and energy. Despite this belief by some scientists, magicians are able, apparently, to go far beyond anything that science has yet been able to prove. Let's consider one popular manifestation of mental magic:

Telekinisis

Sometimes referred to as animation, the word animation probably conjures up the idea of Disney films and cartoons, and interestingly that concept of making flat pages of film come to life is actually not far removed from magical animation.

In essence, animation in magic is about making ordinarily lifeless objects 'come to life'. Included in this is the ability to make objects move mysteriously, without any visible means of doing so. Animations tend to intrigue audiences. They have a definite mystery about them and no logical explanation for the 'method.'

Mostly used in close up magic, a good example of a telekinesis, or animation effect is 'Hyrum Hanky.'

This effect is where a performer shows a handkerchief both sides, then lays it flat on a table and folds in each side into the centre. Amazingly, the hanky starts to 'bulge' and move on it's own, and the magician struggles to control it. The handkerchief is finally unfolded and both sides are shown to be normal, there is nothing hidden within.



The secret to this effect *is* contained in the hanky itself, but it remains hidden from view the whole time. If you are interested in using this effect, you may purchase it at minimal cost using the order form with this module. It's a very strong close-up effect.

Other forms of close-up animation are accomplished using a special device that we will discuss in the next module. This enables objects to shuffle across a table, jump out of a bottle, jerk out of your hand, and so on.

In a way, animations are often underestimated by magicians. When performed properly, they are often better than simply floating an object, because with animation the movement appears to be more random and unpredictable.

That's an overview of telekinesis or animation, but there are other types of effects, for example, transformations of one object into another that also don't fit into the five main categories, because there are some *aspects* of them that *could* be brought about scientifically.

An example of science being able to achieve a transformation is a t-shirt that can change colour according to the wearer's body temperature.

The difference with magical transformations is that the magician makes clear (and the audience can see) that he is not using chemical or other scientific means to achieve the effect, it just happens under the magicians control. For example, magicians sometimes create outfits that change colour, style and shape completely. This still therefore, defies science.

Let's look at transformations a little more closely.

In magic something is referred to as a transformation when an object either changes it's own appearance to take on different characteristics, or seemingly changes into something completely different. For example, there is the illusion where a girl inside a cage changes to a lion.

Another transformation effect is called the colour changing silks. Guess what happens with this one? Yes, the silks instantly change into completely different colours.

Or there is the classic 'change bag' prop (pictured below), where any object is placed inside and another object is pulled out, with the bag shown to be otherwise empty. This bag uses thick velvet material to conceal the fact that there are two compartments inside, one hidden from the view of spectators. Often, the handle contains a little lever that the magician uses to switch between the two inner bags.

The magicians 'change bag' is a useful prop for transforming one object into another.



The 'rainbow chips' effect is another example of a transformation. The casino style chips that feature in this trick are initially displayed as being black and white, but under your control, you can transform them into multiple colours.

As we mentioned, on stage, a transformation could also be a dramatic costume change. If you have seen this performed well, where a magician or assistant appears to have had a complete change of clothes and style in a split second, you'll appreciate how amazing this type of effect can be.



What type of Magic Should YOU Learn and Perform?

At this point, let's address an issue that often comes up with new magicians. They ask what type of magic they should perform – should it be close-up, stage, illusions, childrens parties, or something else?

The answer is, there is no answer! Ultimately, it's up to you. Let's consider an important factor however from Paul that may influence your decision...

Paul is often asked about this point in discussions with amateur magicians who can't decide 'where to go' with magic. He likens your services to a Ford Car Showroom. Anyone from any income bracket and social background can walk into a showroom of a major manufacturer like Ford, and find one or two cars that would suit them.

For someone buying their first car, they may want something cheap and cheerful, whereas a company director would be looking for an executive vehicle with all the bells and whistles – the luxury leather interior, the satellite navigation, climate controlled air conditioning and so on.

Then at the other end of the spectrum you have a builder who needs a transit van to collect and deliver building materials, or somewhere in the middle is a family man who needs to be able to transport four children at once.

The point is, why do the manufacturers offer all these alternatives? **Because the market is there for them.** They know there is a *demand*, and they would rather sell the customer a vehicle than let a competitor do so.

Similarly with magic, you are in business to make money, therefore you should not want to turn down *any* job, whatever the customer wants, even if it means being a little creative in the process to fulfil the requirement.

Again, Paul is a great example of this principle because he is equally comfortable performing for five people as to five hundred or even five thousand. Also, he has even performed his **close-up** act to audiences of many thousands! How is this possible? Simply, because he makes it so entertaining that it doesn't matter that the audience cannot see the detail of the effects! There is an important lesson here. You are encouraged to **absorb as much magic as possible** at this stage. Study all genres. You may become an expert at one or more in time, but it will give you an important edge over your competition of being able to accept a much wider variety of work, in full confidence that you can always do a great job.

Always Seek A Better Way

Using the simple but effective ‘age cards’ trick we provided you with in the first module, let’s now return to the key point we highlighted earlier regarding *improving each effect you learn*.

Although the effect worked in the format supplied, Paul thought about ways of improving it. Wouldn’t it be more impressive if you could perform this trick *without* having to look at the front of the cards?

Once Paul realised this would be the next logical development, the obvious solution was to mark the back of the cards with secret markings to indicate the key numbers: 1,2,4,8,16, and 32. These would only be apparent to the magician who knew how to read the markings. To the spectator, all the backs would appear the same.

To be honest, why would the spectator ‘focus’ on the back of the cards anyway? Their whole attention is on their number on the *front* of the cards. As you perform this trick, you will realise that different spectators move, think, and manipulate the cards in many different ways and speeds. This realisation will make you appreciate Paul’s next improvement.

Paul asks the spectator to shuffle the cards, and in passing, mentions that they are now in a random order. Then he asks them to think of a number between 1 and 63, saying something like, “it could be your age, it could be the age you would like to be, it could be the age of your son or daughter, it’s *your free choice*. Now, pick up the first card, but don’t let me see what’s on it. Is your number printed on that card?”

If they say no to this question, Paul tells them to put the card to one side, with the number side facing down. If they say yes, he asks them to hold the card against their forehead, and to concentrate on their number. This action merely takes a beat of time, but it gives Paul the clearest possible view of the back of the card. He snaps his finger and says, “now, the next card”, and he follows the same procedure with all the cards.

By performing the trick in this way, *you are in control* of every aspect of what the spectator does, which is vital. You give them *specific* step-by-step instructions in order to get them to proceed according to *your* wishes. Without this control, a spectator might pre-empt your planned procedure by, for example, simply fanning through the cards and saying “my number is on that one, that one, and that one.”

We have provided you with a set of marked cards on the next page, so that you can try this improved version for yourself. The markings we have used are just one example of a pattern that does not look suspicious, yet is easy to ‘read.’ Just look at the wider side edges of each card and count the number of stars that have a lighter shade. The cards are marked on both edges so that it doesn’t matter which way up they are being held – you can read them both ways. The last card with no markings is for number 32.

You might want to create your own way of marking the cards. That’s fine, as long as you keep in mind the principles about how the markings should be made.

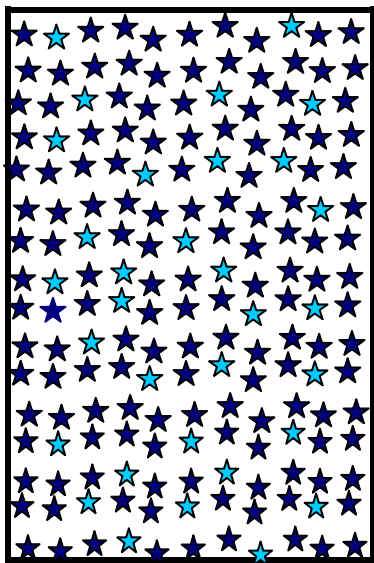
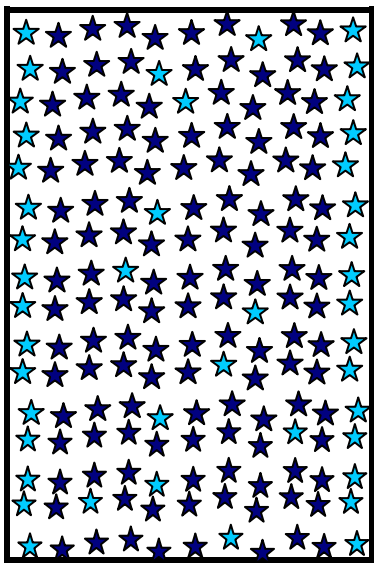
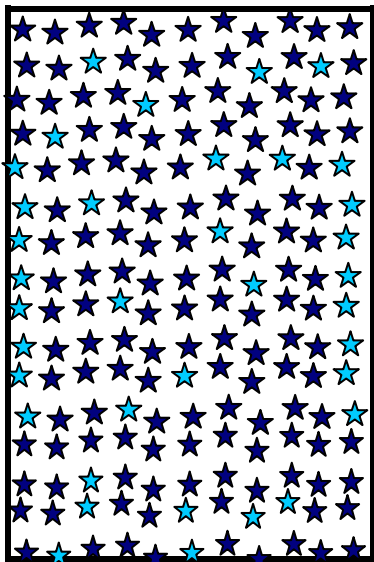
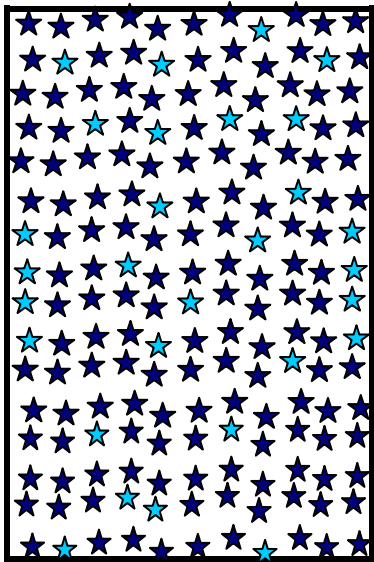
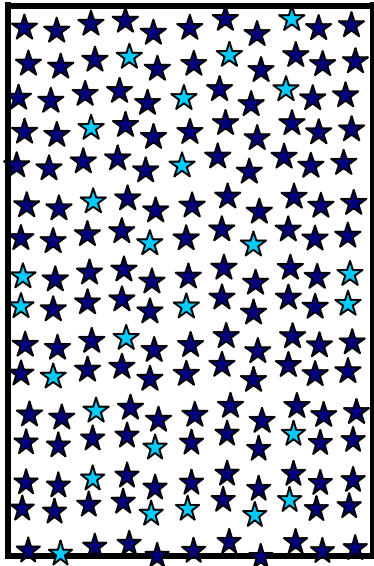
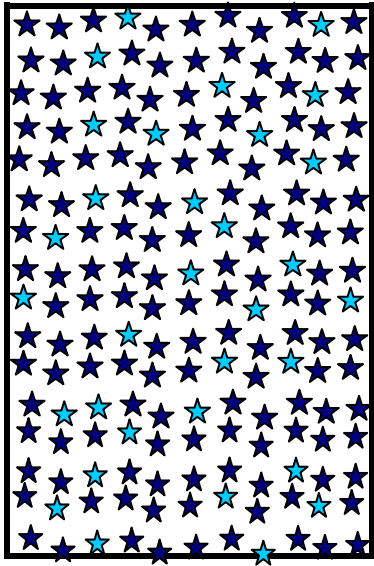


In the next module, we will be looking at how others see you, including ways to improve the way you look! We’ll then move on to examine the matter of your performance character - how to develop a stage persona that is unique to you. Paul has some fascinating wisdom to share on these points which you will enjoy reading and learning from.

Acknowledging that you will soon be tempted to buy from magic shops, we take a close look at how you can benefit from these, whether online or from real ‘bricks and mortar’ shops. The advice in this section will save you some of your hard earned money, as well as giving you practical advice on how to avoid common pitfalls.

We’ll also be looking at the power of the internet to help you. You will probably be surprised at just how useful the internet can be for magicians.

To round up this module, turn over the page to review what we learnt...



A Brief Review

Let's review what we have learnt in this module.

Firstly, we looked at the importance of goals – why you need them, and how they will benefit you. We then encouraged you to complete the 'my true reason' certificate after giving careful thought to what you want in your life. To help you stick to your goals, we provided you with some helpful guidelines as well as real life examples of others whose goals made all the difference to their success.

We then looked at the types of criticism that you are likely to come across right from the outset, as well as importantly, how to handle criticism to your advantage.

Since you need to start finding magic that suits your personality and interests, we reviewed the pros and cons of all the resources available to you – books, videos, magic clubs, the internet, and magic shops.

Moving on to the section on *how* to learn magic, we are confident that this will be a part of the course that you will want to read many times. We covered Paul Daniels method for learning magic, which will serve you well if followed closely. Particular emphasis was put on looking at ways to improve existing effects, a critical factor in your success as a magician.

Following the definition of magic, we reviewed the five main categories of magic, and saw examples of each type, along with an explanation of how each category relates to the overall definition of magic.

Finally, under the heading 'always seek a better way,' using the 'age of cards' trick as an example, we came back to the matter of improving every trick you learn. We saw the first step in making the trick more powerful, and we will be looking at further ways of improving it in forthcoming modules, tying in with related topics along the way.

ACTION TASKS

MODULE 2

1. Consider carefully what I want to achieve from my magic business.
-

2. Think about, and then complete the 'My True Reason Certificate.'
-

3. Start finding additional magic tricks to learn using a variety of the methods we proposed – books, videos, magic shops, magic clubs etc.
-

4. Using the procedure outlined to learn new magic, work through the process step by step, and commit to learning each new trick this way.
-

5. With every trick I learn from now on, make a mental note of its corresponding category.
-

6. Watch other magicians and other entertainers perform and evaluate what you do and don't like about the way they come across.

Video Tutorials with Module Two

Incredible Envelope Prediction

There are a number of variations on the magicians choice, and the version on the video is perhaps the most basic of these. Many years ago, Paul thought long and hard about the magicians choice concept, and developed it (as he does) into a much more effective force that really does stand up on it's own as an effect, as well as to scrutiny by an audience. The result is a force that requires more thought and practice to perform well, but it is far more effective and truly stunning to watch. We thought we would include it here, for the more adventurous among you.

The keys to Paul's method are in the 'rhythm' and pace of the presentation, and in knowing *exactly* what to say regardless of the choices that are made. Additionally, the patter is phrased in a way that it does not arouse suspicion; it genuinely appears to the spectator as though they have had a completely free choice.

The method shown on the video showed two objects being pointed to by the spectator, but Paul prefers to invite the spectator pick up **one** object, and if it's the predicted item you can really sell that as a miracle! They had a totally free choice and they picked up that one! That's the easiest one to handle!

If the spectator picks up one of the other two objects that are not the prediction, without hesitation, as they pick it up, say "...and just put it to one side."

That leaves you with the prediction and one other object.

Continue, "Pick up both of the objects, and hold one in each hand. Swap hands a few times if you like, (it makes no difference) and now *give one of them to me.*"

If they give you the predicted item, continue without pause, "...and put that one to one side" as you point to the one they are still holding.

"You have placed two objects to one side, and handed this one to me. I could not have known in advance which one you would give to me, could I?" Then of course you reveal the prediction.

If on the other hand, they *keep* the prediction, and pass the other object over to you, as they are handing it to you, your sentence continues instead, "...and *I* will put this one aside also." They should hear these 'split' sentences as one complete sentence, a natural progression!

Having viewed the video showing the envelope prediction at the end, Paul offered an interesting observation that you may want to think about. He commented that the audience might think that the envelope was a magic prop, and so perceive that the magician could have in fact made *any* prediction appear through this 'special' envelope. In hindsight then, it may not be such a good idea to combine a mentalism kind of effect with a magic trick, as to the audience, they could conclude that the mentalism part of it is achieved using magic techniques, rather than through what you want them to believe, namely that it is some kind of 'mind control'.

Back to School

This trick that you just viewed, is offered up as an introduction to another facet of magic. There are many such tricks, and if you move towards what we might call 'mathamagic' please try to make sure the audience can follow what you are doing! Some of the tricks in this genre are extremely convoluted.

Also remember that whereas they are fun, they can be perceived by the audience to be non magical, merely playing with numbers – that is the danger. In the example in this video, even though the final revelation is a prediction, it would be better if you, the magician were totally unaware of the choice of their initial three numbers and the subsequent entries into the calculator. In other words, you give the calculator to a spectator, and give them instructions, so that without any intervention by you, they arrive at the predicted number themselves.

When performing this trick, try and use a calculator with big numbers, simplistic plus and minus signs, and an easy to read display. Note again here, the amount of detailed thought that has just been added to this extremely trick, to remove problems before you encounter them. With little buttons on the calculator for example, the wrong buttons might be pressed. Make your instructions to the volunteer as crisp and clear as possible, as their correct actions are crucial to the success of the trick.

Now here's a bonus associated trick from Paul that is brilliant in it's simplicity.

Do you have a friend that is good with electronics? If you do, you could get him or her to rewire the inside of your calculator so that the '=' button is actually the memory recall button, and vice versa. Before the show, you would type a number, let's say 11,642 into the memory, and store it.

During the routine, you clear the display, and ask anybody to put in a three figure number, then pass the calculator along the row, press plus and ask someone else to put in a four figure number. Then pass it along again to another spectator and have another number entered. Ask this last person to press =, and because the keys are reversed, your number will come out of memory! Ask the person to concentrate on that number, and 'read' their minds, or ask them to tell you. One of the best things about this trick is that the prediction can be different every time you perform it!

Silk from nowhere

Although the performer on the video made reference to their sleeves, in hindsight this is not a good idea, as it draws attention to your sleeves where the silk is hidden. Also, the trick will be more effective if you 'pull your sleeves up' three times (instead of two), and then take the 'load' on the last time. This breaks the rhythm for the audience of expecting you to only roll each sleeve up once. Also, it's better to refer to the item as a handkerchief rather than a silk when performing for the public – they won't be familiar with the term silk in this context – to them it is a handkerchief.

Win or Lose

With regard to patter lines for this trick, there are many variations you could use, depending on your own style. For example, the following could turn an ordinary card trick into a funny piece of entertainment, with the added attraction that it will still be a baffling effect.

The words will vary according to whether you are doing it on a man or woman. To a girl you might say, "Do you believe in coincidence, and that kind of thing? Would you mind if we do a little test to see if we are compatible? I have 12 cards here, six for you, and six for me. Did you bring a blindfold?" She answers no of course. "Nor did I, but what we can do is put the cards behind our backs so that neither of us can see the cards." Do the trick as planned, and at the end when you both have the same cards you could say, "You see, we are compatible, so will you marry me?" Whatever she says, say, "you have very good taste!"

For a man, you would use a similar approach apart from the marrying part at the end! Instead you could say, "Look, we're both winners, let's go to Vegas!"

This trick is also suitable for trade shows. Simply replace the 'winners' cards with your clients product or name, and have all the other cards printed with A.N. OTHER! Your opening line could be, "You look like a person of good taste." At the end, you say, "at the beginning I thought you had good taste, and you do, because like me you chose (name the clients product) and discarded all the others!"

My True Reason

*My True Reason for wanting to make
a success of my magic career is:*

.....
.....
.....

*I will remain committed to achieving this
goal, whatever it takes.*

Signed.....

Date.....