

Magician Professional 20

Walter Brown Gibson, Morris N. Young

Professional Magic for Amateurs Walter Brown Gibson, Walter B. Gibson, 1974-01-01 Written for the amateur magician, this illustrated guide offers 50 easy, effective, and well-known tricks that are used by professionals: cards, handkerchiefs, mental magic, and more. The author includes an overview for each trick, shows how the act appears to the audience, and details both the mechanisms and the presentation. 63 illustrations.

How to Become a Professional Magician Sean Mitchell, 2012-07-26 Over the years, many books have been written on the topics of business and marketing for magicians, covering everything from restaurant magic to cruise ships to trade shows and more. Many of these books are excellent resources for a professional magician seeking to expand their business. So far, however, no book has ever been written on the hardest part of performing magic for a living: getting started. *How to Become a Professional Magician* is the first book of its kind: a complete guidebook for making the transition from an amateur to a working professional, step by step, with absolutely nothing left out. Most books on the business of magic simply tell you what to do if you're already a professional magician. They assume that you already have marketing materials, a professional repertoire, a list of clients, a solid foundation of real-world performing experience, and all the other things required to be a working pro. Rather than assuming you already have these assets, *How to Become a Professional Magician* shows you how to actually get them. Topics covered include: Strategies for building a rock-solid professional repertoire that you can perform for anyone, anywhere, anytime, and count on getting great reactions. A detailed sequence of steps for approaching groups of people at strolling gigs and commanding their respect and attention, before you even perform a single trick. How to determine what to charge for your services (including specific guidelines and examples). Detailed discussions of various marketing materials (including which forms of marketing you should avoid in order to prevent wasting time and money). A complete breakdown of the process of booking a gig, from receiving the first email or phone call all the way up to collecting the paycheck. Specific guidelines and criteria for putting together a wardrobe of performing attire that creates a powerful, professional image and commands the respect of your audiences and clients. An entire section devoted to restaurant magic, detailing a range of strategies for locating restaurants that are well-suited for magic, approaching and selling your services, booking the gig, and keeping it long-term. A detailed discussion of negotiation principles, with a special emphasis on how these principles apply specifically to the world of magic. How to acquire a basic level of performing experience, so that your performing skills are razor-sharp from the very first time you do a professional show. How to start booking paid gigs, even if you have no prior experience marketing yourself. ...and much more. *How to Become a Professional Magician* is designed for performers of all kinds. Whether you want to perform large stage shows or intimate close-up magic, for children or adult audiences, at colleges, corporate events, schools, private parties, or any other venue, the principles in this book will help you build the performing skills and business foundation necessary to pursue your personal, unique goals. Many books on the business of magic are only 20-30 pages long, and often consist of crudely photocopied pages stapled together by hand. Despite their minimal content and low production values, these small booklets often cost anywhere from \$30-\$60, and occasionally more. *How to Become a Professional Magician* is over 400 pages long, with absolutely no fluff or filler, and is professionally printed and bound to the same standards used by major literary publishing companies. This is a book that you'll be proud to keep on your bookshelf for years, and refer back to again and again as your business expands and grows. If you've ever wondered what it would be like to perform magic for a living, but simply didn't know where to start, then *How to Become a Professional Magician* will show you exactly how to go from amateur to professional as quickly and easily as possible, so that you can earn a living doing what you love and achieve your dream of becoming a professional magician.

Houdini on Magic Walter Brown Gibson, Morris N. Young, 1953 Written by the master magician himself, this fascinating work reveals the secrets behind how Houdini escaped numerous death-defying stunts and exposed a variety of fake spiritualists. He also gives instructions for 44 eye-

catching stage tricks, as well as other fascinating material. 155 illustrations.

Magic Unconcealed John ("Jay") Collen, 2020-09-30 Magic theory, plus over 20 professional tricks and routines

Make Your Own Magic: Secrets, Stories and Tricks from My World Joel M, 2021-11-11 My name is Joel Mawhinney, though I go by the name Joel M. You might know me from TikTok as @joelmagician.

Magic, Stage Illusions and Scientific Diversions, Including Trick Photography Albert A. Hopkins, 2022-09-16 DigiCat Publishing presents to you this special edition of Magic, Stage Illusions and Scientific Diversions, Including Trick Photography by Albert A. Hopkins. DigiCat Publishing considers every written word to be a legacy of humankind. Every DigiCat book has been carefully reproduced for republishing in a new modern format. The books are available in print, as well as ebooks. DigiCat hopes you will treat this work with the acknowledgment and passion it deserves as a classic of world literature.

The Definitive Guide to Magic Charles G. Wright, 2016-05-11 This superb guide to magic tricks uncovers and teaches the secrets behind many of the most popular magic routines and stage illusions ever invented. Perfect for beginners and fans of casual performance and stage magic, *The Definitive Guide to Magic* is an illustrated guidebook which examines and unveils the methods behind magic tricks, optical illusions, conjuring, coin magic and sleight of hand - to highlight just some of this epic book's topics. Revelatory in tone, each trick is explained clearly with accompanying pictures. Indeed, this guide is designed for both the general interested reader and the aspiring professional magician. Stage magic and street magic performances continues to fascinate and entrance countless numbers of interested spectators every year. The bedazzling displays put on by professional magicians remain a popular family occasion, with the simple appeal of the mystical and unusual continuing in force as great entertainment. In addition to stage magic, sleight of hand tricks and conjuration, this book intensely examines the circus and street performance arts of fire eating, sword swallowing and juggling. Completing this impressive guide is an examination of ventriloquy and shadowgraphy - the art of making shapes and animals appear as shadows of your hand. Theatrical magic shows have ensued and endured for over a century, impressing and enrapturing audiences with their flamboyancy and apparent display of the impossible. Little wonder too, being as the departure from the norm of routine characterises much of what we term entertainment. Street and casual performances of magic meanwhile have gone on for much longer, stunning those fortunate enough to bear witness for aeons. The mission for this primer is multipurpose: the author's first desire to elevate the knowledge of tricks among the general spectator. His intention is not to upset the entertainment value magic no doubt offers, but to make its cunning and technical mastery all the more worthy of observation and admiration. What can be more impressive than seeing a magician who has, in all likelihood, practiced and performed tricks thousands of times do so with a genuine and preserved passion as a thrilled crowd looks on? Other than enlightening people, this guide's second purpose is its intention to motivate the aspirant magician. The pages are something of a test: if the reader finds the descriptions to be a 'spoiler' of sorts, then perhaps you are better involved with magic as a spectator, not a performer. If your reaction is different - as mine was many years ago as I was shown the workings of my first few staple magic tricks - and you are curious or eager, or even have ideas to improve or elaborate on what's written, then you may have the makings of a musician inside of you. The third and final motive is perhaps a little idealistic, but essentially has the benefit of all at heart. To the author, the wrapping of magic tricks in arcane secrecy is counterproductive; they should be unveiled for others to learn and be all the more fascinated. As for professional musicians who jealously guard their craft? They should invent new and even greater tricks - for the limit is only the imagination - and leave the foundations readily accessible by the interested public. This book was composed by professional magician and performer of over 20 years experience Charles G. Wright, so rest assured that you are in good (and dexterous) hands throughout the explanations, and will emerge knowledgeable.

Linking Rings James D. Robenalt, 2004 Travel back through time to meet FDR's magician. for a

magical road trip with his direct ancestor, a real-life magician and politician. His book is one part magic history, one part American history and one part family history. Here we meet presidents, candidates, conjurers and Civil War soldiers. His account of the first convention of the international Brotherhood of Magicians provides an accurate glimpse of people who loved magic and made it their livelihood. There is much to learn from this book, but perhaps the most important message is to cherish our history and celebrate our own unique family stories. David Copperfield magician, was a major figure in Ohio politics during the first half of the twentieth century, serving as the powerful head of the Ohio Democratic Party and as a senior official in the U.S. Treasury under Franklin D. Roosevelt. Durbin's story is that of a political maverick who knew how to manipulate behind-the-scenes activities, especially in Ohio's political arena. He was instrumental in William Kennings Bryan's near-defeat of William McKinley in Ohio, and two decades later he helped Woodrow Wilson reach the White House. nation's premier magicians who performed on stage as The Past Master of the Black Art, the was the first elected president of the International Brotherhood of Magicians, a professional organization that has grown since its first convention in Kenton, Ohio in 1926 to number more than 15,000 members today. biography narrated by James D. Robenalt, Durbin's great-grandson, who places himself with Durbin in a long car ride back to Ohio from Washington, D.C., in February 1937. Rings an engrossing read.

Showmanship for Magicians Dariel Fitzkee, 2020-09-27 Showmanship for Magicians is a 1943 work by semi-professional magician and author Dariel Fitzkee. It is the first in the Fitzkee Trilogy, a classic collection that is still read widely by magicians, conjuroprs and illusionists alike. There is little information available on the life of Dariel Fitzkee outside of his written work. Born in Annawan, Illinois, in 1898 as Dariel Comp Fitzkee, he later changed his surname to Fitzroy during World War II. But he continued to write under the name Fitzkee throughout his life. Fitzkee's early books were shorter works focused on specific magic tricks. Books like Cut and Restored Rope and Manipulation (1929) and Linking Ring Manipulation (1930) described multiple variations of these classic tricks. Fitzkee was also a regular contributor to Genii Magazine, which is still published today. He wrote two recurring magic columns in the 1930s called Thoughts are Things and Glimpses of Strange Shadows. Fitzkee also contributed a book and magazine review column called Paper and Ink that ran for over 12 years. For all of his analysis and study on the subject, it seems that success as a professional magician eluded him. Fitzkee is said to have had an unsuccessful touring act from 1939 to 1940, after which he stopped performing. But his most enduring written works were yet to come in the form of the Fitzkee Trilogy, starting with Showmanship for Magicians. Many magicians throughout the second half of the 20th century have considered it to be a cornerstone work in the field, including the actor Steve Martin who was fanatical about magic as a young man. He described the book as ...more important to me than The Catcher in the Rye. Fitzkee was frustrated with the quality of magic at the time of his writing. He felt that the mediocrity that dominated the stages did damage to the reputation of the entire field of magic. One of his biggest issues with magic in the 1940s was that its performers were still treating the trappings of the late 1800s as the standard for magic. Performers often dressed in out-of-date tuxedos, wearing top hats or turbans. They adorned the stage with old-fashioned round Magician's tables that had been popularized some 70 years before. Fitzkee felt that magic should be ...geared and attuned to the times to keep it fresh and interesting for the audience. Fitzkee analyzes the components of other successful forms of entertainment, like film, sporting events, theater, opera, and more. He breaks these down into a list of 39 Audience Appeals - music, color, comedy, conflict, etc - that can then be incorporated into a magic performance. The second book in the Fitzkee Trilogy is The Trick Brain published in 1944. This work condenses all magic tricks into 19 basic effects, such as getting a solid item to penetrate another without damaging either. It also examines how to combine effects into new and updated tricks. The final book of the trilogy, Magic by Misdirection (1945), concerns the psychology of deception, or the attack the magician makes upon the spectator's mind. The books were written in this order on purpose. Fitzkee felt that entertainment was the primary purpose of a magician. Whatever else an audience may expect, the first thing they expect is to be entertained. Then he gets

into the mechanics of magic in *The Trick Brain*, helping the entertainer to hone his or her skill and create original tricks. And finally, in *Magic by Misdirection*, Fitzkee examines the mental aspects of magic, from both the magician and the spectator's point of view.

Magical Bharat Rao, 2019-01-10 Are you ready for some magic? There are solo magicians today who are making over \$20,000 per performance, while those in the big leagues routinely bring in over \$20 million a year. How did they get there and what are the keys to their success? What skills and techniques do they possess and deploy that can be easily adapted for your own personal use? In this book, you will learn of the key attitudes and practices that propel their success, as well as the path they have paved for other magicians and performers hoping to gain an entry into this competitive yet lucrative industry. We look at the magic industry through the lens of two of its most celebrated performers, Penn and Teller, who are not just as magicians and entertainers, but smart entrepreneurs running a global entertainment business. In parallel, we look at how the field of modern magic has evolved since its inception, what the outlook is for its future in our global, interconnected, always-on economy. We consider the successful careers of legendary magicians like Jean Eugène Robert-Houdin, Harry Houdini, Dai Vernon, Doug Henning, and others, and how they have shaped the growing magic industry and made it a force to be reckoned with. Through shows like Penn and Teller Fool Us, America's Got Talent, Britain's Got Talent, and The World's Best, and through social media outlets like Facebook, Twitter, Instagram and Youtube, contemporary magicians have an unprecedented opportunity to make themselves known to a global audience. The success secrets followed by the likes of Penn and Teller, David Copperfield, David Blaine, Criss Angel, and newer stars like Shin Lim, Dynamo, and Ryan Hayashi, both as professional magicians and business owners, can be applied by entrepreneurs, business people and self starters everywhere who want to make a mark in their careers. Through constant efforts at design, experimentation, prototyping, and field testing with peers and live audiences, these performers have been fine tuning their craft for decades. With their passion, perseverance, commitment, and unique and creative ways of identifying and solving problems, these trailblazers show the way for a better - and more magical future. In this book, you will not only learn how these stars successfully overcame their challenges, but also how YOU can transform your approach to magic and business. Special Low Pre-Order Price. Order today! ADVANCE PRAISE FOR MAGICAL A modern synthesis of magic that every conjurer should keep in their knowledge bag of tricks. - Ryan Hayashi, International Stage Magician, Motivational Speaker, Samurai Entertainer, and Winner of the FU Trophy, Penn & Teller Fool Us. Entertaining, fast-paced, and full of ideas that will challenge your assumptions and beliefs about magic, and it's connections to popular culture and business. - Laura Vanderkam, Bestselling Author of What the Most Successful People Do Before Breakfast and Off The Clock. A rollicking ride into the business of magic. The connections to innovation, creativity, persistence and service excellence are engaging and insightful. Every entrepreneur should own a copy. - Michael McGetrick, Founder and CEO, Spark 451.

Aleister Crowley and the 20th Century Synthesis of Magick Dave Evans, 2007-01-01 Both a professional academic researcher and practicing magician, Evans delves into modern history to present a serious, but accessible and fascinating work on British magic, focusing especially on Aleister Crowley.

The Last Greatest Magician in the World Jim Steinmeyer, 2012-08-30 Steinmeyer presents the seminal biography of the magician's magician, Howard Thurston, a man who surpassed Houdini in the eyes of showmen and fans, and set the standard for how stage magic is performed today.

How to Become a Magician Alfred Labeja, 2016-06-24 A step by step guides to learning magic and all the trickery involved. The skills employed by magicians to create illusions that looks real in the eyes of the masses.

The Complete Idiot's Guide to Street Magic Tom Ogden, 2007 Forget about David Copperfield, cruise ship illusionists, and birthday party magicians. They're so old school, so 20th century. The conjuring that people starting out in magic today want to do is edgier, grittier, quick, visual, and maybe a little dangerous - magic to the max. Welcome to the world of street magic! The

Complete Idiot's Guide to Street Magic will teach you how to do it! Even some of the simplest stunts, if performed effectively, have the same strong potential to amaze onlookers as the more challenging feats. Out of the literally thousands of tricks that can be included, only those that are the most direct and have the greatest impact, both visually and psychologically, will appear in the book. Each magical effect will be rated on a scale from one-to-three stars, easy to difficult, according to how hard it is to learn and/or to perform.

Too Many Magicians Randall Garrett, 2013-11-25 Set in an alternate reality where Richard the Lionheart's descendants rule the Anglo-French Empire, the laws of magic have developed in place of the laws of physics. In this late 20th century world, people still travel through pea fog by horse and carriage, but magic has made levitation and enchantment spells the norm, especially at a sorcerer's convention. The International Sorcerer's Convention is in full swing. Until London's Chief Forensics Sorcerer, Sir James Zwinge, is found dead inside a locked room, that is. Master Sean O Lochlainn had been at odds with Sir James over competing breakthroughs in incision-free surgery, making him the prime suspect. It's up to Lord Darcy to solve Sir James' murder and exonerate his own forensic sorcerer and trusted assistant. But the mystery deepens when the murder of a Naval spy is connected to that of Sir James' death. Conflict with Poland, a dominating world power, changes the game and suddenly there is a lot more at stake than the freedom of Lord Darcy's old friend. *Too Many Magicians* was nominated for the Hugo Award in 1967, and the complete Lord Darcy series later won the Sideways Award for Alternate History.

Magician of the Modern Eugene R. Gaddis, 2011-11-09 The story of Chick Austin is the story, in Virgil Thomson's words, of a whole cultural movement in one man. Becoming director of Hartford's Wadsworth Atheneum at the age of twenty-six, Austin immediately set about to introduce modern art to America and to transform this conservative insurance capital into a cultural mecca that would become the talk of the art world during the yeasty years between the two world wars. The first in the United States to mount a major Picasso retrospective, Austin was soon acquiring works by Dalí, Mondrian, Miró, Balthus, Max Ernst, and Alexander Calder. In the museum's new theater (which he designed), he staged the premiere of the revolutionary Gertrude Stein and Virgil Thomson opera *Four Saints in Three Acts* (with an all-black cast). At Lincoln Kirstein's instigation, he brought Balanchine to America. And he embraced all the new art forms, making film, photography, architecture, and contemporary music part of the life of his museum. For his own family he built a Palladian villa (now a recently restored national historic landmark), filling it with the baroque and the Bauhaus and inviting all the locals in to see how it felt to be modern. Austin's instinct for quality proved infallible. Whether acquiring a matchless Caravaggio or a startling Dalí, he balanced the old masters with the modern. Mounting provocative shows that linked the past to the present, he created dramatic installations--and he threw himself into everything, hanging fabrics, creating backdrops, stitching up costumes. He loved to teach, to paint, to act, to give lavish costume balls, and to dazzle audiences of all ages with his performances as a magician, the Great Ostrum. Brilliant at using his magician's sleight of hand, he could manipulate his conservative trustees to get what he wanted--but only up to a point. One more purchase of an incomprehensible abstract canvas, one outrageous party too many, one more shocking theatrical role, eventually led to a crisis. Never one to be idle for long, Austin left Hartford and took on a new challenge--to make an artistic triumph of the pink-and-white palace in Sarasota, Florida, known as the John and Mable Ringling Museum of Art, which housed the circus king's moldering but magnificent collection. Here is the colorful life of Chick Austin, and as we relish his audacious career--the risks he took, the successes he enjoyed along with the inevitable setbacks--we understand what a far-reaching influence he had on the way Americans look at and think about art. Not only a brilliant portrait of an extraordinary man, this wonderfully American story gives us a fascinating behind-the-scenes glimpse into the art world as it was then--and in many ways still is today.

Unmasking the Masquerade Rod Robison, Toby a Travis, Adrian Van Vactor, 2017-01-13 Three illusionists boldly reveal the powerful secrets behind the supernatural, psychic ability and the limits of Satan: Do some humans have supernatural powers? Is it possible to read minds? How do psychics

get their secret information? Could the miracles of Jesus have been an illusion? Should we be afraid of Satan? Solid answers, amazing stories!

The Unmasking of Robert-Houdin Harry Houdini, 2015-04-14 It is common knowledge that one of the world's greatest magicians gave himself the stage name of Houdini. He was born as Erik Weisz in Budapest in 1874. He emigrated to the United States of America with his mother and four brothers in 1878. The family changed the spelling of their surname to the German Weiss and, in turn, Erik became Ehrich. In turn that was shortened to Ehrie and anglicized to Harry. According to his boyhood friend, Joseph F Rinn, in his book *Sixty Years of Psychical Research*, Weiss started his magic career some time in 1889. A couple of years later, in early 1891, he read *The Memories of Robert-Houdin*, the well known French magician. In part tribute to Robert-Houdin, and because he apparently believed that adding an i on the end of a name meant like in French, Harry Weiss decided to rename himself Harry Houdini and become a professional magician. The rest, as they say, is history. Unfortunately, the story doesn't end there. Houdini later found out that a number of the effects that Robert-Houdin claimed to have invented were not invented by him at all. This was obviously a crushing blow to Houdini who was now so well known under his chosen stage name that he could not change it. In a personal crusade he researched and wrote his book *The Unmasking of Robert-Houdin* which he finished on 20th July 1907 and which appeared in print the following year. Bizarrely, the printing in England claims copyright in 1906, 1907 and 1908. The book was dedicated to his father and contains many reproductions of photographs, playbills and illustrations from his own collection. He was very proud of his achievement and, in fairness, it must be said that in the days in which it was written the research and effort that went into its production must have been considerable. Indeed, he offered a prize of \$250 if anybody could name a book which has taken so much time, energy, travel and money, with such authentic data regarding real magical inventions. Despite all the work he had put in even he thought it likely that few people would read the work in its entirety. Indeed, in many copies there is his own handwritten note beseeching the reader to Please read the introduction at least. Perhaps he thought that those who did so might skate over the rather vicious attacks contained in the rest of the text. It was not to be and the book was roundly castigated by the world of magic, especially in France, the home of Robert-Houdin. It has been suggested that Houdini wrote the book because he was shunned by the family of Robert-Houdin when he made his first tour of Europe. The truth will never be known but it is telling that Houdini later said The only mistake I made was in calling my book Houdin Unmasked. It ought to have been the History of Magic. There is an element of truth in that statement as the book does contain a great deal of historical research into the illusions and effects of magic. As with other offerings in The Golden Age of Magic series this volume is not a straightforward reproduction of the original text. There are a number of reasons for this. The main one, as with almost all early books, is that the typefaces used frequently make reading a chore rather than a pleasure. There is also the fact that the original printings were poorly edited, resulting in spelling errors and sometimes mistakes which completely alter the meaning of the text. Wherever possible we have endeavoured to reproduce illustrations from the original to the highest possible standard and, in many cases, have been able to improve them. However, you should be aware that some illustrations in the original book were, themselves, copied from documents that were then many years old and some reproductions may not be to present day standards. We have taken the liberty of producing the book to make it both accurate and accessible. We would hope that, were the author alive today, he would very much approve of this edition.

Self-Working Table Magic Karl Fulves, 2013-06-10 Ninety-seven mystifying tricks done with ordinary objects that can be borrowed from the audience. Make coins appear or disappear; matchsticks jump into the air; classic cups and balls; more. 185 illustrations.

Magic and Alchemy Robert Michael Place, 2009 The word 'magic' evokes many ideas, from a stage magician performing illusions to the pyrotechnics of witches and wizards depicted in movies and on television. This book covers the history, practices, and philosophies of magic and alchemy in Western history. It also looks at the tools used by magicians and alchemists.

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Magician Professional 20 Introduction

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