



# Mysteriosophy

Vol. I

Steve Drury

An ornate, light-colored decorative border surrounds the central text. It features a central arched frame with intricate scrollwork, floral motifs, and classical figures at the corners and base.

# Mysteriosophy

## Volume 1

*A collection of  
routines, effects and essays.*

*For those initiated into the realm of  
mentalism, bizarre & storytelling magick*

**By Steve Drury**

# Mysteriosophy : Volume 1

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*Edited by Steve Drury & Barry Cooper*

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## *Acknowledgement*

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## ***Foreword***

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*"Knock, knock."*

*"Who's there?"*

*"Who is on first?"*

The street geek, the mime, the puppeteer, the fire-eater, and fifty-two pasteboard spectators with the handy-dandy clones rehashing canned patter direct from the world of one-trick DVDs.

"Wait a minute. Where are the mentalists, the storytellers, the psychic entertainers, and the bizarre magicians?"

In the shadows, thinking about it.

*"But I don't understand."*

You can't begin to understand unless you've been there trying to make your performance more meaningful.

It is not about the HOW. It's about the WHY, and for that matter, it isn't about the WHO either. And yet, who is thinking about magic? Why are we involved and how are we improving any of this? Those involved with the critical essence are the thinkers. Their performance style is eloquent, their presentations are magical, and they touch the lives of those who are fortunate to make contact.

*"How did he know which one I mentally chose?"*

*"He's a Mentalist"*

*"He's a what?"*

*"A mentalist. A mind-reader or something".*

*"How does he do that?"*

*"Very well. He's a mystery entertainer".*

Who or what is a mystery Entertainer? What separates this style of entertainment from the clown or juggler or the fire-eater or the sword-swallower? Can rocks be magic props? Are paper butterflies as fun as painted tin cans, or feather flowers that look like feather dusters? Can one be too forward in a foreword?

When asked to explain that which we do as mentalists/storytellers/magicians, it is hard to overcome the common misconception that we do tricks like they see on television or on the streets.

I can never remember seeing someone sticking a bunch of stories in someone's face and demanding that they choose one, any one. Quite frankly, those audiences couldn't be bothered with stories or storytellers. But there are some, a circle of discriminating practitioners, who entertain by manipulation of emotions rather than blatant subterfuge.

Our magic is in the words and how we weave the words into a fabric that warms the heart, or clouds the mind momentarily. We can, in a heartbeat, create fear, hate, compassion, laughter, tears, furore, sadness, and joy by sharing our stories. How magical is that? They will forget the magic we do, but they will remember how the story touched them.

Who are these enchanters? Where do they live and why do they do this? They are the people-pleasers who read and study, invent and

present, care and share. They live in the magic community. They are the learners, the teachers and performers like the author of this book, Steve Drury, who treats each of his presentations with a researcher's enthusiasm and dedication.

Through our extended conversations, I have discovered one of the real thinkers in our magic circle, and as I read through his written work, it is easy to understand his personal success with his shows, and why his credits are so strong with his clients.

As we have discussed and shared our magical ways and means, it has become obvious that we believe the WHY of the performance supersedes the HOW. As you read this book you will discover just how important that really is.

Step through the portal into the magical world of Steve Drury.

*Ed Solomon. Storyteller*

*September 2013*