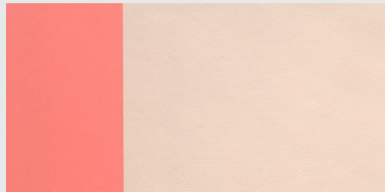


# I PRACTICE MAGAZINE

April Edition





Hey Friends, Welcome to another issue of the Ipractice magazine. Sorry for the delay but due to my new job it has been a bit difficult to manage my time, but I'm getting there!

I want to invite all of you to make a good cup of tea, coffee or any other beverage that you enjoy because we are in for a good one!  
Chris Wood is going to talk

about mental misdirection. Basically this is one of the different conceptions that ascanio had for misdirection and when mastered it will be a strong tool in your repertoire which will allow you to get away with move you maybe shouldn't get away with.

Next up is my good friend from Leeuwarden (a city where I lived for 3 years) and he is going to talk about

beatboxing. David is an awesome beatboxer and we had many fun jam sessions playing guitar and beatboxing, although that is a topic for another time. David will blow your mind with his world of beatboxing and he will open your eyes to a new type of magical gesture.

Finally, my favorite person and magician in the world

will talk about the limits of fiction. How do the lines between fiction and magic blur and what do they have in common?

This is going to be a good one! So sit back and enjoy the journey!



# MENTAL MISDIRECTION



**BY: CHRIS WOOD**

Mental Misdirection (from my Lecture Notes Vol. 2)

For me, mental misdirection (often referred to as verbal misdirection although I think that limits the concept) is the name of the game. I've shared in these notes what many consider to be the "real" secrets of magic in the same way they were shared to me by Alan Alan all those years ago. I'm not alone. The great magicians out there all understand the importance of misleading the mind and quite a few now speak about it openly. Only 30 years ago it was rare to hear about, now, more than a few feature it in TED style talks when they want to impress lay people about the depth of magic psychology. For my money, Apollo Robbins does a very good job with his "Frank" analogy, well worth watching. (Interestingly Richard McDougall - another Alan Alan student - advised on that for Apollo). Analysing the psychology of

magic has become popular amongst some strands of academia as it helps give their subject a boost with a novelty factor and captures the public interest. Sadly the result is often akin to pulling the wings off a butterfly to see how they work but then being unable to put it all back together. Although it may be interesting to delve into the neuroscience of why certain misdirection works, it's primarily retrospective and seems to



offer little to the fledgling magician as a way to learn their craft.

Personally I think it's a shame to reveal any secrets, let alone something as powerful and as closely guarded in the past as this to a lay audience, however I don't think it's going to stop magicians fooling people. The challenge for us is to draw them into such a smooth overall performance that they cannot resist

the principles at work, even if they know about them.

I was always taught by Alan that mental misdirection is the key to performing "real magic". As "magic happens in the minds of the spectators" (Slydini) it is in fooling the mind that you create that impenetrable fog that results in that indefinable feeling that magicians refer to as "real magic". It's what we all strive for and we all know it when we see and feel it.

However most magicians really don't know how to recreate that feeling deliberately and they lose sight of it over the years. I've heard it attributed to perfect technical skill, highly visual effects, atmosphere, great acting, emotional content and a whole host of other solutions. Certainly all of these and more contribute to the theatrical experience that is magic, and attention to fine detail brings class and polish, but that

elusive "real magic" feeling I would suggest is firmly rooted in the mind and it is only by tapping into the mind that we can really evoke it. When Alan talked about "Misdirection is the initiation of trains of thought" this is what he was on about. It's a million miles away from waiting or hoping for an opportune moment and "winging it", though often some performers through sheer experience utilise mental misdirection "instinctively". It has little to do with physical misdirection as useful as that is. This is about a deliberate, cold blooded tactic of leading the mind astray. Not just for false trails as Tamariz discusses, but in entraining as many gaging as many levels of consciousness as you can to force the perception, the logic and the detail of what is happening lower and lower until the mind fills in the gaps with assumptions and knowledge based on prior experience. Ascanio is wonder-

ful to read in volume "The Con-  
this respect as he ceptual Structure  
teases out defini- of Magic".

tions for methods  
of clouding the  
mind in progress-  
ive essays but I  
suspect you benefit  
from understand-  
ing the concept  
beforehand to  
really enjoy read-  
ing his first

The key is sub-  
tlety. You have to  
outthink them and  
ideally you  
shouldn't leave  
them with the  
realisation they  
were misdirected.  
This is why ef-

fects such as re- been put on pause.  
peated card under Ideally you don't  
glass can be crass even believe that  
if not presented you missed any-  
well. You know thing! As Justin  
when you've been Higham says "The  
well misdirected secret of provid-  
as you should just ing shade... is to  
hit a brick wall remember that it  
when thinking back is shade, not  
to what happened. total dark-  
The video recorder ness..." (see his  
of the mind had wonderful, "Bold

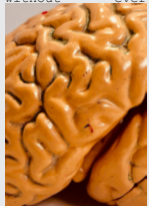


and Illogical Card Moves").

The best tricks have misleading the spectator's thought process built into them and magicians pick them up, follow the routines and love the results without ever



thrill of the uncanny. Visual magic can look like a live special effect and certainly can get gasps, but without the mind involved it will not "feel" truly magical. Eye candy is just that. Short, sweet and superficial. En-



really understanding what makes the trick so strong. It's NOT about shock tactics. That gets a response and screams and many magicians will be perfectly happy to settle for that, but that doesn't mean it's truly

magical. It's the slow gasp of wonder that I want. That involuntary indrawn breath as something beautiful happens before you that despite all your logic, sets aside the laws of physics and gives a silent, primal





gage and fool the mind however and stir their emotions and imagination and they will remember the experience for a long, long time - sometimes for life.

I confess the original thinking I thought to have to contribute on this subject was about the layering of mental misdirection. However on re-reading Tommy Wonder's pivotal essay in the Books of Wonder, he does in-

deed mention layering. Basically by being more subtle in what you employ, you may only misdirect 25% of their attention through say, an emotional question, but if you add tension and relaxation, another 25% and if you also add motivation into the mix, another 25%. These all add up and rather than stand out as a single, blatant piece of 75% misdirection the multiple layers can form part of an organic whole, (yes a tapestry- thank you Slydini) that overlap with each



other and prove trary, contex-  
irresistible be-tual, emotional  
cause the parts etc... You could  
are more subtle in layer as many as  
and of themselves, you want, or use  
raising less warn- less depending on  
ing signs. Those the need.

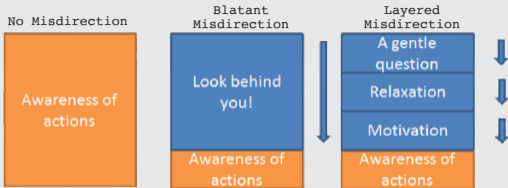
are just three  
random examples,  
there are many  
types of misdirec-  
tion: tactile,  
nonsensical, con-

Anyway, I think  
that is enough for  
lecture two. There  
is SO much that  
goes into the

melting pot for I am completely  
performing magic, enamoured with.  
the art is in  
blending it to-  
gether so that  
only the final im-  
age is seen and  
all the brush-  
strokes fade away.  
It's a lifelong  
pursuit, and one I  
am happy to admit

*Chris Wood*

**FORCING SPECTATOR  
PERCEPTION INTO  
LOWER  
CONSCIOUSNESS**





## **Beatbox and Magic** **By: David Globe**

Hey guys, my name is David Globe and I have this passion of mine which is beatboxing. Beatboxing has influenced another big passion in my life, which is magic.

I want to talk to you about this part in magic, which is in my opinion often overlooked and that is the audio part of magic, and specifically the sounds which are made by the magician himself.

Imagine for a moment these sounds made by magicians in their performances “3, 2, 1 finger snap, whistle, wow! slap on the table, a fast loud rifle through the cards, shh-hhhhh watch! watch! Hmmm?” There is some-

thing intimate and authentic to the sounds which we make by ourselves, our body, our voice. If there is the possibility and place to use this to express your magic better, then in my opinion it will be a sin to overlook it. A monotonous pattern with every time a snap at the climax could be over repetitive and dull. The question is how to make it more diverse, more authentic so you could sound as you are, and not as a stereotypical “magician”.

Ok, but then, how to find your authentic sounds? And how to use them to enhance your magic? I can't tell u that; but what I can do is give you some ways which helped me to spice up my magic. I'm sure they could help you

and of course you can find your own ways.

We have beautiful examples like: A voice imitating an instrument to make a nice transition between effects ala Tamariz. A hand drumroll on the table before the effect for a buildup of attention, or a welcoming aprrrrrrr! from Mario Lopez which connects and sets the atmosphere.

There are a lot of possibilities, but we as audience notice when there are nice authentic sounds which are placed exactly on their place with thought behind them. One way to find the right sound is to ask the effect which sound does it seek? Is it a slow vanish which asks for silence? If yes, how would you introduce that silence? Or does the structure of the effect seek something



fast and loud like a whistle? A shout wow! A clap in the hands? A crack? Here is room for thought, and you can be creative. Another question would be what's appropriate for you, can u whistle? Can u sing? Which objects are u using? Which sounds do u make in your ordinary life? The beauty in life is that each of us can find their own way, experiment my friend. You can also look at the diversity of volume changes in your act: are there loud moments, where you shout? Are there moments where you are whispering? If not, could you find moments to use this? What I understood at a moment as a magician through beatboxing, is that sounds at times can say much more and better than words. For example, instead of saying

the words "we are going back in time" i can make a sound of a reversing cassette with my voice and even the youngest of the audience members would understand it and feel how we are slowly going back in time. Less words, more magic.

What I like about vocal performances is that from the first moment of the

show you feel the person who is performing. I miss this sometimes in magic performances. Our community in the art of illusion is in my eyes more tilted towards the mechanics of our art. I believe that most of us could make their magic more bonding and more soulful through using our sounds and our voice more creatively, so the audience would feel us right from

the beginning. What I like about beatbox and other vocal arts is that it's much more raw then the other mechanical mediums of music. Some people would argue that because of that rawness it is in a sense more imperfect then the more mechanical mediums of music. But I would say hereby is this: through that authentic imperfection we connect better with the audience which we get through our authenticity, our sounds, our voice and maybe in a sense imperfect but Our own authentic voice.

With this message i hope to have inspired you, to find your own sounds and your Own voice in magic. Here, I'm leaving you with these two links of two great beatbox



performances for you guys, to fill you up with some more inspiration.

Thank you for your attention,

With magical greetings

*David Globe*



*The limits  
of fiction*

*Al Berbel*

*The limits of fiction*

When we read a novel we know that we are facing a fiction, it is possible that the story is based on real events but we know that the author has taken certain licenses and freedoms by wrapping the facts in a fictional atmosphere for the benefit of the story, the drama.

No reader in their right mind would think that the content of a novel can be taken as real despite the fact that there are real contents, a contextual framework or historical characters are included in the stories. However, only readers who have knowledge about the subject covered in a novel will be able to assess whether the

setting is good, whether the documentation work has been efficient, whether it is realistic... Ultimately, only those people who have prior knowledge will be able to really appreciate the quality of the work. As a professor of literature at the Spanish university of Vigo, Jesús Gonzalez Maestro, would say,

*literature does not provide knowledge, it demands it.*

In the case of science fiction novels, only those who are familiar with the subject will be able to assess whether "within the fantasy, the fantastic", there is a "fictional logic".

In my opinion, something similar happens in magic: magic requires knowledge.

It is true that both magic and literature can be enjoyed without prior knowledge, but the enjoyment is not the same, and the critical interpretation of the works do not have the same value.

For example; I consider that the secret is as important as the impossible, and the amazement as important as the mystery, but if the spectators think that the magician really has powers - as happens on many occasions with mentalism - magic as an artistic experience loses meaning.

This is because secrecy legitimises magic, and as incredible as it may be, viewers need to know that our job is to make the impossible possible by using secret procedures. For this reason, when a spectator

thinks that you can really read his mind, when he thinks that beyond the stage, that is possible, we are closer to a person who "reads the future" with tarot cards than to a magician-artist.

This is one of the reasons that most attracts the attention of many performers who claim to be artists and who are incapable of sustaining the truth of the lie of their art.

Anthony Blake, the brilliant Spanish mentalist, after destroying and demolishing the minds of his viewers, ends the shows with the phrase;

*everything you've seen has been the product of your imagination, don't give it any more thought.*



It is a very good example of how to make it clear that what you have experienced has been a scenic experience, that you are not talking about a charlatan or a trickster. Only when this is evident or when the public is clear that magic is a human, scenic, artistic construction, can a “fictional logic” be found.

I still remember when a very skeptical friend with little general knowledge, went to see a magic show: he did not enjoy it because he was unable to understand anything, there was no fictional logic for him.

All the spectators who collaborated during the show were seen as actors paid by the magician. He doubted every gesture,

every word... Ultimately, he was unable to discern what was real from what was not.

As a result of that moment I reflected a lot about this matter arriving at a concept that I developed in depth in my next book, *Chelsea*.

The concept in question is called the *Pact of Trust*, and has to do with the tacit

agreement between the spectators and the magician that “establishes” that the spectators accept that the magician uses certain secret techniques as long as they have the opportunity to discover the secret; that is, as long as “the magician is honest.”

This idea that viewers have the opportunity to discover the secret was transmitted to me by Miguel Ángel Gea, and





perhaps it is better understood with an example.

Under this conception, the use of a stooge would have no place because the spectator does not have the possibility of discovering the secret because it is based on a prior agreement between the magician and a partner who does not present himself as such, but pretends to be someone else.

It is difficult to define the limits of this unwritten "rule", but, beyond defining the magician's freedom, it is about honouring the discipline.

The Trust Pact is important because it establishes the fictional terms. Just as it would be disloyal or naive for a writer to say in his novel, *Julius Caesar*

*crossed the Rubicon in 60 BC.*, since, as is known, Julius Caesar crossed the Rubicon in the year 49 BC., it is important that the spectators do not have the feeling or the need to question the dramatic and fictional framework in which the magician moves. For this reason it is important to try not to lie and look for phrases that substitute a lie. If we have five cards and we have to hide one, it is better to talk about *these cards*, or *these black cards*, if they are, to say, *four cards*.

Another type of phrase to avoid could be, *a normal deck*, or *we really mix the deck...* references to the possible secret to try to leave evidence that there is no deception; when, it is well known, that everything that can be



questioned does not hold up.

Perhaps, if we paid more attention to being clear about the action framework in which we work, it would be better for the audience and for the magic, since we would pursue a fictional coherence to give meaning to the pieces that we present in public.

*Al Berbel*

## Bio Alvaro



Alvaro is the Co-founder of Invisible-Practice, the home of the wonderful magazine you are reading.

He has won multiple national and international prizes such as the: Nordic Countries international award, the Second National Award for Card Magic in Spain and many more.

Alvaro is currently spending his time working on his trilogy "The book" this starts with Chelsea that is soon to be released.

Alvaro is a wonderful thinker, creator and philosopher of magic and you can find out more about him right here:

[@Alvaroberbel](#)

## Bio Chris

Chris is an accomplished full time performer who created and runs the highly successful "Close-Up @ The Magic Circle" show. For the last 7 years he has also produced the show in a variety of theaters, performing every week alongside others with an aim to showcase quality close-up magic. He has been a long term director of the charity "Centre for the Magic Arts" whose aim is to preserve the heritage of The Magic Circle and educate the public about magic as a performing art as well as being a former secretary of the Magic Circle itself. To find out more about Chris you

can visit his website: [http://](http://www.chriswoodmagic.co.uk)

[www.chriswoodmagic.co.uk](http://www.chriswoodmagic.co.uk)



## Bio David

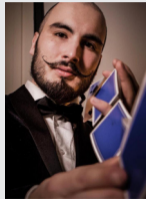
David is a Russian Magician who moved to the Netherlands when he was in his teens.]

He spends his time learning about magic, human psychology, religion and beatboxing.

David tries to transfer all of these different subjects into his magic and this can be seen by his performance style where we will often see beatboxing effects mixed with the magic.

David is a deep and interesting person to talk to and to find out more about David you can find him here:

[@David\\_Globe](#)



# Thank You To our Patreons:

*Fritz with a Z*

*Daniel Tril*

*Brandon*

*Hong Lim*

*Mohamed Nayad*

*Qureyoon*

*Warszawski Magik*

*Jeffery van Vliet*

*Radek Pekny*

*Steve Brownley*



The Patreon is a way to show your support for the magazine. A lot of time effort and fun goes into this magazine. However, I drink so much coffee to make this magazine and thats expensive. So to support me in my expensive coffee habit you can become a patron for the price of a cappuccino 2,50.

You will notice that on the patron there is also another option. This option is to become part of the patron lecture program. The idea is to organize a lecture each month about magical theory, books and how to apply theory.

The magazine will stay free for all time to come and I want to bring you many more amazing articles, stories and insights.

If you want to check out the patron you can either click the picture above or follow the link below:

<http://www.patreon.com/invisiblepractice>

## Instagram



**Invisible Practice is a project that started and is still continuing on Instagram.**

**On the Instagram you will find different essays and tips about magic. Click the picture or the link below to find out more.**

[www.instagram.com/  
invisible\\_practice](http://www.instagram.com/invisible_practice)

## Mailing List

**Subscribe to our mailing list to get notified whenever a new magazine gets released.**

[Click here to Subscribe](#)

