

VOLUME 105 • NUMBER 9

# The Linking Ring

SEPTEMBER 2025



MEL BABCOCK

OFFICIAL PUBLICATION OF THE INTERNATIONAL BROTHERHOOD OF MAGICIANS



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(ISSN 0024-4023)

USPS NO. 314-460

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Official Journal of  
The International Brotherhood of Magicians

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THE LINKING RING (ISSN 0024-4023) is published monthly by the International Brotherhood of Magicians. Office of Publication, 13 Point West Blvd., St. Charles, MO, 63301, for members only. Annual dues, \$60.00, includes \$20.00 for 12 issues. PERIODICALS postage paid at St. Louis, MO and other places. ©2025 by the International Brotherhood of Magicians. All rights reserved under international and Pan-American conventions. Reproduction of THE LINKING RING magazine in whole or in part is forbidden without prior written permission. For airmail, address changes, and other official business, contact our International Executive Secretary (see above). POSTMASTER: Send address changes to THE LINKING RING, 13 Point West Blvd., St. Charles, MO 63301.



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The I.B.M. logo is a registered trademark of the International Brotherhood of Magicians.

**FRONT COVER:** MEL AND DANA BABCOCK, 1962.

**BACK COVER:** LECTURERS AT THE 2025 I.B.M. ANNUAL CONVENTION. PHOTOS BY MICHAEL MESSING. DIGITAL ART AND LAYOUT BY REENA KAMBOJ.



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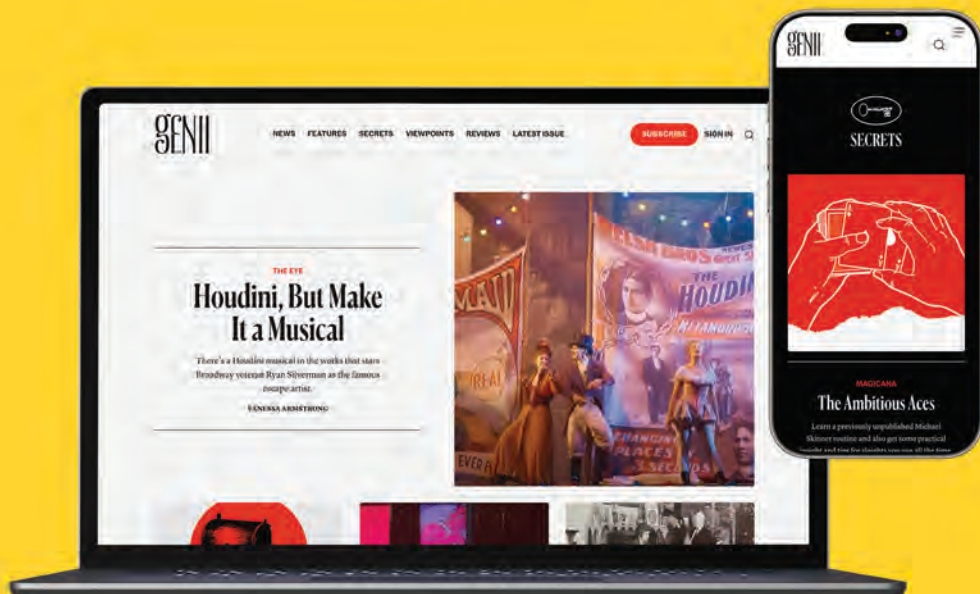
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# Feel the Power

of this, the second of three magical mechanisms created by Steve Dobson, the "Dai Vernon of the Pacific Northwest." Take a peek:



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Steve's **MATRIX with a BACKFIRE** sneaks up on the audience, and burns rubber. No extra coins or crazy gimmicks.

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**THE UNDERCOVER COPS**, which is nothing less than a color-changing sandwich effect, powered by a transposition from Jennings' Visitor, built on a "cops and robbers" chassis.

And for those times when nothing else but raw deceptive power will do, Dobson designed **THE KING THING**, a simple, elegant mystery (two selections vanish from the table and appear in the deck) that leaves everyone in your rear view.

Innovators will be amazed by **FRANTIC LOCATION**, an impossible location effect with Dobson's inspired use of the Klondike shuffle gives this subtle mystery a dose of frenetic energy.

Performers will appreciate **DALEY REVISITED**, featuring new dual enhanced convincing displays, and a solid psychological sell. As a bonus, Steve adds his Triumph-based lead-in, with an insane cutting sequence in the middle.

We've included a vintage TV documentary piece called *Magic is my Business* in which Steve does magic and talks magic. Also incorporated are more interviews, in which Steve discusses the lessons he learned from Dai Vernon and Larry Jennings. And since this wouldn't be the Works without an abundance of extra features, we've included Steve's refinements on the *Erdnase color change*, the *Zarrow shuffle* and additional surprises.



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# From the Editor

SAMUEL PATRICK SMITH

**Have Fun.** *The Wall Street Journal* once reported on \$215 million said to be missing from customers' funds in Peregrine Financial Group, Inc., and on the attempted suicide of the company's founder, Russell Wasendorf, Sr. Once a respected businessman near the top of his industry, a statement by Mr. Wasendorf summed up the tragic results of his career: "I am ready to die," he wrote. "I guess this is the only way out of a business I hate so much."

For decades he enjoyed an exclusive lifestyle, had access to millions of dollars, and conducted business in a lavish eighteen-million-dollar office building – but could any of these trappings be considered success? Not according to business philosopher Earl Nightingale, who defined success as "the progressive realization of a worthy ideal." Emphasis on *worthy*. As a corollary, a statement made by Dale Carnegie, also applies: "People rarely succeed unless they have fun in what they're doing."

Putting these two definitions together, it would appear that the highest level of success is a result of (a) Contributing to the well-being of others and (b) Enjoying what you do. Success, then, comes from giving, not taking, and from enjoying the process, not hating it.

Sometimes a person begins well enough but over time yields to the pressures of life, allowing his enthusiasm to crumble. Cynicism sets in and unworthy motives, such as the desire for easy but unethical solutions, take over. Loyalty goes out the window and a success-at-any-cost mentality overpowers good judgment. Greed is not the only cause of such downward spirals, however. The same negative behaviors can

occur in non-profit groups, resulting in pettiness and unproductive behavior among members. The initial focus – say, serving the community or having fun with a hobby such as magic – is lost. Thus, people may get lost in a political maze trying to advance their own causes and preserve their pride at the expense of others. The results are never pretty.

Those of us in magic are fortunate to have an interest – no, an overwhelming fascination – that keeps our minds young and engaged at any age, whether it's our hobby or full-time occupation. While I appreciate the poetic truth of the saying, "Do what you love; the money will follow," not everyone is privileged to earn a full-time living doing what he or she most enjoys. In this imperfect world, some not-so-fun jobs have to be done for society's benefit – or simply from the practical standpoint of putting food on the table. This doesn't mean that we can't derive pleasure from doing work to the best of our ability, but sometimes it's what we do outside of our jobs that most contributes to personal fulfillment and the well-being of others.

Whether we are on the job or off, doing something we love or despise, trying to win through deception is a shortcut to mediocrity and ultimate failure. It is true that magicians engage in deception every time they perform, but it's a legitimate form of trickery aimed at bringing entertainment, and even joy, to others. "I love magicians because they are honest men," wrote Elbert Hubbard. "They tell you they are going to fool you, and then they do it." In the process, everyone has fun – and that is what magic is all about.



# President's Page

STEPHEN LEVINE



Since my first President's Page two months ago, a number of members have contacted me and asked, "How can I help the I.B.M.? I want to get involved." I cannot express enough how much that means to me to have individuals volunteer their time and energy to help our amazing organization.

## **Volunteering for the I.B.M.**

As magicians, we often use volunteers from the audience but these individuals typically want to be in the spotlight. Volunteering for an organization is entirely different. We all have communities we belong to and can volunteer for, such as our neighborhood, school, religious group, and yes, professional and social organizations.

The I.B.M. thrives because of the time and effort of our member volunteers who make our magic world function at the local and the international levels. Every I.B.M. officer, committee chair, and committee member is a volunteer. Every event and activity are run by member volunteers. Everything that happens in this organization is because dedicated volunteers make it happen. Without the goodwill, time, effort, and commitment of our loyal members, we would not survive as an organization.

If you are a current volunteer, thank you! We have hundreds of people donating their time and effort to the I.B.M. every day at the local and international levels. We appreciate everything you're doing, and we recognize it's often a thankless job.

So, why volunteer your time? Personally, I have seen and felt the benefits of working with colleagues across the country toward a collective goal that bene-

fits our entire magic community. I look back on all the committees I have served and realize it is because of this work, and this great international magic community, that I have gained so many magic friends from around the world.

If you are trying to solicit volunteers at the Ring level, I suggest reading Skip Way's "Polishing the Rings" column from the June 2018 issue of the *Linking Ring*, titled "Volunteers, Where Art Thou?" Skip gives terrific insights into the psychology of volunteering and strong advice for how to strengthen your Ring's volunteer program.

At the international level, we have countless volunteer needs. In his role as International Vice President, Keith Fields oversees our International Volunteer Program. He helps us identify our volunteer needs, shares that information with interested members, and connects members to the appropriate committee chairs. If you are interested in volunteering, you can reach Keith at [m@gician.com](mailto:m@gician.com).

## **Member Outreach**

My wife Tina and I recently hosted an I.B.M. Presidential Lounge at Magic Live. We shared our time with more than 180 magicians who visited the lounge during the two days we hosted and met members from several states and countries, including Costa Rica, Uruguay, Australia, Canada, Hawaii, the United Kingdom, and Spain.

It was wonderful to spend such quality time with our members. Over the next few weeks, we will visit Vancouver, British Columbia and attend the annual PCAM Convention (a cruise from Vancouver to

*(continued on page 13)*



# *Pictures from the Past*

THE LINKING RING



Known among magicians as Harold “Three Trick” Taylor, this charming performer could hold the attention of every audience member in a venue filled to capacity. He had a way of taking the simplest magic tricks and amazing his audience. Many performers benefited from advice he offered in his performances, lectures, or chance meetings. He was an entertainer to everyone, including royalty. To learn more, turn to page 143.



San Diego). This year's PCAM Convention is being run by Past International President Shawn Farquhar and Ryan Pilling, our Global Ring 2100 producer. I hope to attend many conventions and visit many Rings this year.

Should you have any questions or ideas, please do not hesitate to reach out to me. As I wrote in my first column, "How can I help?"

Wishing you a very magical month!

---

*In "A Linking Ring Book Test" (August issue, page 13), David Garrard suggested a mentalism routine using our June issue's misprinted cover. The printer's error became an unexpected gift for I.B.M. members who perform mentalism.*

*Great minds often think alike, and meanwhile Clyde Hayre came up with the following routine using the same principle but a different presentation. We are grateful for creative members like David and Clyde who know how to turn lemons into lemonade and are willing to share their ideas!*

## **Linking Ring Book Test Reprise**

By Clyde Hayre

You should thank the printer that produces *The Linking Ring* for supplying you with a ready-made, magnificent prop, perfect for the following mind-blowingly direct magazine test. From apparent misfortune comes fortune.

Those of you who receive printed copies of *The Linking Ring* magazine should be in possession of two identical issues with different covers and dates. One has a Rhett Bryson cover and says April 2025, while the other has a cover showing Michael Breggar (who looks a bit like Eric Clapton) and says June 2025. The rest of these two magazine editions are 100% identical.

These props are all you need, except for a playing card like a joker.

**BACKGROUND:** As some of you may know, I perform a three-phase Flashback (original version) routine, in which my own third phase uses two spectators and two books. Both secrets of the flashback set are utilized. The first spectator uses book one, and freely inserts a playing card at a page, to freely select a page number – *not* a word. The flashback peek technique is used and, while the spectator is focusing on their chosen page number at the bottom of the page,

you are peeking and remembering the first word of that same page – something they will never take note of in this situation.

The first spectator then whispers the page number to second spectator, who has book two. They are to silently turn to that page and make a note of the first word. Due to the identical texts, their word will be the same one you noted in book one.

Some of the thinking in that phase led me into the following effect with the *Linking Rings*. They do not have the flashback peek construction, so a new peek strategy was substituted. Also, note that you can make this prop easily with books from a used bookstore, securing any two identical paperbacks and a third indifferent one of the same size. Merely remove the cover from the indifferent book and swap it with the cover of one of the two others, using rubber cement.

**WORKING AND PRESENTATION:** Have a freely selected volunteer take either magazine, plus the playing card, and give the remaining magazine to a second random spectator for later use. Then, instruct Spectator One to insert the playing card  
*(continued on page 146)*

# THE MAGIC HOUSE OF BABCOCK

A Life Built in Wonder

By Corrine Quam

Mel Babcock recently celebrated his ninety-fourth birthday and has been a proud member of the International Brotherhood of Magicians for sixty-six years. He has never sought the spotlight, always allowing his work to speak for itself. Now, his lifetime of quiet, masterful dedication to the art of magic deserves to be honored in the pages of the journal that means so much to him, inspiring others with the story of a magician who built wonder with his hands and shared it with the world.

I met Mel more than two decades ago while working as a waitress in Leavenworth, Washington. He was sitting alone at a table reading *The Linking Ring*, which I had never seen before. I asked him about it and he told me it was a magic magazine.

I lit up. "Well, I do card tricks," I told him, then came back with a deck. I performed one of my favorites, based on the premise of Sam the Bellhop with a different story. When I finished, Mel looked up and said, "Beautiful performance. I'm a magician." It stopped me in my tracks. I had never met a real magician before. That one moment changed everything.

From that day on, Mel became my mentor and friend. He welcomed me into his world of handcrafted magic: his workshop filled with beautiful woods, secret compartments, classic mechanisms, and a lifetime of care. His legendary die boxes and other props aren't just tools – they are functional works of art, cherished by magicians around the world.



*A professional portrait taken in 2001, appearing on the dust jacket of Mel's biography published in 2003.*



*Rehearsing his hand-built Super-X Levitation with full goose neck with his wife, Dana Babcock, in 1962.*

Mel's story is beautifully captured in *The Magic House of Babcock* by Michael S. Richman, a book that showcases more than forty years of craftsmanship and innovation. Just this year, David Copperfield acquired a significant collection of Mel's work for his private museum – a fitting tribute to a man whose creations stand the test of time.



Melvin L. Babcock, Jr. was born in the summer of 1931 in Wenatchee, Washington, just twelve miles from where he grew up in Cashmere. Cashmere is a quiet town where pears outnumber people and childhoods unfold in long rows of orchard trees. Mel came of age on his family's twenty-acre fruit farm, where he learned early the rhythms of the seasons and the honesty of manual work. It was a simple life until one day he saw a comic book ad that changed everything.

When Mel was about twelve, a classmate asked him to break a toothpick wrapped inside a napkin. He did, only to be astonished when the boy unwrapped the

same napkin and revealed the toothpick completely intact. The trick sparked something in Mel and, soon after, he spotted an ad on the back of a comic book: *10 Magic Tricks for \$2*. He sent his two dollars off to New York and waited. When the package arrived, it wasn't just a box of tricks – it was a door.

"Turns out I wasted the first twelve years of my life," he later joked. Mel was hooked.

Throughout high school, he performed at assemblies and Rotary Club meetings, gaining a reputation as the local kid with the disappearing coins and billiard balls. In college, he kept the spark alive, performing in fraternity houses while studying everything from pharmacy to business, none of which sparked his interest quite like rockets. Mel enlisted in the army and for three years served as a guided missile electronics repairman. It was a technical trade, one that sharpened his mind for the precision he would later bring to his illusions.

After his service, Mel returned to Cashmere and leaned into two lifelong callings: tending the family orchard and





*Mel poses with a Genie Tube at home in Cashmere, Washington, in 2001.*

bringing illusions to life. Magic props were expensive, and the nearest shops didn't always have what he needed, so he started building his own. He set up shop in a place with history – an 1,800-square-foot fruit storage shed, 30 by 60 feet, built by his grandfather around 1916. Once filled with tons of apples, the structure was essential for maintaining a fresh inventory after harvest. The magnificent shed transformed into a sawdust-scented workshop where pears gave way to Die Boxes, Square-Circle Illusions, Nested Boxes, and Instant Transpositions.

Mel's earliest creations were functional, but over time they became masterpieces of not only illusion but natural beauty. He began experimenting with exotic woods: zebrawood, jatobá, walnut, bloodwood, and Russian olive. Other types of wood came freely in the early 1980s when a local mill offered him shade tree cuttings. That windfall gave Mel a library of unique wood he still draws from today.

It was Seattle magic dealer Syd Brockman, owner of Syd Brockman Magical Supplies in the late 1960s and

early seventies, who inspired Mel to develop his craft. What began as a few requests for "used-looking" props turned into a steady stream of orders. Syd's encouragement helped launch Mel's reputation as a builder. After Syd's passing in 1984, word of Mel's craftsmanship spread. As orders grew, he began exhibiting at conventions beyond the Northwest. By the time he appeared at the 1989 Phoenix Magic Convention he was nearly wiped out of inventory. More conventions followed while Mel's quiet legend continued to grow.

Notably, Mel wasn't just a craftsman behind the curtain – he was a performer, too. For decades, he dazzled audiences throughout the Wenatchee Valley with dove and rabbit acts, appearing at schools, birthday parties, business conventions, and even on television. His children, Sheri and Jay, often served as his assistants: levitating, vanishing, and getting sawed into pieces.

Mel had a flair for astonishing closing acts: a rabbit pulled from a hat with a clever steal beneath a bundle of silks, or a dove appearing from a popped balloon, thanks to a mechanism built right into the top of his roll-on table. Clever, quiet, and constantly tinkering, he couldn't resist improving even the classics.

In 1982, Mel married Margaret Stroud, who came with twin daughters, Erin and Carrie. The girls loved magic at home, especially during the holidays. Years later in 1994, Carrie wrote a profile



*Mel shares stories with friends while sitting in his magic room, where the shelves are lined with his handiwork, in 2018.*



*Mel and the author, Corrine, on their way to a magic session lunch in Wenatchee, Washington, in 2015.*

titled *All About Mel* for a magic publication by Prentice Taylor, featuring Mel as “Manufacturer of the Month.”

Magic, for Mel, is always something to be shared. His museum, still located in the old orchard shed, holds more than one hundred props – among them a zig-zag box, a phantom cage that once belonged to Dean Uyeda, a guillotine, and eye-popping mirror boxes. Each piece creates the backdrop for Mel’s masterful storytelling; he has a gift for transporting listeners to an exact place and time.

One story dates back to 1963, when Mel was hired to promote the Chelan County Fair. The goal was front-page coverage in the *Wenatchee World* on opening day, and Mel had just the stunt in mind. He convinced the fair chairman to let him drive blindfolded through downtown Wenatchee with a cloth sack over his head. Riding along in his Oldsmobile convertible were the fair queen, the president of the fair board, and a *Wenatchee World* photographer. Mel drove two miles without “seeing a thing.”

“Trouble was, some yahoo robbed a bank that same day,” Mel said. “All that planning, and he got the front page while I got shoved to the middle of the paper!

Anyway, I don’t think the city – or insurance – would ever allow that now.”

Daring stunts weren’t confined to the streets. On stage, Mel had his guillotine routine. He would usually slice a head of lettuce to show the blade’s sharpness. One night, improvising with a golden delicious apple, he locked an unsuspecting volunteer’s head into the device, cracked a few jokes and dropped the blade. The man gasped, “You cut me!” Thinking he was playing along, Mel held up what appeared to be a blood-stained towel and milked the moment for laughs. But when he saw the fear on the man’s face, Mel’s heart sank. He hadn’t realized the apple juice felt like blood trickling down the man’s neck. The audience roared, but Mel never forgot how real it felt to the volunteer.

“I truly felt terrible about it,” he said.

After more than twenty-five years of performing, Mel gradually stepped away from the stage. He leased out his orchard in 1995 and retired from performing to focus on building magic full time. He began traveling as a magic dealer, attending conventions across the country where he met fellow builders like Chance Wolf, who shared his dedication to the craft. Along the way, he had the honor of meeting legendary performers: Mike Caveney, David Copperfield, Siegfried & Roy, and Harry Anderson among them.

Mel’s love for magic goes beyond building and performing. He has an extensive personal library of more than four hundred magic books, as well as a complete collection of *The Linking Ring*, starting with Volume 1 from September 1927. He acquired these early treasures from Syd Brockman. A lifelong science enthusiast, Mel also keeps up with the latest discoveries through avid reading of science magazines.

Mel, with the help of around ten other magicians, also helped establish I.B.M. Ring 52 in Seattle. He served as the Ring’s president for two years and never missed a meeting, even when it meant chaining up



*Left: Putting the finishing touches on an oriental pagoda production box in his woodshop in 2010. Posing beside his dealer's table at Kramien's Northwest Magic Jamboree, put on by Stan Kramien and Family, in Newberg, Oregon, in 1998.*

his vehicle to brave the snowy mountain passes.

His story has been formally captured thanks to magic collector Bill King, who, after writing a book about the magic of Bob Kline, wanted to ensure the preservation of another builder's legacy. Not eager to write a second volume himself, Bill persuaded Michael Richman to take it on. Countless conversations later, *Mel Babcock: The Magic House of Babcock* was published in a limited run of five hundred copies in 2003. Over the years, Mel and Michael have remained close friends.

One of the most remarkable moments in Mel's career came quietly: a friend in Washington, D.C. called to report President George H. W. Bush had purchased one of Mel's props from a local magic shop. Mel never found out which

piece it was or whether it was a gift or a personal purchase. Still, knowing something he made with his hands reached the hands of a president is an honor he cherishes to this day.

In the course of his six-decade career, Mel has met hundreds of magicians and shipped his apparatus to every corner of the world. At ninety-four, he still beams when he talks about magic. The shop runs at a slower rhythm these days, but the tools are never far from hand. He walks a mile or two each day through the gardens and orchards that surround his home, the same land where he grew up, with Mount Cashmere rising in the sun. His daughter Sheri and her husband Don live there now, tending the landscape so beautifully that visiting there feels like stepping into a storybook.

Visitors still find their way to Mel's home museum, where he demonstrates illusions and tells stories, each prop a chapter in a life built on wonder, wood, and sleight of hand. He often reminds guests, "Always keep some magic in your life."

When he talks about magic, he describes it simply: "It's the moment you see something impossible done. You know it's impossible. Yet you just saw it."

*Corrine Quam hosts a YouTube channel with fifty videos of Mel Babcock demonstrating magic. You may find her at @corrineytheenie7602 or email her at corrineytheenie@gmail.com.*



*Mel during a magic session breakfast at the Country Inn Restaurant, East Wenatchee, Washington, in 2016. PHOTO BY CORRINE "CORRINEY THE GENIE" QUAM*





## **Doug Henning Magic Wand Ring 49 (Hamilton, Ontario, Canada) Shows for St. Joseph's Villa**

On June 5, 2025, member volunteers of the Doug Henning Magic Wand Ring 49 performed two shows for the clients of St. Joseph's Villa in Dundas, a neighboring hamlet of Hamilton, Ontario.

There are a lot of benefits to a Ring for providing such a service. First and foremost is simply the charitable intent to benefit our community. That goes without saying, but beyond that there are many more reasons to host an event. Our Ring has been trying to focus on the various aspects of magic, like children's parties, school or library programs, fairs and festivals, walkarounds, restaurants or bars, trade shows, and corporate events. In that vein, stage shows have a long history in our art, even if they are less common than in the past.

Presenting a show like this also allows members to gain some experience in both the behind-the-scenes organization and the "backstage" considerations like lighting and sound systems. This event even included visual projections. For amateur Ring members, a volunteer event also provides an excellent opportunity to get some "stage time" that might be novel for them.

So, with those considerations front of mind, we found a suitable location: a seniors' facility with a stage available for us to use. This venue already had appropriate stage lighting and one of our members (Scott Hood) lent us an excellent sound system (including mics) that perfectly suited our needs.

Peter Wiltshire handled our backstage requirements, including adjusting the stage

lighting so as to have an attractive, red-washed background, not too much lighting on our AV monitor (so as not to wash out the picture), and plenty of light on the performers from the front. Peter also handled the sound system, ensuring level sound settings, muting and un-muting the appropriate mics for the performers, and even handling the audiovisual requirements (PowerPoint-based slides with embedded sound and/or video).

Originally there were four performers, but tragically Victor Staniewski suffered a leg injury just before the show, so the remaining three performers extended their routines to accommodate. (Thankfully, Victor is recovering well.)

With an excellent introduction from our emcees Doug Hunt (first show) and Travis Halyk (second show), we were ready to go. Scott Hood opened with the "Gypsy Thread" routine, followed by a disappearing Coke Bottle effect and the "Vanishing Bandana," then closed with a Silk Fountain. Scott is our area's Territorial Vice President for the I.B.M. and the Fan Favorite Winner in Toronto's Best Magician Contest. He is a real anchor for our Ring, and we thank him for his professional contributions to this event.

Barry O (O'Neil) was up next and became a crowd favorite with his version of "What's Next?" along with his trusted sidekick George the Lion (Barry combines magic and puppetry). This friendly, light-hearted effect really engaged the audience with a personal interaction despite being a



*(l to r): Barry O'Neil, with his puppet George the Lion, performs a rope trick. • Rene Chouinard performs a rope routine. • I.B.M. Territorial Vice President Scott Hood performs a silk effect. • Doug Hunt (Ring 49 president) in the foreground. From l to r: Scott Hood (I.B.M. Territorial Vice President), Travis Halyk (emcee), Rene Chouinard, Barry O'Neil, and Peter Wiltshire.*

stage presentation. Barry followed up with a changing color triangle effect that was equally engaging.

Finally, I (Rene Chouinard) took the stage with a little storytelling magic. I started with a rope routine and combined it with sailing-themed patter, then performed a routine involving the appearance and disappearance of water. With a nod to the classics, I did my version of the “Linking Rings” and then closed the show with a routine I call “The Time Box,” utilizing a modified Gibson Box, Spring Flowers, and a pocket watch with a theme exalting the experiences we gain over time.

We also performed some walkaround magic before and after each show to enhance

the experience for people while waiting, as facility staff assisted residents in arriving and departing (a nice consideration in facilities like this).

Was it a success? The audience certainly seemed to appreciate the shows, and several people were later overheard in the cafeteria making positive comments. The Villa staff (who were all excellent to work with) certainly seemed sincere in thanking us. As a performer I can speak for the group in saying we enjoyed the format and learned from the experience, and I think it's fair to say the entire Ring has taken some pride in the event while providing input throughout the planning process. So yes, it was a success.

*Rene Chouinard*

## **Franz Harary Invites Honolulu, Hawaii Ring 185 Backstage**

Earlier this year, the world-class illusion artist Franz Harary recently invited Curtis Kam's Hawaii I.B.M. Ring 185 to a unique, unforgettable experience that included a live performance of his trailblazing show *Imagine Nation*. Members from S.A.M. Assembly 89 (Jimmy Yoshida Assembly) were also present, as well as other invited guests. Franz recently brought his groundbreaking family-friendly illusion show to Hong Kong for the first time at the Wan Chai Harbourfront Event Space.

The experience began with a live tour backstage. While Franz roamed the dressing rooms and stage area with a live video feed

on his phone camera, he gave the Hawaii magicians an opportunity to ask any question about the show. What a great opportunity! Hawaii magicians also had the privilege of meeting and talking to a few stars of the show including Rocco Silano, Danny Cole and Stacey Cole, and several others.

Once he was done with the backstage tour, Franz had his staff continue filming while he performed live onstage. As expected, Franz dazzled local members of Ring 185 and his Hong Kong audience with his mind-blowing illusions and grand spectacles. Joining Franz was an incredible lineup of award-winning

magicians, including Danny Cole, his wife Stacey, and two-time Magic Olympian Rocco Silano, as they took the Hawaii magicians into a dreamlike world of wonder and awe. Also joining Harary on stage was a cast of international magicians including the twenty-first century Wizard Philip Kaiser, comedian Mickey O'Connor, illusionist Fabio, magician from Lahaina, Al the Only (not present).

Due to the time difference (Hong Kong is eighteen hours behind), the Hawaii audience of magicians watched the early 4:30 p.m. show. By the time the show was over, it was almost midnight in Hawaii, but for those who remained until the very end, they were rewarded with the grand illusion finale. Since the timing of the show was late at night, Shoot Ogawa made a surprise appearance at the gathering after performing his

show at the Magical Mystery Theatre in Waikiki. He is seen in one of the pictures along with the late Curtis Kam.

Harary and other performers invited quite a few volunteers from the audience on stage to participate in several illusions. With thirty-three performances and illusion acts, there were many opportunities to involve the audience while dazzling them with mind-blowing tricks and stunning visuals. My personal favorite act was a mouthcoil routine where he invited a young boy onstage. In addition, beautiful dancers provided lots of misdirection throughout the show.

Much thanks to Bradley Choy for hosting the get-together at his beautiful home in Kaimuki as he provided drinks and pupus along with others, which made this a fun event and gathering for magicians from all over the island. *Harvey "Mr. O" Ouchi*



(l to r): David Brown, Shoot Ogawa, the late Curtis Kam, Laureen Tanaka, John Tidwell, guest, Mycah Muranaka. • Shoot Ogawa, the late Curtis Kam, and Richard Hucko. • Willy Chen, Harvey Ouchi, Karin, and Dave Brown.



The Ninety-sixth I.B.M. Annual Convention

# THE LECTURES

Royal Sonesta Houston Galleria Hotel  
Houston, Texas • USA

Reviewed by Ron Sylvester  
PHOTOS BY MICHAEL MESSING

Some magicians only attend lectures to learn new tricks, but the sessions in Houston added more to the context and thought processes behind magic than mere sleights and moves. The lecturers at the ninety-sixth annual gathering of the I.B.M. taught magicians new effects but also some in-depth insights into how to make our current magic effects and routines even stronger.

Here's a closer look at each lecture.

## Marcus Eddie

For those who showed up on Tuesday night, Eddie kicked off the pre-convention with insights into his thinking that helped create magic for David Blaine, Justin

Willman, 50 Cent's music tour and Las Vegas residency.

He can be sitting at a bar and come up with magic using whatever he has around him, be it a toothpick or some cocktail napkins. The simplicity of his effects is spellbinding. Pulling a splinter out of his thumb and having it be a toothpick, as well



From left: Robert Stephens, Marcus Eddie and Diego Vargas.



*top left: Joan Dukore, Danny Orleans.*

as his broken and restored toothpick effect, were fabulous for impromptu performances that rely more on acting than sleight of hand.

Eddie talked about making the sleights we learn over years of study more simple and effective, and seeing how they can work with different objects. In other words, take a knuckle-busting move and make it easier on yourself.

Eddie also reminded magicians to play their effects toward the face instead of down at their crotch. Take note, You Tubers.

### **Joan Dukore**

Dukore opened Tuesday morning with a practical, working magician's approach to strolling magic. She went over all the mistakes she's made over decades to teach us what not to do, with plenty of to-do tips, too.

For those who struggle with strolling, she gave a simple script: "Hi, I'm Joan and [organizer's name] hired me to entertain you tonight." It introduces you and let's people know you're hired to entertain them, not bother them.

She also said to open with something visual and don't overstay your welcome. Some spectators will be done after one trick, while others will watch several and then ask you to come back later.

Another tip? Be prepared to perform everything out of your pockets or purse, without a table.

Dukore also went into the specifics of pocket management and how to deal with loud environments while competing with a live band or DJ for attention.

She also said not to take anyone for granted. "The person who doesn't have fun is always the person who knows the client," she said.

### **Jon Allen**

Allen opened his talk by saying his priorities do not include magic or entertainment. Talk about making magicians think! "It's making people care," Allen said.

Allen has impeccable comic timing and gags, including a cliché counter snapped to his belt, which he will stop and click with-



*Jon Allen.*



*Jon Allen and Gregg Lancaster.*



out comment if he sees someone drag out a worn-out saying or thought. It's a running gag that also serves as a heckler stopper without Allen having to say a word. The audience gets it.

Playing the offbeat, not only with sleights but also with tricks, adds to the comedy. He demonstrated this with a ring and string routine, where the ring links at unexpected points. This apparently not only catches the audience off guard, but the magician, too.

Allen also suggested having spectators sign words on cards or items that magicians have signed, instead of names. This opens opportunities for comedic by-play with the spectator.

"Once they're on your side, you have them," he said.

### **Jared Kopf**

This lecture reminded me why I love magic. Kopf talked about elevating every trick to "an uppercase-E Effect." He later

showed how he does that by taking stand-bys like the Linking Rings and Egg Bag and spinning them into fascinating tales.

During his lecture, Kopf showed how to take the Cups and Balls to another level by believing in the magic. In his routine, emphasis is not on the cups or balls but on the wand.

"The effect is that the magic wand is real," Kopf said.

Kopf said magicians often perform as they do when they're practicing in front of



*Jared Kopf and Deigo Vargas.*



*Jared Kopf.*







the mirror. They may have the mechanics down, but they forget what they're trying to make the spectator think.

Think about how to make that moment in magic real for them, he said.

### **Rob Zabrecky**

Zabrecky had the advantage of giving his lecture the morning after performing his hour of comic mentalism. He could dissect what the audience had seen the night before, which included his character work and theming. They all revolve around two important questions, Zabrecky maintained: "Who are you?" and "What do you want?"

"When you're onstage, there's no time to be boring," he said. "We have to elevate ourselves."

Character can even be an exaggerated version of the magician on stage, but it has to be his or her most interesting version.

Every performer should write a magic biography, a kind of mission statement for their show, he said. It will help keep them focused, and most of all, interesting.

### **Bebel**

Those who wanted to learn moves got them on Friday from the hands of French card master Bebel, who shared his work on card forces, transitions, and changes.

The most impressive were two of the easiest: a false cut and a control to the top that many magicians at the convention will be using for a very long time.



*Rob Zabrecky.*



*Bebel and Frances Morgan.*



*Giacomo Bigliardi.*

### **Giacomo Bigliardi**

The day turned from moves to no moves quickly, with this young Italian showing his skill with card tricks that are practically self-working.

He did one from the audience with the spectator on stage, presumably marking the card with a “fingerprint” he later identified. He also had a cool ace assembly with one simple cull move.

Such simplicity is Bigliardi’s brilliance. He said that for the audience, method matters less than the result.

### **Dan Sperry**

Sperry, who is well-known for his television magic specials and darkly comic “anti-magician” character, said his version of crowd control for kid shows is to scare them. “I like creating chaos and panic with children,” he said. “I want them to be afraid of what I might do next.”

His comic influences include childhood favorites *The Ren & Stimpy Show* and

“Mr. Bill,” a character from the early years of SNL. He paired this with biting off a dove’s head and simulating bird poop. I, for one, have already put the latter into my act.

Sperry also got a little teary when talking about coming up through I.B.M. Conventions. He started competing when he was twelve. While he didn’t win, one of the I.B.M. leaders recommended he take his dove act to Las Vegas, where he became the youngest magician to perform in “The World’s Largest Magic Show.”

“When I was a kid, my birthday present was never a present, it was a trip to the I.B.M. Convention,” Sperry fondly remembered, in one of the most poignant moments of the convention.

### **Javi Benitez**

When Javi Benitez takes the stage, he takes it. He opened Saturday as a raging, frustrated man. “I don’t understand, but



*Left and center: Dan Sperry. Right: Dan Sperry and Paige Thompson.*



*Left to right: Javi Benitez and Sebastiano. Sebastiano, Javi Benitez and Dr. Chris Cooper*



it always happens this way,” he nearly screamed during a rendition of Oil and Water, or Follow the Leader. He swapped packets to try to screw himself up, but the cards kept matching the separated colors.

During the rant, Benitez swapped cards back and forth in front of the spectators, unnoticed because of his speech misdirection. His gestures of frustration were hard to follow.

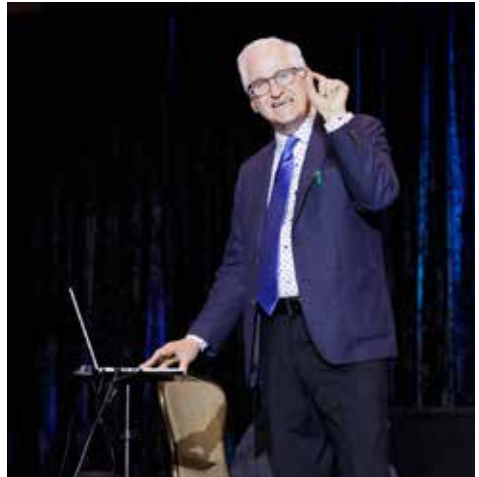
“Palming is just another way of grabbing the cards,” Benitez reasoned, repeating the mantra of one of his teachers. “So grab them.”



*Danny Orleans, Joan Dukore and Jeffrey Sobel.*

## **Danny Orleans**

Master of the trade show and one of magic's most respected corporate performers, Orleans has perfected the real art of the deal. He showed how he could take five tricks and weave them into a routine that becomes a commercial to show his potential clients.







*Gaia Elisa Rossi.*



“We have to say the magic word – you know what that is?” Orleans said with a pause. “Tonight it’s [name of the company]. Remember who’s paying for the drinks tonight.”

Orleans showed videos from live performances. Then he dissected them, talking about how he takes each show and tailors it for clients, whether they be manufacturing companies or the organizers of a high school prom.

He had a nifty addition to Hundy 500, where one of the bills has a torn corner before and after the change and a next generation signed card penetration with a real convincer at the end. He also had a card force using a template provided to the convention attendees in their packet of extras.

He ended with a video prediction that can be inserted into a PowerPoint presentation or Zoom call, and has become a hit with his corporate clients.

### **Gaia Elisa Rossi**

Rossi gave her lecture the week before she graduated with her master’s in clinical psychology. In turn, she brought a master class in psychology and magic to Houston.

She offered tips on how to make your audience comfortable and overcome pre-show jitters. Rossi gave methods of the mind in how magicians can control their emotions both on stage and off.

A fascinating portion of her lecture explored the mirror effect, such as when someone else yawning makes you yawn.

This also happens on stage: what you express reflects in your audience.

“Our face is a powerful mirroring tool,” she said. “It can reflect happiness or wonder ... so you want to show the emotions you want them to feel.”

Body language builds connections, she continued. A common mistake of magicians is to hunch their shoulders when performing, especially during close-up. Open, relaxed shoulders express comfort and makes your audience comfortable. During a performance, take a comfort check to make sure you feel at ease. If your props put you in an awkward position, adjust them.

“Too many magicians adapt their body to fit their props, when they need to adjust their props to fit their body,” Rossi said.

Overcoming nerves before a show proved one of the most valuable portions of Rossi’s lecture. She took the audience through examples of relaxation techniques, such as lying down on the stage and exploring the performance space. Arriving early, exercising, or moving a lot on the day of the show can alleviate anxiety.

Simply reassuring yourself of your art and why you do magic can work wonders.

“You can whisper to yourself, ‘I’m doing something beautiful,’” she said. “Smile, have fun. Really feel it.”

*Ron Sylvester is an associate editor of The Linking Ring. You may reach him by email at [ronald.sylvester@gmail.com](mailto:ronald.sylvester@gmail.com).*

# CLOSE-UP CONTEST

**By Ron Sylvester**

PHOTOS BY MICHAEL MESSING

**D**avid Chao made his own splashdown at the I.B.M. Convention in Houston, taking home first place in the International Gold Cups Close-up Contest.

Chao, of the People's Republic of China, used his dry wit to keep the audience laughing throughout the week. He not only won the Close-up finals but also received awards for his stage magic and comedy. Chao's deadpan delivery gave life to his renditions of the Ambitious Card, Twisting the Aces, and Any Card at Any Number.

Anja of Capetown, South Africa proved the audience favorite and won the People's Choice award in the Close-up Contest with a rhythmic rap for the Cups and Balls, including ice cubes and plastic cups.

Michael Dardant of New Orleans, Louisiana, took away an Award of Merit with a fast-paced routine that included original comedy and some insider magician gags. After a fork-bending routine, he showed a "real fork" inside his jacket, which was silverware attached to a reel. He also repeated that with a lock of "reel" hair. The puns played well with the convention crowd.

The Close-up Contest provided a field of closely matched talent. This year's con-

test was run differently than in past years, as contestants entered videos and judges picked the field of finalists to perform live in Houston. The ballroom set included several rows of people seated near the table, with the rest of the room receiving a live broadcast on the big screens.

South Africa's Sebastiano used his Italian roots to tell the story of his grandmother's homemade pasta, using a menu mind-reading routine that ended with the production of a bowl of pasta.

Luigi Abbatiello of Philadelphia, Pennsylvania, told the story of a mafioso using a Three Shell Game to take his marks.

Christian Manahl of Wichita, Kansas, presented the story of a gambler and card cheat whose sleight of hand saved him at the end – literally up his sleeve.

Bermax performed a pantomime to 1940s-style jazz, showing off skill with dice that kept growing and billiard balls, ending in the production of a full brandy snifter.

Vincent La Padula of Baltimore, Maryland presented a poignant story of his daughter's kidney transplant and his own kidney donation to a stranger, as the background to an Out of This World-style routine with chosen cards.



*Top row: Luigi Abbatiello and Linda Fried. Second row and third row (left): Christian Manahl. Third row (right) and bottom row: Michael Dardant.*





Top: Bermax. Second row: David Shao and Regina Wollrabe; Bermax. Third row: David Shao; Vincent La Padula and Ashley Astaire. Fourth row: Vincent La Padula. Bottom row: Anja.  
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# CLOSE-UP GALA SHOW

Reviewed by David Garrard

PHOTOS BY MICHAEL MESSING

The 2025 I.B.M. Convention Close-up Show was held in the main showroom on the big stage, challenging conditions for performers and spectators alike. The show was aided by cameras and big screen projection, and all of our stars acquitted themselves well.

**Diego Vargas** served as Master of Ceremonies, and his enthusiasm and energy for each magician was contagious. **Justin Purcell** presented a version of Slydini's "Coins Through the Table," a classic that always fools thanks to the seldom seen or used Han Ping Chen deception. French magician **Bebel** demonstrated unbelievable skill with cards that boggled the minds of a select group of spectators who were seated up close on stage.

Performing for the first time in the United States, **Giacomo Bigliardi** saluted the NASA connections of our convention city with a confabulation routine that used NASA playing cards. Giacomo's set culminated with him officially announcing that a star had been named after the spectator who had helped on stage!

We saw **Joan Dukore** and **Danny Orleans** earlier in the week during our evening shows. They returned to the stage here to showcase their talent and versatility as close-up entertainers. Both are true

professionals. Joan did dice stacking along with a dice/spot jumping routine – her version of Bob Sheets' "It's the Rules." Danny pushed a wooden match through a solid block of metal. He closed with a chosen card and the name of a dead celebrity materializing in a glass of water, his stand-in crystal ball.

**Javi Benitez** closed the show with fast-paced, high-energy magic. His antics with a set of "Billy Bob" teeth brought the house down as he grinned into the camera and produced set after set of funny teeth.



*Diego Vargas.*



*Top row and center row: Justin Parcel, Lincoln Stone, and Josh Arrich. Third row: Bebel. Bottom, right: Giacomo Bigliardi and Keith Smith.*





*Top left: Giacomo Bigliardi and Sean RaeVon Wilson. Middle: Giacomo Bgiiardi, Joan Dukore. Bottom Right: Joan Dukore and Mark Zajicek.*



*Top: Danny Orleans, Kaitlyn Simonds, Past International President Charles Arkin and Liz Toonkel. Center, left: Danny Orleans and Past International President Charles Akin. Center, right: Javi Benitez.*

# THE ORDER OF MERLIN LUNCH SOCIAL

Saturday, July 12, 2025 – 12:00 p.m.

PHOTOS BY MICHAEL MESSING

In 1966, the International Brotherhood of Magicians created a special award to recognize our longest-term members who have given twenty-five or more uninterrupted years of service to the organization. This elite group, the Order of Merlin, has now grown to more than 3,300 members. Additionally, over the years we have added three more tiers of awards. Those who have served the I.B.M. for thirty-five consecutive years are recognized as **Order of Merlin Shield**; for fifty consecutive years, **Order of Merlin Excalibur**; and for sixty consecutive years, **Order of Merlin Excelsior**.

One of several significant benefits of being a member of the Order of Merlin is the opportunity to attend an Order of Merlin social event at the annual I.B.M. Convention.

This year's special guest speaker, introduced by David Garrard, was **Randy Pitchford**, accompanied by his wife **Kristy Pitchford** and **Erika Larsen**, who also made brief comments. Randy spoke of the I.B.M.'s early influence on his career and the camaraderie and guidance received from local Ring meetings. He also shared his vision for the Magic Castle and other projects he and his wife are supporting in an effort to give back to the art of magic.

Following the meeting, members of the various tiers in the Order of Merlin gathered for group photographs by *The Linking Ring's* official photographer, Michael Messing.





*Left to right: Roland Jarvis enjoys the presentation at the Order of Merlin Lunch Social. David Garrard introduces the guest speaker, Randy Pitchford. Executive Editor Sammy Smith with Randy Pitchford, the 2025 Guest of Honor (along with his wife, Kristy) and the speaker for the Order of Merlin Lunch Social.*



*Left to right: Ronald Honaker. Julian Franklin listens to Randy Pitchford's remarks.*



*Left to right: Randy Pitchford addresses members of the Order of Merlin, with Kristy Pitchford and Erika Larsen sharing the platform. Erika Larsen expresses appreciation to Randy and Kristy Pitchford for buying and saving the Magic Castle.*



### **Order of Merlin – 25 years**

*First Row – From left to right: Past International President Charles Arkin, Darlene Stratman, Philip Vanderbilt Brady, Terry Richison, Grayson Smith, Roger Johnson, Matt Stanley.*

*Second Row – From left to right: Pierre Haag, Ken Dickensheets, Steve Schlanger, Gary Burgdorf, I.B.M. Legal Advisor Timothy “Tim” Vient, Don Nelson, Julian Franklin (Pugh).*



### **Order of Merlin Shield – 35 years**

*First Row – From left to right: Keith Spurgeon, Past International President Bill Evans, Hy Penn, Jeff Sobel, Allen Walters, Aida C. Cooper, Dr. Chris Cooper, Sunny Johnson.*

*Second Row – From left to right: Past International President Oscar Muñoz, Executive Editor Samuel Patrick Smith, Tom Gibson, Vickie Gibson, Keith Smith, Herb Miller, Llewellyn Brooks Griffith, Jim Short, Mike Woodward, Roger Alting, Michael Kringel.*





### **Order of Merlin Excalibur – 50 years**

*First Row – From left to right: Stanley Konter, Hank Karwowski, Peter Rodgers, Dennis Olsen, Lance Burton, Bill Palmer M.I.M.C., Thomas Doty.*

*Second Row – From left to right: Tony Allen Metzke, Past International President Michael Stratman, John Palumbo, Sheri Dawn Proctor, David Garrard, Mark Zajicek, Don Greenberg, Andrew Kochan, Michael Hart.*



### **Order of Merlin Excelsior – 60 years**

*From left to right: Ronald Honaker, Larry G. Wilfong, Roland Jarvis.*



## Order of Merlin Inductees and Awardees



Since its establishment in 1966 the Order of Merlin recognizes long-standing members for their dedication and service to the I.B.M. This year we welcome 106 new inductees, joining the thousands around the world who share in a lifelong passion for magic.

### 2025 Order of Merlin Inductees

*(25 consecutive years of I.B.M. membership)*

Jason A. Abate  
Derrel Lynn Allen  
Edward P. Aragoni  
Paul P. Arnett  
Peter Bauman  
Sven Eicke Bayer  
Sydney A. Beckman  
Glenn E. Begert  
Ronn Brashear  
Hans-Peter Brockmann  
Bruce L. Brodsky  
Kenneth R. Brown  
John R. Browne III  
John G. Callender  
James Carlough  
Donald R. Carrick  
Damien Charles Carriere  
Andrew Cheah  
Kenneth J. Chmielewski  
Jeffrey Brian Cobillas  
Edward Coffman  
Thomas L. Crandall  
Thomas J. Crecelius  
Richard W. Crump  
Anthony T. Day  
Johnny De Belder  
Michael C. DeSchalit  
Kenneth R. Dickensheets  
Thomas A. Dickerson  
Rush Dudley  
Eddie Duffy  
Chris H. Dunn  
Luis Alberto Durruty  
Tod Wayne Erickson  
Robert A. Festa  
Joseph Harris Finkler

Christophe Jean Fouquet  
Ed Fraser  
Dr. Gary Frieden  
Stephen C. Fuller  
Richard C. Gern  
Timothy L. Graves  
Ian Green  
Pierre Stefan Haag  
David R. Hamil  
Murray Hatfield  
Guy Hedelin  
Martin J. Hoelcle  
Donna Horn  
Walter F. Hyer III  
Tim Jackson  
Sheldon M. Jafine  
Thomas Edward Johns  
Bruce A. Johnson  
Justin S. Kahn  
James Edgar Karns  
William C. Kerley  
Jeff M. Kirke  
Christian C. Knobel  
Karl-Heinz Kraemer  
Matt Weaver Leach  
James K.Y. Lee  
Robert L. Letner, Jr.  
F. Wayne Lovell  
Jon Paul Mattioli  
Philippe Maurer  
Thomas E. McCarthy  
Stephen Micklas  
Pamela M. Miles  
Paul R. Miles  
Matthew T. Neely  
Donald Nelson

Jason O'Dell  
Axel Olsen  
David Keith Parker  
Andrew Parr  
Alejandro (Andy) V.  
Pascual IV  
Julian Franklin Pugh  
Dwight E. Redman, Sr.  
Steven J. Rheault  
Andrew L. Rohweder  
Michael S. Salvino  
Kathleen E. Sharp  
Barry Jay Silverman  
Stefan Singer  
Barney Robert Singleton  
Martti J. Siren  
James J. Songster  
Melissa Spanola  
Ronald H. Spielbauer  
John C. Sprague  
Aaron D. Spurling  
Donald T. Stokes  
Shigeru Tashiro  
Lowell J. Tauszik  
B. Tim Taylor  
Kenneth P. Thompson  
S. Patrick Toman  
David C. Troutman  
Richard Westbrook  
Robert P. Winstead  
Michael John Wittstadt  
Mark L. Wray  
David Wright  
Ronald P. Young  
Herbert F. Zimmerman

The Order of Merlin also presents additional awards to celebrate 35, 50, and 60 years of membership in the International Brotherhood of Magicians. We are pleased to present the following new awards for this year.

## 2025 Order of Merlin - Shield Awardees

*(35 consecutive years of I.B.M. membership)*

James Richard Alcon	J. Smith Harrison	Michael R. Overly
Byron Keith Barton	Glenn D. Heald	Jason Marc Palter
Warren J. Bausert	Rob Ray Huff	Michael Powers
Jay F. Bonds	Marc Janssen	Bob A. Rains
Gregory Allen Brewton	Al Wethers Johnson	Gerome Nicholas Ranieri
Mark Patrick Burdick	Edward Dean Jones	Joseph Recca
Chris A. Buylla	Martin S. Kane	Michael E. Rose
Brent G. Calhoon	Steven A. Karr	John Rubino
John Cameron	Daniel Chris Kennedy	Eric Stuart Ruwe
James J. Chancellor	Robert W. Kentner	Francis Sanz
Frank D. Cianfrani	Edward "Rick" Kercher	Darren M. Schutz
Alan J. Clarke	Robert Michael Kershner	Robert C. Scobie
Larry A. Colombo	Dennis Krabbe	Michael Harris Sears
Harry Damareck	Uwe Kropf	Patricia L. Skiba
David Nelson Davis	Gregory R. Ladret	Lawrence F. Stangel
Virgil Dombroski	Christopher John Lovetere	Jeffrey Stortz
Paul Marcus Earle	John Lozano	Mark A. Stradley
William Joseph Earley	Don Macoy	Justin Style
Scott Lewis Emo	Leon F. Mandrake	Alfred Tenore
Julie Eng	Jimmy H. McGinty	Dr. Robert J. Terzuoli
Jeff B. Evans	Michael Wilton Menlo	Jack R. Thomas
Randy Scott Fagin	John Earl Meyers	Roger Thompson
Terry Francis	Bruce Fredrick Meyers	Albert J. Tokarsky
Peter Freyer	Lynn E. Miner	Helen S. Vetter
Mark Henry Fuller	Don E. Moravits	Jerry W. Vincent
Patrick E. Gilbrech	Gary B. Morton	Reiner Walter
Paul J. Gould	Wallace Murphy	Stephen E. Weiss
Michael J. Goulet	Clifford E. Nielsen	James A. Wilson
Jerry F. Harrell	David Brandon Oglesby	

## 2025 Order of Merlin Excalibur Awardees

*(50 consecutive years of I.B.M. membership)*

Glen Gary Andrews	Douglas E. Doebler	Don E. Greenberg
Earl R. Arrowood Jr.	Erwin Doerig	Karl A. Grice
Arthur J. Ashendorff	John Gilbert Dougherty	Thoms Anthony Grossman
Bruce Gordon Barnett	Michael "Doc" Dougherty	Steve Grumette
Jeffrey L. Bauman	Michael John Draganic	Dr. Bjorn R. L. Hanson
David C. Boyce	Bruce James Dumann	Paul D. Haring
Thomas William Brew	Marilyn Balaban Durant	Philip S. Heckman
Rhett B. Bryson	Lorin L. Dutton	James Calvin Henson
Bruce P. Burrell	Graham R. Etherington	John S. Hnath
Mary Ann Campbell	David Gray Fee	Kheong Chun Peter HO
Jeffrey Lynn Campbell	Lawrence W. Ferguson	Thorbjorn Holmqvist
Lawrence L. Campbell	Duane L. Fields	Louis M. Hornung
Lawrence David Crowley	Jeffrey J. Fleischer	Roxanne Elizabeth Huey
Jeff Davenport	Marco Fois	Richard Edward Hughes

Hondo Hughes  
 Laurence Hunn  
 James Richard King  
 Andrew Kochan  
 Stanley Ray Konter  
 Lester Earl Krenning  
 Stephen Thomas  
 Lancaster  
 George M. LaVenture  
 Greg Hugh Lax  
 Alan J. Leeds  
 Thomas P. Leggett  
 Harris J. Levine DDS  
 Bruce A. Lindvig  
 James Joseph Mapes  
 Lawrence G. Marken Jr.  
 Murray L. J. McGibbon  
 Vance Raymond Meek  
 John William Metcalf Jr.  
 Tony Allen Metzke  
 Charles Philip Mignosa  
 Norman M. Moltar  
 Philip Lee Nehrt

LTC (R) William Gary  
 Norton  
 R. Wayne Oliver  
 Joseph P. Oliverio  
 Dennis Allan Olsen  
 John S. Ostaszewski  
 Hendrik Johannes Oud  
 James B. Pearson Jr.  
 Bert Kenneth Pickard III  
 William F. Pol  
 Howard Gene Port  
 Sheri D. Proctor  
 Jack C. Ritter  
 Lorraine Rosenthal Blum  
 Henry L. Rosenthal Jr.  
 Peter A. Rowe  
 William B. Rugh  
 Ronald Joseph Rychlak  
 Michael J. Saville  
 Francis X. Schrameck  
 Kenneth R. Schwabe  
 Charles Scott MD  
 Richard M. Sekella

David A. Sigafus  
 John Arthur Skarin  
 Richard H. Smith  
 Russell Gary Smith  
 Dennis Alan Snow  
 Daniel Kelly Sova  
 Dan William Stapleton  
 Dr. Joseph Lee Staton  
 Richard M. Steinbock  
 Diana Carla Stephens  
 Robert F. Taylo Jr  
 Constantine D. Tgiros  
 Mark Ronald Tigerman  
 Eddy A. Wade  
 Philip F. Waterman II, MD  
 Jeffrey Lee Watkins  
 Fielding F. West Jr.  
 Eugene J. Wilkes  
 Allen G. Wilpon  
 James Lewis Wilson Jr.  
 Dr. Yukishige Yanagawa  
 Mark Thomas Zajicek  
 Duane R. Zanon

## 2025 Order of Merlin Excelsior Awardees

(60 consecutive years of I.B.M. membership)

Ian Baxter  
 Jack T. Camp, Jr.  
 Joseph Caulfield  
 Margot L. Cummins  
 Kevin W. Dawson  
 Carl J. Doxtator

Chester W. Gault  
 Adrian L. Harris  
 Ronald C. Honaker  
 Peter Lane  
 Norman Leo Lefkovits, Jr.  
 Robert H. Lyons, Jr.

William Slade  
 Thomas D. Smith  
 Joseph D. Stonko, Jr.  
 Ralph A. West  
 Richard W. Zechman  
 Diana S. Zimmerman

### ***Had a Brief Lapse in Your Membership? Consider the Reinstatement Option.***

Over the years, some I.B.M. members have allowed their active membership status to lapse because their dues were not paid. Provided that the lapse of membership is relatively short, not exceeding three years, the person may have his or her membership status *reinstated*, provided that a full payment is first made for all back dues owed. A reinstatement restores the original membership, as though the lapse never occurred, and the member's "continuous membership" span is not interrupted. Therefore, a reinstated member does not lose his or her "credits" toward induction into the Order of Merlin, which requires twenty-five or more years of continuous membership. Note, however, that only one such reinstatement may ever be considered for the purpose of adjusting a member's Order of Merlin eligibility.

If you have had your membership status properly reinstated following a short period of inactivity as described above, then your "continuous membership" span is not considered to have been interrupted. And if you have had such a short lapse in your membership *at any time in the past*, you still may have those lost years (up to three) reinstated upon repayment of all back dues owed. You are encouraged to reinstate your lost years, especially if they may hasten your induction into the Order of Merlin.

If you have any questions concerning the above, please contact our International Executive Secretary, Sindie Richison at [office@magician.org](mailto:office@magician.org).



# Conjurer's Foolosophy

JOE HERNANDEZ



I've learned that storytelling is crucial in conjuring and instrumental in transforming mere tricks into a captivating narrative. Through engaging tales, conjurers can not only entertain but also evoke a range of emotions, build suspense, and create a deeper connection with their audience. When a magician weaves a story into their performance, each illusion becomes part of a larger adventure, drawing spectators into a world of wonder and intrigue. This narrative framework enhances the entertainment value and allows the audience to become fully immersed in the experience, making the magic feel even more astonishing.

I've learned that as magicians, when we trick our audience, we interfere with all the brain strategies for inferring reality.

I've learned that if you can accept imperfection, you have made a perfect adjustment.

I've learned that as a magician, you must think through and implement the appropriate "feel" of your deception. You must anticipate its results and ensure it brings the mystery and wonder you seek. Failing to grasp this fundamental thought renders your magic useless.

I've learned that the choice between truth and illusion occurs continuously throughout life, moment by moment. The role of the magician is to make his audience lose sight of the truth, with deception acting as the filter for the illusion that is perceived.

I've learned that you should think about magic enough to appreciate mystery and wonder but not so much that it eclipses your life of mystery and wonder.

I've learned that as magicians, we possess a unique capacity to engage in the art of make-believe, much like we did during our childhood days filled with imagination and wonder. This ability allows us to craft enchanting narratives and create captivating illusions that transport our audiences into realms of fantasy and awe. However, it's essential for us to remain grounded and recognize that, at its core, this is merely a form of playacting. While we weave our tales and perform our tricks, we must never forget the distinction between reality and the imaginative worlds we construct. Embracing this awareness enriches our performances and enhances our connection with our audience, reminding us that magic resides in the joy of imagination, even as we navigate the space between illusion and reality.

I've learned that when performing, one should stop thinking.

I've learned that a mind that accepts change can change anything.

I've learned that no practice is more important than the next one.

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Joe Hernandez is the author of *The Foolosophy of Conjuring*, from which excerpts are taken for this column. Joe is also the author of *Conjurer's Wisdom (Volumes 1 & 2)*, *Phonetic*, *Magic Babylon*, *Houdini: The Ultimate Trivia Compendium*, and *Houdini: Reflections*. Books can be purchased at [www.booksbyjoe.com](http://www.booksbyjoe.com), Amazon, or magic dealers.



# *A Portrait of the Professional*

DALE SALWAK

## **Booking the Act**

*Half the money I spend on advertising is wasted;  
the trouble is I don't know which half.* – John Wanamaker

*When I believe in something, it's going to get done.  
When people say, "No," I don't hear it.  
When people say, "That's a bad idea," I don't believe them.  
When people say, "It won't happen," I pretend they're joking.* – Jerry Weintraub

*Be so good, they can't ignore you.* – Steve Martin

Six years ago, as the pandemic declined, and in search of work, I e-mailed a message with an attached photo, resume, and video link to four hundred influential members of our industry. Many responded with a thank-you, a congratulatory note, and a promise to look into it.

One, however, asked me to remove his name from the contact list. "If your act is worthy of merit, it will get noticed," he said. "Pushing it this way robs you of authority and dignity."

Although the decision to contact him was certainly well intended, and although I believed there is nothing inherently unethical or unsavory about this marketing strategy, I agreed to do as asked and added: "There will be no more intrusions."

On the one hand, the objection is understandable. All of us are bombarded daily with an ever-growing deluge of unsolicited emails, text messages, mobile phone calls, video streams, and blinking banners that threaten our concentration and contemplation, distract us from our own work, and undermine our sense that we have any privacy.

On the other hand, I wish the assertion that a good act will draw attention to itself solely on its own merits were correct. Unfortunately,

with some exceptions, the world doesn't work that way.

The reality is that many deserving performers go quite unnoticed, despite the quality of what they offer. Without a concerted and active program of promotion in today's marketplace, even the best act can sink like a stone.

Part of the challenge is that in the global economic crisis of the past twenty or more years, the public at large has found itself with less discretionary income to spend on what might be considered the non-essential.

In addition, given the endlessly diverting electronic advances of our visual and aural culture, competition for people's attention is constantly broadening as we try to sell acts in the midst of such formidable rivals for the public's leisure time and spending power.

More and more it falls to performers to help make things happen. Thanks to Neil Foster and many others, I learned long ago that the most influential individual in the marketing process, along with agents and friends, continues to be the performer. Indeed, keeping his or her work alive is just as much a problem of supporting its reception as of producing it in the first place.

And so, pros resign themselves to taking an

active role. Some are gifted at bringing their products into the limelight; many are not. To some this is a pleasure, to others an ordeal. But rarely have I met anyone who, once the realities are made plain, is reluctant to assist. They don't want the work to languish in a rehearsal studio.

There will be no miracles. The work will be hard (invariably, no pleasing everybody), sometimes tedious, but deeply formative. We will learn a great deal about the potential buyer's perspective. What sells and what doesn't (and why)? How do we capture and benefit the client? How can we build connections? What changes are there in habits of the intended audience? How can promotion align with a potential client's behavior?

Three classic secrets to selling an act stand out: getting it talked about; doing anything and everything, within reason, to gain exposure (that includes taking every job, no matter how challenging, and finding a way to do it); and developing a high tolerance, without bitterness, for rejection. (The extreme opposite is Shakespeare's unforgettable Iago, who destroyed his own life as well as Othello's and Desdemona's, merely because he was passed over for a promotion.).

Patience and persistence are important. "Don't accept the first two no's," my father would say. "Try again." Each generation finds what works to build a client base. At his peak, Mark Wilson was making ten or more cold calls every day. Neil Foster sent out brochures every three weeks. Our editor, Sammy Smith, booked most of his family and children's shows through a combination of phone calls and direct mail.

In our rough-and-tumble world of the arts, and public life, however, no act can be ring-fenced and protected against rejection. If an attempt doesn't lead to work, remember Carol Burnett who was turned away so often in her early pursuits of Broadway roles and a television variety show. "Well," she said *sotto voce*, "it just wasn't my time yet."

In other words, getting seen is the key, as is the cumulative impact of many small actions and decisions. If we move a leaf, said Ralph Waldo Emerson, we change the universe; or in today's vocabulary, every little percentage has



*At his peak, Mark Wilson was making ten or more cold calls every day.*



*Sammy Smith booked his family and children's shows through a combination of phone calls and direct mail.* MICHAEL MESSING PHOTO

potentially exponential growth. Those actions may have seemed inconsequential along the way, but in retrospect turned out to have led to new opportunities. We live in the margins.

Lectures create visibility. Convention and competition appearances sell acts. Published or broadcast interviews along with a website and postings on social media platforms, including the recent and revolutionary AiAdvertising platform (both predictive and



generative), establish presence.

Repetition builds reputation: four paid, consecutive, well-placed quarter-page advertisements yield better results than just one full-page. Television exposure, headline-grabbing publicity stunts, and showcases such as the Magic Castle stir interest, create a compelling brand or promise, raise fees.

The epitome, of course, is David Copperfield, whose nineteen brilliant specials from 1978 to 2001 filled and continue to fill every seat in his public shows. (Ironically, years ago one magician turned down, with lasting regret, an appearance on *The Ed Sullivan Show* because, as he said at the time, “I don’t want to be over-exposed.”)

Follow up on every intuition. Who knows where a chance meeting or recommendation from a friend or newspaper interview might lead? When arriving for a job, any job, enter with the deliberate intention of securing from someone at least one other booking.

Howard Thurston decidedly called this the three C’s: *Consciously Creating Circumstances*—also the subject of Thomas Troward’s stunning book, *The Edinburgh Lectures on Mental Science* (1909), and the title of George Winslow Plummer’s 1935 classic. Remember, too: friendship comes first, then business.

I have only skimmed the surface of this emotionally important topic about show business. To learn more, I recommend without reservation Kent Cummins’ practical column in *The Linking Ring*, “Marketing Magic.”

There will be – there already are – many books and other resources on the subject, among which I recommend John Wanamaker’s *Maxims of Life and Business* (1923), Samuel Patrick Smith’s *Short Course on Selling Your Act* (1999), and Jerry Weintraub’s *When I Stop Talking, You’ll Know I’m Dead* (2010),

Pitfalls? Sure. If we believe too intently our press releases, or take not the work but ourselves too seriously; if we lose humility (forgetting where we came from, that none of us is indispensable, or that at any time there are many deserving performers knocking at the door yearning for opportunities); if we become hard-hearted about our own or another’s success – then there’s a problem.



**“Jerry [Weintraub] was an American original, who earned his success by the sheer force of his instinct, drive, and larger-than-life personality,” said former president George H.W. Bush, a longtime friend.** WIKIPEDIA COMMONS



**When asked how to advance in show business, Steve Martin gave some of the best advice: “Be so good, they can’t ignore you.”** WIKIPEDIA COMMONS/MARIANNA DIAMOS, LOS ANGELES TIMES

But the consistent, respectful push (“soft sell”), conversation, and outreach can be instrumental in getting recognized, which is what brings in work and allows performers to accrue authority and dignity in the first place.

Pros know heart-deep that nobody advances in this profession, or any profession for that matter, alone. With gratitude and without exploitation, they need everyone. Those words – *they need everyone* – ring loudest in every performer’s ears trying to book the act.

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*Send comments, questions, and appreciations to Dale Salwak at: [dsalwak@citruscollege.edu](mailto:dsalwak@citruscollege.edu).*

# Did You Know?

By Joe Hernandez



After a captivating performance in Minneapolis, Harry and Bess Houdini were approached by a mysterious stranger who casually offered them a cup of coffee. To their surprise, the stranger turned out to be Martin Beck, the Orpheum Circuit booker representing the prominent Western theater chain. In a forthright manner, Beck suggested that all of Houdini's magic acts, apart from the Substitution Trunk and the handcuffs, should be removed. He then made a lucrative offer, proposing to start them at a weekly salary of sixty dollars, promising potential raises if they achieved success. This unexpected encounter with Mr. Beck marked a pivotal moment in Houdini's career. Within fourteen months of joining the Orpheum circuit, his career experienced an extraordinary surge, underscoring his remarkable talent and the transformative power of seizing opportunities.

Orson Welles' life was full of unique decisions and experiences. He was married three times, one of which was to the American actress of Spanish descent Rita Hayworth, born in Brooklyn as Margarita Carmen Cansino. Welles' father made a fortune as a famous bicycle lamp inventor. Despite receiving a full scholarship to attend Harvard College, Welles made the surprising decision to travel instead. This choice and his lifelong interest in magic added a unique dimension to his life. The first magic tricks he learned as a boy were supposedly taught to him in the 1920s by Harry Houdini.

For over fifteen years, bitter conflict between Houdini and Dr. A.M. Wilson persisted, captivating the attention of many but causing genuine distress to Houdini. Houdini was unwavering; there was no room for indifference when he despised someone. Nevertheless, when the two adversaries finally confronted each other, they erupted into joyous laughter, clasped hands, and discovered a profound and undeniable mutual respect. This respect, so deep and profound, was the cornerstone of their evolving relationship, overshadowing their past conflicts. Dr. Wilson occasionally jested that he regretted reconciling with Houdini, although he held Houdini in high esteem and recognized him as a formidable adversary. Despite their tumultuous history, Houdini warmly welcomed Dr. Wilson into his inner circle of close friends. Whenever Wilson visited, he found lodging at Houdini's residence and held the key to his home. Houdini would have been deeply offended if Wilson had declined his hospitality and chosen to stay at a hotel.

Harry Houdini owned an airplane before the United States government ever did.

Joe Hernandez is the author of *Magic Babylon: 1,001 Strange Conjuring Facts, Fallacies, and Tales* and his new released book *Houdini, The Ultimate Trivia Compendium*. This column contains excerpts from the books, which are available from [www.booksbyjoe.com](http://www.booksbyjoe.com), Amazon, or your favorite magic dealer.

# Youth Trivia Contest



**September's Question:** We all tend to admire the successful conjurors from the past, and in some cases, treat them as our personal heroes. *What highly successful mentalist in the last 250 years was possibly the least admirable character in magic?*

**Answers must be postmarked by October 20, 2025.**

**June's Question was:** *Who delivered the first full-evening performance of conjuring in the venue eventually known as "London's Home of Mystery"?*

Several Youth members sent us their thoughts regarding this month's question. Unfortunately, none of them responded with the correct answer. It's a bit complex, but here are the basics of what we were hoping you'd tell us.

About seven years ago, we touched on what is believed to be the first magic act to perform at 171 Piccadilly in London, England. The performer was advertised simply as "The Mysterious Lady," and the act was what we now refer to as a "second-sight" act. But, "The Mysterious Lady" was a single act performed in 1845, not a full-evening magic show. The first full-evening performance of conjuring wouldn't take place at this location for another fifteen years.

As you may have realized, the venue in our question is Egyptian Hall. (That's the Egyptian Hall that was located in London, England – not the one in Philadelphia, Pennsylvania, or Kenton, Ohio, or Nashville, Tennessee, or Pasadena, California.) More than sixty years after it first opened in 1812, theatre manager William Morton oversaw and financed John Nevil Maskelyne and George Alfred Cooke so that they could assume control of the location. They dubbed it "London's Home of Mystery," and the primary focus of Egyptian Hall became magic and magicians. They

eventually expanded their territorial claim and began calling it "England's Home of Mystery." However, the very first full-evening of magic on one of Egyptian Hall's stages was actually presented more than a dozen years prior to the involvement of Maskelyne and Cooke in 1873.

Henri Robin (pronounced "ahn-REE RO-ban") was born Henri Joseph Donckèle (pronounced DON-kay-luh) in the northern part of France, in 1811. There doesn't seem to be a lot of information available regarding his introduction to magic, but by the time he was in his late twenties, his reputation as a talented conjuror had spread across France to Paris. Robin was known for his eloquent and refined presentations. He spent the better part of his thirties building that reputation by performing in France and touring the major countries in western Europe.



**Henri Robin,**  
late in his  
conjuring  
career.





*Two of a series of photos advertising Robin's "Pepper's Ghost" technique, although the photos were actually produced using double-exposure.*



*An image of Robin and his wife performing their "Second Sight" act in the Salle de Robin Theatre.*

Most of his magical repertoire was comprised of standard stuff that other conjurers were doing. There were automata, a ball-and-vase (Morrison Pill Box), finding selected playing cards, a spirit bell, and many other effects. He did have a few relatively unusual pieces, however.

In 1844, he began performing "The Inexhaustible Bottle," an effect that Jean Eugène Robert-Houdin began performing a few years later: Both Robin and Robert-Houdin claimed to have created the effect, and although Robin was performing it more than three years prior to Robert-Houdin, the principles and the plot of this trick had been around for a while, so neither of them should really receive the credit.

We know the illusion and principle we call "Pepper's Ghost" was not actually invented by its namesake, Professor John Henry Pepper. Even Professor Pepper usually deflected credit, giving the honor instead to the engineer who brought him the idea, Henry Dircks.

Pepper – a scientist, not a magician – first demonstrated the concept as a stage-effect in 1862 at London's Royal Polytechnic, as part of an elaborate demonstration. Henri Robin however, claimed to have used the principle some fifteen years prior to those Royal Polytechnic presentations. He contended that he had designed and built a performance that used the same principle as a part of his "Living Phantasmagoria" exhibitions beginning in 1847, albeit far less ef-

fectively. Robin maintained that he abandoned the portion of his show that used the technique because it wasn't creating the desired impact with the audience. But he somehow managed to improve his methods – shortly after seeing Professor Pepper's effort – and he added it back into his show. While there were several folks in the mid-1800s vying for the credit of inventing this amazing illusion principle, it had actually been described in print more than two and a half centuries earlier by an Italian scholar named Giambattista della Porta.

Also in Robin's show was a second-sight segment, performed with Madame Robin, née Félicité Gilles, his wife. She sat blindfolded in the theatre, and Henri Robin circulated among the audience members, collecting their personal items. As he held them up, Madame Robin mysteriously and clairvoyantly identified the unseen objects, and Henri returned the items to their astonished owners.

The pieces in Robin's performances were strikingly similar to those in the shows of Jean Eugène Robert-Houdin – "Ethereal Suspension," "Second Sight," "Inexhaustible Bottle," numerous automata, etc. – and it probably wasn't an accident. Regardless of who copied whom, Robin and Robert-Houdin became quite competitive towards each other for the rest of their lives.

"Salle de Robin" was the name that Henri Robin gave to the small magic theatre that he

created and occupied in a museum a few blocks east of Egyptian Hall. He performed for a couple of years in the early 1850s.

Then, in November of 1861, Henri Robin returned to that area of London to begin a run of full-evening shows at Egyptian Hall that would last for 309 performances, through most of 1862. These were the first full-evening performances of conjuring at Egyptian Hall since its construction.

Robin moved on to open a theatre, *Le Théâtre Robin*, on the Boulevard du Temple, in Paris. He continued performing his mix of magic, mentalism, mechanical amusements, and modern marvels for seven years, until he left magic ... to operate a hotel he had purchased with his earnings.

Although he was a contemporary of Jean Eugène Robert-Houdin, and although he may have been his equal in some ways, Henri Robin has not left as deep an impact in the history of magic as has Robert-Houdin. He was however, an extremely skilled and respected conjuror in his time, and worthy of attention.

You can find more information about Henri Robin (Henri Joseph Donckèle) in

books, including *Great Illusionists and Henri Robin: Expositor of Science and Magic*, both by Edwin A. Dawes, *The Annals of Conjuring* by Sydney W. Clarke, and *Discovering Invisibility* by Jim Steinmeyer. There are also many pieces in past issues of periodical publications, including *Genii*, *MAGIC*, *The Magic Circular*, *Gibecière*, and *The Linking Ring*.

Henri Robin died in 1874. His wife, *Félicité Gilles*, died in 1896. *Jean Eugène Robert-Houdin* died in 1871. Professor John Henry Pepper died in 1900. Henry Dircks died in 1873.

If you sent us an answer to this month's question, but you didn't send us the *correct* answer, please ... *keep trying!* These questions can be very difficult, and they aren't meant to be easily or quickly solved using Internet-based search engines. Try taking your copy of *The Linking Ring* to your local Ring meeting and ask some of the more experienced members to help you find the answer. Show the whole world how much you know, get your name published in *The Linking Ring*, and win some great prizes from one of our finest brick-and-mortar magic shops!

## Attention, All Youth Members!

If you truly believe that you have a suitable question for the I.B.M. Youth Trivia Contest, ***please*** send your question and the answer, along with your name, age, membership number, telephone number, and address to:

I.B.M. Youth Trivia Quiz  
c/o Don Greenberg  
4450 Peace Valley Road  
New Waterford, Ohio 44445 USA

Make certain you include several references. If we decide to use your question, we'll send you either one-hundred shares of Forever 21 common stock or a really cool magic book – our choice.

See if you can win! Follow the Contest Rules on page 142 and mail your responses to the address above.

Answers must be postmarked by October 20, 2025.

# From Our UK Correspondent

BRIAN LEAD



I recently spent a very pleasant day at Tennants, the United Kingdom's largest family-run auction house, now in its fourth generation and nestling in the picturesque countryside of Leyburn in North Yorkshire.

The main reason for my visit was lot no. 3113; the robe worn by Tommy Cooper when he died on stage. Here is the catalogue description:

*Tommy Cooper's Magic Robe, worn by the comedy legend for his final performance. Estimate between £4,000 and £6,000.*

*On 15 April 1984, Cooper stepped onto the stage at Her Majesty's Theatre in London for a live televised performance. Wearing this red silk brocade robe and his trademark fez, he was to perform an act in which objects, ever-increasing in size, were passed by the show's host, Jimmy Tarbuck, through the stage curtain and an opening panel in the back of the garment, to appear like magic from beneath the robe to the delight of the audience. In a moment that shocked the nation, Cooper suffered a heart attack partway through the act and collapsed. Sadly, he was subsequently pronounced dead at Westminster Hospital.*

*The robe, which was made to fit the Welsh comedian's 6-foot, 4-inch frame, was later owned by fellow magician Paul Daniels, who purchased it at a Comic Heritage auction. It was then sold through Tim Reed Magic in 2003 to the current vendor and is accompanied by a signed letter, dated 17 June, 2003, from Paul Daniels confirming the robe's provenance and verifying the sale to 'M.V.'*

*Red silk brocade robe with Nehru collar and long sleeves with turned-back cuffs and blue silk lining. 58-inch chest, 67 inches long.*







Cartoon by Tony Noon.

I was impressed by the richness of the garment, still in pristine condition, which is heavy and of much better quality than one would expect from a comedy stage costume. Although predominantly red, the fabric includes a multiplicity of vibrant colours in an intricate design, with twelve cloth-covered buttons going halfway down the front and with the bottom section being held together by Velcro to allow ease of opening. Initially, I was puzzled by the fact that there did not appear to be a slit at the back to allow the

objects, from a fake leg and a bucket to a set of step ladders, to pass through. In fact, the slit was there, but with carefully overlapping material held together by a series of many closely placed, hidden press-studs rather than Velcro. The whole item seemed to be a meticulously designed labour of love, much more sophisticated than one would have thought necessary for its purpose.

On the day, a telephone bidder (who turned out to be David Copperfield, calling in from the States at 4 a.m.!) was obviously determined to secure the item. The bidding proceeded in multiples of £500, finally ending up at £8,500 which, with a buyer's premium of 28.8%, would have been nearer to £11,000. I was just content to be able to touch and examine the garment in which, poignantly, Tommy Cooper died amid a warm wave of laughter.

Copperfield commented: "Tommy Cooper's robe is an iconic piece of magic history which I am adding to the exhibit honouring him in my museum; the International Museum and Library of the Conjuring Arts."

Lot 3114 was a complementary item, being Tommy's black evening suit. Again, from the catalogue description: *As worn by Cooper when he met the Queen at the Royal*



*Cooper meets the Queen, with suit jacket insert.*

*Gala Performance at the London Palladium on 21 November, 1977. Single button jacket, outer breast pocket, two hand pockets with flaps, two inside pockets, turned-back cuffs with rick-rack edging and three buttons. Chest 62 inches; sleeve length 28.5 inches. Trousers with woven braid down the outer side seams, two concealed hand pockets, buttoned back pockets, pocket front right with flap and button, hook fastening to waist, zipped fly, buttons for braces. Length 34 inches.*

The suit was accompanied by a letter from Tommy Cooper's daughter, Vicky, testifying to the fact that it had belonged to her father, but was later given to the comedian Peter Cook, as he was "near my father's size." Cook subsequently sold it to the vendor.



*"Jus' like that!"*

As with the robe, I was impressed by the silk brocade lapels, decorated with a woven leaf design which could only really be appreciated at close quarters; but, there again, he did wear it to meet the Queen, as proved by a couple of photographs of him speaking to her after the performance.

The suit was also purchased by Copperfield, but for £100 less than its lower estimate of £1,500. I reckon he got a bargain.

Commentators appear not to have realised that these two garments were linked, as

Cooper presented the magic robe routine for the first time on television on the occasion of that Royal Gala, so both were worn on the same evening before the Queen. Maybe their outstanding quality had something to do with that fact. From the obvious lack of wear, I suspect that the robe routine did not find its way into Cooper's regular stage performances.



*The new owner.*

In fact, the Royal Gala sequence was included in a retrospective of Cooper's work aired on television last Christmas, leading some viewers to think initially that they were watching Cooper's final performance. This was the occasion upon which he broke the firmly established rule that performers should not acknowledge those in the royal party, or address them directly until the final bow. Throwing caution to the winds, and no doubt conscious of the fact that he was one of the very few people who could get away with it, Cooper placed a sword on the floor in front of the royal box, and knelt as though being knighted. Looking up, he said, "Well, it's worth a try, isn't it?"

The next lot was a small scrap of paper, upon which was written the signature of Harry Houdini, with the date of 'May 19 – 1911' added. It was accompanied by a certificate of authenticity from an autograph dealer in New York. Bidding was brisk and, miraculously, this went for £450 – that's £37.50 per letter, before the premium. The estimate had been just £150 - £200. By comparison, a signed photograph of Nelson Mandela only raised £80.



# Marketing Magic

KENT CUMMINS

## A Better Magic Show

*“Good, better, best. Never let it rest.  
‘Til your good is better and your better is best.” – St. Jerome*

When is it time to stop performing?

When I started what is now Fantastic Magic Camp ([www.magiccamp.com](http://www.magiccamp.com)) in 1993, I hired The Great Scott and Judy as the final performers for each session.

At the end of our 1999 summer session, Scott came to me and said, “This will be our last show.” I replied, “Yes, of course. It is the last session. We will see you again next summer.”



*The Great Scott and Judy Show.*

Scott shook his head. “No. This is the last show I will ever perform. I am retiring from performing.”

I was shocked! “But Scott, you are at the top of your game. Your shows are better than ever!”

He smiled. “Yes, but I don’t want to be one of those embarrassing old magicians who drops props and makes mistakes on stage. It is time for me to stop while I can still be proud of what I am doing.”

I’ll admit that I was disappointed, but upon reflection I realized that Scott was serious,

and I respected his decision. At age seventy-five, he didn’t seem any older than when I first met him more than two decades earlier.

I couldn’t believe it! Our favorite magician would not be doing any more magic shows.

### When I’m Sixty-Four

A few years later, my wife Margot asked me what I was going to do “When I’m sixty-four,” thinking of that wonderful song by The Beatles. (I would turn sixty-four on January 6, 2007.)

I thought about what The Great Scott had done and said, “I will do sixty-four shows next year, and then hang up my top hat. I can spend my time writing, speaking, teaching, and curating my collection.”

I created a Google Calendar called, “Kent’s ‘When I’m 64’ Tour,” and shared it with family and friends. I felt good about the decision.

After a few months, I got a call from Cy Albertson, a magician and magic dealer friend who told me he was bringing in John Calvert to perform at his country club. “Would you be willing to introduce him?”

I was stunned! I had read all about John Calvert in *Genii*, *The Conjurers’ Magazine*, and knew he had written a book that I had not been able to buy (even though it was published in Baton Rouge, where I grew up). I was well aware of John Calvert, but had never met him or seen him perform. I hadn’t even read the book!

This sounded like a wonderful opportunity. “But why me?” I asked.



“Because I need somebody with some class, and you have a tuxedo,” Cy replied.

I was quite sure Cy had his own tuxedo, but I didn’t question it. “Of course I will introduce him!”

The day of the show arrived and I met John Calvert and his lovely wife and assistant Tammy, and provided the introduction for the audience – which included most of the magicians in the Austin, Texas area.

Calvert’s show was marvelous: sleight of hand, comedy, audience participation, and grand illusion. He had a better show than I did. He was also ninety-four years old, thirty years older than me.



*Kent with John Calvert memorabilia  
at Fantastic Magic Center.*

I decided that evening I didn’t need to stop performing just because I was getting older. And to be fair, at age sixty-four, I was eleven years younger than Scott when he stopped performing.

### **The Focus Group**

In the next few weeks, I assembled a focus group to help me decide what I wanted to do. I was still in the middle of my “When I’m 64” tour, but I was no longer sure about the future.

Half a dozen or so of my friends and colleagues got together at “The Hogwarts

Annex,” a double-wide mobile home where I kept all my magic.

There was Peter Hinrichs, better known as “Peter the Adequate” – probably my best magician friend and the person with whom I started Magic Camp and created dozens of shows and events. There was James Caldwell, my “tech guy” who had worked with me on dozens of shows and at Magic Camp. There was a young jeweler I knew from his days as a camper at Magic Camp, as well as his girlfriend, a young woman who had never seen a magic show in her life!

I think Rik Gern, better known as “Bonzo Crunch, Fool at Large!” was there, too. Bonzo was a graduate of the Ringling Brothers Clown College, had toured with the Greatest Show on Earth, and was now proudly performing as a hometown clown.

I asked the group if they would agree to tell me as soon as they noticed I was no longer improving as a magician. *Not* just when I was getting worse, or even staying the same. I wanted to know when – like The Great Scott – it was time for me to retire.

We discussed my performance style, my costumes, and even my stage name (“The Fantastic Kent Cummins!”). The goal was, and continues to be, for my magic show to keep getting better. I am eighty-two years old now, which is seven years older than Scott was when he stopped performing, but still twelve years younger than John Calvert was when I saw him perform.

### **How Can I Keep Getting Better?**

*“How do I get to Carnegie Hall? Practice, practice, practice!”*

This is a very old joke (I don’t know if it is an Orben joke), but it contains a kernel of truth. To be successful, you need to consistently practice your art. In fact, those beginner magic books for kids I often refer to typically list practice as the third rule for magicians. The first rule is “Don’t tell your secrets” and the second rule is “Don’t repeat a trick for the same audience.”

### **Practice, Practice, Practice**

In my beginning magic course, “Rules for

Magicians” is one of the first handouts. Here is what the handout says about the third rule: “Even the easiest tricks must be carefully rehearsed if you are to become a competent magician. Practice in front of a mirror until you become competent. Then practice some more.”

### It's Done With Mirrors!

When teaching magic to kids, I sometimes ask, “Where is a good place to practice?” I listen to their ideas, and then suggest the bathroom. Why? Because you have privacy, and there is usually a large mirror. (I also tell them to let their parents know why they are spending so much time in the bathroom!)

There are disadvantages to performing in front of a mirror, of course. You will be distracted by watching yourself, and there is a tendency to see what you want to see instead of what really happens. That's why it is good to eventually migrate to watching video practice instead of continuing to practice in front of a mirror. But practicing in front of a mirror does let you see yourself from the direction of the audience.

I started teaching magic before video cameras were generally available, and many years before everyone had a movie camera in the cell phone in their pocket. Obviously, there are tremendous advantages to now being able to take a quick video and review what your practice looks like, but I would still start in front of a mirror.

### Rehearsals

JD Stewart wrote about the difference between *practice* and *rehearsal* in the April issue of his *Imagin* digital magazine.

We *practice* specific sleights, patter, routines, and other aspects of performing. But *rehearsal* is putting all these pieces together for a specific show. I have magician friends who consider rehearsals annoying, but I personally love rehearsals – in some ways more than the performances!

I find it creatively exciting to rehearse, realizing that my audiences will benefit from my hard work. I am not being paid for an hour of entertainment. I am being paid for the results of a lifetime of dedication to entertainment.

### Juggling for Success

In addition to teaching magic, I am a Certified Juggling Instructor courtesy of Dave Finnigan's Juggling Institute of Seattle. I tell my students to organize their practice sessions into relatively small chunks so they don't get too tired. It is more effective to practice for fifteen minutes every day then to practice for more than two hours on Saturday afternoon.

But make sure you practice correctly, doing each move the way you want it to look in front of an audience. If you practice the wrong way, you will get very good at doing it wrong! (Don't ask me how I know.)



### How Would a Real Magician Do It?

When I was in high school, doing lots of magic and juggling shows and playing piano in a rock ‘n’ roll band, I remember coming home and looking at one of my tricks. I asked myself, “How would a *real* magician do this?”

In other words, I wanted the effect to look like it was real magic, not a trick. For example, I used to open my shows with a U.F. Grant Super Jet Firebowl. I would come out from stage right after being introduced, reach into a pocket in my tux, and bring out the bowl – which burst into flames.

But how would a real magician do this? If I were a real magician and wanted a bowl of fire, I would probably just reach into the air and a flaming bowl would appear in my hands!

Alas, I don't have any *real* magical powers. But by using this concept, I devised ways to make it look magical to my audience. I used misdirection and rehearsals to create the illusion. It was a lot better than having the audience see me take the bowl out of my coat!

I also wanted my show to be better, so I looked through classical music (on 33 1/3 records back then) and chose “Procession of the Sardar” as my opening theme. I then put a paper hat coil on the baffle plate inside the bowl, so that I could produce yards of colorful paper streamers from within the flames.



*Kent and Dena Lister produce a fire bowl.*

I have used this method to improve my magical effects many times. I think my shows are better as a result.

## Director's Notes

As entrepreneurial entertainers, most of us are self-directed. And most of us do a surprisingly good job of it. But if you can find a professional theatre director to work with you, I promise your show will improve – dramatically!

More than fifty years ago, I was performing the Professor Cheer's Comedy Rope Trick in a military variety show. The theatre director suggested that I climb onto a chair on stage for the final reveal of the boxer shorts. It not only made it easier for the audience to see, since these shorts came out of my right pants leg, but it also signaled something different was about to happen.

I now use a cube trunk that I already have on stage, but I always climb on top of it for the reveal. This one piece of direction has improved my show more than a thousand times!

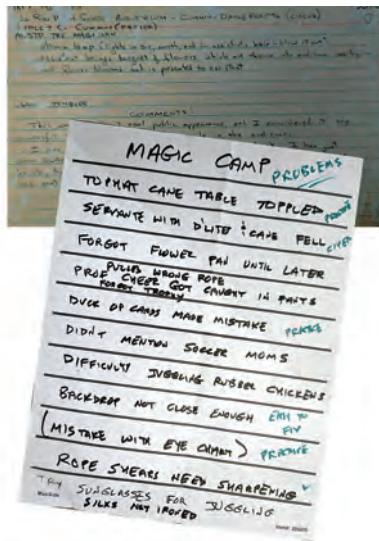
When I planned my celebration for seventy years as a magician (already six years ago!), I hired Chris Walden, a friend who has an amazing knack for making everything more theatrical. He improved my lighting, staging, music – so many things.



*Professor Cheer Comedy Rope in 1967 and 2025.*

## Performance Evaluations

After my first public performance in 1952 at the age of nine, I took a 5-inch by 7-inch index card and made notes about what I might do better next time. I eventually stopped using index cards, but for more than seventy years, I have maintained the habit of making notes after every show.



## The Bottom Line

I love being an entrepreneurial entertainer, and I want to keep getting better! Share your stories and ideas: [kent@kentcummins.com](mailto:kent@kentcummins.com).

Do you love magic? Me, too! Listen to “Tales from the Fantastic Magic Center” at [www.fantasticmagiccenter.com](http://www.fantasticmagiccenter.com).





## Words of Wisdom

Ian Adair, my friend and mentor, became the subject of my July *Linking Ring* column. Having written that story, I later started re-viewing my emails from Ian over a period of the past five years, and I found a lot of things I did not share about the prolific Mr. Adair.

So let me wrap up loose ends this month by telling you lots of things about Ian you never knew.

### Brother Gilbert

To start, Ian had a brother named Gilbert Adair, who was a writer and theatre critic. You may be aware that British writer Lewis Carroll published *Alice's Adventures in Wonderland* and *Through the Looking Glass* in 1865 and 1871 respectively, both becoming huge worldwide best sellers. Both were made into many movies, including a recent film with Johnny Depp in the 2000s.

But did you know there was a third *Alice* book published in 1984? It was titled *Alice Through the Needle's Eye*, and its author was none other than Ian's brother, Gilbert Adair! I have owned a copy of the book and it reads very similar to the original two books by Lewis Carroll. In fact, upon learning this, Ian wrote me this short email:

"Thanks again for your lovely phone call. I was pleased to hear that you enjoyed reading my brother Gilbert's book, *Alice Through the Needle's Eye*."

Let's learn more.



### Ian on Doves Flying

Ian on doves flying:

"Your *Linking Ring* story about your dove flying up into the rafters and you with others trying to get it down reminds me of a similar happening.

"When I was performing a live four-minute dove act on television, one of my doves, after being magically produced, flew off camera. Of course, I carried on until the end of my act. The dove flew right up onto one of those very high light beams that are always in TV studios (or, at least when I was there).

"After the programme finished, I, the producer, director, and one of the lady staff pressed a button to bring the beam down, but the dove flew on to another one, just as high. This happened over and over, from one beam to another.

“Finally, the producer managed to grab the bird, with a handful of dove tail feathers. We got it down in the end, and later, one or two viewers thought the dove flying off camera was part of the act. Fortunately for me, I hadn’t intended to vanish the bird, so the act really looked all right.



“Speaking of doves, I am lucky to be in contact with many magicians all over the world. Lance Burton emails me on a regular basis, and I reply. Lance told me that it was my volumes of the *Encyclopedia of Dove Magic*, which he purchased when he was very young, that helped him so much in forming his brilliant dove act. That’s nice to hear!”

### Ian’s Questions About Words

In my July story about Ian, I told you he asked me if this joke worked in America:

*When is a DOOR not a door?*

*Answer: When it is ajar!*

I assured him that it was equally funny as a riddle in America, and that solved his problem.

Here is another similar question he asked me one year:

“When you have a spare moment, could you please let me know if the words “garbage” and/or “trash” are used in the USA? These are, of course, other words for *rubbish*. I really need to know, since I have

an effect I am writing up for publication.”

I assured him that “trash,” “garbage,” and “rubbish” were pretty much the same here in the United States as in the United Kingdom, which solved his problem.

### Ian on Harold Taylor

If you’ve read any of my books or writings about England and my 1966 Grand Tour with Doug Henning, you must have heard of my first British mentor, Harold Taylor. Harold lectured in Atlanta in June of 1966 and spent two days at my family home, plus I chauffeured him to his lecture and had an endless magic conversation with him in my car.

Ian knew and loved Harold as I did. Let me quote Ian:

“Harold Taylor was one of my close friends and a magician I admired. Harold was ill at the time he asked me for permission (Edwin had retired from Supreme) to reprint all of his monthly columns we wrote in the *Magigram* magazine for a book he planned to publish.

“Of course, I said, ‘Yes, please go ahead, Harold.’ These wonderful columns and words of wisdom appeared in his superb book, *Magic as Entertainment*, of which he gave me a signed copy. He was a real pro.



“As you know, Harold always dressed immaculately, sometimes to the extreme. He had a wardrobe filled with very expensive costumes and show suits, and he once told

me that when he had a new outfit, pink frilly shirt, big purple bow tie and so forth, he would take Presh (his wife) with him to Trafalgar Square in London. He would ask Presh to remain at the bottom of the famous statue, and he would very slowly climb up the many steps, leading up to the top area. He would stop. He would look around for a few minutes, then slowly walk back down again. He would ask Presh, ‘How many people looked at me? How many pointed at me?’ That was Harold Taylor!

“After Harold sadly passed away, Presh sent me two of Harold’s showbiz suits. They were absolutely fabulous and custom-made, and they still reside in my wardrobe.”

Yes, Harold was one of a kind. One of my favorite first things I ever heard him say was this:

“You in America say SKED-U-AL (schedule), whereas in England we say *SHED-U-AL* (shed vs sked). People asked me why. That’s easy. We learned it in *SCHOO-AL* (not SKU-AL).”

### Ian, Still Learning

One of the great things Harold Taylor taught me, David Ginn, was the concept of “never stop learning.” My understanding is that the week before he died, Harold was sitting up in bed reading a magic book! So, when Ian made these remarks in an email, it echoed Harold to me:

“I’m still learning. It’s amazing what tends to crop up, whether it is something in a magazine, a new trick idea which baffles me, or an outcome after chatting or emailing another magician. I am always learning something new, and that makes life fun.”

### Ian on Writing and Printing

“Incidentally, as you can appreciate, all of Supreme’s instructions during the 1950s, sixties, seventies, and eighties were *printed* in large quantities of each and filed in the old-fashioned way. Supreme would overprint numbers, so the files were never empty.

“No internet, no Word (to save instructions), no electronic type instructions then. Later, towards the demise of the firm, instructions were fed into our computer sys-

tem so numbers could be printed off, rather than wasting paper and storage.

“At one time, Supreme had one room which had fifteen tall, specially constructed metal filing cabinets which had hundreds of loose folding files which could be inserted or withdrawn at any time. I don’t know what happened to all those files and instruction sheets in the end.

“I also loved the photo of your [David Ginn’s] first manual typewriter! My earliest trick ideas were hand-written. I was only twelve at the time, and these appeared in the *Magical Digest* and the *Magic Wand*. Then I thought: I really need a typewriter, but even then they were costly, and the pocket money I had wouldn’t allow me to buy one.

“But I read an ad in a magazine of a company who sold portable typewriters and payment for these could be done in installments. This is how I got my first one. I had a lady friend who was a good typist, and she taught me to type properly, using all fingers on both hands. For years all my submitted trick ideas were sent as typed sheets, better than hand written. Much later, I purchased a golf ball typewriter, then a Brother electric, then a Vari-typewriter (which automatically justified each line on the page).

“When I had my first computer, all I used it for was as a word processor, using Word only and no other options which were available on the same machine. I’ve come a long way from those hand-written things I did at age twelve!”



### Ian on Lost Book Manuscripts

“Unfortunately, I didn’t have any of the typed pages of the planned book – volume



two of my *Encyclopaedia of Children's Magic* – well, not at home. You see, I was working at Supreme in the mid-1990s, and when the firm folded, *everything* was sold off. I don't even know where the typeset of the second volume of my *Encyclopaedia of Children's Magic* ended up. Sadly, it faded into obscurity.

"Yes, I had a copy of the manuscript, but this was located at the firm's headquarters and not here in my home. I put it down to a year's time wasted. I couldn't even remember all the material that was contained in the book, so I forgot about it all.

"I ghosted Paul Daniels' books, the ones published by a general publisher, for general readership. These did get published at the time. However, another three in the pipeline did not. I don't know what happened to them. I was paid for doing them, which was okay, but I would rather have seen them published."

### **Ian on Carnival Ribbons**

During our first few months in the army at Fort Gordon, Georgia, my wife Lynne and I spent two solid hours sewing my first set of Carnival Ribbons dove production out of an Ian Adair dove book. A photo nearby shows that 1970 set, which I still own. From 1970 to 1977, I used it in nearly one thousand live shows. Thank you, Ian, for a great invention!

Here is what Ian told me about it:

"I have my first personal set here at home. I will always remember when Supreme first manufactured sets. One magician at our convention stand complained about the price of it, which in my mind was very reasonable.

"He said 'It's just a few bits of ribbon sewn together, that's all!' Bet, if like you, he had to go to the shop and buy all the lengths of ribbon required, then make a proper pocket, then sew everything together, not forgetting the snap fasteners – he wouldn't even have said what he did.

"The fellow did buy it in the end, and a month later Edwin and I received a glowing letter stating that he had used it in his show, and it was one of the best things he had ever purchased!"



*David Ginn poses with Carnival Ribbons dove.*

### **Ian on Show Clothes**

"I've watched your DVDs again, including your first dove act on TV. Actually, I thought your first TV recording was very good. Your dove steals and card work were presented well. Loved your cape!

"Way back then, we all wore capes. Even Johnny Hart wore a cape when he first performed. It was Harry Stanley (his manager) who told him that the first thing he had to get rid of was that cape. Harry Stanley thought capes were old-fashioned looking. But capes were ideal for magical purposes. You could get additional loads from them and have all sorts of secret pockets within them. Personally, I still favor them.

"You certainly wore different styles of suits and clothing in your different shows. I've got about fifty specially made theatrical waistcoats (known as vests in the US) made in different materials: silk, velvet, satin, brocade, felt, leather, lurex, and so on. And although I wouldn't class myself as being fat, I can't fit into any of them now!"

### **Ian on Downsizing and Health**

"I think you are wise downloading (downsizing) and moving to another property, if you can find one suitable.

"We never really *come out of magic*, so it is good to hear that you will continue to buy and sell through mail order. I don't think you would be thinking of writing further books. Your last two gigantic volumes – *Kidshow*

*Magic Kompendium and Children Love Animals* – cover it all, as far as children’s entertainment is concerned.

“Anyway, look after yourself David, and your wife and daughter Autumn. Your health is the most important thing of all. Poor health definitely keeps you back.”



*Ian holds my “Children Love Animals” book.*

When I read Ian’s email above, I thought of the old adage: “If you don’t have your health, you don’t have *anything*.” So true, so true.

### **Ian on Supreme Tricks**

“My first successful trick at Supreme was Dressing Doll. It uses a flap at rear, but when operated, it takes away two separate punched-out images and transfers them onto the area which was shown empty. Supreme’s Naughty Knave of Hearts employed the same method as Dressing Doll. My Mis-made Santa again used the same method, just in a different disguise.

“At Supreme we often created new tricks based on old tricks and principles. We had several dove productions from giant book covers. My Snow White started it (and I see you put that in *Children Love Animals*). Show a picture of Snow White (the princess), and when you open the book later she is gone, then a real live dove flutters out of cover.

“Some Bird, again my effect, used the same method. In the United Kingdom we call girls ‘birds,’ so in the trick a picture of a

girl (bird) vanishes and changes into a live dove.



*Ian’s Snow White dove production in action.*

“Two Little Birds, again same method. A pocket at the rear of the book holds a live dove. A picture of two white doves vanish, then come back but only one. The other changes into a live dove when book cover is shaken.

“Bunny Dove Hat – again the same method. This used a pop-up rabbit that appeared inside the cover, then vanished, then changed to live dove.

“We used the same method on Double Dove Cote. It was like a dove cote (stiff silk-screened cardboard). Both panels shown empty when opened. When closed, you reached inside and produce a live dove.

“Edwin loved sucker effects. His favourite sucker type effects were ones where you placed plaques behind your back, then basically turned them inside out to prepare for a surprise climax. Examples are I Scream/Ice Cream (which I know you used) and School Capers. That one looked like a black slate with the word ‘red’ written in white; then it changed to a real red color, then a picture of the old maid schoolteacher. [David Ginn’s note: Yes, I used that one too!]

“On Guard used the same method, but a slender cut-out pic of a soldier changes the suit colour from blue to red, then another colour after that. It was done behind a large plaque. At the finish, the plaque displays a picture of the sergeant.

“Little Miss Muffet, again same method,

the climax picture is that of the spider that frightened little Miss Muffet.

“We used a lot of diagonal pocket cards in the jumbo size. Vanishing Elephant (Day at the Circus), a Johnny Geddes effect was one, plus Jo the King of Clowns. Jo, the King of Clowns

goes missing, but the performer is “NOT JO-KING,” because Jo appears at the end. ABC Stung also used diagonal pocket cards.

“I could go on and on about how we employed the same principles in various trick incarnations.”



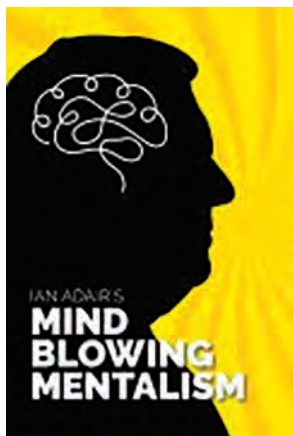
*A few of Supreme proucts.*



## Ian on Mentalism and Meandered Thoughts

“Mentalism was the first branch of magic I got into, when I was a ‘boy magician.’ I loved headline predictions, cup final predictions on TV, etc. I gained a lot of publicity doing these.

“My new book – *Mind Blowing Mentalism* – came out of the blue! The publisher asked for forty original effects, and so I submitted fifty. There isn’t any mentalism for kids’ shows in it. They asked for ‘serious’ adult stuff, so that’s what I provided. In the past I performed the odd mental effect in my kids’ shows, usually ones which utilized colour and never playing cards.



“Hope your book [*Children Love Animals*] is coming along.

“My new book [on mentalism] has been completed, and the publisher and I are working on the photos and illustrations.

“The May issue of *Linking Ring* will contain my latest [twentieth] One-Man Parade. So, I am keeping very busy, even at my age.

“I quite agree with the point you made about those who can’t think. Every time I see a post on Facebook, collectors responding about who made it, when was it made, who invented it, does anyone know what it is worth? has anyone got the instructions they can give me? etc., etc. – *it drives me mad just to read this*. Why do they really want this information? These so-called collectors dust

their props to keep them in mint condition, box them, and the props are never used in shows. Hey, that’s what the props were made for – to be performed in shows! – not for collecting. But to each his own.”

## Ian’s Thoughts on Retirement

Ian wrote me the following email in 2018:

“David, there comes a time when we must say, ‘We’ve had enough.’ We’ve done thousands of shows over the years, and we are getting old. I am seventy-eight.

“I retired some ten years ago. I used to hump loads of props around, backcloth frames and curtains, mike equipment, spotlights, table/box settings, loads of props, rabbit basket with rabbit, big rabbit production props, and so on. It got to the point where I just couldn’t do it anymore.

“Yes, it isn’t the actual shows which tire us out or make it difficult for us. It’s the dressing up, the loading of the vehicle, the drive to the venue, the setting up of the show, the waiting around, the actual show, the dismantling of the stuff and re-loading it into the car, the drive back home, oh, and putting away the rabbit, possibly unloading the car again, and getting out of the gear I was wearing.

“I honestly don’t think those who booked us ever really thought how long it took us to present a one-hour show. Furthermore, I don’t think they really cared. So for me, there came a time to just stop. And I did.”

## David Ginn’s Closing Thoughts

That wraps up this month’s column sharing a lot of wisdom from Ian Adair, the author of more than three hundred magic books and literally thousands of tricks. What he said to me in these emails covers a lot of ground. Some of it will affect you, some won’t. But remember it came from a guy who lived eighty-four years of magic every day and night. And we must respect Ian’s experience and his opinions.

Next month I’ll tell you how I had breakfast with three very different magicians in my younger years.



## Color Mix Oil and Water

If anybody were to ask me what I think is the best part of being a magician, I'd have to say friendships. Over the years, I've met and worked with many people who have become good friends. These friendships never would have developed if it hadn't been for our mutual interest in art.

Kevin Casaretto is a person I have never met in person, but I email and Zoom with him quite frequently. We live thousands of miles apart in two different countries, the United States and Australia. Yet with the internet, a friendship was made. I love to take small things from other people's bag of tricks and use them to develop working routines. Here's something I created from one of Kevin's ideas.

**EFFECT:** You have a packet of mixed red and black cards. At the whim of your helper, you mix them a few more times, but you finish with all the red and black cards separated. This is a fun trick to do as it seems impossible.

**MODUS OPERANDI:** You need ten cards. Take a deck and place a black number card (use all number cards for this) face up onto the table. Now, add two red cards, then continue with two blacks. Next, add two more red cards, followed by two more blacks, and conclude with one red card.

So, face to rear you have B, R, R, B, B, R, R, B, B, R. Put the cards in an envelope or take "random" cards and place them in a face-down pile. Say we need to make two piles of five cards each. Now you deal cards left to right into two face-down piles.

Pick up each pile and show the faces quickly, stating each has a mix of red and black cards. Your audience will also see this.

"Let's call the pile to my left A and the one to my right B. Should I place A onto B or B onto A?" Do as they say and pick up the pile of face-down cards. "We can deal with these cards three different ways, your choice. I can deal one card, deal a card face down on the table, or I can deal two cards."

Push off the top card and take it under the next card as you count one or two, dropping them on top of the face-down card on the table. Do the exact counting again, but this time with three cards. Place one card under the other, counting one, two, three. Deal them one at a time into your right hand and drop the packet onto the table cards. Continue doing this until all ten cards are face down on the table. (This is Paul Curry's false shuffle. The cards appear mixed, yet they stay in the same order.)

Continue with this deal several times. Once they are satisfied, deal the cards into two face-down packets again. Take up packet A and hover it over packet B. Discuss how oil and water separate, then deal the cards in your hand face up, showing they're all the same color.

This is an excellent effect and is also easy to teach.

Until next month, enjoy your magic.

**Bob Durante**

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# Polishing the Rings

SKIP WAY

## Feeling Our Way

We can agree that recruiting and retaining members are two critical elements of club growth. Simple, right? Yet this simple formula is a bit more complex than it appears. This column suggests two tough leadership questions that may help.

The steady loss of club members is not unique to our magic clubs. It is a pervasive issue troubling leaders across the international civic, service, and social club networks. Some club leaders tend to focus more on external remedies (strategies) than their club's internal issues (culture). We often hear leaders say, "We need to boost recruiting!" or "We need to step up club promotion!" On the surface these external strategies are great ideas, but they miss the vital issue of member loss.

Strategic thinking shifts the blame for growth reversal onto the community, away from the club. "It's their fault." "They're not interested." "They don't care." This illusory, external "they" creates a false shield protecting weak club leaders from admitting and addressing delicate internal club concerns within their control.

I'm not suggesting that we move away from external strategies. A dynamic culture needs sound, supporting tactics to prosper. But when key members begin leaping overboard, the wise captain doesn't look for answers on the horizon. The first place he looks is within his ship. Reversing member loss requires more than a strategic "how do we replace them" approach. It requires more of an emotional "how do we reach them" attitude. This brings us to our

first question. "How does active membership in this club *feel*?"

Look around your club. How many of your key members, once strongly devoted to the club, have left your ranks? Sure, we expect some turnover. People move on. They develop new interests. They enter new stages of life. Things change! But if you're steadily losing your strongest and most skilled members, you have an internal cultural problem. "How does active membership in this club *feel*?"

I know. This sounds like some sappy emotional issue. Leaders abhor sappy emotional issues. Emotional concerns are hard to manage, balance, and track. It's far easier and less time-consuming to hammer out a new membership drive or plan an open house than it is to push through the tangled cultural and emotional jungle. Weak leaders avoid this struggle with a revolving door strategy filling skilled member vacancies with new members. They adopt the strategic "It's them, not us" mentality as their brightest and most gifted members miss meetings and lose interest. Smart leaders turn this around and ask, "Is it us? What needs to change?" Smart leaders ask themselves "How does active membership in this club *feel*?"

Members who feel safe are more likely to share their best. Members who feel heard are more likely to participate. Members who feel respected are more likely to respect others. Members who feel recognized are more likely to contribute. Here's the bottom line. If our members are comfortable, secure,



and engaged, they are unlikely to abandon the club. “How does active membership in this club *feel*?”

One of the most underutilized tools for exploring this question is the exit interview. When a member misses two or three consecutive meetings, pick up the phone! Call your absent members to ask why. Are they experiencing health or financial issues? Are they busy? Have they lost interest? Is there anything the club can do to help? What will it take to bring them back? Talk to them and find out how to bring them back to their vacant seat.

Stop right there if you’re thinking about texting or emailing the absent member. Sure, a text or email is less confrontational and easier to kick out. They’re also easier to ignore and put off. They are coldly impersonal. A live voice says “we care” and “we want you back.”

Understand that inactive members will usually be less than honest to avoid hurt feelings. They’re more likely to cite a lack of time, issues at work or home, and similar excuses. The best interviewers dig into potential cover excuses to reach the real underlying issues of internal conflicts, loss of trust, personal needs not met, lack of recognition, or a general loss of interest in the club itself.

Weak leaders fear what exit interviews may reveal. They allow pride, defensiveness, and a bland refusal to confront their weaknesses to keep them from seeking an answer to “How does active membership in this club *feel*?”

This is why this question is more than an afterthought. Member response can make or break an organization. This internal consensus of identity and purpose fil-

ters down from the highest levels. Every member benefits when our appointed senior leaders exhibit respect and concern for the least of our members. When our clubs lose this collective bond, our members begin their inevitable slide toward the exit.

This leads to our second vital leadership question. Every leader from the highest to the lowest levels should stand, stare into the nearest mirror, and ask themselves honestly, “Do I genuinely care about the people I lead?” Every great club culture begins with a definitive and positive “Yes, I do!” Anything less means it’s time to surrender the leadership mantle.

Members sense when a leader adopts an indifferent “who needs them” attitude toward absent members. Inactive members are more than mere replaceable numbers on a spreadsheet detailing treasury income and volunteer labor. These valued and contributing colleagues may feel ignored, unmotivated, or abandoned by club leaders who can’t reply “Yes!” to the question “Do I genuinely care about the people I lead?”

If your club’s attendance remains stubbornly stagnant or is slowly diminishing, stop looking to the horizon for answers. Look within your ship and ask the tough questions. “Do I genuinely care about the members I lead?” “How does active membership in this club *feel*?”

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Skip Way has served our magic youth as a member of the Youth Committee since 2007. He is the Director of Magic Youth Raleigh, the I.B.M. Youth program sponsored by the Lee-Snavely I.B.M. Ring 199 in Raleigh, North Carolina. Skip welcomes your comments and inquiries via [IBMYouth@magician.org](mailto:IBMYouth@magician.org).

## *Sign up 1!*

The more members we have the more we can do to advance magic and serve you.

# Viaggio in Italia

By David Lapin

While preparing for a trip to Italy, I was thinking it would be good to learn a few words of Italian, knowing that speaking the local language can sometimes make a trip more enjoyable. I read Thomas Henry's brilliant Foxglove Force ("Meet the Foxglove Force," *The Linking Ring*, Volume 105, Number 6, June 2025, pp. 62-66). Mr. Henry discovered a method for hiding the workings of the Matrix Force and eliminated the math. I thought about using his method and providing even more misdirection with pretty photos and translations from English to a different language further disguising the force.

**EFFECT:** You introduce vocabulary flashcards that translate between English and Italian, which you deal into four rows of four cards each. The spectator picks one card in each column, and you remove the other cards. You ask the spectator to arrange the four remaining cards in any way order. You deal cards from the remaining deck using the numbers on each card and the final card matches the prediction you made at the beginning.

**REQUIREMENTS:** On Amazon, I bought a box of three hundred Italian vocabulary cards made by Briston. The cards, which are the size of playing cards, have on the front a bright color photo illustrating the word being taught, the word in English, and a small number so the cards can be put in order. The rear of the cards has the English word, the Italian translation, the pronunciation, and sentences in English and Italian using the word in context. For example, the front of one card has a photo of a woman wearing an orange skirt, the word "skirt," and a small number. (These numbers are critical to the working of the trick.)

The rear of the card says "skirt" means "gonna." The English sentence is "May I borrow this skirt?" The Italian translation of the sentence is "Mi presti questa gonna?" You will also need some paper on which to write your prediction and a pen.

**SET-UP:** Per Thomas Henry's article, arrange the cards, face up, using each of their numbers on the face of the cards in the following order from the top of the deck down: 12, 50, 22, 44, 30, 14, 31, 35, 3, 23, 4, 17, 21, 41, 13, and 26. These are the matrix cards. Then, put nineteen indifferent cards below the matrix cards, then your force card. Your force card will be the twentieth card after the sixteen matrix cards are removed.

**PRESENTATION:** You say how in planning a trip to Italy you thought it would be a good idea to learn some Italian, and found these vocabulary cards. You pick one card at random and show the card as an example. Let's say it's the card with "skirt" mentioned above. There are opportunities for interaction as you comment about skirts. I leave that to your imagination. You can do a false shuffle if you want. Thomas Henry suggests the Charlier Haymow, but I think –and you might disagree – that it's a good idea to downplay that these are like playing cards, so I don't do any shuffling. I don't want to even intimate that this is a "card trick." You make your prediction based on the spectator's reactions to the sample vocabulary card or whatever ruse you like.

Then, you lay out the cards in a four-by-four grid. Starting at the upper left corner, lay down four cards from left to right. On the next row below that, lay down four cards left to right. On the next two rows

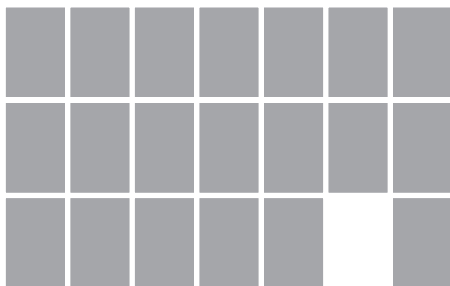
below, lay down four cards, each, from left to right. Ask the spectator to remove one card from each column. Thomas Henry suggests the spectator place a polished stone on each selected card. Remove the cards that were not selected and put them out of play. (This destroys evidence of the matrix.) Ask the spectator to put the selected four cards in any order and point out the numbers in the corner of each card. (You have not previously talked about the numbers.) From the top of the face-down remaining talon, deal out one card for each number on the card, with this wrinkle: If the card's number is, say, "35," you deal out three cards and then you deal out five cards. You don't deal out thirty-five cards. You will find that no matter what cards the spectator selects and in what order the

spectator puts them, you will deal out twenty cards. You reveal that the twentieth card matches your prediction. I picked for my prediction the flashcard for a dog. Who doesn't love dogs, in any language? (Note that the number on the final prediction card is not relevant to the trick.) I've also done this trick with Riddle flashcards. The trick can be done with any cards as long as they have numbers somewhere on the cards. The cards themselves provide interest, opportunities for patter and misdirection. You might wonder about the title of this piece. It means "Trip to Italy." Buon divertimento!

**Send comments and appreciations to:**

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## *Missing Linking Rings?*



If you are an I.B.M. member in the United States and have not received your issue by the 21st of the month, please contact the office for a replacement. If you are a member outside of the U.S. and have not received your issue by the 30th of the month, please contact the office for a replacement.

To receive a replacement copy of *The Linking Ring*, please contact the Headquarters Office by the required time. It is the responsibility of members to notify the Headquarters Office within 90 days of a missed issue in order to receive a replacement. If we do not receive your notification within the 90 days we will be unable to resend the missing issue/issues. To help keep the cost of membership fees down it is necessary to place a time limit on the resending of missed issues. Thank you for your help in controlling the cost of membership fees. The contact information for the Headquarters Office can be found on page four of each issue of *The Linking Ring*.



# Evolution of the 1089 Force

By Thomas Henry

If you've been involved in magic for more than five minutes or so, you surely will have bumped into the 1089 Force. And almost immediately thereafter, you probably left it far behind in the dust. At first blush, this numerical diversion would seem to be strictly neophytes' fare. But could there be more to it than that?

The way to find out is by investigating the birth and development of the 1089 Force. We'll do so here, guided by an extensive bibliography I'm excited to share with you. Much more than an academic exercise, this reading list is intended as a practical tool to help you brainstorm fresh routines appealing to more sophisticated audiences.

Besides scoping out the likely origin, we'll also spotlight several notable landmarks along the way. Assorted luminaries from our craft will put in appearances too, with a few surprises to boot.

## Skeleton of the Scheme

As either a review, or if by chance you've somehow missed out on the 1089 Force, here's a *précis* of how it plays, ignoring all requisite theatrics for a moment. The participant secretly decides upon a three-digit number. She follows by reversing it right to left, creating a second number, then subtracts the smaller from the larger of that pair. The participant concludes by adding that difference to its own reversal, arriving at a grand total. It's guaranteed to be 1089.

Well, most of the time. There are in fact a couple outliers early practitioners quickly came to grips with. For example, if the leading and trailing digits are equal, then obviously the initial subtraction brings the routine to a crashing halt on zero.

Or if the leading and trailing digits differ but by one, then the process hiccups midstream on ninety-nine, a two-digit subtotal.

Neither of these is a deal-breaker in actual performance, though. For example, see Joshua Jay's "Da Vinci Decoded" for an easy workaround well-tailored to beginners. He credits this intriguing routine to Joel Givens. More advanced mental workers will find Walter B. Gibson's pencil-reading ploy in "You Can't Miss" sleek and elegant. (Going forward, refer to the bibliography, below, for full publishing details and page numbers of any source indicated.)

## It Began with Money

With the groundwork in place now, let's tuck into the question of the 1089 Force's genesis. Contrary to what one might expect, it seems to have begun life in a bit of byplay concerning old English currency, back when twelve pence made a shilling, and twenty shillings made a pound.

Here's how it looked then. An amount of cash in pounds, shillings, and pence is written down. This is reversed, followed by a subtraction. The difference is then reversed and added, yielding a final quantity. Sound familiar? Now if certain conditions were satisfied to begin with, the outcome is guaranteed to be twelve pounds, eighteen shillings, and eleven pence.

Algebraically, this parallels the 1089 Force so closely that it deserves recognition as the progenitor. Though possibly older (see below), the amusement seems to have initially circulated in the popular press, such as the January 8, 1890 edition of the Australian newspaper *The Morning Bulletin*.

In 1892, this numerical curiosity found

a more permanent place in the first English edition of W. W. Rouse Ball's classic, *Mathematical Recreations and Problems of Past and Present Times*. A year later, Somerville Gibney proposed the money puzzle could indeed be plied as a bit of parlor prestidigitation. You'll find his take in *The Boy's Own Paper*, a delightful periodical aimed at British lads (**Fig. 1**).



**Fig. 1**

By 1899 the trick had returned to Australia. John Scott, in his *The Puzzle King*, suggested the mystery is enhanced when parlayed blindfolded. Moreover, he observed that the scheme can be generalized beyond cash. For example, yards, feet, and inches cooperate analogously.

Back in England, and in the same year, Stuart Dodgson Collingwood hinted that his uncle was the likely creator of this teaser. And who would that be? Why, Lewis Carroll of *Alice's Adventures in Wonderland* fame! That's not unlikely, given that Carroll – under the workaday name of Charles Lutwidge Dodgson – was a mathematician at Oxford, an inveterate inventor of ingenious puzzles, as well as an amateur conjurer (**Fig. 2**).



**Fig. 2**

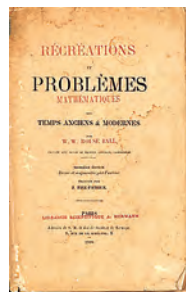
## A More Recognizable Rendition

Leaving coins and currency behind now, let's turn to the canonical form springing from inherent properties of our decimal system.

In 1898, a certain J. Fitz-Patrick undertook a French translation of the third edition of Ball's work, referred to above. This came off the presses as *Récréations Mathématiques et Problèmes des Temps Anciens et Modernes* (**Fig. 3**). Besides casting it into a new tongue, Fitz-Patrick also interspersed a few choice tidbits of his own. Among these is a very lucid exposition of the 1089 Force as we know it today, along with a rigorous proof of why it can be trusted.

Seven years later and back across the Channel, Ball incorporated Fitz-Patrick's contributions into the fourth edition of his original English work, by which time the tome had assumed the revised title of *Mathematical Recreations and Essays*. Long revered, it's still in print, now in a thirteenth edition.

There's a fascinating footnote to this part of the story. W. W. Rouse Ball, a Cambridge University mathematician, was also the founding president of the Cambridge Pentacle Club in 1919, one of the oldest extant magic societies. Some of our present-day I.B.M. members belong to it!



**Fig. 3**

## Magicians Finally Take Note

Let's leave the Victorian age behind and progress to the new century. While the method premiered in magazines aimed at the masses, it now began to turn up in those for magicians only. The earliest of such I've found is "Mysterious Arithmetic for Christmas Parties," in *The Wizard* of 1906. The author went under the whimsical pen name "R. U. There," but was no doubt the journal's editor, P. T. Selbit of sawing-a-lady-in-half fame. The piece was still framed in terms of pounds, shillings, and pence, though.

Five years later, Professor Hoffmann, one of magic's most influential writers, considered its theatrical aspects more fully in his *Magical Titbits*. Then, just as World War I erupted, H. Cyril Dusenbery introduced conjurers to the 1089 version, in 1914's *The Sphinx*.

The first appearance in *The Linking Ring* was in January 1928 (**Fig. 4**). The attribution is a trifle muddled, however. While seeming to continue from the pen of C. C. Arras, a subsequent issue hints it's more likely due to editor W. W. Durbin. I've listed it that way in the bibliography. Incidentally, Durbin was also the first elected president of the International Brotherhood of Magicians.



**Fig. 4**

Since then, *The Linking Ring* has hosted many return engagements. In 1929, the prolific magic author Joseph Ovette shared a strategy to smooth out a potential bump in the road. Two years thereafter, Dan Bellman routined it round a secret message, of which more in a moment. In 1936 Caryl S. Fleming slyly transformed it into a telephone book test usable over the radio!

As for the debut of the numerical version in a magic textbook, it may have been in Joseph Leeming's *Magic for Everybody* of 1928. He explained it in terms of a five-digit number, but it's still our old friend, just running on higher octane. Far more underground, the legendary Theodore Annemann included it in his cherished vade mecum, *202 Methods of Forcing* (**Fig. 5**). The year was 1933. Quite telling is his introductory remark: "Rather well-known but practical is the 1089 force."

Since those early days, this old chestnut has appeared in dozens of books, some authored by prominent figures such as



**Fig. 5**

Howard Thurston, Kreskin, and Harry Lorayne. For whatever reason, the 1089 craze seemed to hit a peak in the 1950s when it was hard to encounter a tyro's magic handbook lacking it. I know; I was there!

## Dress for Success

Of all magical methods, the 1089 Force has perhaps suffered the most from what Coleridge lamented as the "lethargy of custom." For more than a century it's been repeatedly and unimaginatively abused as nothing more than a number prediction.

If only Alexander Graham Bell's trenchant admonition had been heeded early on: "Don't forever keep on the public road going only where others have gone." This counsels one to take the unexpected route, layer the method, impart significance to the actions, and by all means incorporate a surprise twist at the climax if possible.

Nevertheless, a few of our predecessors were astute enough to see beyond the mere mechanics. For example, check out T. O. Conor Sloane's "A Mystery in Money" from 1922. Even something as homely as wrapping the interpretation around the price of a purchase, in dollars-and-cents, can work wonders to impart meaning.

Martin Gardner proposed teasing on-lookers with a faux fail, revealing the printed prediction as 6801. After disparaging hoots from the crowd, the magician flips it over to set matters straight.

Book tests are another angle. W. W. Durbin was an early contributor along these lines. Still better, Judge Charles Fricke (a participant in the final Houdini séance, by the way), came up with a hilarious, audacious, yet completely extemporaneous "reverse book test" which raises the entertainment value to the nth degree. This was shared by Frederick Braue, of card textbook fame, in a 1947 issue of *Hugard's Magic Monthly*. In our times, Dan Harlan embedded the 1089 Force within a three-phase book test.

Just in general, audiences find words more engrossing than abstract numbers. Dan Bellman, cited earlier, started the ball rolling in this direction when he guided the participant

to transliterate digits to letters, spelling out the word “lemon.” A mysterious parcel on view from the outset is found to contain a real lemon at the climax. Ten years thence, Stewart James marketed something similar, “Secret Weapon,” but now with a patriotic message and denouement fitting those ominous World War II years.

Albert H. Beiler took it in a splendid storytelling direction with a presentation woven around an aged spinster and her beloved cat. The final tally, once decoded from digits to letters, spells out the name (and gender) of the feline, for a comical conclusion.

T. A. Waters’s “Symbo-Chart,” prosecuted as lighthearted parapsychology, delivers a cagey way to morph 1089 into the Zener symbol “star,” with a nifty bit of layering.

To really tantalize the crowd with something concrete, though, don’t miss the “Inspyring [sic] Coin” (**Fig. 6**). This is a weathered copper coin bearing our favorite

number, but in Roman numerals: MLXXXIX. Stir it up with additional assorted ancient coinage, a PATEO force, perhaps a tall tale, and *voilà*: unexpected intrigue and tactility take center stage.



**Fig. 6**

With that, we’re out of space, yet have merely skimmed the surface of this venerable method’s literature. Despite its age, if treated as the means and not the end, it may just still have further life left in it. Whether it’s the history which piques your interest, or if you’re on the prowl for practical ideas to pursue a personalized presentation, I hope you’ll find the following reading list useful.

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Quite a few of these resources are readily available in print, new or used, while scans of earlier ones may be found online free of charge. Members of the I.B.M. can access most of the latter, including *The Linking Ring* issues, via Ask Alexander. Turn to the Internet Archive and Google Books for the more archaic documents.

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## Lord Vinz *One-Man Parade*

Written by Vincenzo Alfano • Edited by Lauren Jurgensen • Illustrated by Tony Dunn



Lord Vinz is a millennial with a burning passion for stage hypnosis and mentalism. Currently based in Napoli, Italy, his fascination with magic and mind reading began in childhood with classic magician boxes for kids, and deepened during his teen years through exposure to performances by classic Italian masters like Tony Binarelli. It was a time without the internet when entering a magic shop was an esoteric experience, and joining a magic club felt similar to joining the Illuminati.

He was fortunate to be introduced to this world through the local I.B.M. Ring 108, where he avidly attended lectures by Italian and international masters, soaking up their knowledge and techniques. During these years, Lord Vinz had the opportunity to meet Max Maven during his Italian tour. These encounters further fueled his enthusiasm and determination to master the art.

As Lord Vinz honed his skills, he began performing in venues that included theaters, private parties, and Italian television. His performances captivated audiences, leaving them amazed by his ability to seemingly manipulate minds and force choices.

His passion for hypnosis and mentalism extended beyond performances, encompassing the theoretical aspects of the art. He delved into hypnosis and psychology, seeking to understand what he calls “trick-less tricks,” the mechanisms behind truly astonishing feats. This intellectual pursuit and journey resulted in the publication of four books in Italy: the trilogy *Mentalismo Scientifico*, and a comprehensive guide to hypnosis.

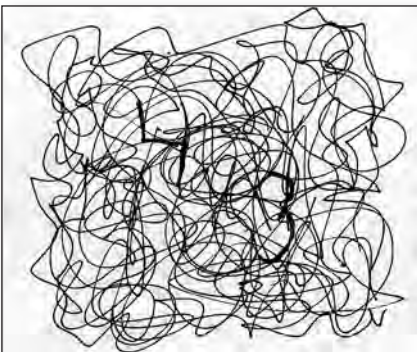
Despite his success in the world of entertainment, Lord Vinz harbored a desire for academic pursuits. He embarked on a journey of intellectual exploration, pursuing higher education, collecting many degrees and pursuing scientific research. Although he stepped away from the limelight of showbiz, his passion for mentalism never waned. It remained a constant source of inspiration and motivation, shaping his academic interests and driving his thirst

for knowledge in a career that touched three continents and a dozen universities.

Today, Lord Vinz demonstrates the enduring power of passion and dedication. His journey from a young magician fascinated by mentalism to a scholar exploring the scientific underpinnings of human behaviour shows that while you can take the man out of show business, you can't take the magic out of a magician.

## Enoitseggus

**EFFECT:** The magician calls an audience member onto the stage and immediately hypnotizes them. The magician explains that hypnosis can enhance a person's perception. The audience member is blindfolded and given a marker and a drawing pad. The magician invites the audience member to scribble, and they begin to do so. After a while, the magician asks them to stop, takes the paper from the pad, and shows it to the audience. Among the scribbles, the numbers 4 and 3 are vaguely recognizable. The magician then asks the audience to pay attention to the strange litany that has been playing in the background since the beginning of the show. The words *eerhtyhtrof rebmun eht etirw* are clearly discernible. A video shows the words and rotates them, showing them written with the letters from right to left. The entire time, the track was sending a subliminal message: "Write the number forty-three!"



**SCRIPT:** "For this experiment, I need a person who is capable of completely relaxing and detaching themselves from the context. It seems to me that you could be suitable, would you like to come up on stage

please? Perfect. Sit here and take this drawing pad in your hand. Now, relax and listen to the sound of my voice, and feel free to do what you feel. I want you to put on this blindfold and, as soon as I tell you, start scribbling on the pad, letting go of the marker freely, you know, like when you scribble while talking on the phone." [After about a minute] "Okay, that's enough." [The mentalist collects the drawing pad and pulls out the scribbled sheet from the audience member, showing it to the audience.] "Take off your blindfold. Now, do you agree with me that in this confusing mass of curves and lines, two numbers can be distinguished quite clearly? And specifically, a 4 [the magician circles the number 4] and another number [the magician circles the other number]? Strange, isn't it? I ask you to listen again with a moment of attention to the base that we are hearing from the beginning of the show, the carpet on which I am speaking." [The technician increases the volume of the base and along with it a video projected.] "E-E-R-H-T-Y-H-T-R-O-F-R-E-B-M-U-N-E-H-T-E-T-I-R-W. A set of meaningless letters, right? For our conscious mind, certainly, but our subconscious mind registers the meaning, and in particular your subconscious mind has registered it. Look! E-T-I-R-W is WRITE written backwards; E-H-T is THE; R-E-B-M-U-N is NUMBER; and E-E-R-H-T-Y-H-T-R-O-F is FORTY-THREE!"

**WORKING AND PERFORMANCE:** The method is simple, but don't be fooled. The effect is very strong in the minds of the audience. In addition, like all the "explained" effects, it solves a lot of problems with the audience (such as challenging the performer, feeling stupid on their part, etc.), as well as increasing your credibility as a mentalist.

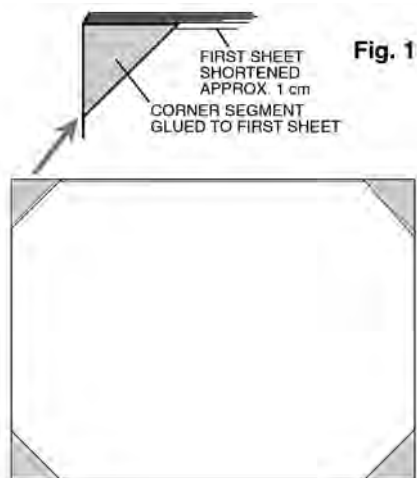
In reality, the marker doesn't write. The first sheet on the drawing pad, upon which the audience member will go to "write," already has the number 43 "scribbled" on it. How do you make a marker "non-writing"? It's a problem that's far from simple, unfortunately. When we need markers, they never write, but when we need one that doesn't write ... I personally find that the best way to prevent the marker from working is to cover its tip with PVA glue or clear nail polish. Reapply a coat of glue or nail polish from time to time, since it will wear off from use.

To increase the public's memory of the fact that the marker is normal, I recommend making an exchange in your pocket (putting away the non-writing marker and pulling out a writing marker) and then, carelessly, using the "same" marker to highlight the 4 and the 3 on the audience member's drawing. Or, use a Twin Marker or a double-tip marker, one of which will be rendered unable to write and the other not.

A word of caution: Don't give in to the temptation to draw the 43 too clearly, or the hypnotized audience member might suspect something. As an additional refinement, I personally give the audience member the block with the 43 written upside down. This allows me to flip it over to show the number, making their memory even more confused and plausible my reconstruction.

**ALTERNATIVE METHOD:** If you are really afraid of coming on stage with the first sheet of the pad already "scribbled," you can use an alternative method I've come up with that allows you to show the drawing pad with the first page already blank. In order to use this method, you will need to use a type of drawing pad that uses corner tabs (constructed from paper) to "hold" the papers together at the edges, as opposed to a glue-based or spiral binding. In Italy, these drawing pads are available from brands like Fabriano, Pigna, and Blasetti. I recommend visiting your local art supply store to find similar drawing pads that use corner tabs for binding. From there, you will need to build a "pocket" by

cutting off the upper tabs that hold the sheets together and glue them to the first sheet, which should be shortened by about half a centimeter (**Fig. 1**).



The goal is to create a pocket that contains all the other sheets of the pad. In particular, it will be easy for the mentalist to "steal" the second sheet and show it to the audience as if it were the first. In this way, you can show the pad with a blank sheet both before and after the spectator has "written" on it.

A final note on the principles adopted in this effect: A non-writing instrument (in this case a pencil) is illustrated in *The Sphinx* by Theodore Annemann. Other references to the concept can be found in colored chalks that do not write (compare with the "New Age Book Test" effect by Tom Sellers, from the Thayer Trick Of Month Club of March 1933). The first version of the effect for sale, always by Sellers but marketed by Lorayne, was called "Predict-O." In the 1940s, the concept of applying paint to the tip of a pencil to prevent it from writing was explained in an issue of *Genii*. The non-writing marker was presented to the international community by Al Mann in the 1970s, and the double-tip marker with one non-writing tip was presented by Vinz! I am not claiming I was the first one to come up with this idea, I just do not have a previous reference.



## Aqua-fresh

**EFFECT:** A spectator is hypnotized by the performer, who gives them water to drink and then convinces them it is actually mouthwash. The spectator remains convinced even after looking in the glass after spitting it out.

**SCRIPT:** “For the next experiment, I need you to sit here, relax, and watch this pendulum clock in front of your eyes. Feel your vision tiring, the weight of your eyelids increasing, and your eyes getting tired and heavy. You would like to close them and relax, and you can do it. You have the right. One, close your eyes and relax; two, detach yourself from the world; three, you are completely relaxed and only my voice exists. Sleep. You feel very good, completely rested, as if you had just woken up in the morning. In fact, I want you to imagine that you have just woken up after a good and restful sleep. Imagine going to your bathroom, like you do every morning. You admire yourself in front of the mirror, brush your teeth, and, to complete the cleaning, rinse your teeth with water. I’ll pour it for you in the glass.” [The hypnotist pours water from a transparent bottle into a small, transparent coffee cup.] “Take it and drink it. What did you drink?”

“Water,” the spectator replies.

The performer pours water from the same bottle into the same glass again. “Now you want to gargle, so you pour mouthwash, put it in your mouth, and gargle. Here, hold on.” [The hypnotist hands the glass to the spectator, and at the same time takes a larger glass and brings it closer to the spectator.] “Spit here when you’re done. What did you have in your mouth?”

“Mouthwash,” the spectator replies.

“You feel better, your morning routine is over. Open your eyes. How do you feel? What’s in the glass?” You show him the glass where he spat.

“Mouthwash,” the spectator replies again.

“Sleep!” [The hypnotist imposes him, placing a hand in front of his eyes and putting him back to sleep.] “Now I’ll count to three. At three, I’ll snap my fingers and

you’ll open your eyes, feeling fresh, rested, and ready to face the day. One, you start to come back to us, always fresh and charged; two, you feel the reality around you and you are full of energy; three, you are ready to wake up and enjoy the rest of the evening. Snap! Thank you, please give him a big applause, please! Go to your seat!”

### WORKING AND PERFORMANCE:

The effect is achieved thanks to a little-known and very interesting bug in the brain: If we smell mouthwash while rinsing our mouth with water, we get the impression of rinsing with mouthwash. Please try it yourself before proposing the effect – it’s an impressive illusion! In fact, try to put water in your mouth while sniffing mouthwash, and you will realize how powerful the effect is! It works through retro-nasal recipients that shape much of our sense of taste (which, oddly enough, comes from the nose). At this point, the effect should be clear: there is nothing rigged or strange, water is water and glasses are glasses. You only need to figure out how to make the spectator smell the mouthwash the second time you give them water. In the second, large glass, in which you collect the water from the spectator’s mouth, there is a thread of mouthwash. The thread is only a few milliliters. Its strong smell, as soon as you pass it under the spectator’s nose, will impress him, allowing the illusion. In addition, when the spectator spits the water into the glass, it will mix with the mouthwash and give him the impression that there is actually mouthwash in the glass, completing the effect with his impressive statement for the rest of the audience. Absolutely inexplicable!

## Travel of Love

**EFFECT:** Several spectators from the audience are involved in the planning of a trip. The mentalist demonstrates how the whole thing was forced.

**SCRIPT:** “The next experiment requires all your attention, so you will have to help me a lot. But it’s something pleasant: planning a trip! And not just any trip, a journey of reconciliation. Imagine running to your

beloved, who is, say, 1,000 kilometers away, furious with you after a futile argument you had during a phone call. Sounds familiar, right?" [The mentalist smiles.] "Let's start. Would you like to help me, you two? You seem to be very familiar with the topic. Stay seated comfortably in your seats." [The mentalist shows on stage a corkboard with a map, four colored pins, and four autogrill advertisements corresponding to the colors of the pins.] "I want you to help me, with your choices, to organize this mental journey. We will have to make four stops to reach our destination: one to buy a gift for our beloved, one to use the bathroom, one to eat something, and finally one to refuel. But let's start by imagining the territory. There are four rest areas where we can stop. Do you want to place them along the road? Where should I put the blue area? In position 1, 2, 3, or 4? And the red one?" [The mentalist places the four rest areas on the map as indicated by the spectator, and orders the promotional sheets accordingly.] "Perfect. We have already organized, with the help of the first spectator, the order of the stops to be made. Now, spectator number two, you have to decide what we do at the first rest area, which the first spectator decided is the blue one, right?" [The mentalist hands a wallet to spectator number two.] "This is the wallet we have available. Inside there is money (in facsimile! Trust is good, control is better...). I say that, if I can get in tune with you, it will be enough for the whole trip. Spectator number two, what do you do at the blue rest stop. Do you buy a gift, use the bathroom, eat something, or refuel? Okay, you eat something. Let's start well! It will be nervous hunger, come on. The vegetarian lunch at the blue rest stop costs \$28.50." [The mentalist crosses out the snack box from the four rest stops and writes \$28.50 on the blackboard.] "Wow! Of course, even you, eating vegetarian at the rest stop. Come on, throw the wallet into the audience. Spectator number three! Your turn! What do you do at the red rest stop?" [The procedure continues, choosing four actions to do at the four stops.] "Finally we

have arrived! How much have we spent in total?" [The mentalist adds up the numbers.] "\$127! Not bad for a reconciliation! So, do you want to check how much is in the wallet?" [There are exactly \$125.] "Oops ... well, almost! But are you sure there are exactly \$125 (facsimile!) in the wallet? Have you checked carefully? Okay, can you please check under your chair? There is an envelope! And what's in the envelope?" [A cardboard with two dollars drawn on it.] "Thanks! But that's not all: Women are always one step ahead of us men. Look what your beloved says!" [The mentalist turns the blackboard, and behind it is a picture of a woman with a comic strip that reads, "You could have avoided stopping at blue, red, green, and yellow! And my love is worth much more than 127 dollars!"]



**METHOD:** As the more experienced readers will have guessed, we are faced with a simple application of a forcing matrix. (In Italian, there is an excellent booklet on the subject by Mariano Tomatis, titled *Forcing Matrix*, which I highly recommend to everyone.) The total is therefore forced from the beginning. But how? Simple mathematics: The four choices, placed as they are, do nothing but force a result – 127 in the example I've given here. The order is irrelevant, as long as a different type of stop is chosen for each rest stop. In the construction of the effect, the whole thing is extremely logical. It doesn't make sense to go to the bathroom twice or go to lunch twice.

But let's see it in detail. The four rest-stop flyers are structured like this:

<b>BLUE REST STOP</b>	
<b>Giant Teddy Bear</b> <b>\$55.00</b>	<b>Bathroom Access</b> <b>\$1.00</b>
<b>Vegetarian Lunch</b> <b>\$28.50</b>	<b>Fuel</b> <b>\$40.50</b>

<b>RED REST STOP</b>	
<b>DVD "Romantic Collection"</b> <b>\$56.00</b>	<b>Bathroom Access</b> <b>\$2.00</b>
<b>Burger, Soda, Pastry, and coffee</b> <b>\$29.50</b>	<b>Fuel</b> <b>\$41.50</b>

<b>YELLOW REST STOP</b>	
<b>Necklace and Ring</b> <b>\$55.50</b>	<b>Bathroom Access</b> <b>\$1.50</b>
<b>Sushi Corner</b> <b>\$29.00</b>	<b>Fuel</b> <b>\$41.00</b>

<b>GREEN REST STOP</b>	
<b>Chocolates and Wine</b> <b>\$54.50</b>	<b>Bathroom Access</b> <b>\$0.50</b>
<b>Steak House "Wild West"</b> <b>\$28.00</b>	<b>Fuel</b> <b>\$40.00</b>

In this way, as I have said, the result is forced. All that remains is to fill several bags with a piece of cardboard that has two dollars drawn on it, then place each bag under each chair in the room. Or, if it is possible and the occasion is suitable, use Ted Lesley's excellent trick: Put two dollars in your jacket pocket before the show. I refer you to his classic work *Paramiracles* for more details on this trick. This is a great climax. Consider it, even if sounds a bit too magician for your

tastes, especially if you are performing for an audience that you have already won over. There are \$125 in the wallet (I use fake bills; in addition to the famous saying "trust is good, control is better," it is worth mentioning that fake bills allow for different irony with the audience).

At last, the final revelation, the one in the comic strip of the beloved. As we have seen, the total is predetermined because it is forced. But how do you predict the order of the stops? My entire prediction is written on a giant refrigerator magnet. The four colors are written on removable magnets instead. So, to summarize and explain myself better, the prediction is on a sheet with a woman drawn on it, and in the comic strip a giant magnet with the beginning of the prediction printed on it ("You could have avoided stopping"), four magnets with the colors written on them ("at the blue," "at the red," "at the green," and "at the yellow"), and another giant magnet with the ending written on it ("And my love is worth much more than \$127 dollars!"). The mentalist moves the order of the four colors to match what the spectators have decided.

## Lüscher Test of Colors

**EFFECT:** A spectator takes a psychological test of colors. The colors they choose are predicted.

**SCRIPT:** "Do you know the Lüscher Color Test? It was originally invented by Swiss psychotherapist Max Lüscher. I'm giving you a modern, updated version: Here you have four shades of red, four shades of blue, four shades of green, and four neutral colors. Hold this sheet of paper and point to a color."

[The spectator points to the third card in the first row.]

"You chose to start with the red row, which represents passion. Choosing such a bright color from this row shows that you place great importance on it in your life. You are willing to take risks to do the things you love, and you value your intuition. In fact, you chose a very bright red, as if to emphasize the fire burning inside you."

[The mentalist removes the other cards in the third column.]

“Choose one of the remaining cards.”

[The spectator points to the second card in the blue row.]

“This row represents your sociality. How important others are to you, and how much you need them in your life. Choosing to give it the second position out of four shows that you are someone who is comfortable with yourself, even alone. You appreciate the company of others, but you don’t need it desperately.”

[The mentalist removes the other cards in the second column.]

“Choose another color.”

[The spectator points to the white card.]

“This row represents how you perceive your life. You give it a low value, which, combined with your previous choice, suggests that you are someone who considers your own ideas and accomplishments more important than yourself. You probably could use a vacation now and then, but you are the type of person who puts aside your own needs to complete a project.”

[The mentalist removes the last card in the first column.]

“That leaves us with the green at the top. This represents rationality and solidity, which are obviously very important to you. You probably consider your work to be the most important thing in your life. Not necessarily the work you do at the moment, but perhaps the work that others see as just a hobby, yet for you is worth pursuing.”

[The spectator turns over the four colors they chose. On the back of each card is a number.]

“As you can see, there are numbers on the back of each card, which represent partial scores that contribute to the total score of the test. Each color has its own value. How many did you get?”

[The spectator answers 42.]

“Check the sheet I gave you to see what it corresponds to!”

The sheet of paper lists the profiles of the different score ranges. Under the range “35-45,” it is written in pen: “The best in this category are those who score 42!”

## WORKING AND PRESENTATION:

This effect is based on a forcing matrix. The total score is always 42. The effect also uses cold reading to provide a description of the spectator’s personality. To perform the effect, you will need sixteen cards, each with a different color on the front and number on the back. The numbers for each color are as follows:

### NUMBERS ON BACKS OF RED CARDS

14	10	11	13
----	----	----	----

### NUMBERS ON BACKS OF BLUE CARDS

12	8	9	11
----	---	---	----

### NUMBERS ON BACKS OF GREEN CARDS

11	7	8	10
----	---	---	----

### NUMBERS ON BACKS OF NEUTRAL CARDS

13	9	10	12
----	---	----	----

The spectator is free to choose any color they want. However, the forcing matrix ensures the total score will always be 42.

The cold reading is based on the psychological associations of the colors. For example, red is often associated with passion, blue with sociality, green with rationality, and neutral colors with stability. This is a great effect for close-up, but also for parlor settings. It packs small and plays big, and it’s a nice effect to test and hone your cold-reading skills, and a great icebreaker with women!

## RGB

**EFFECT:** The spectator is forced to choose a specific arrangement for three cards.

**SCRIPT:** “The next experiment uses colors. Perhaps you don’t know this, but every color in the universe can be obtained by



combining red, green, and blue in different percentages. In practice, the billions of shades and tones our brain sees are nothing more than a combination of these three basic colors.”

[The mentalist takes out three envelopes: red, green, and blue, and aligns them on the table.]

“In fact, our retinas have only three types of color receptors, the so-called cones: those that perceive red, those that perceive green, and those that perceive blue. There are many studies on this, and on how colors influence moods, emotions, and choices. Just think of chromotherapy, that is how certain colors give sensations that help to heal, or the millions spent by multinationals to find the right colors for their logos.

Red, green, and blue are also the colors of the RGB color model, an additive color model that allowed the first computers to convert colors into numbers, also studied by the Russian secret services in the postwar period for experiments in conscious hypnosis. The KGB conducted experiments on prisoners, subjecting them to role-playing games, RPG, using the RGB color model. Some prisoners were forced to play the role of red, others green, and still others blue, and to interact with each other at a psychic level.

In short, these three envelopes contain years of experiments: first Soviet, then computer, and then mine. Summarizing its history, the RGB studied by the KGB with the RPG helped to create this experiment ... by Vinz! And do you know what inspired me? The current high gasoline prices. In fact, gasoline is green, it costs a blue figure\*, and the tank of my car is always on red! Jokes aside, as you can see, there is a card of the corresponding color inside each envelope.”

[The mentalist takes out the corresponding cards from the envelopes and places them on top of them.]

“Now I want you to mix the three cards and place each one on an envelope, so that no card is on the envelope of its own color.”

[The spectator performs.]

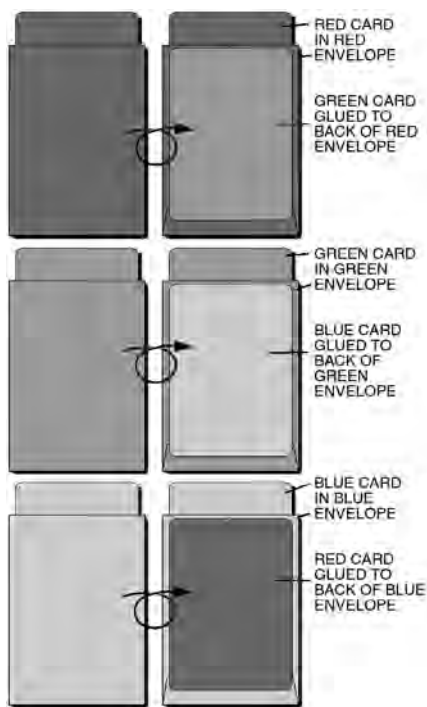
“All this talk about RGB, the KGB, and RPGs may seem like nonsense to you, but look: you placed the cards just as I wanted! And do you know why that happened? Look at the

bracelet I’m wearing, which was right in front of your eyes the whole time.”

[The bracelet has the same sequence of colors.]

### WORKING AND PRESENTATION:

The effect is extremely simple, practically automatic. It is necessary to say that there are colored cards glued to the backs of the envelopes. More precisely, on the back of the red envelope there is a green card, on the back of the green envelope there is a blue card, and on the back of the blue envelope there is a red card. Although this may not seem so at first glance, the choices of our spectator are only two. In fact, the possible outs available to him are to put the cards in the order green-blue-red, or to put them in the order blue-red-green.



**Tertium non datur:** In order to comply with our request to ensure that no card is on the envelope of its own color, there are no alternatives.

So, if the spectator chooses the green-blue-red arrangement, you will proceed by

\*In Italian, "blue figure" is an idiomatic expression that roughly translates to "expensive sum."

rotating the envelopes and showing that the cards glued to the back are exactly in the sequence chosen by the spectator, thus demonstrating you have guided the choice.

If, on the other hand, the spectator chooses the blue-red-green arrangement, you will continue with:

“All this talk about RGB, the KGB, and the RPG may have seemed like nonsense, but you placed the cards just as I wanted! Your card, together with the color of the envelope and the card I glued to the back, forms a complete red-green-blue trio for each envelope!”

As an alternative, you can wear a bracelet or lapel pin that shows the order green-blue-red and blue-red-green, and point out to the spectator that he has chosen exactly the arrangement shown on your bracelet or lapel pin.

## Psico-Strike!

**EFFECT:** A mentalist asks the audience to decide the fate of a bowling toss, then tosses a fake bowling ball into the audience. He asks the recipient if the first pin falls or stays standing. The spectator decides the outcome, then tosses the ball back into the audience and selects another spectator at random, who in turn decides the fate of the second row: how many pins fall, and how many stay standing? This continues for all four rows, generating a random number of pins fallen. The mentalist then reveals that the outcome was not random and he predicted it.

**SCRIPT:** “I would like to show you tonight how it is possible to influence the choices of multiple people. We have here ten pins and a bowling ball. In a moment, I will throw the ball into the audience, and whoever catches it will have to answer my question and throw the ball back, selecting another spectator at random who in turn will answer my question, and so on. Are you ready?”

[The mentalist throws a sponge bowling ball into the audience.]

“Perfect! Now imagine that you are at a bowling alley and throwing the ball, which

is running towards the pins. Freeze the image in your mind a second before impact. Perfect, now proceed frame by frame. The ball is at the moment of impact with the first pin. Does it fall or stay standing? Okay. Throw the ball back into the audience.

Perfect, now it's your turn. Relax and concentrate. You have to advance one more frame: the ball is now on the second row. There are two pins: do they fall, stay standing, or one falls and the other doesn't? Okay, throw the ball to another spectator again.

We have to go a little further ahead in this image. Now we are on the third row and the speeding ball hits this row, as well. There are three pins. How many fall? Perfect, choose the last spectator by throwing the sponge ball back.

You have the most difficult task. The ball is now at the end of its run, and it hits the fourth row of pins. How many stay standing: none, one, two, three, or all four?”

### WORKING AND PRESENTATION:

Long story short, there are multiple outs. To reduce the otherwise enormous number of outs, the mentalist must first resort to linguistic finesse. He must not, in fact, push himself from the beginning to reveal whether he will predict the number of pins that fall or remain standing, as this would reduce the outs by half (the basic idea for this principle is by Max Maven). In fact, only five outs are required: 5, 6 (which also counts as 9), 7, 8, and STRIKE! As you can see, the out 0 is not provided, which is highly unlikely (all four spectators would have to tell you they did not knock down any pins, and in the third and fourth rows you ask “how many fall?” presupposing that one of them falls). The outs, therefore, are reduced to only five.

At this point, it is necessary to spend a few words on the table. It is made up of two parts, a circular surface of black plexiglass, with a small hole in which the second part of the table is inserted, and a tripod that ends with a screw that is inserted into the circle of plexiglass. The position of the outs is structured as follows:

The out for the 5 is under the table. On the

lower part of the table, and more precisely the underside of the lower part of the circle of plexiglass, there is a number 5 drawn. To show it, the mentalist holds the tablecloth with both hands and lifts the table, showing the bottom and with it the 5.

The out for the 6-9 is embroidered under the tablecloth placed between the pins and the table. This allows you to lift it “straight” in order to show the number as a 6, or to take it from the other two ends, lift it, and then cross your hands to show the other side to the public, which shows the embroidery (in theory reversed, but in fact a 9).

The out for the 7 is drawn on the face of the table, covered by the tablecloth on which the pins are placed. To reveal this out, simply fold the tablecloth in half (thus avoiding revealing the out that is hidden under it) and lift the table from its tripod, turning the face to the public.

The out for the 8 is under each pin. In fact, the words “they will be eight!” is written under *all* the pins, leaving the interpretation to the one who will read it if there will be eight pins standing or fallen. If this out should happen, I recommend throwing all the pins (which are made of light plastic, try not to injure your audience!) among the public, asking the various spectators who have received a pin to stand up and read aloud, in unison at the three of the mentalist, what is written under each pin (thus eliminating the idea of multiple outs under each pin).

Finally, the out for STRIKE! (i.e., a sheet of paper with “STRIKE!” printed on it) is inside the sponge bowling ball, which given how much time the bowling ball spends among the spectators, constitutes a really impressive out. For this reason, it was chosen to be the outcome that (statistics in hand) is the most likely.

In conclusion, to summarize:

**Out 5:** Under the table.

**Out 6-9:** Under the tablecloth.

**Out 7:** On the face of the table.

**Out 8:** Under each pin.

**Out Strike:** Inside the sponge bowling ball.

There is a small mnemonic you can use

to remember where the outs are. The first two are “under,” and the second two are “over” (imagine holding the pins by the neck, as if they were a club). It should also be noted that the mentalist alternately asks the audience “how many fall” and “how many remain standing” when asking about the number of pins fallen. This allows the mentalist to keep both possible interpretations of the outs (how many pins fall or how many remain standing) in mind, and also makes it more difficult for the audience to figure out how the trick is done.

This is a clever way to ensure the mentalist will always be able to predict the outcome of the bowling game. The use of the mnemonic and outs make it very difficult for the audience to figure out how the trick is done. Once again, a great thanks to Max Maven for the brilliant idea to reduce the possible outcomes.

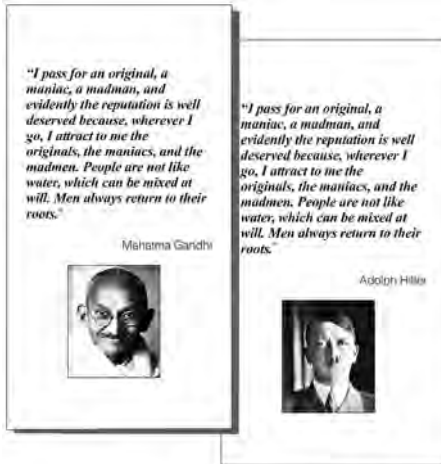
## Double Entendre

**EFFECT:** Half of the audience declares itself in favor of a statement, while the other half is against. But they both read the same text!

**SCRIPT:** Before the effect, a brochure is placed on each chair. “I would now like to try with all of you a special experiment. You have all read a statement, the one now projected on stage.” [A phrase is projected on a nearby screen, without any photo of the author or signature.] “I realize this is a complicated request, but I ask all those who declare themselves tendentially in favor of what is written in the article to stand up.” [The right side of the theater stands up.] “Perfect. Stay standing for a moment. Instead, those who declare themselves opposed should stand up now.” [The left side of the theater stands up.] “Dear gentlemen, do you know what the amazing thing is? You have both read the same article, but with an important difference: the final signature and therefore the attribution of the words! A very small communication detail, but as you have seen, it totally modifies the perception of the meaning of the writing! Here it is once again demonstrated how the details make the difference.”

## WORKING AND PRESENTATION:

The effect has no trick. It is automatic and shows how the human brain “fills in the blanks.” In fact, the only difference between the two brochures is the signature (and photo), but the phrase is the same. However, one is signed by Adolf Hitler, and the other by Mahatma Gandhi. Obviously, the one signed by Hitler will be identified as negative (at least one hopes!), while the one signed by Gandhi will be read as positive.



Here is the phrase I use, on the suggestion of Francesco Tesei, a great Italian mentalist whom I thank (before his help, I used a lengthy combination of phrases by Bossi and Gandhi, which considerably weighed down the effect):

“I pass for an original, a maniac, a madman, and evidently the reputation is well deserved because, wherever I go, I attract to me the originals, the maniacs, and the madmen. People are not like water, which can be mixed at will. Men always return to their roots.”

The audience makes it all!

## Amnesia

This effect is indebted to an effect published in *Psychological Subtleties*, by Banachek, which shares some underlying ideas. In reality, the symbols shown to the spectator are different from those seen by the rest of the audience (which the spectator will see at the end).

**EFFECT:** A spectator, influenced by the mentalist, forgets one of the symbols he is asked to memorize.

**SCRIPT:** “I am not a magician: I am a mentalist. Do you know the difference? A magician manipulates cards, coins, balls, rabbits. I manipulate minds. Let’s see if I can manipulate your short-term memory. On this notebook there are some figures drawn, take all the time you need to memorize them. As soon as you are sure you remember them all, sign the sheet in the lower right corner. Now close your eyes, put on this blindfold, and relax.” [The mentalist tears off the signed sheet and attaches it to the chalkboard: immediately after, a video starts.] “You are in a car, on a road in a fishing village. To your right, there is an endless row of houses, with square windows and triangular roofs. At the end of the road, there is a church, with a large crucifix on the bell tower. On the other side is a cliff, topped by a beautiful moon, perfectly round, reflected on the sea. It’s a nice day, but there are no stars in the sky. Take off the blindfold. Do you want to tell me the symbols that were drawn on the sheet?” (*Addressed to the other spectator*).

“And you, as you mention them, erase them from the sheet?” [The spectator does not mention the star.] “Are you sure there weren’t any others? Sure at 100%?” (*Addressed to the other spectator*) “Say only yes or no: is there any symbol missing? And she confirms that this one in the corner is her signature? What is the missing symbol? Ladies and gentlemen, the star: the symbol that with my suggestions I removed from his short-term memory. Thank you! Another big applause to our friend, go ahead and sit down.”

**REQUIREMENTS:** I use a chalkboard the size of an A3, which is divided in half. One half is a whiteboard, the other half is a sheet of cork, on which to pin sheets. It can easily be found in any stationery store, and I find it very useful for mentalism. In addition to this chalkboard, you need an “Add a Number Pad.” I use the one published by the great Ted Lesley in his masterpiece *Paramiracles*, in order to be able to leave the spectator’s signature in the corner.



### **WORKING AND PRESENTATION:**

The spectator is called on stage. Images of a circle, a cross, waves, and a square are drawn in front of him, without being seen by the rest of the audience. He is given the tricked notebook and asked him to memorize the symbols on it, taking all the time he needs. When he is finished, he is asked to sign in the lower corner. At this point, the notebook is collected, the spectator is asked to close his eyes and concentrate, and the sheet with the spectator's signature is torn off. This is facilitated by the corner of the first sheet, on which before the performance we will have taken care to draw the five ESP symbols (that is, the four that the spectator has seen plus the star).

At this point, the sheet is pinned to the cork side of the chalkboard so the whole audience can see it, and the presentation proceeds by drawing the symbols as they are mentioned on the other half of the chalkboard. Once the story is over, the spectator is asked to mention the symbols and, as he says them, they are erased from the chalkboard. The spectator obviously will not mention the star, and the desired amnesia effect will be obtained. At the end of the routine, it is important to ask the spectator on stage to confirm that it is his signature in the corner. Or, much more conveniently, the effect can be made easier for the audience to follow thanks to a pre-programmed video, which accompanies our text (this is what I do).

One last note: The same effect can be performed in close-up with a smaller pad and without a chalkboard. The "dirty" sheet can be made to disappear using a drop of glue in each of the four corners of the pad, since once it's closed, the sheet without the star stays glued to the cover, leaving us clean.

## **Rorschach Psicometry**

**EFFECT:** The mentalist hands out Rorschach cards to spectators. Each one writes on the card what they see in the inkblots. The mentalist, reading the spectator's interpretation, draws a brief character profile and gives each spectator their own card.

**SCRIPT:** "The Rorschach test, which you all certainly know as the inkblot test, is a projective test. That is, each spectator projects their own personal experience into the inkblot, deducing images related to their past experiences. Tonight I would like to try the opposite. I would indeed like to try to intuit, from the definition each one will give of this inkblot" – the mentalist shows five cards depicting the same inkblot – "who is the author of that projection. But enough talk and let's get to work. One copy of the inkblot to each one, and write at the bottom what leads you to imagine that inkblot, what you see. Now mix them well, to further guarantee that I cannot know who each card belongs to, and hand them to me." [The mentalist collects the inkblot and places them face down on the table.] "Perfect, let's start here. In the inkblot, one of you saw a butterfly. This denotes a positive person, full of life and open to new experiences and the future. A definition that I believe can portray you. Am I right? Thank you. Instead, another of you saw a man with four arms. This indicates a kind person, well disposed towards others but who often feels like they are giving more than they are receiving. I believe this is your stain, isn't it? Thank you."

### **WORKING AND PRESENTATION:**

Technically, this is not a psychometric effect despite its name. In fact, as widely explained in the "classic" mentalistic literature, in psychometrics the effect does not lie in the return of the objects to their respective owners, but rather in the perception of the characteristics of the owner from the object.

The sheets with the stains, which appear to be identical, are in reality different. Each card has different printed instructions (e.g., "what does this image make you think of?", "what do you see?", "describe what you observe"). In reality, it is possible to continue with the code, creating different combinations and reaching up to at least twelve inkblots, but I believe that beyond four-five people this effect becomes unmanageable. In short, when handing out the stains, you need to give to each spectator a marked sheet, keeping track of it.

The images use the following code:



**"THIS IMAGE MAKES ME THINK"**

**"THIS IMAGE MAKES ME THINK OF"**

**"THIS IMAGE MAKES ME THINK OF.."**

**"THIS IMAGE MAKES ME THINK OF..."**

**"THIS IMAGE MAKES ME THINK OF?"**

I use this system because it has a mnemonic recall: there are first those with less ink (no punctuation sign and no of, no punctuation, two dots, three dots, and a question mark). So that even in case of "mental blackout," the order is easily reconstructable on the spot.

One last note: If you are lucky enough to have two spectators write the same interpretation of the inkblot (which is difficult to do for this specific image), do not throw away this opportunity. Declare it openly to the public ("Ah, well, two spectators have seen the same thing in the inkblot ... a clear sign that feelings these days are more common as we become more globalized ... I will leave them for last ..."). Then justify the last two deliveries with a reading not from Rorschach interpretation, but from a graphologist (especially if the two subjects

are distant in terms of sex, age, or origin). This way you will also have a particularly strong ending for this routine, making the last revelation interesting as well. Please notice that this effect is also a great way to train your cold reading skills.

## **Vinz Nite!**

**EFFECT:** The mentalist places a tray with three bags of different colors on the table, with the opening facing down, concealing transparent glass cups. He then asks a member of the audience to choose a bag by naming the color. He lifts it up and reveals a transparent cup containing a scratch ticket. He asks a second spectator to choose one of the remaining bags and, lifting it up, he again reveals a transparent cup containing a scratch ticket. At this point, he says: "Thank you for leaving me the red bag," and lifting it up, he reveals a transparent cup containing a large bill.

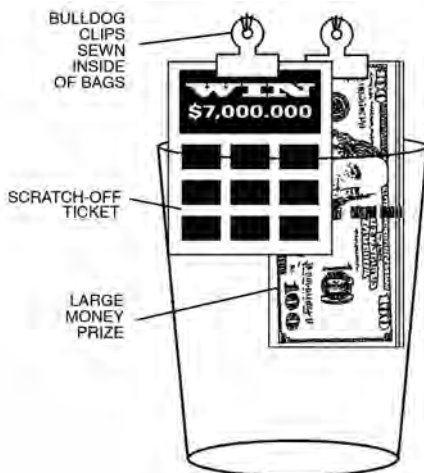
**SCRIPT:** "We have three bags here: one green, one white, and one red. Under each of these bags is a prize! Madam, please pay attention. I have decided to give you one of the prizes. It's up to you to choose which one. Now I'll count to three and then I'll snap my fingers. At that point, you'll have to name instantly and without hesitation the bag you prefer. Don't make up your mind beforehand, I beg you to wait until the last moment to decide. Choose the bag that attracts you the most. Are you ready? One, two, three, SNAP!" [The bags are arranged in a diagonal line, with one closest to the audience, one in the middle, and one closest to the spectator.] "Congratulations madam" – you lift the chosen bag and show the cup that is underneath – "you have just won a scratch ticket! It's only worth one dollar, but it can win up to seven thousand! Good luck, I wish you a good prize! I point out that you have chosen the bag [closest to you/in the middle/farthest from you], which is the easiest to choose, since it is [closest to you/in the middle/closest to me], and therefore perceived as more valuable. Sir, you are the other lucky one who will win a prize. I tell you that the *most* valuable prize is under this

bag. I could be lying, pushing you to choose this bag, or telling the truth, certain that you won't believe me. Which prize do you want?" [If he chooses the bag indicated by the mentalist, say: "Reverse psychology ..."] "It always works! Congratulations to you, anyway!" You lift the chosen bag and show the cup that is underneath. "You have also won a scratch ticket! And I wish you a lot of luck, too! Congratulations again to both of you, and especially my heartfelt thanks. You were very kind to take scratch tickets and leave me" – you lift the last bag and show the cup that is underneath – "one hundred dollars! Thank you very much!"

### WORKING AND PRESENTATION:

Each bag actually contains two bulldog clips sewn inside. One holds a scratch ticket, the other the bills. Simply open the bulldog clip as you lift the bag to show the cup underneath, pressing the arms as you grab the bag to lift it up. Obviously you need to drop the scratch ticket for the two bags chosen by the spectator, and the large bills for the bag they will leave you.

I personally use bags that are around 7 inches by 6 inches in dimension", and I insert a wire frame into the hem, which allows me to leave the bag wide open and let the bill (or scratch ticket) fall straight into the cup without getting caught in the bag. In addition, my bags have a small "one head" pattern, which allows me to be sure that no one has moved them, and therefore to know that the scratch ticket is in the bulldog clip in front and the bill is in the one behind. Another nice idea is to use your own signed business card as a discount, explaining that it is worth a 10% discount on a future engagement, or making some joke about the value of your autograph!



## Floating Force

**EFFECT:** The mentalist shows three floating helium balloons depicting animals, held to the ground by a square wooden block. After the appropriate suggestions, he asks a spectator to point to one of them. The mentalist clearly demonstrates that the spectator's choice was influenced!

**SCRIPT:** "Here are three balloons, depicting a lion, a giraffe, and an elephant. I want you to now, instinctively, tell me which of these three balloons is most congenial to you. You could choose the lion, the most regal animal of these, the giraffe, which is the highest, or the elephant, which is certainly the most imposing, the most massive. Are you ready to make your choice? Perfect. When I snap my fingers, and only when I snap them, I want you to visualize the one of these three animals you like the most, the one you feel closest to you and to your character, the one that best represents you ... one, two, three, *snap!* Which animal did you choose?" [The mentalist laughs.] "It will seem strange to you, but every time I try this experiment, *all* the participants always choose (the lion/the giraffe/the elephant). Which is obvious after the distinction I made since anyone who is here, under the attention of all these people and therefore under pressure, would want to be (the lion/the giraffe/the elephant). It is certainly the animal most suited to face

the judgment of the public! But I see you're still skeptical. Would you please (puncture the balloon/untie the knots/turn the block)? Thank you!"

Only if the spectator chooses the out contained in the balloons: "What does the lady say? A sheet in every balloon? Absolutely not! Puncture the other balloons, too! Oops ... wait to draw conclusions. Read aloud the other sheets, too!" Even on the other sheets, it is written: "You will choose the ELEPHANT."

#### **WORKING AND PRESENTATION:**

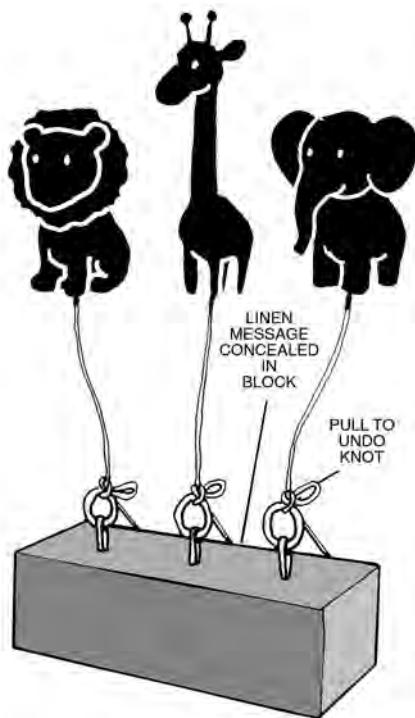
First of all, a specification. The balloons used are those typically sold by street vendors in town squares, depicting animals, cartoon characters, and anything else that tickles the imagination of children.

The method is very simple: there are three outs. The thing, in my humble opinion, that's ingenious is the management of these outs. One out is covered by the wooden block that holds the balloons to the ground (the one, to understand, where you will have to tie the balloons), and specifically it is on the face of the square block that rests on the table, so that it's possible to present this "prediction" simply by rotating the block until showing it (it is enough to rotate it by one face counterclockwise).

The second out is marked on a very light cloth (I use linen) tied to the three balloons, inserted inside the block. The cloth does not fly because the three wires that hold the block are tied to an iron ring, which keeps the wire taut between the ring and the balloon, and leaves it soft between the ring and the cloth. In practice, the wire that ties the balloons to the cloth is tied with a loop on an iron ring screwed onto the wooden block. Simply by untying the loop (just pull one end) the balloon flies even higher, lifting the light cloth and showing the prediction in a choreographic way.

And the third out? It's the most interesting of all. To cover the third one (which statistically is the one they will choose the most), I put a piece of paper with the words "You will choose to puncture the balloon depicting the LION" in *every* balloon. This allows me,

if the spectator chooses the third balloon, to tell him: "Perfect, puncture it." I use a sharp darning needle, but this type of balloon is easy to puncture.



I thus have a first climax: the finding of the prediction, which falls fluttering from the balloon and also has a good choreographic effect. I then immediately arouse suspicion in the audience: "But there could be a sheet in every balloon, puncture them all." Indeed, a prediction falls from each one, and the public believes they have "caught me." So, I have a second climax when they realize that in reality *all* the predictions say the spectator will choose that balloon! Moreover, given the form of the prediction ("you will choose to puncture"), I automatically eliminate the possibility of reconstructing the effect in the memory. How could there be more outs if I talk about balloons to be punctured?

**Send comments and appreciations to:**

**Lord Vinz**

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# The Card Corner

MIKE POWERS

This month we have “Revenge of the Knerds” from frequent Card Corner contributor, Paul Lelekis. You can find quite a bit of material from Paul at [www.lybrary.com](http://www.lybrary.com).

## Revenge of the Knerds

By Paul Lelekis

**EFFECT:** The four jacks from a previous trick are placed in different parts of the deck. Paul likes to say, “I’ll just lose the jacks in the deck. Many call them knaves, or knerds, because they can be very annoying.” (**NOTE:** Losing the jacks is to be taken as a clean-up from a previous trick rather than the beginning of this trick.) Now, each of four spectators selects a random card. These cards are placed face down on the table. A fifth card is chosen and signed by a different spectator. This card is added to the tabled group as the five cards are then mixed. The magician removes an “invisible card” from the packet which is then counted. It now contains only four cards. The spectator is instructed to push the invisible card into the deck, which is then spread on the table. The signed card is found reversed in the center of the deck. Finally, the four remaining cards are seen to have changed into the four jacks. After all, they are troublemakers!

**SET-UP:** Paul likes to begin with the jacks separated from the deck, possibly from a prior trick. However, you can opt to simply begin with the jacks already in position, i.e., three on the bottom of the deck and one on top.

**WORKING AND PERFORMANCE:** If you plan to openly place the jacks into different positions in the deck, you’ll need

to control them. Paul uses an Eddie Fechter multiple shift that positions three on the bottom of the deck and one on top. The multiple shift that Harry Lorayne uses in “Halo Aces” will accomplish that same job. I’m going to recommend a slightly different approach since those two switches are a little knacky.

Try using a face-up **Vernon-style multiple shift** as follows: Hold the deck face up in dealing position. Insert a jack face up and outjogged about halfway down in the deck. Now insert the other three jacks below this one, also face up and outjogged. You’ll end as in **Figure 1**.



Fig. 1

Take the deck at its inner right corner between right thumb on top and fingers below and reposition it as in **Figure 2**.



Fig. 2

Note the positions of the left fingers. Tilt the outer edge down a bit and thrust forward, causing the cards above the top jack to slide forward and even with that jack. Grab all the cards that remain now in-jogged with the right hand and angle them as shown in **Figure 3**.

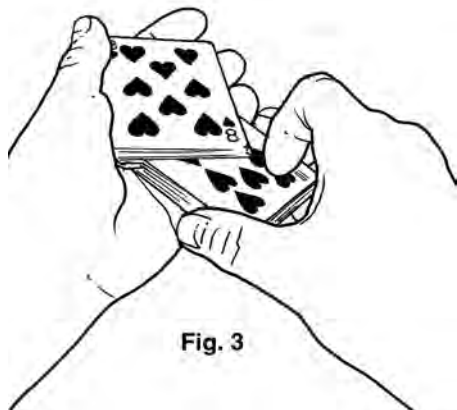


Fig. 3

Retain the jacks packet in the left hand along with the cards that are even with the jacks as the right hand pulls the in-jogged cards free. Immediately go into a **Hindu Shuffle\***, adding packets from the right hand onto the left hand's group. You should end with a face-up deck that has the four jacks at the bottom. Flip the deck face down and then quickly run three cards (jacks), finally tossing the remainder on top. You have now achieved the set-up, i.e., three jacks on the bottom and one on top.

Spread the deck face down and ask a spectator to designate four selections at successively lower positions in the deck. Outjog each selected card in position, ending as in **Figure 4**. Paul suggests you complete the selection process rather quickly to eliminate boredom. Some snappy patter also serves that purpose.

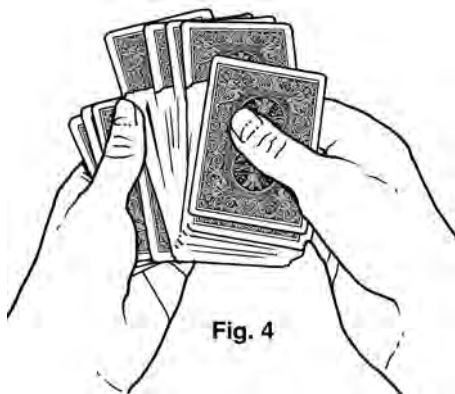


Fig. 4

The identities of the selections remain unknown. Square the deck, leaving the four selected cards outjogged, but as you square the deck, obtain a break above the bottom three cards (jacks) with your left fourth finger while leaving the selections outjogged. You will now use a deceptive switch to switch the four selections for the three jacks.

Paul uses a switch that is reminiscent of the **Dingle NoLap Switch\***, which can be used here if you know the move. (The "\*" indicates there are video instructions available for a move at [www.mallofmagic.com/the-moves](http://www.mallofmagic.com/the-moves), password "marlo7d.") Paul's choice is a bit simpler than the Dingle switch. To wit:

As in the Dingle switch, you will angle the outjogged cards a bit to the left (**Fig. 5**). Note that the deck is gripped between the right second finger and thumb as in **Figure 5**. Remember, you have a left fourth finger break over the bottom three cards (jacks). Rotate your left hand slightly counterclockwise so that the three jacks line up with the outjogged cards. Now move the left hand forward until the jacks are directly under the outjogged selections.

Your left fingers grab the outjogged selections and move forward with all seven cards in alignment until they just clear the deck. Maintain a left fourth finger break between the jacks and the selections.

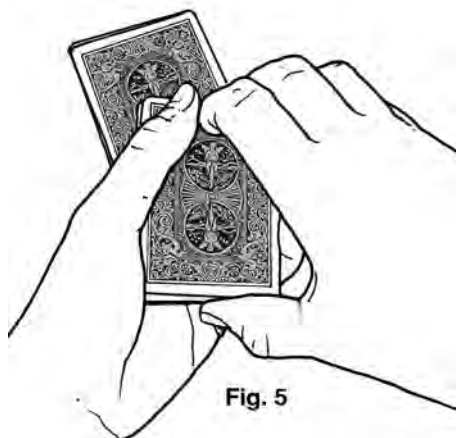


Fig. 5

Place the deck onto the packet, close to the inner short edge (Fig. 6). Move the deck forward as you steal the four selections under the deck. Continue the forward motion until your left hand holds only the three jacks.

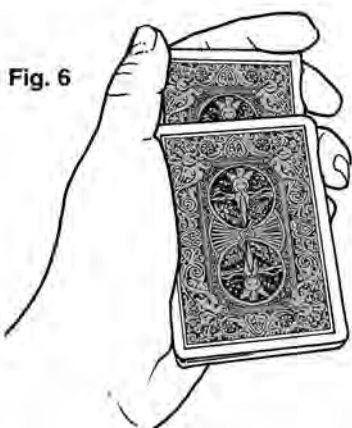


Fig. 6

Table the deck face down. The spectators will believe the cards you're holding are the four selections. **Elmsley Count\*** the three jacks as four (Ellis Stanyon Count). This helps head off suspicion. Table the three cards (as four).

Here's a tip from Paul: "It is important to realize this whole 'switch process' is

performed very casually as you patter, and without looking at your hands. It is performed smoothly yet quickly, because you must convey to your spectators that this movement is **inconsequential**."

**STATUS CHECK:** You've seemingly lost the jacks in the deck. Then four selections were outjogged. You have now switched the four random cards for three jacks which have been tabled. There's a jack on top of the deck.

You can swing cut the deck, grabbing a break above the jack now near center in readiness for a **Riffle Force\***. A more deceptive method is to take the upper half of the deck in readiness for an overhand shuffle onto the lower half. Run the jack and grab a left fourth finger break *over* it. Then shuffle off. Either way, perform a **Riffle Force\*** to the jack. Cut the top portion of the deck to the table and turn it *face up*, leaving the half with the jack on top in the left hand. Perform a **Double Turnover\*** showing an X card. Say, "This is your selection. Don't forget its identity. For security reasons, take this marker and sign your name on the face. I'll hold it here so it doesn't get wet." Paul points out that getting wet is a real possibility in a restaurant or bar environment.

Raise the deck to the vertical and bring it close to your mouth. Blow on the ink, ostensibly to dry it. While the deck is in this vertical position, you will do the easiest Second Deal ever. Just push the selection a little to the right and put your thumb on the outer-right corner of the jack. Rotate the jack out of the deck. **Figure 7** shows this action in progress.



Fig. 7

Now blow on its face one more time, being careful not to expose the identity of the card. It's supposedly the signed selection. Finally, place the jack face down onto the three (supposedly four) jacks. Your left thumb pulls the actual selection flush with its packet, which is still held vertically so the selection is not seen. Finally, place the left hand's cards *face up* onto the tabled half-deck. The selection is now face down in a face-up deck.

**STATUS CHECK:** The spectators believe there are five cards on the table. Four of them seem to be their random selections. The fifth is thought to be the signed selection. In reality there are four jacks on the table. Their selection is reversed in the face-up deck.

We are about to make the magic happen. Mix the four cards using a quick overhand shuffle. Now, use a **Biddle Count\*** to count the four cards as five. Briefly: Hold the packet face down with fingers at the outer short edge and thumb at the inner short edge. Now use the left thumb to peel the top card into the left hand. When you bring the packet back to the left hand in order to peel the next card, take the first card under the packet. Now peel as you continue to count. You'll reach the number five since you've recycled the first card.

Make your magic gesture as you say, "I just caused your selection to become invisible!" Reach into the packet and pretend to

extract an invisible card. "Hand" the card to a spectator as you cleanly count the four cards face down to the table. "See, there are only four left." Now instruct the spectator to push the invisible card into the deck. Have fun with the spectators here as they mime pushing the card in.

Spread the deck face up on the table. A face-down card shows at center. Say, "Oh. You must have put the card in upside down." Extract the reversed card and show that it is indeed the selection. Finally, flip the four-card packet face up to reveal they are the jacks. Paul likes to end with the line, "Well, I guess you can't keep a good knerd down!" for a final moment of magic.

**FINAL THOUGHTS:** In many ways the appearance of the jacks at the end can seem disingenuous. You need to establish at the outset that the jacks are often considered to be troublemakers. Then their appearance at the end is a callback. The main magical occurrence is the "invisible card." The spectators are convinced there are five cards in the packet. They see their "selection" added to the "four" cards. Thus, a lot of magic occurs when they find that the selection has appeared in the deck and there are only four cards remaining in the packet. Strong stuff.

**Mike Powers**

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## Parade Contributions Wanted From Rings and Individuals

Sharing your original magic in a Parade builds your reputation, establishes your contributions to the art, and adds value to our journal. Getting published also means your work will be considered for a *Linking Ring* Award. Names of winners are announced at the Annual I.B.M. Convention and published in *The Linking Ring*. Submit your Parade or individual tricks to the Executive Editor at *editor@magician.org*





## Devious Spirit Writing

Perhaps it is resting quietly in an office drawer or seldomly utilized. The reference is to the almighty “Nail Writer” apparatus. This common dealer’s item should be exploited more frequently and with increased depth. Truth be told, an insufficient number of magicians include it in their repertoires. Its impression is interpreted as a cool concept but not practical for several reasons. This particular train of thought is furthest from the practical reality. Numerous notable magicians around the world have expressed a fondness and deep admiration for this underappreciated gimmick.

**EFFECT:** The magician shows a placard or thin stiff piece of cardboard with an unmarked picture of a mirror. The spectator is asked to imagine a person to whom great respect is granted. To make things go quicker, the magician requests that the spectator think of the first and last initial of such person. The cardboard is turned over and written on the mirror are the initials that the spectator thought of.

**SET-UP:** You will need to obtain a placard or stiff piece of cardboard, a Nail Writer, and a permanent marker. On one side of the placard or stiff piece of cardboard, draw a mirror with the permanent marker. Alternatively, a printed picture of a mirror can temporarily be adhered to the placard or cardboard using repositioning glue (**Fig. 1**).

The objective is to have the Nail Writer fit on the first or second finger of the hand. Have the Nail Writer hidden nearby where it can be easily accessed or place it in the front pant pocket.



Fig. 1

### WORKING AND PRESENTATION:

Using the left hand, hold the placard or stiff piece of cardboard with the mirror picture facing the audience. If the Nail Writer is placed on the second finger, curl the fingers inward and extend the first finger. Show the picture of the mirror using the pointing right hand. Lower the placard or stiff piece of cardboard, extending the gimmicked finger and placing the Nail Writer on its surface.

Ask the spectator to state the initials out loud as you secretly inscribe them onto the surface of the placard or cardboard. Turn to the spectator. Using your left hand, dramatically lift the placard or cardboard up to the level of the spectator’s face.

If the Nail Writer is attached to the second finger, then the right hand’s fingers curl inwards

and the first finger is extended. Display and indicate the initial markings on the mirror using the pointing first right finger.

With the left hand, offer the placard or cardboard to the spectator as a souvenir while the right hand ditches the Nail Writer into the right hand's front pant pocket.

**TIP #1:** This effect plays very strong in an intimate environment as the writing-sized font will be condensed. Consequently, a reduced audience is the more effective set-up.

**TIP #2:** If a greased Nail Writer is at play, then use a real mirror.

**NOTE:** Do not discard this effect due to its simplicity as in the appropriate environment, with the right performance, it will leave an indelible mark in the minds of the spectators, especially the one that it happened to.

Now that you have been infused with the enchanted spirit, go forth and surprise the next victim spectator.

**Andrew Woo**

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## BAMBOOZLERS

*Diamond Jim Tyler*

### CUP RUNNETH OVER

**BET:** Fill a shot glass to the brim with water. Bet that you can put ten dimes into the glass without the liquid running over the sides of the glass.

**SECRET:** If you are careful, you can put ten to fifteen dimes into a shot glass full of water. The secret is to do it slowly and to drop the coins in, one by one, down the side of the glass. Due to the viscosity, the water's surface tension expands and does not flow over the side of the glass.

Yes, I know viscosity is a big word. If you don't understand the science involved, then just pretend it's real magic!



Excerpted from *Bamboozlers: The Book of Bankable Bar Betchas, Brain Bogglers, Belly Busters, and Bewitchery* by Diamond Jim Tyler.  
[www.djtyler.com](http://www.djtyler.com).



# Auto-magic

MICHAEL BREGGAR

Our time machine revisitation of my favorite effects from my ten-year *Linking Ring* run tick-tocks forward with this baffling number routine. The biggest “trick” in number magic is to make things feel more psychic and “super mental” than mathematical. I believe the routine below deceptively hides the math and really emphasizes the precognition aspects. Let’s rewind the calendar to September 2021.

Buried deep in Bill Madsen’s *The New Jinx* (#23, March 1964) is a rather interesting number magic effect called “Figure Fantasy.” The author, Jack Potter, based this effect on one written by Royal V. Heath in the original *Jinx* (#91, 1940). Potter’s method for basically the same effect was superior in my mind, because no on-the-spot mental calculations were necessary. Both presentations seemed a bit dry for today’s audiences, so I dressed them up a little. The method is Potter/Heath (hence the P and H in the trick title), the dressing is mine.

## “PHIGURES, DOESN’T IT?”

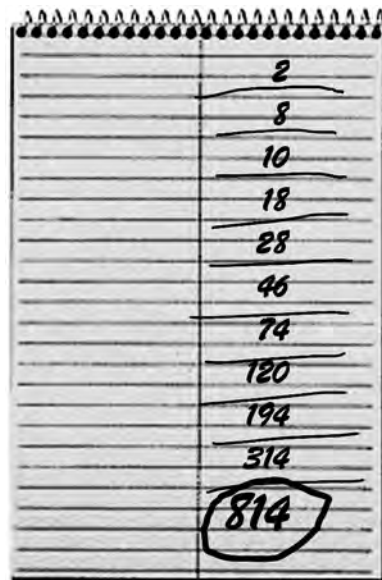
You start the fun by proclaiming, “Numbers play such an important role in our lives. Some directly, some indirectly. Phone numbers, social security numbers, lottery numbers, line at the deli counter numbers, numbers games, numbers racket, tennis racquet, tennis, eleven, twelve ... you get the point. What I need is someone with a calculator to assist adding up some random numbers.”

Marilyn reluctantly volunteers. You hand her a big, spiral-bound notepad and a marking pen. You hold an identical pad and pen and ask her to open it. You open your pad and immediately start drawing horizontal lines, about four or five inches long, from top to bottom. You tell her to do the same: she is to draw *ten* of these lines but leave a few inches of space

at the bottom of the page.

An audience member now shouts out any two-digit number. No restrictions. Seth calls out “28!” Marilyn writes the two digits of the number on the first two lines of her pad in any order: 2 on top of 8, or 8 on top of 2. Her choice. Instruct her to now add the two digits together and put the sum on line three. She writes “10” on the pad. Next, she is to add the number she just wrote (10) to the one directly above it (8). That sum (18) goes onto line four. And this continues until all ten lines are filled.

Now, you instruct her to draw a circle at the bottom of the pad and total all ten numbers. Remind the audience that had any other number been called at the beginning, we’d see different numbers all along the list.



On your pad, you draw a circle to show her where to place her drawing and total. Have her perform this math on a calculator to speed

things along (and to be certain she has arrived at the correct sum!). You could invite another spectator to do this final addition.

"Sometimes numbers affect me in my sleep. Last night, I couldn't get a number out of my mind. So, I wrote it down and clipped it shut inside this paper." Lifting a folded paper square off your table, you remove a big paper clip. Opening it, you show a big number circled in the middle. It's 814!

### It All Adds Up

The key is the two-digit number used at the starting point. Once that number is broken into two digits, placed on the spectator's pad one under the other, you have all the information you'll need!

**REQUIREMENTS AND SET-UP:** You will of course need two notepads. Large stenotype pads with the coil at the top work best. Take one pad and tear out a page and horizontally cut off about an inch from the top (the ragged torn top). Fold it into quarters, then unfold it and insert it in the pad about two-thirds of the way down. Use a tiny bit of tape to hold it in place to the *upper section* of the open pad. Attach a long paper clip to the *middle* of the lower-left quadrant.

Print out or copy the chart illustrated here and paste it to the page on the lower section of the open pad, directly opposite of the page you

just taped. The clip provides a little "break," allowing you to open to this gaffed section quickly.

In performance, hand your helper the non-set-up pad and a marking pen. You, of course, handle the prepared pad. Have the two-digit "seed" number selected by another audience member. Now, you open your pad to a page *near* the top instructing your helper to just "open the pad." You ask Marilyn to draw ten horizontal lines, one below the other, leaving some space on the bottom. You demonstrate drawing lines on your pad. As she draws, slip a finger between the prepared page and the chart (at the break formed by the gaff). You now ask her to write the named two-digit number, one number per line, on the first two lines. She can put the first number first or the second number first. Just like you demonstrated the drawing of the lines, you purport to demo the writing of the numbers as you open your pad, saying, "Write the numbers very neatly and so others can see." Actually, you'll be writing your "prediction" at this time on the prepared paper. To get the prediction, quickly find the top-most number down the first column. Then move across that row to where it intersects with the second number, found in the top-most row. In our example, 28 was called and written as 2 on the top row and 8 on the second. Using the

	1	2	3	4	5	6	7	8	9
1	143	231	319	407	495	583	671	759	847
2	198	286	374	462	550	638	726	814	902
3	253	341	429	517	605	693	781	869	957
4	308	396	484	572	660	748	836	924	1012
5	363	451	539	627	715	803	891	979	1067
6	418	506	594	682	770	858	946	1034	1122
7	473	561	649	737	825	913	1001	1089	1177
8	528	616	704	792	880	968	1056	1144	1232
9	583	671	759	847	935	1023	1111	1199	1287



table, find 2 on the “y-axis” and 8 on the “x-axis.” They intersect at 814 and that is the number you write on the paper. (If Marilyn had put the 8 first and the 2 under it, the prediction would be 616.) After you write the number, your fingers pull the page loose, refolding it in the process of closing your notepad. The pad cover shades the dirty work! Casually and without comment, place the paper underneath the pad and place the pad on the table. The clip must be on the top of the paper. This is done as you “help” your helper work through the math and the writing down of the subsequent numbers (on her pad).

When the ten numbers are written on her pad, grab yours again, *leaving the prediction paper on the table*, and turn to the page where you originally drew the demo lines. Instruct Marilyn to now add up all ten numbers and to write the total at the space on the bottom of the page. Draw a big circle at the bottom of your “demo page” to indicate where she is to put her total after drawing a similar circle on her pad. With all this misdirection, no one will ever realize that the prediction paper has *not* been on

the table from the beginning!

After she totals the numbers, reconstruct the past few minutes, but emphasize not only that *any* two-digit number was used to start things off (don’t call it a “seed” number as in the explanation), but she even had a chance to change the number by reordering the digits. Obviously, using different numbers would yield a different result.

That’s when you casually reach for the paper on the table and, less casually, remove the paperclip and toss it down. When you open the paper, do it in a “noisy” fashion. What the audience sees is a stiff piece of paper, folded and clipped shut, that *had* to have been placed there before the effect started. They would have seen/heard it otherwise. Reveal the prediction in any way that suits your presentation.

I have performed this effect in close-up and parlor settings. I haven’t tried it on a stage/platform, but I am sure it would be equally mysterious.

Go PHigure.

*Phigure to email me at:*  
[mbreggarmagic@gmail.com](mailto:mbreggarmagic@gmail.com).

## ***Moving?***

Please notify the I.B.M. Headquarters Office at least four to six weeks before you move. By notifying the office ahead of time you will receive *The Linking Ring* at your new address and avoid paying a five-dollar per issue charge to resend the missed issue to your new address. This charge is merely what it costs the I.B.M. to resend an issue, which includes the USPS charge for sending the cover of the misdirected magazine back to us, plus the cost of resending the issue to your new address. This does not include the cost of the extra issues or the office staff’s time. Plan ahead and save the extra cost for all of us – and get your issues of *The Linking Ring* coming to your new address right away. Please see page four of every issue of *The Linking Ring* for the contact information for the Headquarters Office.



# Broken Wand

"...ANY MAN'S DEATH DIMINISHES ME BECAUSE I AM INVOLVED IN MANKIND..." —JOHN DONNE

## ROBERT GLENN BROWN

Dr. Robert Glenn Brown, 83, of Opelika, Alabama, died May 16, 2024. He held I.B.M. number 48658 and had been a member since 1992. He belonged to the Order of Merlin (twenty-five years of continuous membership). He grew up in Norfolk, Virginia, and was known as "Butch" in high school, where he was a wrestler and football center. He loved exploring the Chesapeake Bay. He studied philosophy at the University of Virginia and medicine at Duke University. He served in the United States Navy aboard the USS Lexington. He studied microvascular surgery at the University of Rochester, New York. He was an Associate Professor at Emory University in Atlanta, where he pioneered novel reconstructive surgery techniques and developed a life-long passion for reconstructive surgery, helping children with cleft lips and cleft palates. Bob and his family settled in Opelika, Alabama, in 1972, where his practice included serving as chief of staff at East Alabama Medical Center. He was preceded in death by his first wife, Cletis Betty Akers. Bob is survived by his widow Cecelia and her children, by his adult children Becky and Glenn, and four grandchildren.



## DENNIS CHAN

Dennis Chan, 82, of Port Coquitlam, British Columbia, Canada, died May 5, 2025. He held I.B.M. number 26389 and had been a member since 1972. He belonged to the Order of Merlin Excalibur (fifty years of

continuous membership) and Ring 92 (Vancouver, British Columbia, Canada), where he was affectionately known as "Bulldog" Chan. He is survived by his sister Lori (Tony) and brothers Leonard and Russell (Jean), as well as a niece and three nephews.



## WAYNE DOBSON

Wayne Dobson, 68, of Leicester, England, died July 7, 2025. He held I.B.M. number 44211 and was a member of the British Ring. Wayne was born in Leicester on May 7, 1957, and became one of the most popular magicians of recent years, serving as honorary vice president of The Magic Circle. His distinctive style of fast-talking patter and one-liner jokes led to work as an opening act on tours with performers such as Freddie Starr, Dean Martin, Dame Shirley Bassey, and The Shadows. He made several television appearances in the late 1980s and 1990s, earning him national recognition in the United Kingdom. In 1988, he was hired as a support act for Engelbert Humperdinck during his Las Vegas residency. Following his performance at The Royal Variety Command Performance in 1989, Wayne made weekly guest appearances on *The Joe Longthorne Show*. This convinced television station ITV to give him his own series, *Wayne Dobson: A Kind of Magic*, from 1991 to 1993, in which he appeared with his regular assistant Linda



Lusardi. He made several appearances before the British royal family and spent two years touring the UK with the world's largest live stage illusion theatre show. Wayne was diagnosed with multiple sclerosis (MS) when he was thirty-one years old but continued to perform live until 2003, when he toured with the Joe Pasquale live show. When MS caused paralysis and affected his speech, he shifted from live performance to selling his magical routines and creations through DTrik with partner Mike Sullivan. Wayne continued to attend magic conventions until two years before his death. His Saturday midday show, "Wayne Dobson & Friends," was a staple of the annual Blackpool Magicians' Convention. Throughout his career, he received every major accolade in the magic industry, including the Maske-lyne Award. In the 2010s, he became an ambassador for the Multiple Sclerosis Resource Centre charity. In 2023, his biography *Wayne Dobson Legacy* was published and became a bestseller. Wayne was married twice and spent his final decade living in his specially adapted apartment, where magicians from around the world visited him to discuss magic and take lessons.

### EDWARD LONG

Edward Long, 85, of Sykesville, Maryland died July 31, 2025. He held I.B.M. number 36662 and had been a member since 1981. He belonged to the Order of Merlin Shield (thirty-five years of continuous membership) and Rings 179 (Baltimore, Maryland) and 94 (Hagerstown, Maryland). He retired as a data systems operations chief for the National Security Agency, and was a veteran of the US Army during the Vietnam War. He was a past I.B.M. Territorial Vice President serving Maryland. He was also a master gardener, a student of genealogy, an avid traveler, a chocoholic, and loved playing pinochle. He is survived by his wife of sixty-three years, Demetra Long, along with two daughters,



two sisters, five grandchildren, ten great grandchildren, and one great-great grandchild.

### KENNETH "KEN" MARLIN

Kenneth "Ken" Marlin, 75, of Cedar Rapids, Iowa, died July 30, 2025. He held I.B.M. number 20932 and had been a member since 1966. A lifetime member of the I.B.M., he belonged to the Order of Merlin Excalibur (fifty years of continuous membership) and Rings 327 (Cedar Rapids, Iowa) and 11 (Davenport, Iowa). Born June 30, 1950, in Ottumwa, Iowa, Ken received his public education in Wapello County (Highpoint) School District. He graduated from Ottumwa High School in 1968. Ken earned a Bachelor of Science in education from Truman State, Kirksville, Missouri, in 1972. He began his criminal justice career in 1973 as a corrections officer at the Anamosa State Penitentiary, retiring as captain in 2005. Ken furthered his education and achieved a master's degree in criminal justice in 2005 from St. Ambrose University in Davenport, Iowa. He also taught criminal justice at Kaplan University in Cedar Rapids and as a residential officer at the Gerald Hinzman Center with the 6th Judicial District Department of Correctional Services, retiring in 2010. Ken's lifelong interest in magic was sparked when he was ten years old and watching *The Ed Sullivan Show*. Ken enjoyed performing magic for libraries and elementary schools and created his own show, Read to Succeed, emphasizing the importance of reading. In later years, he focused on collecting magic-related items and centered on T. Nelson Downs of Marshalltown, Iowa. Ken authored the book "Remembering T. Nelson Downs, The King of Koins." He helped out at his friend's Iowa Magic Shop, located in Marion, Iowa. Once it was decided that Iowa Magic Shop would close, Ken found an affordable location in Hiawatha and reopened it as Ken's Magic Shop in March 2022. Ken's Magic Shop hosted the local magic



club meetings for I.B.M. Ring 327, the Fred Petrick (also known as Mombo) Ring. Ken received an award at this year's Abra-CORNdabra convention in Des Moines, Iowa, acknowledging Ken's Magic Shop as the sole brick-and-mortar magic store in Iowa. He also spent time volunteering for several organizations, including Big Brothers Big Sisters, Junior Achievement, Boy Scouts of America, Hospice of Mercy, and the Cedar Rapids Police Department. The Sixth Judicial Department of Correctional Services recognized him as Volunteer of the Year in 2012. Ken accompanied World War II veterans on two Honor Flights to Washington, DC, and had a passion for research, earning a certificate in family history from Brigham Young University. Ken was preceded in death by his first wife, Joan Marlin, in 2009. Ken is survived by his wife since 2011, Sandra, along with sons John (Amy) and Jim (Jennifer), stepchildren Gary (Laurel), Gordon (Stacy), Gregory (Denise), and Brandi (Rob), brother Richard (Patsy), and several grandchildren and great-grandchildren.

### **JESSE JOSEPH PANGANIBAN**

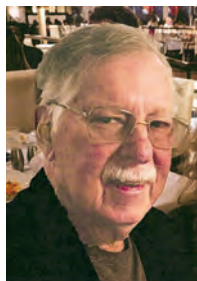
Jesse Joseph Panganiban, 58, of Seaside, California, died April 9, 2025. He held I.B.M. number 74647 and had been a member since 2020. Known by friends and family as "Magic," he was born in Guam. Jesse graduated from Monterey High School in 1985 and California State University-Sacramento. He worked for the US Immigration and Naturalization Service (INS) in Fresno, California. He then graduated from the Federal Law Enforcement Training Centre (FLETC) and moved to Las Vegas, Nevada, to begin his career as a federal law enforcement agent with the US Immigration and Customs Enforcement (ICE) under the US Department of Homeland Security. He began practicing magic in the mid-1980s and spent the rest of his life as an



active hobbyist, attending the 2009 FISM in the People's Republic of China. He is survived by his mother, Carmelita L. Panganiban of Seaside, his brother Marvin (May) of Salinas, California, and his niece and nephew.

### **DAVID SHOCK**

David Shock, 79, of South Bend, Indiana, died June 13, 2025. He held I.B.M. number 32462 and had been a member since 1977. He belonged to the Order of Merlin Shield (thirty-five years of continuous membership). David was born in South Bend and graduated from John Adams High School in 1965. He attended Ball State University and later graduated from Indiana University-South Bend. He served in the US Army 67th Military Police Company from 1967 to 1969, including a tour of Vietnam from 1967 to 1968. He joined the South Bend Police Department in 1970, serving as a patrol officer and undercover officer for the Special Operations Section, and for twenty years as a supervisor on the midnight shift. He was best known as that "Crime Stoppers Guy." He served as vice president of Crime Stoppers International and on the boards of the Illinois and Michigan Crime Stoppers. After retirement, he and his wife Wanda ran the Bed N Breakfast Registry for nine years. He was a member of South Bend Rotary, serving as president in 1996. He was selected as Optimist of the Year in 1994, and Police Officer of the Year in 2006 by the Indiana Council of Fraternal Veterans and Social Societies. David volunteered for St. Vincent de Paul for twenty years, delivering food to the homes of the needy. When he could no longer deliver food, he could be seen buying numerous packages of chicken and trying to balance the items on top of his rollator for purchase. His last chicken donation was three weeks before his death. One week before his death, he went on a cruise with his





wife Wanda, his daughter Emily Ranney, his son-in-law Shannen Ranney, and his two grandchildren, Isabelle Ranney and Logan Ranney.

### PAUL SORRENTINO

Paul Sorrentino, 78, of Blacksburg, Virginia died June 10, 2025. He held I.B.M. number 18577 and had been a member since 1962. He belonged to the order of Merlin Excelsior (sixty years of continuous membership) and Ring 222 (Roanoke, Virginia). Paul was an award-winning professor of English at Virginia Tech and was considered a leading expert on the life and work of author Stephen Crane. He also served as a US Army Captain in Alaska. Paul was a member of the Society of American Magicians and the Psychic Entertainers, serving multiple terms as Ring 222's president. Paul was a part-time professional magician, performing children's shows and at corporate events, resort hotels,



and university functions. He was a contributor to several magic magazines as a creator and reviewer, as well as a regular convention attendee, attending forty-seven of the fifty Winter Carnivals of Magic. He is survived by his wife Peg and extended family, friends, and students across the globe.

### ALBERT WESTBROOK

Albert Westbrook, 65, of Ontario, California, died August 30, 2024. He held I.B.M. number 58446 and had been a member since 1998. He belonged to the Order of Merlin (twenty-five years of continuous membership). He attended Cal Poly Pomona and earned a bachelor's degree in mathematics, double majoring in drama. He later received his master's in math from California State University. He served throughout his career as a high school math teacher. He began magic at the age of ten and amassed a large collection of magic books, magazines, DVDs, tricks, posters, and props.



## When a Magic Friend Dies

While it is a responsibility of Ring Secretaries to notify our Headquarters Office or Executive Editor of the death of a member, many members do not belong to Rings, and even the deaths of Ring Members often slip through the cracks. Please take the time to send us a short note and copy of any obituary notice. Don't let a fellow magic lover slip away without notice. Send to Editor or Headquarters Office. Addresses on page 4. Thank you.



### *Get Thee Published in The Linking Ring!*

The Linking Ring is always looking for new articles, including Parades with a theme, individual tricks, feature stories, biographies, historical essays, and other creative writing. If you want your work to reach as many people as possible, contact The Linking Ring. We have the largest circulation of any magic periodical in the world. Submit your articles or ideas to the Executive Editor at [editor@magician.org](mailto:editor@magician.org).

# Ring Reports

THE INTERNATIONAL BROTHERHOOD OF MAGICIANS



Ring Reports **must** be received by the 15th of each month to appear in the second following issue (for example, your January report will be published in March or April). Please e-mail reports to [ringreports@magician.org](mailto:ringreports@magician.org) with "Ring Reports" in the subject heading. You will receive confirmation of receipt. Please limit the length of your report to 650 words or less. Reports of excessive length may be edited to meet space requirements. Please notify the Reports Editor, Dr. Steven Schlanger, at [ringreports@magician.org](mailto:ringreports@magician.org), if changes need to be made to your report's headings (e.g., changes to addresses, meeting times, or officers' names). We regret that we are unable to publish photographs in the Ring Reports section of the magazine.

## **RING 1, ST. LOUIS, MISSOURI – Spirit of St. Louis**

Meets 1st Wed. of month, Dielman Recreation Center, 11400 Olde Cabin Rd., Creve Coeur, MO 63141 / Web Site: [www.IBMRing1.com](http://www.IBMRing1.com)  
ALAN ZIBITS., Secretary / E-mail: [Alan.a.zibits@boeing.com](mailto:Alan.a.zibits@boeing.com)  
532 Dartmouth Crossing, Wildwood, MO 63011

Ring 1 does not meet in July. However, the members are looking forward to the August meeting. The request from the members was "Let's have another Open Mic Night where members perform one of their favorite effects." This is the third time the Ring has had Open Mic Nights this year and members are excitedly signing up to perform.

On May 16th an intense and destructive tornado tracked more than twenty miles through St. Louis County and City. Bob Blattel shared that many of the tornado victims met at Fountain Park and received drinks, snacks and lunches from 11 a.m. to 4 p.m. Bob and his wife dropped off cases of Capri Sun and Propel drinks for the children and the residents. They also brought snack packages. They made three deliveries over three days with items they purchased at Costco. On the third day of deliveries, Bob performed magic which was thoroughly appreciated by the residents. He shared that it was really hot and many of the residents were living in tents. The Ring thanks Bob and his wife for all they do in the community.

Jeff Lefton shared the following, "The Meeting Professionals International (MPI) hosted their World Education Congress at America's Center in St. Louis during June. It is an annual convention of 2,500 in the meeting planning industry. St. Louis was trying to put its best foot forward in hopes of enticing attendees to hold their meetings and conventions in St. Louis. They were looking for volunteers, so I offered to do some strolling magic. They took me up on it and had me perform one day at lunchtime in the Old Post Office Plaza outside, and another day in the Convention Center. I wished that it was not so hot, but at least most of the days were sunny. Hopefully, the attendees were impressed with the city and will book

conventions here. The Ring thanks Jeff for volunteering at the MPI convention.

Toward the end of last year, Michael W. McClure envisioned a new direction for our magic club to investigate. With the Ring 1 Board's unanimous approval, we now stand on the cusp of a transformation, more profound than any sleight of hand. Once content to dazzle audiences in our community's theaters, we are now steering our craft toward the heart of St. Louis's most underserved neighborhoods. With fresh purpose, we pledge our time and talent to volunteer performances and workshops for underprivileged children. Michael asks each volunteer of his new program, "The Magic of Giving Back," to ignite imagination through the language of magic. Our curriculum will be focused on the wildlife of Missouri. Through this new theme, children learn not only technique, but a deeper connection to their own ecosystem. With a Missouri's Nature theme, our presentations will be as welcome in the Boys and Girls Clubs of St. Louis as they are at the Zoo and area schools. Magic's true marvel lies in its power to bolster self-confidence. We envision futures bright with potential.

Ring 1's new direction is more than outreach; it is a promise of possibility. And in St. Louis, where the horizon can sometimes feel limited, that spark of magic can illuminate limitless paths. We invite the community, donors, volunteers, and dreamers—to join us. Together, we will conjure hope, one performance at a time.

*Sandy Weis*

## **RING 2, YOUNGSTOWN, OHIO – Filips-Tutter-Doeright Ring**

Meets 7:30 pm 2nd Fri., Valley Christian Church, 7155 Glenwood Ave.,  
Youngstown, OH  
PETER LUCKE, Secretary  
E-mail: [IBMRing2Youngstown@me.com](mailto:IBMRing2Youngstown@me.com)

The following Ring 2 members were present at our July meeting: Fritz Coombs, Jim Klayder, Peter Lucke, Gary Morton, and Brian Moss. The theme of the evening was Storytelling Magic.

Following the business meeting, Brian Moss opened the evening's magic with "Coin Through Handkerchief" attributed to Elliott Terral. Brian showed us a silk handkerchief and a coin. He said he would show that the coin could pass through the handkerchief. Brian laid the silk across his left arm and open hand and placed the coin on top of the silk near his palm. He pulled the far end of the silk forward over the coin and snapped his fingers. Brian removed the silk to show that the coin was now in his palm.

Peter Lucke continued the magic with Number Sticks from Daytona Magic. The number sticks were about 5.5 inches long, with a square cross section 1.25 inches on a side. Each side displayed four different digits along its length. The sticks were held side by side in a frame so that four four-digit numbers were displayed. Peter invited Brian to arrange the sticks in any order and any orientation. Each audience member calculated the sum of the numbers using their phone's calculator. Peter instantly calculated the sum without using a calculator. The sums all agreed. Peter left the room. He asked Brian to rearrange the sticks and have the audience do the calculation. Before Peter returned, Brian covered the apparatus with an opaque cloth. Magically, Peter wrote down the correct sum without seeing the apparatus.

Fritz Coombs next entertained us with "Mis-made Flag." He told us the story of how Betsy Ross made the first U.S. flag. Fritz began by showing us a bag. Out of the bag, he removed red, white, and blue silks. Betsy Ross was to use these to design the flag. Fritz put the red and white silks into the bag and dropped the blue silk on the table. He said that Betsy had lost it on the way home. Fritz opened the bag and removed a flag with red and white stripes and a white rectangular field with no stars. He replaced the flag in the bag and included the blue silk. Betsy again worked on the flag, producing a flag with blue and white stripes with a red field of white stars. Again, the flag was replaced in the bag. The final flag was correctly made with red and white stripes and a blue field with white stars.

Gary Morton next amazed us with "Ring and String." He invited Brian and Fritz to assist him. To begin, he had his assistants verify that the ring and the string were perfectly normal. With the ring on the string, Gary had Fritz hold onto the ends. He then pulled on the ring, and it came off the string. Next, Gary put the string through the ring and had Brian hold onto the ends of the string. Gary pulled on the ring, and it came off the string. Finally, he put the ring on the string and clasped it in his left hand. He asked Brian to tie the ends of the string around Gary's hand to secure the string. When Gary opened his hand, the

ring was gone. It was now on the ring finger of his right hand.

Jim Klayder concluded members' magic with "Slop Shuffle Triumph" from *Royal Road to Card Magic*. Jim began by having Gary shuffle a deck of cards. He then spread the deck and asked Peter to select a card. It was the 2D. After the card was inserted in the deck, Jim shuffled it in a variety of ways, even mixing the cards so some were upside down and others right side up. Jim waved his hand over the deck and showed us that all the cards were now facing in the same direction except for one. It was the selected 2D.

*Peter Lucke*

### **RING 6, PHILADELPHIA, PENNSYLVANIA – Delaware Valley Conjurors Club**

Meets 2nd Monday, each month, 7:30 p.m., Wallingford Community Arts Center, 414 Plush Mill Rd., Wallingford, PA 19086

DAVE KELLY, Acting Recording Secretary

Web site: [www.ibmring6.com](http://www.ibmring6.com)

We heated up things tonight with a fast-paced Stage Contest. Judging was done by magicians Mike Bonacci and Scott Agostini, and non-magi Johny Massanova.

Jim Daly began with his effort to read the minds of several people in the audience. He had passed out colored slips of paper before the contest and collected these to start his performance. Jim asked these helpers to stand, and he correctly named the items that they had written on the papers. He then did an amazing Magic Square demonstration. Jim asked for a random number from an audience member. Jim then proceeded to fill out a large sixteen square grid with what looked like random numbers. Then he showed that every column added up to the chosen number. The number in the four corners also did the same, as did adjacent numbers on angles, and also each block of four squares. Wow!

Larry Grossman shared a story of his time as a bus boy at a summer resort. All of the bus boys would "short pour" drinks for the guests and collect the surplus liquid. As he explained this, he poured different colored liquids into an ice bucket and stirred the liquids. Then he showed that he was able to sort the liquids into their original colors for refreshment.

David Hale gave a short history of things that were once considered amazing, like clothes for cavemen, and the discovery of fire. He then showed how a modern Alexa device could answer his questions and remotely operate a table lamp. David took the light bulb out of the lamp, and on command, Alexa lit the bulb in his bare hand!

Ed Schmitt used a Pom Pom stick to select a volunteer from the audience (me!). Ed told of a favorite high school teacher who would have a weekly game to guess the number of M&Ms in a clear jar. Ed asked several in the room to guess

how many candies were in the jar he had on display. He tallied up all seven guesses and then used a calculator to get the average of guesses. We came up with 624 candies, which was also printed on a large card inside an envelope on his table. Ed offered me some of the candy, and when I opened the jar, of course large spring snakes flew out.

Jack Schultz did his number prediction using a small notepad. Three helpers wrote three-digit numbers into the notepad, and a fourth helper added them up, totaling 1699, the same number inside an envelope he had in full view the whole time.

Bill McElvenney told a version of *Alice in Wonderland*, where the queen kept commanding "Off with their heads." Bill did a version of "Six Card Repeat," but wounded up with only three cards. He tore them in half, to finish with six pieces of cards.

Performances cover, the judges huddled in a separate room, and the results: Third Place David Hale; Second Place Jim Daly; First Place Ed Schmitt. The prizes were \$100, \$50, and \$25 in gift cards to Vanishing, Inc. Vanishing, Inc. also matched these totals with equal value downloads. A great night of sharing for everyone! *David Kelly*

### **RING 9, ATLANTA, GEORGIA – Georgia Magic Club**

Meets 3rd Mon. of month, 7:00pm, Mt. Vernon Presbyterian Church, 471 Mount Vernon Hwy, Sandy Springs, GA

Ring 9 Website: [www.gamagicclub.com](http://www.gamagicclub.com)

BILL PACKARD, Secretary / Email: [billpackardmagic@gmail.com](mailto:billpackardmagic@gmail.com)

T.I.P. (To Improve Performance) Lecture: "Building and Refining a Competition Act" by Mark Hatfield. Mark presented the act he will be competing with at the S.A.M. Convention. It includes three segments: "Three Card Monte with Five Cards" presented as a New York hustler, "Linking Rings" in a Las Vegas setting to music, and "Gypsy Thread" as a leprechaun; all "hosted" by an old man reminiscing about his experiences as a world traveler. Mark recommends that we treat Magic like Theater, with character, plot, and meaning. He discussed bookending with his "old guy" travelogue, timing, purpose, emotional hooks, and his "Write/Create/Cut" process. Get honest constructive criticism and additional ideas from other people.

Business Meeting: President Clark Kjorlaug greeted twenty-seven attendees, including two on Zoom and a young guest. Gus Belgrave reported that working at the Atlanta Fringe Festival was a life-changing experience. Upcoming conventions mentioned include S.A.M. in Nashville (July 3-5), I.B.M. in Houston (July 8-12), MAGIC Live in Las Vegas (August 3-6), KIDabra in Atlanta (August 13-16), Atlanta Harvest of Magic (September 25-27), and TRICS in Charlotte (November 20-22). The Georgia Magic Club is currently discussing *Repertoire 2* by Asi Wind.

Cancer patients are now invited to observe Project Magic presentations at Hope Atlanta, and it is a great place for the performers to practice new routines. Next Magic Meetup is June 22, 2 p.m., at Fellini's in Decatur.

Lecture Chair Debbie Leifer announced a new lecture, Scott Robinson, scheduled for Wednesday, August 27. Joshua Jay will be lecturing for us on Sunday, October 26. Secretary-Treasurer Bill Packard handed the Theme Performance certificate for May to Debbie Leifer. Eric Schuster has set up GroupMe, the new notification system for last-minute changes. If you would like feedback on your performance at club meetings, place an asterisk next to your name on the evening's performer list.

Theme Magic Performers: "National Martini Day," perform a classic of magic (twist optional). (1) Phillip Mosness performed a "Cups and Balls" (and Hat) routine, finishing with six lemons and a coconut! (2) Ross "the Hat" DeMocko poured three different selected drinks from a jigger. (3) Patrick Buchen performed a "Ring and Rope" routine. (4) Zach Ivins performed a "Five Card Repeat" packet trick with aces, that ultimately changed to a Royal Flush with different backs. (5) Gus Belgrave caused a peaked-at card to vanish from a half deck and reappear reversed in the other half. (6) Steve Goldstein demonstrated a close-up "Ring on Sword" device. (7) Martin Baratz, with spectator decisions, caused four random cards to locate the four kings and the four aces.

General Magic Performer "Catweazle" Jim Mangham, performed an "ACAN" effect, proving along the way the "fair" method of card selection (multiple spectators eliminated cards until the final selection) as well as the number selected (number cards for 20-40), inspired by GMC member Jerry Li.

The Wheel of Names Giveaway winners were Gus Belgrave ("Chop"), Patrick Buchen ("Spectre"), Debbie Leifer (Tarot Cards), and Jim Mangham (McBride's *Art of Card Manipulation*). Two of the winners decided to swap.

Congratulations to Phillip Mosness for winning the Coveted Royal Blue Pin for this month's theme. Next month's theme (July) is "National Tree Day," perform magic inspired by nature.

*Bill Packard*

### **RING 13, PITTSBURGH, PENNSYLVANIA – Tampa-Greenberg Ring**

Meets 1st Thu., 7:30pm, Eat'n Park, 1250 Banksville Rd., Pittsburgh, PA

MARK ZAJICEK, Secretary / E-mail: [mtz@sei.cmu.edu](mailto:mtz@sei.cmu.edu)

Web site: [www.ibmring13.org](http://www.ibmring13.org)

Our meeting was bittersweet this month. We were informed that our meeting place was closing at the end of the month. So now the hunt for a new



meeting place is under way in full force. Our thanks go out to Al and Lexie for their friendship and hospitality that they showed us these past months. We are sorry to be leaving.

We had a short business meeting covering the planning of lectures, a public show, a new meeting place and our internal magic competition. Our own Chris Handa will be presenting his haunted lecture in November. There are several other potential lectures planned, once we hammer out the details. More on the new meeting place and the competition later. We also welcomed two new members, brothers James and Bill Cooper. Juna and his family also attended. We hope that they will add to the youth of our Ring.

After the meeting we started with the magic performances. Sam Shea opened with an origami dog and used lettered cards to name the dog. The name, Flash also then appeared on the folded paper. James Cooper used a silk to produce a rubber chicken. Gary Filson used a paper funnel to vanish and produce colored silks. Dan Kamen did a color silk change thru his fist and very clever paddle move.

*Ralph Kelly*

## **RING 19, MINNEAPOLIS, MINNESOTA – Carl Jones Ring**

Meets 2nd Mon. each month, 7:00 p.m., via Zoom and in person 2nd Sat. (location TBD)

ANDREW SELBITSCHKA, President / Web site: [www.IBMRing19.com](http://www.IBMRing19.com)

July is hot in Minnesota, so being indoors watching magic is a no-brainer! Our in-person meeting offered participants and attendees with a variety of magic. Rick Hinrichs started us off with some improvements that he is making to his Gozinta Box routine. He followed this with his Magic Sword magic trick.

Dan Norat is always thinking outside of the box. He recently picked up a silk scarf and has been inventing ways to use it in magic tricks, specifically “Scarf Through Neck.” Creative and fashionable, that’s Dan!

Magic Brad Gudim shared a trick related to an experience whilst on vacation in Mexico, where he changed scraps of magazine clippings to bills and back again, to avoid being robbed!

Fast Eddie Olson brought out the cards and offered up his “Sloppy Ace Production.”

Noah Sonie provided a tutorial on the Top Change. Keeping the hands smooth and fluid is key. He also discussed the Flat Top Change.

President Andrew Selbitschka, working with Steven Olson, offered up an impromptu finger trick, “This One or That One?”

Tyler Erickson performed a Name Spelling card trick with Paul Laidig.

After a discussion of upcoming magic events in the Twin Cities and surrounding area, Tyler presented his fundamentals of card magic mini lecture.

Our Zoom meeting focused on discussion more than tricks. Rick Hinrichs did start us out with his version of Dan Garrett’s “Pindemonium.” He asked for feedback and was provided with some ideas for trimming down the routine for maximum impact.

We then broke into a discussion of naturalized scripting, verbalizing ideas as they are grounded to the event, not prefabricated for the trick, with an emphasis on not stating the obvious. We discussed presentation techniques, less is more; there is no need to add non-essential words to a presentation. The obvious does not need to be explained, let the magic speak for itself. Get out of the way of your magic. It is important to script to reinforce what is being seen, use scripting to provide focus on that magic. It is also important to develop rapport, as this adds value to your magic. Ask yourself, can you use expressions or gestures instead of words? And most importantly, when in doubt, leave it out!

Our guest, Michael Graves, brought up the subject of mentalism, for which he is passionate. We discussed this subject in relation to book tests, which we would recommend and the ways and means of various tests available. Everyone seems to have a preferred test that they like, but we focused on use of cribs, how to hide them and audience management to get the best result. We all agreed that involving the entire audience makes a much more powerful statement than one-on-one with just one spectator.

During our conversation regarding mentalism, we discussed how important it is to demonstrate what you can do. It is important to now follow up with a trick that negates that power that you demonstrated earlier. It is crucial to present tricks, with mentalism, that do not make people feel vulnerable. Be prepared for how people will react, then you will be able to provide an experience in which people will truly believe.

We briefly touched on how to modernize certain affects that may seemed dated, “Mental Epic” and use of slates. With Halloween approaching, it may be a good time to dust off those props and think about adding them to your shows!

Tyler performed Sid Lorraine’s “Face Up Stunner” and offered a tutorial for how to prepare the deck for a true miracle reveal. We discussed smiley vs. frowny decks and how this preparation can help your card magic.

David Hansen has been reading *Flamingo* by Juan Tamariz, and he stated his desire to start a book club within the group. We enthusiastically agreed that this would be worthwhile pursuing.

We ended the meeting with a discussion of some card techniques, the jog shuffle, the Mahatma Control and the Overhand In-Jog

Shuffle. We also talked about who should shuffle the cards, performer or spectator, and when each is appropriate based on the situation.

*Jennifer Graham*

### **RING 20, HARRISBURG, PENNSYLVANIA – Eddie Clever Keystone Ring**

Meets 2nd Thur., at 6:00pm (order off the menu), meeting 7:00pm at  
John's Diner 146 Sheraton Dr., New Cumberland, PA 17070  
MARK KROTULSKI, Secretary  
E-mail: eddieclever20@gmail.com

Meeting Location: Beacon Hill Diner (formerly John's Diner) 146 Sheraton Drive, New Cumberland, PA 17070-2440. In attendance were Frank Bianco, John Fortino, Maryann Gelehrter, Mike Gelehrter, Shari Bienstock, Vic Orriola, Jack Ritter, Dan Scully, Stephen B. Smith, Maria Tellez, Michael Reist, Dick Zechman, and Al Bienstock.

The meeting opened at 6:30 p.m. EDT. The president greeted the members and guest. Secretary's Report was approved as previously corrected. Treasurer's Report approved.

Good of the Order: Jubilee Days will be June 19<sup>th</sup>; Jack reported he is now officially retired from the store. This could possibly impact our Jubilee Days plans. Richie had the banner designed and printed for the club for Jubilee Days. The Houdini Trip will be rescheduled. Dick Zechman told us about his experience at the Houdini Museum and highly recommends it. Richie M. would be here but had a A/C issue at home. Next month's program will be a general competition.

Dick Z. told a story about King Rudolf who was drunk. It was an excellent effect using the Anverdi Key Chest. Jack R. performed the "Tape Measure" effect by Joshua Jay. Stephen S. performed Simon Lovell's card effect called "Kicked" which is a version of the Gemini Twins kicked up a notch. John F. performed Spidey's "ABSee Deck" effect. Later he performed "Little Miss Muffet." Both very well done. Mike G. performed Bobo's "Coins Across" with one silver and one brass coin. He also did an excellent card effect based on the Bessey effect. Later he performed his version of the Monster Mash Game. Vic O. performed an excellent card effect also based on the Bessey effect. Maria performed a bubble trick for us.

*Michael Reist*

### **RING 22, METRO DETROIT, MICHIGAN – The Warren Stephens Ring**

Meets 3rd Tue., 7:15 pm - Trinity Evangelical Lutheran Church, 749 W.  
14 Mile Rd., Clawson, MI 48017  
JOHN "JOHNNY NEW YORK" SMITH, President  
Email: jonsmi7646@gmail.com

Fresh off the immense success of Michigan Magic Day 2025 and attended by our club's usual amiable fifty or so spirited magicians that pervade

our ranks, Detroit's Ring 22 convened for its monthly meeting on June 17, 2025. As a farewell to the club before he relocates and takes his magic to San Francisco, our treasured friend Bou-Yu Chen spotlighted the meeting with his well-rehearsed and carefully choreographed manipulation act. His silent performance with musical accompaniment thoroughly captivated us all, featuring silks, cards, canes, and even hats! It is with sadness that our club will be saying goodbye to such a gifted performer, and we wish him the very best in his future.

Several announcements of upcoming magic events were then made by our club members, and President Johnny New York, in honor of another dear friend and longtime club member, Dennis Leung (who will also soon be relocating to the West Coast), performed a hilarious mentalism routine in which he "granted" Dennis special powers. Dennis then "magically" performed Chopin's "Revolutionary Etude" brilliantly on a grand piano! Although everyone knew Dennis was a highly skilled magician, his performance as an accomplished concert pianist shocked just about everyone. After receiving a standing ovation, he played the music of Rachmaninoff as an encore! He will also be missed greatly by our club - bravo and good luck, Dennis!

Past President and local magic historian David Wirth gave a fascinating presentation on the history of block penetrations, particularly those in the family of the "vampire die" effect. It is amazing how clever magic creators were, even decades ago.

Happily, we all shared a few "victory laps" and celebrated some very impressive statistics summarizing our club's recent success as the host of a two-day magic convention, Michigan Magic Day 2025!

Vice President Fred Lenter led a mini workshop performing and teaching a classic but somewhat overlooked Karl Fulves card effect that is a not only a definite crowd-pleaser, but it is also self-working, requiring no special gaffs or setup! Thanks Fred!

Halfway through our meeting and totally unexpectedly, Sal Piacente joined our meeting, he coincidentally happened to be in town for the week on business as an advisor for a local casino (for those who may not know, Sal is a card/dice/coin sleight-of-hand expert who can do just about anything you can imagine)! More about Sal in a moment....

As always, the meeting ended with an invitation for anyone who would like to perform and share a little magic with the crowd. Among several casual and entertaining performances there was a very clever card-and-coin trick as well as an original effect using real Oreo cookies (now that's

something every magician would have fun learning and practicing!

At our conclusion everyone was reminded of upcoming special events, while Johnny and several club members will be away attending the I.B.M. Houston Convention, V.P. Lenter will carry on with our meeting in July: there's also our club's Magical Flea Market in August and club BBQ in September!

Now a regular club activity, after the meeting many club members (about thirty magicians!) found their way down the street to our favorite tavern and fortunately, Sal Piacente entertained us with incredible magic as we sessioned together until the wee hours of the morning. As for me, I was happy to make it home by one a.m. Wow, what a magical and fun evening it was! *Jesse Owen*

### **RING 26, NEW YORK, NEW YORK – Harry Roz-On Ring**

Meets Last Fri. each month at 7:00pm at The Mountain House Gallery,  
702 9th Avenue (corner of West 48 Street) New York, NY 10019

JAMES R. STRANGES, President

E-mail: [magicjim1@optonline.net](mailto:magicjim1@optonline.net) / Website: [www.80-20.org/meeting](http://www.80-20.org/meeting)

May's Bornstein/Clement lab was sparsely attended but the enthusiasm would not be dampened. The evening was led by Barbara Greenfader. Prior to the actual start of the lab, Robert Wallner gave away an effect to Guy Crowl who proceeded to perform the effect. After the performance Guy further gifted the effect to James O'Brien.

To start the evening, Zachary Adelmann borrowed a dollar bill and had the person sign the bill. After the signing, Zachary displayed the bill, folded it and placed it in the person's cupped hand. Zachary took back the bill and unfolded the bill to reveal that the signed bill was turned inside out.

Robert Wallner presented a newspaper column and a prediction. Armed with a pair of scissors he asked for a volunteer. Robert ran the scissors up and down the clipping and asked the volunteer to tell him when to stop. When Rob was told to stop, he clipped the column at that point. The volunteer then read the line where it was snipped, and it matched the prediction.

Jack Diamond was next with his interpretation of Doug Edward's effect "Really Haunted" with the aid of a rabbit. Jack performed Paul Cummins' version of "Bar None" and also demonstrated Bill Simon's "Side Steal." Thanks to all who attended.

The May 2025 After Meeting Show commenced with a few announcements. Past President, Frank Reyes updated everyone on the condition of President, James Stranges. Two pieces of correspondence were then read. One was a request for magic business cards for a person who is collecting them. The other was a letter from some friends of our beloved past President,

Rene Clement. These individuals generously donated a check to the club in honor and memory of Rene.

Afterward, our election was held, and the new officers were announced. President "Ace" Greenfader; 1st Vice President Robert Wallner; 2nd Vice President Tommy Burnett; Secretary James O'Brien; Treasurer Frank Reyes; Executive Committee Barbara Greenfader and Tom Klem for three years; Zachary Adelmann and Adrien Pierard for two years and Sheldon Lippman and Bruce Lish for one year. The swearing in and installation will take place at the June meeting.

Following the raffle, the evening performances in tribute to Rene Clement began. All performers expressed their thoughts and recollections of Rene and honored his memory with a performance. Robert Wallner started the evening off with double color changing silks, "Silks from Newspaper" and his version of "Clippo." Adrien Pierard, who knew Rene for only a short time entertained the audience with a card effect that never works. After having someone select a card, losing it into a shuffled deck, proceeded to reveal the card from the deck. Once, twice, thrice but he could not locate the card from the deck. So, it did not work. But Adrien explained that it did not work because the selected card was in his pants pocket which he then produced.

Next up was Tommy, "The Man Who Knows Too Much" Burnett. Tommy was a close friend of Rene and shared some thoughts. Tommy had a bit of a mishap on the way to the meeting but still pulled out an effect. From a deck of cards, Tommy had Guy Crowl grab a group of approximately ten to twelve cards from the fanned-out deck. Guy mixed those cards and fanned them toward himself. Tommy then called out the cards and one by one they were handed to him. Next on deck was JVic "The Relationship Magician." JVic performed a card effect with the assistance of Robert Wallner. A card was selected and remembered. The card was shuffled and lost in the deck. The deck was divided into four piles. Robert was instructed that when shown a pile just to merely think whether or not the selected card was in the pile. One by one a pile was eliminated until there was only one pile. Now with in the last pile JVic eliminated cards until he was left with the selected card.

Closing the evening was Matae Kristov. Matae put on a colorful act involving cards, water, canes, parasols, silks, and all done to music. There were appearances, vanishes, color changes, inexhaustible production of water and more. To end the act, several handkerchiefs were placed in a bag and the bag changed into a large American flag. Great ending to a fun evening.

Thank you to all who performed, attended and assisted with the evening by providing notes, photos and support.

June's Bornstein/Clement lab was themed Apparatus Magic Night. A number of effects, some rarely seen were brought to light. Did someone say light? Past President, Frank Reyes shone a little light on the subject via "Shine." He also displayed and demonstrated to a rarely performed "Rosini Card Tray" effect. This effect is basically a "Cards Across" routine utilizing a round tray and a bag. This was made famous by Carl Rosini. Frank also brought out "The Ethereal Salt" and "Sugar Short" explaining that the effects are great to perform at a diner and/or restaurant. He also showed the "Brahman Rice Bowls" and "Mental Epic." Newly elected President, "Ace" Greenfader performed "Hot Rod." But not with just any hotrod. This one was specially made. Sorry, can't reveal what is special about it right now. After missing in action for a short time, Francois -Xavier Charpentier, a.k.a. FX, made an appearance. FX is another one of our very skilled card men and he demonstrated his talent by performing a poker deal involving, amongst other things, a false shuffle. Matae Kristov roped everyone in by performing his "All in One" rope routine. As usual, a fun, informative evening filled with camaraderie. Thanks to all who attended.

The June 2025 After Meeting Show commenced with the installation of our new officers. This was followed by current Ring 26 news and updates on various members. Robert Wallner started the evening performing another newspaper effect where he stated that if it failed, he would wear it on his back. Well, it failed, and he wore the newspaper on his back. A very unexpected and funny ending to the routine. Next was Doc Sasco with his rendition of the effect, "Gravity Clips." Tommy, The Man Who Knows Too Much, Burnett, was next with an effect where a spectator was asked to imagine walking into a library, selecting a book, turning to a page and visualizing three words. Tommy then was able to tell the spectator what the words were. Tommy then performed an effect utilizing a pad from which the spectator ripped out four pages. Jack Diamond, up next with a beautiful "Signed Card to Wallet" routine. Jack also performed another excellent card effect, which I failed to get the name of. Jerry, hopefully soon to be a member, was next with his presentation of "TNT Art of the World." Sheldon Lippman stepped up and surprised us all. One usually thinks of coins when Sheldon is mentioned but tonight, he showed us that he is just as capable with cards. Adrien Pierard, another one of our star card men, performed a very nice effect

called "Probably Impossible." He made the impossible probable. Closing the evening was Matae Kristove with silks, change bag, rope, parasols, rings and concluding with Blendo American flag. Thanks to everyone for making this a grand finale to the season. Please follow us on our facebook page, ibm ring 26. *Frank Reyes*

## **RING 27, NEW ORLEANS, LOUISIANA – Earle J. Christenberry, Jr., Ring**

Meets 1st Thu. each month, 7:00pm, Knuckleheads Sports Bar & Grill, 3535 Severn Ave. Ste. 10, Metairie, LA 70002. Optional meal anytime after 6:00pm - brief business meeting around 7:00 - 7:15 - followed by magic.  
KEVIN CARNEY, Vice Presiden / E-mail: kmcarney@charter.net  
101 Rue De LaPaix, Slidell, LA 70458 / (985) 643-3611  
Web site: www.ibmring27.com

July 05th, 2025: Lenny "Tricky Train Wreck" Bertrand, Craig Boudreaux, Barry Fernelius, and Jim Hussey attended.

Our I.B.M. Ring 27 is rich in talent. We acknowledged the continued regular gigs of Michael Dardant, Joe Harrison, Dr. Joe Dalgo, Barry Fernelius, Winston Helling, Jr., Craig Boudreaux, Doug Conn and others.

Lenny "Tricky Train Wreck" Bertrand got into it early doing "Magic at Knuckleheads" using cards to identify an 'entertaining organized magician'. The cards initially pointed to Jim Hussey as a strong contender then ultimately confirmed just that. A few minutes later the same procedure proved that Barry Fernelius also undoubtedly exhibited those fine qualities. Tricky Train Wreck then proceeded into a series of card flips with surprising color changes (Sam Schwartz's "Back Flip" from Karl Fulves' *Epilogue*, vol. 1).

Craig Boudreaux began in card mode with impressive faros (Marlo's "Miracle Aces" from Edward Marlo's *Marlo in Spades*) flowing into his "Fireworks Aces" that incorporated principles and methods from a handful of effects. Then he broke out some coins for a devilish "Three Fly-ish" coin routine (David Roth's "Coins Across") and an additional multi-verse of Three-Fly coinage using Roy Kuepper and Rocco Silva's "Symphony Coins" that incorporated and interpolated ideas of Daryl and others. Later Boudreaux returned to cards with a John Bannon king sandwich effect that segued into an Eight of Hearts on top of a Seven of Clubs that became the red kings!

Barry Fernelius presented a treasure box secured by a formidable padlock. He presented a bunch of similar keys for us all to try only one of which worked. These keys were all dropped into a container and mixed. Once reopened, Hussey was asked to select one key before all of our cell phones and the remaining were locked inside. This would keep us very attentive of Hussey's selection. Fernelius invoked a confidence spell and whew, we all had our digital devices back in



hand (“Key-R-Rect” by Carl Wolf, Merriss Magic with a nod to Banachek). Upon regaining our senses Barry sent Lenny time traveling in Barry’s presentation of Ron Bauer’s “Ed Marlo’s Time Machine.” Fernelius made this a captivating experience for all. Not quite finished yet, Fernelius captured Hussey’s named card between the two jacks by riffing on Roy Walton’s “The Smiling Mule.”

Jim Hussey bespoke Albert Einstein and Carl Jung for help with a magnificent coin “Split Coin” routine. A deck of cards appeared, and Lenny’s chosen card was lost within a chaos of face up and face down cards. Then after a few impressive Triumph Faro type shuffles Bertrand’s card was the only face down card. Hussey tapped into other worldly abilities to make a selected card rise from within the deck while “his fingers never left his hands” (“Witchcraft Card Rise” by Jack McMillen from *Expert Card Magic: Close-up Magic* by Jean Hugard and Frederick Braue).

Our evening continued with lots of work shopping, honing and improving our skills and presentations.

*Leonard Bertrand*

## **RING 29, LITTLE ROCK, ARKANSAS – Little Rock Magic Ring**

Meets 1st Thur., 6:45 pm., First Community Bank, 17820 Central Parkway, Little Rock, AR. / Web site: [www.LittleRockMagic.org](http://www.LittleRockMagic.org)  
MARK MULKERIN, Secretary

Little Rock Magic Ring 29 met Saturday, July 12, 2025 at the Stage Coach Clubhouse. President Marty Haughn presided.

The meeting began shortly after 1 p.m. with Marty sharing the outcome of the auction of the higher value items online with proceeds to be shared between Arkansas’s four Rings. From there, Marty explained how the live auction would proceed with most of the items provided by the Ransom estate with some items brought by Ring members. Proceeds from the estate items would go to Ring 29 with member sales going to each member.

With well over a hundred lots up for bid and the meeting well attended, the auction accounted for most of the time with Marty serving as auctioneer. Items included DVDs, books, props, gimmicks, posters, and more. Blayk Puckett assisted Marty tracking the bidders while James Kinsey and Christy Kinsey recorded the buyers, distributed the purchases, and accepted payments. While the bidding at times got competitive, it remained friendly throughout.

Approaching the two-hour mark, Marty wrapped up the auction by sharing when and where the other three Rings’ auctions would take place.

*Mark Mulkerin*

## **RING 39, HOUSTON, TX – Scott Hollingsworth Ring**

[www.houstonmagic.com](http://www.houstonmagic.com)

JUDY HOLLINGSWORTH, Secretary / E-mail: [judy4birds@yahoo.com](mailto:judy4birds@yahoo.com)

Magicians in Houston for the July meeting were treated to a mini lecture by none other than Scott Hollingsworth. His favorite subject, card magic, was narrowed down to one particular gimmick (or “tool” as Scott likes to call it.) His go-to tool is his version of a thick card. His most interesting presentation gave several examples of how it can be used and his singular method of making it. H.A.O.M. Secretary Miles Root said, “Scott’s ever-present professionalism and clear guidance gave us all the motivation to try out this device for the first time or otherwise get back to using it.”

The theme de jour was “Magic in Progress” – tricks you are working on. Performers included Matthew Crabtree, Ricardo Teixeira, Johan McElroy, Marco Velasquez, Rob Greenlee, Jamie Salinas, Lanny Kibbey, Alex Osypov, Alex Rangel, Caesar Trujillo, Daniel Chan, and David Rangel.

Alex Rangel, Daniel Chan, and Ricardo Teixeira took home the winners’ ribbons. They, and everyone else, took home our thanks and appreciation for sharing their magic.

*Judy Hollingsworth*

## **RING 43, CHICAGO, ILLINOIS – Harlan Tarbell Ring**

3rd Fri. except July and August, 7:00 p.m., at Magic, Inc. 1838 W.

Lawrence, Ave., Chicago, IL

MIKE KAMLET, President / E-mail: [kamlet@ameritech.net](mailto:kamlet@ameritech.net)

175 E. Delaware #8502, Chicago, IL 60611 / (312) 266-2129

Web site: [www.ring43.org](http://www.ring43.org)

President Mike Kamlet opened the meeting and announced that we would have a pizza party next month.

Pedro Nieves performed for the Front Table. He passed a voodoo doll to Steve Horn and told him to put one or more pins in the doll. Steve put two pins in the doll and Pedro opened a sealed envelope and took out a picture of the doll with the two pins matching the spectator’s selection (“Voodoo Prediction”).

Rick Gross chose the KD and Pedro spoke to the Joker who told him the card. He repeated the trick with Ace McKay (“X-Ray Deck”).

Lastly, Pedro demonstrated “Lethal Tender,” a coin trick by Steve Dushak. He chose Brad Davidson to assist. And showed a Half Dollar and a Chinese coin. He placed one coin below the envelope and the other one on top. When he tapped the top coin with a playing card the coins instantly changed places!

The program for the June meeting was our annual Close-up Contest. First up was Mike Kamlet, who did a sponge trick with a bunch of sponge letters. He also did a card trick where he spelled red or black.

Next Ed Vargas who introduced himself as “Special Ed.” He talked about the land of Arubia where the king picked a different jewel each day. Ed demonstrated with a jeweled Pop-Pom Stick. Ed stole the jewels off of a die with a small wand. He also showed a magic mailbox wherein a letter magically appeared.

Ace McKay, our youngest contestant, did a nice ace production where each ace was produced, face up from the face down deck.

Asher Stuhlman brought a pot full of magic and performed a nice “Chop Cup” routine. He got Alan Koslow to hold the empty cup between his hands. The ball jumped from his pocket to the cup and Alan felt it happen. Next, he got Ace McKay to read his mind three times. After Ace guessed his choices, Asher showed that all three choices matched his predictions.

Last up Alan Koslow did a card trick where five volunteers each received a packet of cards. Alan gave instructions. Kevin Kowizrol thought of a card and Alan began eliminating packets of cards. When he was down to just one card, he asked Kevin to name his selection (Jack of Diamonds) and turned over the final card to show he had correctly located the selected card. When the votes were tallied Alan Koslow was first, Ace McKay was second, and Asher Stuhlman was third.

*John Hutsebaut*

#### **RING 46, OKLAHOMA CITY – Seymour Davis Ring**

Meets 1st Mon. of month, New Beginning Fellowship Church, 15601 S. Pennsylvania, OKC  
LEE WOODSIDE, Secretary  
E-mail: WoodsideLee@hotmail.com  
Ring Web site: [www.okcmagic.org](http://www.okcmagic.org)

Our Pandemonium of Magic public show on June 14th was a crowd-pleasing success. We had a great audience. President Cassidy Smith emceed the show and also performed the classic “Cups and Balls.” The other performers were David Teeman and his lovely young assistants Brynna and Braylee, Grant Vinson, Rick Johnson, Lee Woodside, Michael King, Solomon Strauss (a.k.a. Brian Tabor), and Kevin Brasier and his daughter, Mollie.

Mark Cristiano made balloon animals for the kids before the show and during intermission. Kevin Brasier brought a popcorn machine and a cotton candy machine. Michelle Tabor took numerous professional-quality photos of the event and Kallie designed and printed programs.

The featured performers for our July meeting were Lee Woodside and Michael King. They began with Lee donning a blindfold and facing away from the audience. Michael handed several playing cards to each of five participants and asked each person to remember one of his cards. He then collected the cards, shuffled the deck, and

named several cards in this new random order. Lee was able to correctly identify each playing card being thought of. Michael then donned the blindfold, and Lee went through the audience and asked Michael to identify objects owned by audience members. He also had audience members write dates of special events and Michael was able to identify the dates and the type of event. As a finale, Lee showed Justin Teeman a dessert menu and asked him to point to one item. Michael correctly identified the dessert as Amaretto Cheesecake.

Lee Woodside presented a brief lecture on developing a two-person act. He said that the hardest part was finding and keeping a partner for the act.

President Cassidy Smith showed a couple of different color changes, where one playing card instantly changes to another. He gave pointers on how to do it convincingly. Michael King showed us a very nice color change that he has perfected. Cassidy led a discussion on problems with magic props. One problem is that many magic props don’t look like anything anyone actually uses anymore.

David Teeman showed a packet of playing cards to Ashlee and asked her to select one. He then showed that it was the only card that had a blue back. All the others had red backs. Cassidy Smith performed a very nice production of four half dollars. He then performed a coin roll, a muscle pass, and a penetration of a coin through his hand. Kevin Brasier passed around some regulation Smith & Wesson handcuffs. He had his daughter, Mollie place the handcuffs on him. He dipped his hands under the tablecloth very briefly and showed that he was no longer wearing the cuffs.

*Lee Woodside*

#### **RING 50, WASHINGTON, D.C. – The National Capital Ring**

Meets 1st Wed. 7:30 pm, Lyceum Museum, 201 S. Washington St. Alexandria, VA 22314 Web site: [www.IBMRing50.org](http://www.IBMRing50.org)  
MARC CARRION, President / E-mail: [president@ibmring50.org](mailto:president@ibmring50.org)  
TODD EISENSTADT, Secretary / E-mail: [toddeisensta@gmail.com](mailto:toddeisensta@gmail.com)

From the “Ethics of Deception in Magic,” to “Everything I Needed to Know about Trying Cases I Learned by Doing Magic Shows,” it was “TED-type Talk Night,” on July 2, at a meeting conceived and organized by Ring 50 Vice President Mitch Praver, who himself spoke on “Juan Tamariz’s Sixth Veil of Mystery in Magic.” Each of the eight talks lasted about eight minutes, but the presentations were packed with information.

In his opening discussion, Craig Fifer cited a Ricky Jay distinction between deception as a crime versus deception as performance. Distinguishing between most magicians who ply their craft with subtle nods and acknowledgements that their job is to deceive, and a few who

never purport to be anything but miraculous (like Uri Geller who claimed special powers publicly on multiple occasions), Fifer argued that deception at the service of benefiting an audience is ethical, whereas deception to disadvantage and exploit others is not ethical.

Ken Jones and Alec Negri spoke on the trials and tribulations of “Building a Stage Show,” including having to find answers to questions about themes, characters and their motivations, props, scripts, lighting and sound, and blocking and transitions. The two, who perform “Magic and Mischief” regularly at the StageCoach Theatre in Ashburn, said that their first iteration of their two-person show, “Honest Cheaters,” was too academic and never made it to the stage. But “Magic and Mischief with the Professor and the Con Man,” has been a regular show at the theater (20937 Ashburn Road) on many Friday nights since September 2024.

Trial attorney Ken Trombly argued that many of his work skills originated from his career as a teenage magician. Trombly argued that the magician’s mantra “practice, practice, practice” applied to the need to research and prepare cases, that performances at trials are not entirely different from magic performances. “A good magic trick is a story,” Trombly said, “and so is a trial.” Magical training in seeking to appeal to audience emotions and in building an escalation of interest through the course of a performance have put him in good stead in the courtroom too.

Praver addressed master magician Juan Tamariz’s discussion in *The Magic Rainbow* of the seven veils of mystery in magic. According to Tamariz’s Sixth Veil of Mystery, magicians should lead rich inner lives to convey greater depth to audiences. Praver spoke of a range of coincidences and serendipities in his own life which he said served to blur the firm lines between “the real and the possible,” and that this was one of the objectives of good magic. In other words, Praver said, pointing to a range of occurrences in his own life which only formed a pattern when he associated them with Tamariz, magicians should try to more consciously take stock of their passions and interests to see how they may curate these to fit into their practice of magic.

The other speakers at the Ring 50 “TED talks” were Eric Henning on how he prepared to perform at President Barak Obama’s White House, Louis Hofheimer on his volunteer work deploying magic to help victims of mass school shootings, Chuck Jones on “coming back to magic” at an advanced age, and Victor Brisbin on the impact of Haruo Shimada on his career in magic.

*Todd Eisenstadt*

## **RING 50, KNOXVILLE, TENNESSEE – Smoky Mountain Mystics**

Meets 4th Thu. 6:45 pm each month, Messiah Lutheran Church, 6900 Kingston Pke, Knoxville, TN 37919  
Web site: [ibmrings58.com](http://ibmrings58.com)

VICTOR AGREDA, Jr., President  
(865) 223-1401 / e-mail: [vagredajr@gmail.com](mailto:vagredajr@gmail.com)

Our June meeting was led by President Sherman Wires. There was a brief discussion in our business meeting about clarifying honorary and lifetime members, and it was agreed to postpone it until next meeting.

After our business meeting closed, former I.B.M. International President Mike Stratman performed a Broken Wand Ceremony for Beverly Coffee. Bev was a long-term member of Ring 58 who had a kind and generous spirit. He will be missed.

We had one guest, Mylon McCorkle, who formerly belonged to the Ring in the 1990s.

The creative theme from Program Chairman Nick Roberts was “Something Borrowed.” First up was Ed Ripley. He turned a \$100 dollar bill into a mismatched \$100 bill. Next, Ed performed a torn and restored card trick (as seen at FFFF) in honor of late member John Bloor.

He was followed by Bill Sturgis, who presented the book *Clever Card Tricks For The Hopelessly Clumsy*.

Kyle Copeland then borrowed Sherman Wires’ phone and amazed us with a version of “Curveball.”

Roy Schubert told several stories about Jimmy Grippo and Allan Ackerman, then followed it with a trick involving three tiny birds as totems to help find the selected cards. Roy gave lollipops to his three helpers, then immediately took them back before we could lick them.

Jim Stott was next up, who disappeared a salt-shaker instead of the quarter underneath it. He then borrowed a rubber band and a piece of paper, producing a silk from the paper tube. Lastly, Jim closed with a patriotic knife routine using Roger Lovins’ knives.

Bill Osburn borrowed some crayons and did an amazing mentalist trick with them. He then talked about his recent trip to the Chicago Magic Lounge and passed around several souvenir pins from there. Lastly, Bill showed off a magnetic fidget pen that he has been fidgeting with lately.

Michael Priestap was our next performer. He borrowed a napkin from the church for a “Torn and Restored Napkin” effect. As is his wont, he performed to music related to the theme (the song “Borrowed” by LeAnn Rimes).

Our sole guest at the meeting, Mylon McCorkle, borrowed a deck and showed us a flourish, a prediction trick and a chosen card rising to the top of the deck.

The last performer was President Sherman Wires. He told a story about lawyers and did a prediction effect with numbers on a pad. Sherman closed with a trick involving two volunteers and their calculators. After asking for a series of numbers from the audience and letting them decide whether to add or multiply them, the final sum matched Sherman's predicted number. As a kicker, the number was that day's date. *Michael Priestap*

### **RING 60, AUSTIN, TEXAS – Carl Moore Ring**

Meets 1st Tue., 7:00, at Hero's Night Out in Cedar Park.  
TRICIA HEIL DAVIS, President  
Web site: [www.ibtoring60.org](http://www.ibtoring60.org)

What better time to celebrate Christmas than in July! I.B.M. Ring 60 gathered on July 1 with invited guests S.A.M. Assembly 206 for our annual Christmas in July meeting, gift exchange, and merriment. We spread out the Christmas décor on picnic tables under the pavilion behind our regular meeting place.

President Scott Wells led the meeting with exciting announcements about upcoming magic events such as the TAOM Showcase and FISM. We made the Christmas cookies disappear, then dove into the "white rabbit" gift exchange and enjoyed sharing, swapping and stealing, magic treasures.

Congratulations to magic icon Ray Anderson! On June 3, Ray was inducted into the Austin Arts Hall of Fame. Ray is a featured performer at Esther's Follies, and for decades has entertained with his brilliant combination of comedy, illusion and audience participation. Congratulations Ray on this well-deserved honor! *Tricia Heil Davis*

### **RING 64, LOUISVILLE, KENTUCKY – Okito/Lance Burton Ring**

Meets 7:00pm various dates at Kosair Charities, 982 Eastern Blvd.,  
Louisville, KY 40217  
MICHAEL A. RAYMER, President  
Web site: [www.louisvillemagicclub.com](http://www.louisvillemagicclub.com)

The Louisville Magic Club, Ring 64 Okito/Lance Burton Ring, held its monthly meeting on Tuesday June 10th at its regular meeting place, the Kosair Charities Center in Louisville, KY. There were twenty members and guests present. The theme for the meeting was Teach-a-Trick Night.

Several members took the opportunity to perform their favorite trick or tricks and then give a tutorial as to how the magic happened. Club President Dennis Alm called the meeting to order and then proceeded to perform "Multiplying Cigars" and "Bite Out of Oreo" cookie. A perfect imitation of "Bite Out of Quarter," a long-time effect in the world of magic.

Sidney Lee introduced us to his new furry friend, Rocky Racoon. Sid and Rocky engaged in

a comical discussion to the amusement of those in attendance. Sid's ventriloquism talent for Rocky, a high-pitched squeaky sound, was accomplished by the use of a dog whistle.

Henry Black performed Bruce Bernstein's "Psych Out" an unusual and fascinating game of poker, as one volunteer from the audience found out. In other words, he couldn't win for losing.

Jim Uncle Red Harris performed "Chinese Coins" but instead of Chinese coins Jim used extra-large washers. Hey, whatever works, right Jim? Jim threaded the washer onto a string held by a helper from the group, then the ring and string were covered by a kerchief. Jim fumbled under the kerchief for several seconds and then emerged with the washer free from the string.

The always inspirational Cody Clark produced three, long and colorfully colored canes from a small cloth bag with a trick titled "Rising Canes." Cody also employed a spectator to assist him by selecting a jumbo-sized playing card. The card was placed back into the deck and card box. A mouth coil was attached to the card box, then a very long and multi-colored streamer was deployed eventually revealing the selected card at the end of the silk.

The always unpredictable and sometimes shocking Terry Kaegin proved he has psychic capabilities when he correctly predicted the name of the day following the day of the club's meeting. Terry produced the word Wednesday boldly printed on a large piece of paper. This brought on several bouts of laughter because we all knew the meeting is always held on Tuesdays. Terry also performed Doc Eason's, "Impossible Opener" poker packet trick by Vanishing Inc. where a Royal Flush was dealt and where five, different colored backed aces appeared. And finally, a very clever gimmick "Switch-a-Roo" by Mark Mason.

One of our newest members, Jon Rees performed "Impossible Location." Two numbers were given from the audience between one and four, then combined to make a single two-digit number, in this case the number was forty-one. Cards were counted down in that number at which point a selected and remembered card was located at that very location. The kicker to the trick was the matching card to the selected card was removed from an envelope with a different colored back held by another volunteer.

Carl Loud performed "With A Little Help From My Friends," a trick he learned very early in his magical career where a playing card was identified by using the Cut Deeper Force and then snapped out of the deck sandwiched between the Ace of Spades and the Ace of Clubs a.k.a. his friends. Very visual.

Ramsey Kraft offered a physical challenge to



two members where both had their wrists bound with cords, then intertwined together basically locking them in place. They were then challenged to free themselves from their predicament any way possible short of cutting the ropes. Their efforts closely mirrored a magical game of Twister but with no luck. Thankfully, Ramsey showed them the secret moves, and they were boundless no more.

This brought the evening's fun to a conclusion and a good time was certainly had by all. See you next month.

*Carl Loud*

## **RING 68, TOLEDO, OHIO – Toledo Society of Magicians**

Meets 2nd Tues., each month, 6:30 p.m. Location varies.

PATRICK PRZYSIECKI, President

E-mail: patrick@patrickmagic.com

Ring 68 (Toledo, Ohio) met on Tuesday, July 8, 2025, at the Lucas County Library in downtown Toledo. Five members (George Magill, Martin Jarrett, Patrick Przysiecki, Doug Ferguson, Boomer Reynolds) were in attendance.

After the business portion of the meeting, the magic began with Patrick demonstrating a card routine about a man named Jed (from the 7-8-9 club) and showed us an intricate illusion ("Icicle" by Benz).

Boomer followed with a highly skilled demonstration of false shuffles based in part on the work of Herb Zarrow and Richard Turner. Martin performed the "Imagine" routine from Paul Richards and a red and black effect using the XY deck from Asi Wind.

Doug showed everyone a (very old) four-ace production from Harry Lorayne called "Revolving Aces."

George presented a Paul Harris card trick called "Whack Your Pack" and also showed us "Holding Pattern" by Alvo Stockman.

Following the meeting, we adjourned to a new venue nearby called Toledo Pickle Company for food, drink, and more sleight of hand.

*Doug Ferguson*

## **RING 70, TACOMA, WASHINGTON – Great Virgil and Julie Ring**

Meets 4th Sun., at LeMay Car Museum, 2702 E. D St., Tacoma, Fife, WA.

RICK ANDERSON, Ring Contact,

501 S. 43rd St., Tacoma, WA 98408 / (253) 473-5456

E-mail: rickandersonmagic@gmail.com

President Rick Anderson called the solstice weekend meeting to order. A light turnout as many were on vacation or caught up with summer activities. Discussions included the upcoming Carisa Hendrix/Lucy Darling shows as well as Magic Live. John Villarreal recapped the recent *Champions of Magic* show at Seattle's Paramount Theatre.

Mike Losk kicked off the magic performances with a trio of new acquisitions. He performed a fun variation of the coloring book using a small

bell to trigger the changes. The surprise was that there was no clapper in the bell to make the sound. He followed with an unusual set of Gozinta boxes that had three boxes in the set. He concluded with an effect where a red poker chip rose up through a stack of black chips chip by chip.

John Villarreal shared a new purchase too. John found a vintage money printer on eBay in excellent condition. It was great to see a classic piece performed again.

Rick Anderson performed his color changing deck effect, "Color Me Simple." A card is selected from a red deck and shown to have a contrasting blue back, then the deck is shown to match with the selection but now the card is now the only red back. Rick featured this on his *Penguin Live* lecture available through Penguin Magic.

Fred Turner performed his take on Dan Harlan's "Awakening," an instantaneous Professor's Nightmare. In the performance he showed how learning magic was an ideal way to prepare for life's challenges.

The meeting concluded with a round table discussion of the linking rings as John brought his 15-inch set and Mike's card effect using a clever set of marked cards. It was a great way to spend a summer Sunday afternoon!

*Fred Turner*

## **RING 74, SYRACUSE, NEW YORK – Harris A. Solomon Ring**

Zoom meetings on the 2nd Tue at 7:00 p.m. In-person meetings on 3rd Tue at The Spaghetti Warehouse in Syracuse, please contact:

KEN FREHM, President / E-mail: kfrehm@gmail.com

JOEY HOFFMAN, Secretary / E-mail: joeydemonmagic@gmail.com

We had our first official meeting at our new spot, The Spaghetti Warehouse in Syracuse. We had ten members join us, and it certainly went very well! The extra space and better atmosphere are certainly a welcome change. Tom Bresadola has been kind enough to set up a backdrop and half-moon table for us to perform at, and it just looks and feels great.

David Hanselman started off the evening with a wooden box and handed it to TJ. He tried and tried but couldn't get it open. David took it back and seamlessly opened it somehow. He took five coins out of the box and placed them in front of TJ. He was allowed to flip the coins and rearrange them. TJ then selected one coin and was allowed to flip it more if he'd like. He settled on a quarter on tails. David opened his notebook revealing a matching prediction.

David Macblaine performed a terrific multi-phase card routine where a card was selected and placed face down into the deck. David snapped his fingers, and the card was now face up. He then revealed that the card selected was blue, and all the other cards were red. When he turned the deck face up and spread through it, it was blank!

Bruce Purdy performed an ESP effect using something I'd never seen before, ESP coins! He had two sets of coins and two tubes, TJ was instructed to mix them up and place one in his tube, and Bruce did the same. They did this until they were both out of coins. Both tubes were turned over and emptied out, and they matched exactly.

TJ took a gold dollar and had David Macblain sign both sides. The coin was then placed into a silk and disappeared! He reached into his pocket and pulled out a little wallet and inside was a smaller wallet. Inside that was an even smaller wallet, and inside that, was a smaller one, yet. Finally, we got to the smallest wallet of them all, and it had Dave's coin in it.

Louis Blackheart joined us after a long hiatus from the club, and we couldn't be more thrilled to see him back! He started off doing some crazy yo-yo tricks and then took a pair of scissors and cut a little bit of the string. He kept cutting and making many different bits of strings. He then rubbed them all in his hand with the yo-yo string, and it was completely restored!

I took two queens out and put them aside and spread the rest of the deck out. I had TJ think of any card and collected them. With only two guesses, I guessed his card. Not only that, when the cards were spread again, his card was gone and appeared between the two queens. The cards were given a shake, and it had vanished again, this time appearing in my pocket.

Tom Bresadola had TJ select a card and lost it in the deck. He claimed he would be able to guess the chosen card, and its name was "Ken". While we were all confused, he began showing that the backs of the cards all have different names, and when we got to Ken, it was indeed TJ's card.

Ken Frehm took a deck of tarot cards and had Louis pick a number between one and ten. Ken then dealt off that many cards from the deck and turned over the Lover card, which was fitting for Louis's last name. Ken did this again, and then we got the Magician card, which was just too much of a coincidence.

David Kilpatrick performed a Die Box routine. A rectangular box is shown with two doors on the front, two in the back and two on top of the box. A large die is placed in the box on one side, and the doors close. He then tilts the box, making the die go to the other side, but opens the door on the side he had placed the die, trying to make it seem like it vanished. Not fooled, we had him do it once more, but again, he tilted the box. When we still weren't impressed, he opened all the doors and took the box apart, and there was no die!

The in-person meeting date and place has changed! As it stands, the date for our Zoom

meetings will be the second Tuesday of the month, and our in-person meetings will be the third Tuesday of the month. Both meetings start at 7, so try to sign on or get there a little before. Interested? Email [kfrehm@gmail.com](mailto:kfrehm@gmail.com) and a link will be sent. We welcome all! *Joey Hoffman*

### **RING 81, SARASOTA, FLORIDA – Inez Kitchen Blackstone**

Meets 1st Thu., 6:00 p.m. "Social Gathering," 7:00 p.m. start time.  
Trinity United Methodist Church in Haley Hall, 4150 South Shade Ave.,  
Sarasota, FL

STAR NEWMAN, President / (651) 491-1050

E-MAIL: [prettymagical@gmail.com](mailto:prettymagical@gmail.com) / Web site: [www.ibmring81.com](http://www.ibmring81.com)

The July meeting had a small but mighty group. President Star Newman opened the meeting by having each of us introduce ourselves and tell the group our all-time favorite movie. With a dozen attending, the business meeting was brief, and we awarded a few door prizes as well as our 50/50 give-a-way. Nick Benevento won the \$30 from the raffle as well as a DVD donated by Scott Correll; Jack Walters won the "Art of Magic" box (a collectible sold by USPS when those stamps were released) that Gary Roberts donated.

While the theme of "No Card Tricks" had the potential of causing turmoil among magicians, we had eight eager members ready to perform. Our Star President (or President, Star) performed a book trick where the spectator chose a page and drew the picture from that page, and Star was able to duplicate the picture without looking. It was great to have Hal Ackersstein do another type of book test where he could divine a particular word; later in the meeting, he shared his method with the group.

Moving on to our coin portion of the evening, Jack Walters was able to bend a Bicentennial quarter with just a touch of magic. Bob Banta shared a penny trick he called the Bermuda Triangle with pennies that just seemed to vanish in a triangular shape (similar to the square made popular by Giovanni).

Now, we had a couple members come close to doing card tricks... with his tongue in his cheek, Wic Cooney did a bit of a spoof on the theme as he produced silks that had cards printed on them. That was funny! President of Assembly 244 up in Lakeland, Frank Velasco used ESP cards for his trick he called "Intuition," yes, they were cards, but in the end, all of the symbols matched up with their mates.

Gary Roberts performed the TCC version of "Grandma's Necklace" with the clear beads and the gorgeous red-velvet cord. We had another excellent coin routine from Bruce Young who did an amazing version of "Miser's Dream": he made three silver dollars invisible, and different audience members threw these coins at the empty pale where they landed with a loud clink.

For our Teach-A-Trick segment, Bruce Young shared two very effective and delightful retention coin vanishes. As we mingled afterwards, Star provided the refreshments for the night. It was a great night of sharing and fellowship.

*Tom Vorjohan and Gary Roberts*

### **RING 84, MELBOURNE, VICTORIA, AUSTRALIA – Charles Waller Ring**

Meets 1st Mon. 7:30 p.m. (except January), at the Welsh Church, 320 La Trobe Street, Melbourne

AIDAN THOMPSON, President/Secretary

E-mail: [aidan.thompson@fultonhogan.com.au](mailto:aidan.thompson@fultonhogan.com.au)

June meeting for Ring 84 saw ten attending an excellent meeting. Following the usual General Business discussion, we enjoyed some very good magic for the evening.

Ben Lennon started the ball rolling with a packet trick of “Union Cards” that one by one, turn their back and form a ‘union’ for the workplace. Novel and effective.

Gary Cohen presented a miniature dice box effect where a coin slid from side to side and then disappeared. He then showed us how two credit cards can be rubbed together, the metallic strip forming a strong bond.

Chris Haller stepped forward with a smile on his face, saying that he had caught a leprechaun on the way into the meeting and was holding it in his closed hands. He placed a coin on the outside of his hand, then a small hand reached out and grabbed the coin!

Ian Baxter demonstrated and then fully explained his handling of “Daley’s Delight” from his latest manuscript *Another Three Daley Deceits*. Deceptive and as he pointed out, not difficult.

Peter Rowe showed us a top hat with three coloured dice. Two go into the top hat, but three are tipped out. Trying again, the same result, two in the hat and three come out of the hat. Repeating with the same result, but with a surprise climax, revealing a stack of eight dice.

Peter then performed his ring and chain release and every time he shows us this it grabs the attention. Visual and effective.

Kym Brockhoff bamboozled all of us with a demonstration involving four spectators who are asked to swap money they are holding, with Kym finding out which spectator holds the \$500. He followed this with a sure-fire guess as to which hand holds the money. If the magician is correct, the spectator must pay the bill, otherwise the magician must pay. The prediction was correct of course. Well done.

Aidan Thompson followed with rapid transposition using four coins, two going into the hands, one each side, then two more resting on the outside knuckles, again one each side. A quick pass and then the revelation, three coins in one hand, one in the other. Very fast moving.

Chris Haller stepped forward again and showed us a green backed deck of cards, plus two double-backers – green/green and green/red. Discussion followed as to how the deck might be used.

Closing the night, Ian Baxter performed his special handling of the classic “Last Trick of Doctor Jacob Daley,” once again providing us with a detailed explanation of technique used. A very enjoyable evening.

*Aidan Thompson*

### **RING 89, BATTLE CREEK, MICHIGAN – Neil Foster Ring**

Meets the second Monday of every month, 7 p.m., at American Museum of Magic located at 107 E. Michigan Ave. Marshall, MI 49068.

ERIC SULLIVAN, President

140 W. Michigan Ave., Marshall, MI 49068 / E-mail: [trazdel@att.net](mailto:trazdel@att.net)

The June I.B.M. Neil Foster Ring 89 meeting was a blast! John C., John Sherwood, Kevin Rosewood, Phil (Le Grand Wysard Phillip), Colleen, Eric Sullivan (Trazdel), and a visiting guest were all in attendance!

Eric kicked off the meeting by sharing the bylaws. These will be voted on at the next business meeting at 7:00 p.m. on June 30th over Zoom. Eric talked through the next few months of magic performances at the American Museum of Magic. Reach out to the museum at [info@americanmuseum.com](mailto:info@americanmuseum.com) if you would like to perform. Eric also shared that a big congratulations are in order for our member, Kyle R., who is getting married on the 4th of July weekend. John S. talked through the plan for Marshal Pride that took place on June 14th. Expected an update next month on how this event went. John also shared an update on the dates for our Ring performances. The dates are October 11th at Maria’s Uncorked and October 18th at Great Escape Stage Company. More details to come. Colleen thanked everyone who has been performing magic at the farmers’ market. The meeting concluded with us helping move boxes from the museum.

When it was time for magic, Kevin had something to share with the group. Kevin shared that John C. and he had been working on an act together and wanted to get some thoughts and advice from the group. Everyone chimed in to share their thoughts and how Kevin and John could create something unique.

The next meeting will take place on July 14th at 7:00 p.m. at the American Museum of Magic in Marshall, Michigan. The theme is Book Tests. Until then, keep practicing, performing, and sharing amazement.

*Kevin Rosewood*

### **RING 90, ALBUQUERQUE, NEW MEXICO**

Meets 1st Thu. of each month about 7:00 pm at Heights Cumberland Presbyterian Church, Academy & Moon NE.

BILL FIENNING, Secretary

(505) 298-0743 / E-mail: [wcfienn@att.net](mailto:wcfienn@att.net)

President Dave Dunlap opened our July meeting, which was held one week later because of the

Fourth of July holiday. The Board approved remitting \$25 to our paid-up members; our treasury had grown large because we have not found suitable lecturers or events to sponsor. Our meeting topic was Card Tricks.

Secretary Bill Fienning demonstrated his “Hand of Cleopatra,” which he made many years ago. At that time the commercial version looked too much like a magic trick. Bill’s story was that it was given to him by a retired witch who no longer used it in her readings to select an especially significant tarot card. The five top cards from a shuffled tarot deck were placed around the hand, which sat on a pivot on a tiny table. When spun by the spectator, the hand pointed to The Devil card, indicating a Satanic background in the spectator’s ancestry. Tall Paul Cochrell performed a “Five Card Repeat” with an obviously inflated story of performing when he was a child. Each time he dropped the cards into a box on his table. But in the end, the box was empty.

John Polinko did a “Follow the Leader” routine. He and the spectator who copied his actions each rang a bell, much like a chess match after each move. They selected cards, placed them in each other’s deck and in the end, they had selected the same cards. Ken Flack had a spectator select a card and return it to the deck. Then holding the deck behind his back, he reversed one card which turned out to be the selected card. Sevil Fletcher did two variants of “ACAAN” (Any Card At Any Number). The joker was randomly pushed into the deck and the sum of the two cards determined the location of the designated card. The second version had three spectators each select a card. Sevil then cited three card positions where the cards would be found in another deck.

Dave Dunlap presented “Under My Spell” from the April 2025 *Linking Ring* Parade. After he shuffled a deck, he asked a spectator to deal three piles of three cards each. Then the spectator looked at the bottom card of any one of the piles. After reassembling the piles, Dave repeatedly dealt the cards to spell the name of the card and the spectator’s name. The final card was the selected card. But besides that, Dave revealed a prediction that this card would be selected. Dave followed this with “Fooled!” from the May 2025 *Linking Ring* Parade. A spectator gave him a number, and he dealt that many cards, setting aside the last card. He repeated this for a second spectator. After shuffling the deck, a third spectator inserted a business card into the deck. The card was exactly between the mates to the two previously selected cards.

*Bill Fienning*

## **RING 92, VANCOUVER, BRITISH COLUMBIA, CANADA – The Vancouver Magic Circle (Charles Howard Ring)**

Meets 4th Thurs. except July, Aug. and Dec., 7:00 pm, Sunrise Community Hall, 1950 Windermere St., Vancouver, B.C.

SIMON CASSEGRAIN, President

E-mail: [simon.cassegrain@gmail.com](mailto:simon.cassegrain@gmail.com) / Web site: [www.ibring92.com](http://www.ibring92.com)

The Vancouver Magic Ring’s monthly meeting took place on Thursday June 26, the last one until September. The meeting started a little late as we waited for some members to arrive due to traffic and weather delays. The extra time gave the early arrivers a bit more time to socialize prior to starting the meeting. Thanks to President Simon Cassegrain for opening up the hall and stopping to buy some cookies and Genpei Cai who helped set up tables and chairs. When Graham Kita arrived, he made coffee for everyone and put out water. Thanks to our mystery member who brought a large box of assorted chips.

Simon got things going at 7:30 p.m. with a few brief announcements about the upcoming Past International President Joe M. Turner lecture and VMC annual picnic, renamed in honour of the recently passed VMC Sergeant-at-Arms Dennis Chan, The Dennis Chan VMC Picnic.

Genpei Cai followed with an amazing workshop with cards and coins. He demonstrated and taught some easy, but strong card magic and continued with some more advanced sleights using palming and lapping techniques. He then finished up with some incredible coin tricks with regular and gaffed coins. The members were amazed at his skills and allowed him extra time to go through all his material.

Genpei finished after a thoroughly engaging hour. We broke for refreshments and some socializing while the contestants prepped for the Ray Gamble Unopened Deck competition. This competition is about using a brand-new deck of cards for a card routine.

Our new Competition Chair, Mike Vetterli, talked about some of the changes he’s making to the competitions, including the explanations to the criteria the judges will be using during contests. This will be posted on the VMC website, as well as the filming of all the competitions, per contestant approval, and improving the stage set up with lights and table cover to give a more professional look. He is also extending the time between contestants to give the judges more time to fill out the judging forms. Mike then read the rules and names of the contestants, John Stenning, Scott Barker, who really wanted to go first, Ken Cowie, Glen Labarre, Michael Glenister, and Bob Britton. The winner of the Ray Gamble Trophy for this

***Share the Magic! Invite a friend to a Ring meeting.***



year was first time contestant Ken Cowie. Congratulations Ken! Honourable mention goes to runner ups Bob Britton, and Scott Barker. In addition to winning the competition, Ken Cowie has accepted the position of interim Sergeant-at-Arms until the clubs next AGM.

Mike Vetterli was the emcee for the contest as last year's winner, Charles Gauthier, was away. Mike did an excellent job filling the time between contestants with demonstrations of how psychological concepts relate to magic performances, with some dad and magic jokes thrown in. Simon Cassegrain was the timekeeper.

After the contest was over junior member Blake Aleong performed a very nice card routine that he has been working on.

Visiting the meeting were Julius Palme from Germany and Melinda Zhao. Thanks to Graham Kita for giving Roy Hopwood a ride to the meeting and Ken Cowie for giving me a ride as well. We had twenty-one members, and two guests attend. *Scott Barker*

### **RING 93, DUBUQUE, IOWA – Tri-State Magic Club**

3rd Sun., 2:00pm, Adam's Dance Connection, 900 Jackson, Dubuque, Iowa  
JIM MCCREA, President, (309) 235-6215  
E-mail: jrmfpc@gmail.com

The usual meeting date for Ring 93 happened to fall on Father's Day, so it was decided to pick a different day for the June meeting. Since we meet in Adam Kieffer's dance studio, we differed to him to pick the alternative date. He suggested Saturday, June 21. Unfortunately, it turned out that more than half of our members were unavailable on that date. So, the meeting consisted of just three people, Jim McCrea, Mark Pepelea and Chris Westemeier.

After a brief discussion of our upcoming performance and teach-in for the East Dubuque Library in July, each of the three attendees performed a trick.

Mark kicked things off by performing an effect based on the Gilbreath Principle that he had brought to show Adam. Since Adam wasn't there, Jim became the stunt Adam. Mark had Jim shuffle the cards. Then he directed Jim to lay out six pairs of cards, each of which would include one red and one black card. He was then to deal four groups of four cards, each of which would include one card of each suit. Finally, Mark had Jim count out two piles of thirteen cards, both of which featured every value Ace through King inclusive. The result proved to be exactly as predicted. It was quite impressive.

Between the May and June meetings a former member named Jack was liquidating his magic paraphernalia due to health reasons which led him to move into an assisted living facility. Each of the club members had purchased items from Jack, so

both Jim and Chris performed something they had obtained from those treasures.

Jim performed a children's effect in which a black and white silk picture of a caterpillar named Harold reluctantly transformed into a highly colorful butterfly with the assistance of a Change Can. That was a prop Jim had never heard of before seeing one in Jack's collection.

Chris then performed an also colorful stop light trick in which three large white circles on a flat cardboard plaque transformed one by one into the colors of a traffic light.

Jim then told the group that the remaining items in Jack's collection would be donated to Steve Daly's AbraCorndabra auction to raise money for children getting into magic. Jack loved that idea. The only remaining issue was making the four-hour drive to deliver the items to Steve. Mark volunteered to go with Jim whenever he undertook that journey.

The three discussed magic a little more and then adjourned early. *Bob Beardsley*

### **RING 94, HAGERSTOWN, MARYLAND – The King Ring**

Meets 4th Weds. each month, 7:30 p.m., Williamsport Redman Tribe  
#84, 16129 Lappans Rd., Williamsport, MD  
Web site: [www.kingmagicring.com](http://www.kingmagicring.com)

CHARLES JAMES, President / E-mail: [khandu1@aol.com](mailto:khandu1@aol.com)

Ring 94 members and guests gathered on June 25, 2025, at the Morris Frock American Legion to celebrate another successful year. David Bowers offered the invocation prior to all enjoying their favorites from the menu. Following the dinner, we moved to the banquet hall for brief presentations. Max Mixell was presented the Ring's Top Hat Award for his work coordinating Ring shows performed at the Hancock Arts Council. Charles James was a winner too – he won the 50/50 drawing.

Chuck Jones, president, spoke to those assembled and introduced the evening's entertainment, Bill Gross. Bill is a featured performer at Poe's Magic Theatre at the Lord Baltimore Hotel in Baltimore, Maryland. His act was highly entertaining, fun, and featured volunteers from the audience seeing magic up close and personal. All were thoroughly entertained, and Bill received a standing ovation.

At the end of the evening, Charles James, incoming president, announced a new meeting location. We are happy to announce Ring 94 will be meeting at the Williamsport Redmen Tribe 84, 16129 Lappans Road, Williamsport, MD. We look forward to a long and mutually rewarding relationship with the Tribe.

The July meeting will be a road trip to the home of member Jerry Mullenix. Jerry has a beautiful 1955-style diner (soda shop) in his basement. We will be saying goodbye to our previous officers:

Chuck Jones, president; Karen James, first vice president; David Bowers, second vice president; Charles James, secretary; Jim Greer, treasurer; and Max Mixell and hello to Charles James, president; David Bowers, first vice president; John Swomley, second vice president; Karen James, secretary; Jim Greer, treasurer; and Max Mixell, sergeant-at-arms. New officers will be installed by Maryland Territorial Vice President Karen James at the July meeting. All are looking forward to an exciting new year. *Karen James*

## **RING 96, LONG BEACH, CALIFORNIA – Merlin Ebert Ring**

Meets 3rd Sat., 7:00 pm at the Seal Beach North Community Center,  
3333 Saint Cloud Dr., Seal Beach, CA  
Web site: [www.Ring96.com](http://www.Ring96.com)  
CLIFF GERSTMAN, Secretary / E-mail: [Cliffg37@verizon.net](mailto:Cliffg37@verizon.net)

On Saturday June 21st Ring 96 had its most recent meeting. John Guastafarro was our guest lecturer. John came early to host our pre-meeting workshop. John taught us several useful moves and gave us time to practice each one.

He taught us “block control” as a way to control a card’s position in the deck. He taught us how to bevel a deck and build that into a fan. He showed us an amazing false cut that becomes a flourish and looks amazingly real. He showed us his version of a double lift and ended with a plastic drinking straw sight gag.

We started the meeting proper, and our local T.V.P. said a few words about the efforts the I.B.M. is making toward better serving their membership. So far, the efforts have been very successful.

John Guastafarro took the stage and brought out a deck of cards and two different colored poker chips. He took two black aces and placed them under the black poker chip. He moved them under the red poker chip and the two black aces became the two red aces. Then he used the black poker ship to change random cards into a royal flush.

Two volunteers came to the stage, and John did a very sloppy job of dealing groups of cards to each one. The volunteers shuffled their decks, traded cards back and forth, and finally their top two cards were revealed to be the four aces.

A volunteer was brought to the stage, and John gave her a deck of cards. She was instructed to do a series of different types of cuts. She made four piles, and there were the four aces on top again.

John brought up another volunteer, and they were told to deal four poker hands of five cards each. He was told to select one pile and put the highest card in his pocket. He was then told to stack up the remaining piles and deal them into three hands. The top of each of the three piles had a king, and they matched the king in his pocket.

John’s next volunteer picked a random card and

signed it. She then lost it in the deck. John had her pantomime throwing the card in the air, and he caught the card between two jokers. Her signed card was really there between the jokers.

Four volunteers were each given a few cards. John stuck a king into the middle of each of the four packs the volunteers were holding. When the cards were examined, the kings had vanished from three of the packs, and the last volunteer had all four.

John spent a few minutes talking about the creative process he goes through when he is designing a new trick.

John had five people choose a card and put it back in the deck. John found each card in a different way.

The final effect involved four plastic wine glasses. John used sixteen cards, the four aces and all the royalty. Each glass was loaded with a suit of ace, king, queen, and jack. Somehow the cards changed inside the glasses so that one glass had all the jacks, one had all the queens, one had all the kings, and one had all the aces. Another exciting night at Ring 96. *Cliff Gerstman*

## **RING 102, SYDNEY, AUSTRALIA – The Maurice Rooklyn Ring**

Meets 3rd Tues. of month at 7:30 p.m. at Northside Chatswood  
Salvation Army Church Hall Cnr. Bertram and Johnson Street  
Chatswood.

JACK SHARP, President / email: [jack@sharpmagic.com.au](mailto:jack@sharpmagic.com.au)

Our June meeting was titled “Work in Progress.” It’s a format that we are repeating and have found very successful over the last few years. Members have the opportunity to show new effects and routines that they are working on so that we can discuss them, solve any of the problems that the performer has and to make suggestions to improve the performance.

Jack Sharp, our president, started the meeting by outlining progress on our Magic Day coming up in October and telling us that the day was now a day and a half with our member Phil Cass performing his full cruise ship show the night before. Jack then started by performing, the gag, Ritz Cracker vanish under a shower of Woofle Dust crumbs. He then showed his new “Just Chance” routine with comedy labels and patter. A discussion on the idea took place which also included comments that some effects were more suited for boys or girls.

Jack then introduced Joey Szabo who performed “Slate of Mind” an old effect that Joey has recently started to investigate for his family act. A discussion on such things as showing the chosen card before or after the prediction and should the prediction be written on the slate or as Joey preferred, in a separate envelope handed to a spectator right from the start. Jack asked, “What’s your

best trick?" He then asked Anthony to put a small black envelope into his pocket, and he asked John to think of a number from one to fifty. He said that we would come back to that later.

Our next performer was Clement Kwok, who bunching up the black tablecloth formed a black two-inch ball. It turned out to be a ball of modelling clay. He gave lumps of it to a spectator asking him to make some small balls. Clement then asked a spectator for a two-digit number, it was 73. When a list of animals was checked on Clement's phone number 73 was "mouse." Taking back the small black clay balls Clement flattened them into round coin like disks. He then performed a "Three Fly" Routine with them, the strange nature of modelling clay gave the effect some strange characteristics. He then spoke of his art background with both his parents artists. Whilst speaking he gathered all the clay together and modelled it into a little black mouse which miraculously turned into a real mouse that scampered around the tabletop.

John Kanawati showed a "Ball and Vase" routine. The vase was shown to be empty, waiving his magic wand John made the white tip of the wand vanish and appear in the vase, then the other end of the wand. Balls started to appear and vanish until a real egg appeared for a great finish.

Peter Rodgers had two spectators cut to cards, that they secretly memorised, the balance of the pack was handed to a third spectator who shuffled them and chose a card of his liking. As he sealed his card into an envelope the balance of the cards was handed to a fourth spectator who also chose a card and also sealed it in an envelope. Peter then divined the four cards.

Jack came back and blew up a balloon. By letting air out through his squeezing fingers, he appeared to play a simple tune.

Christian Jacob's, a new member of our Ring, asked for help on a routine that he is planning. In a non-speaking performance, he wants to produce a rose, pluck off a petal which he will blow up into a red sponge ball which will then multiply into fifty or so sponge balls.

Anthony Dillon had just purchased a new effect from Alakazam in the United Kingdom, and he was seeking help with his presentation. He had a packet of cards which were reproductions of famous movies posters. He had John Kanawati take five of the posters and mentally memorise one of them. The local cinema has five screens, the five poster cards were placed on the five screens. Screens 1, 2, 3, and 5 were shown with the message "No Show Today." Screen 4's message was "Enjoy Your Movie" and that's where the chosen film, *Singing In The Rain*, was. This was Anthony's interpretation of Nikolas Mavresis's effect, "Flix."

Eugene Zanozin has only been attending our meetings for about six months, and he claims to be new to magic, however his performances have always seemed very sophisticated. Tonight, he was just asking some questions. "When you're putting a show together, how long should it be?" "Do you always perform the same show?"

After some discussion Jack came back to his question. "What is my best trick?" He said there are different answers and different points of view, is it from the audiences or the performers perspective? He then produced a pack of rainbow cards; he handed the cards out in groups to members of the audience to be shuffled. The cards were collected and placed on the table. Jack said this was his best trick and it was so good he sat in the audience, and he sent John out to finish it. He asked John, "What was the number you thought of earlier?" It was 28. He said to John "Count down to the 28th card." It had a green back and it was the Four of Clubs." He then got Anthony to open the black envelope that he was given early in the night. When opened it contained a green backed Four of Clubs.

Everyone agreed that this was another very successful "Work In Progress" night. We are sure to include it again in next year's syllabus.

*Peter Rodgers*

## **RING 115, SINGAPORE – The Great Wong Ring**

Meets 15th of each month, 7:00 pm, Function Room 2, #03-01, National Library Building, 100 Victoria Street, Singapore 188064. Website: [ibm-ring115.org](http://ibm-ring115.org)

JOHN TEQ, President / Tel: +62504422, 97509017  
10M Braddell Hill #01-49, Singapore 57931

Tonight's meeting was attended by thirty-six members and twenty-one guests. Themed Coin Magic, the event was held on 15 June 2025 at the Drama Centre at National Library building. The meeting was hosted by Kenneth Chia and assisted by Ivan Lee. Secretary JK Tan announced a membership drive, and three of the guests signed up as associate members. This was followed by brief announcements concerning several forth-coming events.

Ian Tan opened his show with "Shadow Coins," where four coins, each at a corner of a table mat, were magically moved, one by one, to a corner. He then moved each of the four coins back to their original corners. He conducted a teach-in, sharing tips on subtle hand movements to steal a coin and the clever use of shells for his smoothly executed coin routines.

San Wee, a highly regarded Malaysian magician from Malacca, performed a series of varied coin tricks followed by a teach-in, including transforming a lit paper into a coin, vanishing a coin, making it invisible, reappear, jump, enlarged to a jumbo coin and producing multiple jumbo coins

from a single jumbo coin. Placing a coin under a card at each corner of a table mat, he made them assemble at a corner and also vanished the coins. He did a similar routine without the cards. He also demonstrated how he could skillfully vanish four coins, one by one, and made them reappear from unexpected places such as his ear and beard. He shared tips regarding loading the shells and a range of techniques such as finger palm, classic palm, edge grip, JW grip, and shuttle pass in his coin routines.

John Shutler performed a card prediction trick with a “good cop,” “bad cop,” and “culprit” premise. One volunteer would ask random questions about the card which a second volunteer (culprit) had picked and kept from public view. The culprit could reply with a lie if he chose to. A third volunteer (good cop) would decide if the reply appeared true or false. Based on the question-answer session, John (bad cop) predicted the correct card, impressing all, as he produced an image of it rising above an earlier wrong prediction card, drawn on a page of his notebook. As per his request, the audience gave him helpful tips on his performance.

Edwin Seah placed a card, Nine of Spades, which a volunteer had randomly picked, beside the three face down decks on the table. Using “data cleansing” as a reason for deck alignment, he counted off nine cards from each deck and when the top cards of all three decks were flipped over, they have now all transformed into Nines of Spades too. Edwin similarly requested and received constructive feedback on his performance.

Nique Tan kicked off the second half of the meeting. He executed a polished performance with his coin routines, and followed up with a teach-in. Presenting an invisible purse with just the purse frame, he magically retrieved four coins from it and made three of them penetrate the table one by one. Collecting the three coins under the table, he made them penetrate the table to rejoin the fourth coin in the invisible purse. He then transformed the invisible purse into a visible one and multiplied the coins produced. Filling the purse with the coins, he made the purse become invisible again, along with the coins! He placed an empty glass in his trouser pocket and appeared to throw three coins, one at a time. Retrieving the glass from his pocket, the audience could see that the three coins had landed neatly inside the glass. He transformed a small coin into a jumbo one, made it appear and vanish in different ways and closed his act by producing a Chinese jumbo coin from a piece of silk and then vanishing it.

Isaac Wong conducted an interesting lecture on how a toothbrush could brush three copper coins

into silver ones and how, with a wave, the same toothbrush could revert the silver coins into copper ones. The secret lay in two silver shells, two copper coins and one copper/silver coin.

John Teo presented Sean Taylor’s “4 Eyes” trick where cards depicting open eyes and closed eyes magically transformed to the eye of a needle, the letter I, the London Eye, and a pair of eye-glasses. His next effect was “Hopping Halves” performed with an American dollar and a Chinese coin with a hole. Each time one of the coins was taken away, both coins would reappear inside his hand. The climax was when both coins vanished from his palm when it was least expected.

David Fillery shared his new idea of an Undo button. He placed three coins in his hand and then removed one coin and put it in his pocket, leaving two coins in his hand. On pressing the Undo button, the coin in the pocket returned, with the hand holding three coins, as if the coin had never been removed. By pressing the Undo button twice, the three coins in the hand vanished, leaving the hand empty (i.e. before placing the coins). He also shared tips for casual performances before families and friends, such as using local coins instead of foreign ones as it would be more natural, using the environment e.g. steal or hide a coin via subtle body movements with aid of available cushion or table.

The lively evening of edutainment ended with five lucky draws and with souvenirs presented by President John Teo to the special performers, San Wee, Nique Tan, and Isaac Wong.

*Low Hwee Lang (Ms)*

## **RING 116, WINDSOR, ONTARIO, CANADA – Windsor Magic Circle**

Meets 2nd Wed. of the month at Windsor Family Credit Union.  
ELIZABETH PROSSER, Secretary  
prosserelizabeth@yahoo.com

Attendance: Bill Dileva, Melissa Arditti, Brad Toulouse, Elizabeth Eirene, Michel Lejeune, Tim Traynor, Garrett Spencley, Carissa Spencley-Sales, Tim Bailey, Helmut (Colm), and Johnny Ould.

Treasurer report: Club is in good standing. Library updates, Tim Traynor created a new account called “Libby” that can be easily transferred if needed. Museum Project updates, Elizabeth is asking any members for any photos (digital as well) of themselves that will be used for a display. Please also have a write-up description with any photos sent.

Great feedback from the Hocus Pocus Show. The flow of close-up magic first was a great idea. Suggestions: more headset mics; overhead projector for any performer if applicable to their act; setup, have three aisles of chairs for audiences to sit and then if needed, can add more chairs.

Next meeting on July 10th, 2025, members



will be performing for a special guest (Michael Potter from The Shadowbox Theatre). He is blind, so please prepare a short performance for him, as he loves magic and this will be a great way to think outside the box.

September will be a magic exchange in London, Ontario with the London Magic Circle. Two members will be coming to Windsor to share magic and the following week on September 17th, 2025, Bill and Michel will be driving up to London. Please contact Bill if you would like to go!

Improv participants: Tim B. performed prediction chess, Iceland, bags in Denmark. Michel did a colour change card effect. Garrett and Carissa put zip ties around fingers, straw in mouth and crayon came out, sponge ball out of mouth. Bill did "Jumping Rubber Band," ripped wood in half, ate one half, thumb tie. Brad performed a mentalism act of elimination of objects a la magician's choice.

Open magic afterwards: Riffle force by Michel and Brad with the deck separated black and red magically and the red card found in black deck (a Kostya Kimlat trick). Brad performed lucky charms theme, with circle of five cards equaling thirteen.

*Eric Bedard*

## **RING 122, WATERTOWN, MASSACHUSETTS – Silent Mora – Ray Goulet Ring**

Meets at Temple Beth Shalom, 21 E. Foster St., Melrose, MA 02176, the last Tuesday of every month except during the summer, at 7:30 p.m.

Email: [ibm.ring122@gmail.com](mailto:ibm.ring122@gmail.com)

DEBBIE O'CARROLL, Secretary

51 Olive St., Newburyport, MA 01950

(978) 462-9954

We had a busy April running two successful shows, our combined S.A.M. 9 and I.B.M. fundraiser, and Magic in Medford, our new initiative at the Medford Library. Through these shows, we hope to establish ourselves in the local community, especially now that we have a consistent home base. To further that goal, Pat Farenga, David Penn, and Mark Ross volunteered to do some magic for the library's Fairytale Ball. I hear it went fabulously, though we have no photo evidence at this time, so it remains a tale to be told.

We welcomed S.A.M. 9 as honored guests for our May meeting to flex their magic muscles in person with the I.B.M. No magic duels or contests broke out due to mutual respect.

For our business items, we finalized the date for our annual BBQ (August 24th at 11:30 a.m.); the Fairytale Ball; confirmed ongoing attempts to secure the library space; and a short discussion on attracting new members and offering guest attendance to S.A.M. 9 members who want to drop in. A brief mention was made of the new Chicago magic venue under construction, The Hand & The Eye. We are all anxious to see how it turns out,

and happy to see a resurgence of magic in Chicago.

Then we were onto our main event, our magic teach-in! John Bach led us off with a sandwich effect based on Chris Congreave's new work in *Commercial Killers*, followed by a deceptive ACAAN adaptation of Jeff Williams' "Devastation" with different handling.

Dan Bybell was up next with some clever party tricks using two wine corks. He showed us how to bounce the cork onto its tall end, and the knuckle busting "Linking cork."

David Penn showcased a trick using a unique feature of the Bicycle Fire deck. Unintentional or not, this deck has a one-way design. The trick David performed to illustrate was based on a Dai Vernon magician fooler.

Nicholas Kerpan was up next demonstrating his skill with rubber band magic via a linking band illusion based on Casshan Wallace's "Melting Point" with a new handling of Nicholas' invention. He also performed a card trick using new deck order using an old move called either "prophecy move" or "prophecy peak" that fooled many of us there!

Duncan Miller took the stage next to perform a mated card trick using the "suit skipping Si Stebbins stack" that he recently published in May's *M.U.M.* (pg. 50), but he reports it works with any Cyclical Stack.

Mike Lee showed off his handling of "BergFast" by Daniel Dorian Johnson which is very clean and hands off.

Mike MacHenry spoke a bit about his mentalism experience using hot reading (instead of cold reading) to enhance the effect. The basic concept is to have a known value, and act as though cold reading while getting to the answer to add verisimilitude. He also shared this tidbit, often devices are broadcasting the owner's name over Airdrop, hotspot, or other. You can use this as a starting off point for mentalism. Truly a brilliant idea in plain sight!

Daniel Barbas showed off a bit of DIY magic using a simple white crayon. A cheap white crayon can be used as a roughing stick, though the color may need to be adapted to the cards you are using. Keeping it in your pocket or a warm place will help spread the wax out a bit more evenly, so will working with the cards in your hands. Alan Wassilak offered some tips and answered some questions based on his research with the topic. I look forward to his treatise on the subject!

To close out the night, Dan Bybell performed "Cheers! Mr. Galasso" by Roberto Giobbi, causing many of us to go home and revisit *Card College* and its siblings. Thus concluded a magical night!

*David Penn*

## **RING 129, KANSAS CITY, MISSOURI – Heart of America Ring**

Meets 1st. Thu. of every month at Westport Coffeehouse Theater, 4010 Pennsylvania Ave., Suite D, Kansas City, MO 64111  
KELLY RUSK, President,  
E-mail: knr6244@hotmail.com

A good-sized crowd showed up for our July 3 meeting despite the proximity to the three-day holiday weekend. Ring President Kelly Rusk led off the discussion of the topic for the meeting, “A Problem Solved,” by asking what is the one trick that has never been successfully performed.

The answer is “The Indian Rope Trick,” despite the numerous accounts of people who claimed to have seen this trick in person. This led to a number of members explaining how they solved problems they had when creating a new effect.

Jordan Byrd opened by explaining how he met the challenge of creating any animal named when working with balloon animals. (His solution: inflate a regular balloon and draw a picture on it with a marker). Shawn Rivera explained how he reverse-engineered a spectator-cuts-to-the-aces to fit his personal style. Stu Lewis showed how he took an effect that he liked, “Ghost Deal,” and used sleights to replace the original version that used gimmicked cards. Dennis Burks read from a book on how magicians faced unexpected problems, focusing on how Past International President David Sandy handled the situation when the Magic Cruise he had organized turned into a potential disaster when the ship lost power due to an engine fire and had to be towed back to shore. (Stu Lewis, who had been on that ship in 2010, shared some memories of the event.) Finally, Brad Lynn explained how he modified a Jay Sankey coin routine to replace a difficult sleight with one that he could handle more easily, allowing him to focus on presentation.

After Alabama Jones showed us some new items that he had for sale at Magic Supply Company, Dennis Burks gave us some news we had been waiting for, the City Council of Kansas City, MO had approved our request to allow us to post a plaque on the downtown spot where Houdini first performed his upside-down strait-jacket escape.

Kelly Rusk followed these presentations by leading a discussion of the “Too Perfect Theory,” with several members providing their own insights. We then went on to the “Share the Magic” segment of the meeting, in which members were invited to perform whatever they had been working on. Dennis Burks returned to perform a “Donut” production which he enjoyed showing to his young grandchildren. John Hicks showed us his version of the Hofzinsler four-ace trick. Adam Brown, a veteran magician attending his first Ring meeting, performed an “Oil and

Water” routine and R. Paul Wilson’s “Challenge Coin.” Rod Sipe gave us a sample of the act he will be performing at the annual Kansas City Fringe Festival.

That ended our meeting, but as we left, we saw John Hicks performing some card tricks for a woman who was finishing her drink at the bar next door. *Stu Lewis*

## **RING 131, DENVER, COLORADO – Mile High Magicians Society – The Earl Reum Ring**

Meets 2nd Thu., 7:00pm at 40 West Arts Magic Hub Stage, 6501 W. Colfax Ave., Lakewood, CO 80214  
A. J. PEREA, Secretary / E-mail: Secretary@milehighmagicians.com  
Web site: www.milehighmagicians.com

Steve performed a captivating card trick featuring a “hole card” with a hole in it. He demonstrated how the hole appeared red when placed over a red card. The trick evolved to reveal cards with red spots, three spots, and five spots, culminating in a card labeled Hole Card.

Gene amazed the audience with a prediction card trick. Five cards were chosen, and the spectator signed one card, which was placed in the middle of the deck. Gene revealed a prediction from his wallet, listing four random cards that were not the selected card. He then showed that the four cards matched the prediction and unveiled the signed card from a zippered pocket in his wallet.

John showcased three wooden tricks he crafted. Two large “chopsticks” with Hot Rod-style coloring that could change spots to red and back. A glass frame trick where a knife penetrated and bent the frame. A block and rod trick where a block penetrated through a suspended rod without disturbing the setup.

Melody performed the Sherlock Holmes book trick, making the book appear blank.

David presented a movie-themed trick where the spectator chose a favorite movie from cards displaying fifteen movie posters. He described a scene from the chosen movie, impressing the audience.

Walter performed the ABC block trick with a custom-made prop and showcased the eight “Linking Rings.”

Michael delivered a performance piece to music, featuring multiplying billiard balls. His act conveyed the vibe of a street magician.

Paul executed a rope trick where the rope transformed between one long rope, two ropes of equal length, and ropes of varying lengths, eventually returning to one long rope.

Chris closed the show with a menacing box equipped with transistors and lights. The spectator chose a card, and the box revealed the card to the audience through “psychic waves” emitted by a probe, creating a thrilling finale. *A.J. Perea*

## **RING 153, BILLINGS, MONTANA – Billings Magic Society**

Meets 2nd Tue., 7:00 pm, at Reflections, 1140 Sixteenth Street West, Suite 13, Billings, MT.

BRENT CROMLEY, President / E-mail: [brent@cromley.net](mailto:brent@cromley.net)  
(406) 208-4147

It was another light turnout for Billings' June meeting, with several members busy with performing or working at their more lucrative regular jobs. But Tony Shandy, Debbie Herman, and Brent Cromley held the fort down and again enjoyed a fun night of conversation and magic.

Tony is in the middle of preparing for his own series of shows that he does on a regular basis for nieces, nephews, and grandkids. As his family grows, he finds himself almost as active in magic as when he performed professionally for shows around Billings. Over the years Tony has collected a ton of magic paraphernalia, and we spent some time discussing how and when such apparatus can be passed on to younger generations. Herb McAllister, a long-time member living now in Kalispell, Montana, is in the process of doing just that, attempting to sell a lifetime of magical effects, hopefully to again be used to entertain audiences of all ages.

Getting into the magic portion of the meeting, which is always the largest, Tony demonstrated a Mario Lez creation called "Missing Finger." Although Tony started with the classic "Torn Thumb" trick with which we're all familiar, he fooled the rest of us when he proceeded to indeed apparently remove another finger.

Brent brought two card tricks that he has used several times, but which always need additional practice to make sure they continue to fool. The first one was one of his own invention, which involved not finding the card selected, but by finding its three matching cards. It is based upon the fact that the total pips in a deck of cards result in a number ending in zero. Brent followed that with Joe Barry's "Rainman," which also requires a little concentration. It's a trick that Brent uses regularly, but which always requires some practice beforehand, hence seizing the opportunity to perform it again at a club meeting.

Several of our members were busy with work schedules this month, but no matter how few of us gather, we have a great time and usually end up a little wiser at the end of the meeting. The weather is heating up in Montana, as is the tourist season, so if you happen by Billings, the "Magic City," sometime this summer, make sure you let us know. *cBrent Cromley*

## **RING 158, GREENSBURG, PENNSYLVANIA – Wizards of the North**

Meets 1st Sun 3:00 pm at Dino's Sports Lounge at 1020 Towne Sq. Dr., Greensburg, PA 15601

MARK DURIGON, President / email: [mdur@comcast.net](mailto:mdur@comcast.net)  
Facebook: [www.facebook.com/groups/70055716443](https://www.facebook.com/groups/70055716443)

Ring 158 met at 3:00 p.m. on Sunday, July 13,

2025 (postposed due to July 4th weekend) at TAPPED. This is now our new venue, since Dino's recently closed suddenly. After a meal, the meeting was called to order by President Mark Durigon. Present also were Rick Bradley, Clint McMaster, Chuck Rygle, Rob Shook, and Chuck Snyder.

New Business: The group was welcomed to our new Ring location by friendly staff. We have been given a separate room for our meetings, and the food and service were excellent. We were all delighted to see Clint McMaster again after some months' absence. Rich Passaro has promised us a camera and tripod to record some of our presentations.

After a quick break, magic was presented. Mark showed a "blast from the past," photos of a younger Mark Mason and (Past I.B.M. International President) Stephen Bargatze. He also showed an interesting book, *Every Trick In The Book*, by Charlie Dancey. Clint presented six envelopes, only one of which contained money. A die was rolled inside a glass to allow spectator to choose an envelope. Only envelope number two contained the money and was never selected. He also demonstrated a Quinta Force using those same envelopes.

Chuck Rygle did a "Six Card Repeat" effect with \$100 bills. Mark did maneuvers with several cards showing beautiful women seeking a date, and when the spectator performs the same maneuver, he ends up with an ugly old woman. He performed a Chinese menu trick where all three spectators predict the correct entree price. He also demonstrated a version of "Block Off Rope." Chuck Rygle performed John Archer's "Off By One" which allowed four outs. Chuck Snyder demonstrated a coin funnel. Rob showed how to remove a ring from an elastic rope between two posts, involving perplexing tautology.

Mark and Rick demonstrated an effect wherein the spectator places a joker anywhere between two cards in a face down deck in sequential order, and the result is that the joker is placed in the position of a "missing" card. At Rob's request, we conducted a mini tutorial on card shuffling, false shuffling, and false cuts. Mark, Chuck Rygle, and Rick demonstrated some finer points.

After the meeting was officially concluded by Mark, some of the members went into the main portion of the restaurant and entertained some customers. The next meeting will occur at TAPPED on Sunday, August 3, with a suggested theme of "Let's Go Mental" (Mentalism Month).

*Rob Shook*

***Sign up 1!***

## **RING 160, AUCKLAND, NEW ZEALAND – Kiwi Magic, the Tony Wilson Ring**

Meets 3rd Wed. 8:00 pm at Surrey Hotel, Grey Lynn, Central Auckland,  
New Zealand / Web page [www.ibmring160.com](http://www.ibmring160.com)

STEFAN SAGEMAN, President / Email: [stefan.sageman@yahoo.com](mailto:stefan.sageman@yahoo.com).

Ring 160 met at the Surrey Hotel on Wednesday, June 18, 2025. After President Stefan Sageman greeted everyone, he performed his well-honed version of “Needles on a Thread.” He was followed by Terry von Pein who fooled us all with two effects from Alakazam Magic: Peter and Harry Nardi’s “Contactless” and Peter Nardi’s “Knock ‘em Dead.”

Bruce Graham presented his “Six Dice Mystery,” in which six dice in a box turned over to match the number shown on a freely rolled die. Chris McConaughy turned a volunteer into a magician and had him perform the Nine of Hearts card effect. The volunteer had no idea how he successfully performed the effect. Richard Webster G.M.M. performed a “Card at a Number” effect.

The theme of the evening was “An effect you can perform silently, or something you’re currently working on.” Everyone, except Stefan, chose the second suggestion, and I’m sure my presentation would have been silent, too, if my mouth had been full of needles.

After this, Stefan Sageman and Terry von Pein presented an impromptu mini talk on the one ahead principle. To complete the evening, we held our annual Magic Quiz. President Stefan compiled the questions and acted as quiz master. This year, by popular request, about half of the questions related to magic and magicians in New Zealand. Two teams competed and, after thirty-seven questions, one team scored twenty-two and the other nineteen.

Our next meeting is on Wednesday, August 20 at the Surrey Hotel. Visitors are always welcome. Many members meet at around 6.00 p.m. for a meal, and the meeting starts at 7.30 p.m.

*Richard Webster*

## **RING 167, DES MOINES, IOWA – Justo Hijo Magic Club of Des Moines, Iowa**

3rd Mon., 7:00pm at F&O’s Restaurant, 4050 Merle Hay Rd.,

Des Moines, IA 50310

STEVE DALLY, President

E-mail: [Tinybt1999@yahoo.com](mailto:Tinybt1999@yahoo.com)

President Steve Hinrichs welcomed members to our June meeting. Theron Christensen brought his whole family to our meeting and had taught his young girls some of his magic tricks. Theron has been on Penn and Teller twice. His first daughter Addie led off with a “Cups and Balls” routine. She turned three white vampire balls to red balls, and back again to white. Next was his second daughter Ella turned three white balls into red, yellow, and green. Then she pro-

duced a large ball of all three colors. Theron is raising his family to be magicians. Then Theron shared his routine producing red balls that changed from to hand to hand and from a hat and finished by emptying the hat of a dozen red balls. Great routine!

John Davis shared many silk flags that came together with forty-eight stars and stripes. He pulled out some linking silks and finished by pulling out a large colorful silk.

Marcus Stevens had Walter pick a card and shuffle the cards. Marcus produced Walter’s card the Eight of Spades.

Young Viggo had Walter choose the Seven of Spades and Two of Spades and then easily found the Seven of Clubs and Two of Clubs from the deck.

Mikayla Osman shared a magic wand that produced many illusions.

Ricky Wayne had Marcus name a card the Ten of Spades and Ricky quickly produced the ten from the deck.

John Ackerman asked Russ Samson to name a card and John used a lie detector. He asked Russ for the color and correctly named the Four of Diamonds. Then he asked Walter to pick a card used his lie detector and named the Three of Clubs. Amazing!

Lucas McCannon asked Ella to pick a card correctly named the Ace Diamonds.

Steve shared tube box full of confetti and shared future plans for our club.

If you’re in Des Moines the third Monday of the month, come and join us for food, magic, and fellowship.

*Bruce Anderson*

## **RING 170, ORLANDO, FLORIDA – Bev Bergeron Ring**

3rd Wed., 7:30 p.m., at IHOP on Kirkman Road, Orlando, FL.

DENNIS PHILLIPS, Secretary

E-mail: [dphillips13@cfl.rr.com](mailto:dphillips13@cfl.rr.com)

Web site: [www.Ring170.com](http://www.Ring170.com)

President David Freeman opened the meeting. We had twenty-eight in attendance seven visitors: Nova, Dwayne Walls and Camille, William Riley, Paul Que, Matt Kelly and Michelle.

For his 112th Magic History Moment, Phil Schwartz presented the early history of magic advertising from broadsides to lithographs and described the printing process used to create those colorful magic posters of the Golden Era. Although primarily a collector of Thayer apparatus, Phil said he became an “accidental poster collector” when presented low-priced opportunities over the years. He displayed several of his original lithographs of Carter, LeRoy, Soo and Kellar comparing their 1990s prices to recent auction price results. The increased popularity of these posters coupled with their scarcity has caused their values to skyrocket.



After a short break and a look at the impromptu and unplanned flea market of props that were brought in to sell, the show began.

Bob Swaddling opened with cards whose backs changed colors. Bob then dealt out cards which told a story like the classic "Sam the Bellhop." He concluded by cutting to name cards in the deck. Bob always has jaw dropping effects.

Dr. Ken Schreibman, MD always has a creative effect that he has improved. This one used giant Uno cards. He gave a volunteer the opportunity to deal or mix until the card pack was totally mixed. He leaned them up against a board and flipped over a hidden flap at the top and the volunteer's chosen card arrangement matched what Dr. Ken had predicted.

Brian Sullivan had a slick version of "Twisting the Aces." The backs of the aces changed colors. He ended with a cute routine that was a play on words with some jumbo white cards. One had a hole. In another one, the whole card was red.

Dan Stapleton showed a clever "Professor's Nightmare" routine using three different lengths of USB cellphone charging cords. He ended with his own unique version of the classic "Zombie" routine using a Zombie that was for sale at the impromptu flea market.

*Dennis Phillips*

### **RING 175, TAMPA, FLORIDA – Warren Hamilton Ring**

Meets 2nd Tue., 7:00 pm, Tampa Gardens Sr. Living, 16702 N. Dale Mabry, Tampa, FL 33618 / Website: <https://tampamagicclub.com>  
TOM VORJOHAN, President  
(865): 254-9254 / E-mail: [TomVorjohan@gmail.com](mailto:TomVorjohan@gmail.com)

Things were "heating up" for our July meeting; in fact, less than thirty minutes before our meeting was to begin, we were alerted by our church contact that the air conditioner had completely gone out! Too late to stop the members from arriving, we made the decision that we could meet in the common area and set up a couple fans... and it worked!

Our theme for the evening was "Red, White and Blue" in celebration of the U.S. holiday from just four days earlier. Mark Myers opened by splitting a red and white straw into two straws, including one that was blue. He spawned a great deal of discussion – and isn't that what a magic club is truly all about? – as he performed Harlan's version of Cards Across: "Red Rover." We realized one hundred percent of the attending members were going to perform, so we just went around the thirteen-person circle that we had set up in the lobby. Our President, Tom Vorjohan, had just attended the S.A.M. National Convention in Nashville, and he shared a new Einstein Puzzle that he bought in the dealer room, vanished a set of earbuds that he purchased from the flea market on Saturday morning, and shared a couple jokes from "Henry's Hilarious One Liners" book he

found in Nashville. Back to the theme with Bob Klase linking and unlinking a blue and white rope; he also performed his version of "Eye Contact" and discussed his improvements.

"We are all connected," stated Lar Hookway as he used Rudy and our first-time guest Nick Faz to fairly mix and then find the one common card between them. Speaking of Rudy, he was up next, and Mr. Hernandez was decked out in red, white and blue including the glasses. He tied three ropes together and blew off the knots one at a time and then explained the trick for the group. S.A.M. Assembly 244 President, Frank Velasco again used Nick for a baffling trick by Richard Vollmer with red dice and some blue and white cards, which had three levels of climax. He also shared the trick with the group.

Always great to have Scott Correll of SWC Magic at our meeting, and he shared a few effects that he is carrying: "Scotch and Whiskey" which uses a brass and silver key, a set of four wooden puzzles, and a very impressive rattle box. Our guest, Nick Faz, who told us he was new to magic, impressed us all with card trick he got from Dan and Dave's *Trilogy* called "Sandwich." Did I mention how much he impressed the other dozen of us?

As we headed around the final section of the circle, Alan Zurich had a little frog in his throat (quite literally), and went on to take small red, green, blue and yellow silks into a zipper bag and they blended together as he unzipped the bag to show it empty. Our treasurer, Ken Spanola was anxious to show and teach a trick that used a clock face to reach a predicted time... every time.

And putting the icing on the cake we concluded with Geoff Williams who was the star of the S.A.M. Convention (close-up, stage and lecturing plus more!) and he is written up in the July issue of the *M-U-M Magazine*. He shared a great trick as always! It was such a great meeting, we didn't even mind the heat!

*Tom Vorjohan*

### **RING 183, VICTORIA, BRITISH COLUMBIA – The Victoria Magic Circle – The Ernie Crockford Ring**

1st Tue. (Sept.-June). 7:30pm Langford Fire Hall. # 1 2625 Peatt Rd.  
Langford BC.

RYAN STANLEY, Secretary / E-mail: [ryanstanley1015@yahoo.ca](mailto:ryanstanley1015@yahoo.ca)  
DAVID ATTWOOD, President / E-mail: [info@attwoodmagic.com](mailto:info@attwoodmagic.com)

Our Ring hasn't reported in quite some time, and I am hoping as the new Ring Reporter to submit monthly (other than the summer).

Ring 183 had a busy June. Five of our members performed in either one or two half our sets at The Cook Street Block Party on June 8th where up to 10,000 visitors were in attendance and each show was well attended.

June 10th was the last meeting prior to the summer shut down, and we held the Ray Parker

Unopened Deck Competition. Each competitor was handed an unopened deck, and they were to perform a routine up to eight minutes. Lynn Evans and Craig McKee tied for the top honors.

On June 21st, our annual Mirth and Magic Comedy Competition was held at a retirement home. They have a 250-seat theatre where we put on a free matinee show for the residents and a show for the public in the evening. Kerry Zado was the emcee, Justin Louie, Donald Dunphy and Benoit L'heureux participated in the comedy magic competition with the audience voting during the intermission.

Murray Hatfield closed the evening before Justin Louie was presented with the Wansborough Trophy for the funniest magic act. *Kerry Zado*

### **RING 192, SACRAMENTO, CALIFORNIA – Victor Saint Leon Ring**

Meets 2nd Weds., 7:00 p.m., at the Mission Oaks Community Center, 4701 Gibbon's Dr., Carmichael.

JEFFREY TINKER, Secretary / E-mail: jtinker53@yahoo.com

Web site: [www.magic1.org/ibm192](http://www.magic1.org/ibm192)

Our July meeting was the best attended one this year. The theme was books that inspired you or shaped your magic. Great Scot the Magic Dude did Teach a Trick from *Beyond Beyond*, Scott Cameron spoke about *Card College* by Giobbi and *No Ordinary Magic* by Eileen McFall, Richard Goldner added *Mental Numbers*.

Dale Lorzo spoke of fiction vs. non-fiction, blended two silks bearing the F and N, 20th Century silk style to reveal the word FUN. Mary Mowder performed "Out Of This Universe" from Harry Lorayne. Gary Berard produced "Easy Aces." Steve Ehlers' "Making the Rounds" came next. Richard Aylward did a salt vanish and reproduced it. Sean Klein did a bit with a silk and half dollar from *Expert Coin Magic* by Roth.

David Wright showed us his "Sucker Monte." He uses jumbo cards on stage. Jeff Tinker brought out *The Stein and Day Handbook of Magic*, by Marvin Kaye. He credited it with his start because Mr. Kaye listed dealers and addresses to get catalogs. Sadly, out of eight listed, only three remain. Pepe Puglisi spoke at length of Rene Levand, an Argentinian magician who had only one hand. Ric Ewing gave David Ginn's *Pro Magic for Children* high praise, then did a "Mis-made Flag" routine that ended with a very large flag and staff produced from a small change bag.

Jacques Lord had a Marked Deck he wanted us to see. Anthony Orciuol performed "Double Exposure," and Josh Ray brought out his Lucky Worm. Finally, Vikram Singh brought up *Stage by Stage* by John Graham. There were many other books referenced like *Tarbell*, *Expert Card Technique* and *The Stage Doctor*, and too many to list here. At the very least we saw some tomes we might like to add to our libraries. *Jeff Tinker*

### **RING 193, SALT LAKE CITY, UTAH – Len and Thalia Swinyer Ring**

Meets 1st Tue., 7:00 pm, at the Swinyer residence, 4970 Waimea Way, Holladay, UT.

MONT DUTSON, President / E-mail: [montd84@comcast.net](mailto:montd84@comcast.net)

Web site: [www.utahmagic.org](http://www.utahmagic.org)

Ring 193 met at the Swinyers' home on July 3. We were about twelve in attendance. We announced the Joshua Jay Lecture on Friday, Aug. 15, at 7:00 p.m.

Our annual Ring Swap 'n Sell will be Saturday, Sept. 13. Bring any tables /chairs you might need. It will be out in the driveway and front yard of the Swinyer home. This will take the place of the September Tuesday meeting.

We will be holding our Ring 193 Competition at the regular November meeting time. Performers will be allowed two minutes to set up and five minutes to perform. The judging committee will be made up of laypersons.

Our President, Mont, opened the magic about an ancient tale of the Sheikh Djabouty in Egypt about 1490-1439 BCE. He was a general of the great Tuthmosis III, known as the "Napoleon of Egypt." Djabouty was in charge of the gold, silver, etc. of the realm. He always went for the gold; he was a real gold getter. During a fight in the siege of Joppa, Sheikh Djabouty had his hand cut off. Later, when he died and was mummified, his severed hand was mummified and buried with him. Mont showed the mummified hand and set a bag of gold and gems across the table. Inscriptions on the Ankh of power showed how to animate his hand. We repeated his title and name: Sheikh, Sheikh, Sheik, twice and his name and title twice: Sheikh Djabouty, Sheikh Djabouty (as music from KC and the Sunshine band played "Shake Your Booty"). The hand became animated and crawled across the tabletop to grab the gold and jewels!

Jim handed out sealed envelopes. Al picked from another pile of envelopes. Each envelope had four cards. A card was torn into quarters; four cards put in any order. Then a process of selecting a card and discarding three cards several times. He repeated "I Believe," and two pieces were left and matched the cards.

Al handed out small cards, each had a note saying, "Tear this into little pieces and I will restore it." Some of us couldn't tear the cards as hard as we tried. Then Al showed the "Hold Tight Pencil," where he inserted a pencil with a string loop on the eraser end through a buttonhole and back over the pencil. Dan tried hard but could not figure out how to remove the pencil from his buttonhole. Al finally showed him.

Kerry explained NLP and how he would influence our actions using it. He handed out four numbered envelopes, and Kerry said the one he

ended up with would contain a “Big Bill.” Choices were made. Al ended up with a sign in his envelope “BIG BILL” in very large type. Chuck ended up with a picture of a pelican who had a big bill! Javier ended up with a \$1200 phone bill (that’s a BIG bill), Kerry ended up with a \$100 bill in his envelope! Then Kerry performed a baffling “Six Card Repeat,” tossing cards left and right, and still had six cards left each time.

Aniket told Javier he could memorize the deck order just by quickly riffling down. Javier named a card. Aniket said it was twenty-one cards from the top of the deck and counted them down, and sure enough, it was Javier’s card. Then Aniket reshuffled and re-memorized the deck and named the new position of Javier’s card and was right again.

Javier asked someone to name their favorite movie, and he said the movie had Batman in it. Javier showed a long strip of paper with many movie titles printed on it. He moved scissors up and down until he was told to stop. He cut the strip from *The Dark Knight*, a Batman movie, and then opened an envelope with a poster card saying, *Dark Knight*, but it was cut into two pieces like the strip. He placed the pieces in an envelope, and it was restored.

Chuck performed a “Miser’s Dream with a clear glass and produced several coins.

Aniket performed an encore effect. Chuck was asked to select a card, which was the Three of Spades. He signed it, and it was shuffled into the deck, and a great “Ambitious Card” routine was performed.

We had a great time and then adjourned to the refreshment area for more conversation and food consumption!

*Mont Dutson*

### **RING 194, HUNTSVILLE, ALABAMA – Space City Magic Club**

Meets 1st. Thu., 7:00pm Madison Christian Church, Hughes Rd.,  
Madison, AL

MATT GROWDEN, President  
E-mail: Growdne@yahoo.com

Reports came from members who attended the S.A.M. Nashville Conference. All good. Great two and a half days. Great time spent with the shows’ entertainers. Some members went over to the House of Cards after S.A.M.

Reports for the evening included treasures, obits, fireworks, and who signed the original Declaration of Independence. Since twelve members attended the July Ring meeting in July, President Matt Growden chose magic found online as the theme for the night.

Matt Growden performed a face up face down card trick using the chaos theory from YouTube. V.P. performed a “DAT” (Dang Awesome Trick) rope trick. Trace Cooper predicted the right cards

and ended with “Charming Chinese Coin” story. Trace Cooper performed several prediction card effects. T (for treasurer) Dean Carter performed a coin jumping trick. Patrick Brunson performed a TLR bamboozled ketchup trick about a tomato family. Ben May mentioned Cook Books. Bill Mullins mentioned Penn and Teller. Jared Cassidy won an honorable mention for a Jack Baldwin paddle move. Evan Tate using an unopened deck performed a twenty-one-card effect, then a rope and scarf effect followed with a Sim Sala Bim effect using Kenneth Jordan as the volunteer.

*Patrick Brunson*

### **RING 197, MARIETTA, OHIO – The Tommy Windsor Ring**

Meets 2nd Thu., 7:00pm at 200 Franklin St., Marietta, OH  
DALE WHEELER, President / E-mail: dalew3314@gmail.com

The members entered the meeting hall, set up their performance materials for later, and welcomed our visitor. Shortly after, Jay called the meeting to order. Topics included updates on the petition to formally change our Ring location with the I.B.M., the Ring membership certificates, our fall shows, general announcements of other shows in our region, and the next month’s magic performance theme.

Additionally, we offered congratulations to two Ring members on their upcoming recognition awards in the I.B.M.: Chester Gault will receive the Order of Merlin Excelsior; and Ken Brown will receive the Order of Merlin. By the printing of this report, the Convention would have formally awarded these. Dale presented Ring membership wands to Dock Cutlip, Bill and Charleen Stokes.

Following our business meeting, several of the members and our guest performed. This particular evening had several effects that utilized the Patriotic theme. Dale Wheeler, Bill Stokes, Velma Kunze, Dock Cutlip, and Nathan Ayers shared magic.

Velma led the performance portion with a red, white, and blue theme. She used a patriotic colored silk, five goblets, water, and a tea kettle in her adaptation of the “Assassin’s Teapot.”

Keeping with the patriotic theme, Dale Wheeler performed a four kings card effect. After a bit of byplay producing several red-white-blue objects such as silks and ropes, he talked about four kings who reigned during the revolution and had them represented by four blue backed kings from a deck of cards. One by one each king turned face down. Then each king was shown to have a red back, and then the packet was fanned to reveal four cards, each with an American Flag motif on the back.

Bill Stokes finished the patriotic theme with a set of three boxes, nine balls, and a message of unity. The three boxes were red, silver (the white), and blue. In front of each box, Bill placed a set of

balls that were red, white, and blue. During his patter, he placed the specific color ball in the matching box for each of the sets and boxes. At the end, the spectators presumed that all the red balls were in the red box, all the blue in the blue box and all the white in the remaining box. However, the sets of red, white, and blue balls were found in each of the boxes. This was a twist on the one ahead principle.

Our guest, Nathan Ayers, joined the performers with a “reverse trick.” Jay was his helper. Nathan found the Jack of Hearts from the deck and placed it back in the deck. Jay was asked to thumb through the deck to a point and then make three stacks of cards. Following this Jay located the magician’s startling reveal of the Jack of Hearts.

Rounding out the evening performances was Dock Cutlip with his take on Calen Morelli’s “Quantum Aperture.” While in full view, a hole moves on a playing card.

Just before we ended our Ring meeting, members shared suggestions and tips. Jay shared his slip force.

We would love it if you would like to join us, either as a guest or a new member. If you are traveling through or living in our area and would like to come to a meeting, get in touch with us.

*Charleen Stokes*

## **RING 205, LIMA/FINDLAY, OHIO – Northwestern Ohio Magicians Association (NOMA)**

Meets last Sun. of the month at Mike Grubbs’s home in Findlay.

GENE CRAFT, Secretary, 5038 Pheasant St., Elida, OH 45807

E-mail: Ecrafft@woh.rr.com

Web site: [www.angelfire.com/oh/ring205](http://www.angelfire.com/oh/ring205)

Ring 205 met on June 29, 2025, at Mike’s home. Chris Topel opened the meeting at 7:00 p.m. We will not meet in July. Roberta Howard has reserved The Main Event room for October 26, 2025, for our annual banquet. She has the room for the entire day. We discussed possible options including a lecture and or club show. Currently we left the discussion that we will still only meet for our regular installation banquet around 5 p.m. Fr. Steve Blum shared the treasurer’s report. He will follow up on current costs for a paper copy and minimum balance fees.

Fr. Steve had Gene shuffle a packet of cards and reveal the face up and face down cards. Three face up and five face down cards revealed his prediction.

Mike Grubbs mixed a packet of cards and counted off successive cards. That revealed all the diamonds in numerical order.

Chris Topel had Gary mix and shuffle several stacks of cards. When Chris counted down to a specific number it revealed the chosen card.

Gary Friedrich performed the evening lecture.

He produced four coins and manipulated them from hand to hand. He then explained the handling and movements for each coin.

Gene Craft presented the evening show. Using a theme of sketching pictures and mental inspiration he performed “Catchword,” “Kids Kards,” and “Professor’s Nightmare.” Eddy Grubbs was also present.

*Gene Craft*

## **RING 210, ANN ARBOR, MICHIGAN – Duke Stern Ring**

Meets 2nd Wed. each month 7:00pm at the Plymouth Community Arts

Council, 774 Sheldon Rd., Plymouth, MI 48170

RANDY A. SMITH, Secretary

Web site: [www.aamagic.org](http://www.aamagic.org)

This month our President Sean Howell decided to mix up the agenda a bit, alternating magic and business. Our meeting kicked off with magic by the duo Karl and Bill. Bill opened with a comedy string of silks production from his sleeve, but he pulled too hard and ended up pulling out a pair of silk boxers with red hearts. Then it was their unique version of “Stratosphere” where Bill demonstrates his new job at the Penn Tennis Ball factory pumping air out of the tennis ball tubes using the TBPU-2000 (Tennis Ball Pumper Upper 2000). Somehow the pink tennis ball for breast cancer awareness always ends up in the wrong location. Then it was their version of the “Linking Rings.” Karl is unable to link the rings, but Bill does it every time. Finally, they performed their most recent effect, “The Indian Rope Trick.”

President Sean Howell reminded us of the annual picnic to be hosted at his home out in the country in Albion, Michigan. Details have been shared with members. Overnight campers are welcome. Dan Jones made a pitch for volunteers for the Parlor Show Marketing Team. Dan will be leading the marketing effort. Karl Rabe will be the overall project manager for the show and Sean Howell will continue to be the producer. It is critical that we increase attendance at our shows, and we need everyone’s help in doing so.

Then it was back to more magic. Phil Mann the Magic Mann did a nice floating glass routine. Draygon Hibbler did a baffling two card divination. Fred Lenter led spectator Dan Jones in divining three cards randomly selected by audience members.

Tom Johnson issued a Black Art Challenge to members. He brought in two Dondrake manuscripts (*Lecture Notes* and *Black Art Breakthrough*) as well as some black art props. He offered to loan all to a member who would take it away, do some research and come back the following month with a black art trick to perform for the club. John Russell led a discussion on keeping magic “appropriate” for all audiences and used his performance of “Passing Water” by Kovari Magic as an example.



Then it was time for a round of Happy Birthday to one of our longest tenured members, Jim Ruth. According to Hank Moorehouse himself, Jim was one of the first members of the S.A.M. Assembly chartered in 1972.

More Magic. Tara McAllister did a straitjacket escape with a wallet steal thrown in for good measure. Dan Jones did a nice finger-chopper routine. Mike Bogdes had Charlie Palko divine a card selected by a spectator. He finally got it when he remembered to wear Mike's special glasses.

We wrapped up with a couple of final announcements. Our September meeting will be an Improv Class led by the venerable John Sturk. More details to come. Mike Thornton has agreed to be the club's Educational Director. Mike has demonstrated a fantastic ability to teach and share his knowledge from years of experience and his time studying under the legendary magician Neil Foster at the Chavez College of Magic. At our October meeting Mike will be presenting a learning session on magic tables and how to organize your props effectively.

*Karl Rabe*

### **RING 234, CHARLESTON, SOUTH CAROLINA - The Low Country Conjurors**

Meets 1st Sun. of each month, 3:00 pm, Commonhouse Ale Works,  
North Charleston, SC  
GEORGE YOUNTS, Secretary  
Email: [george\\_younts@charleston.k12.sc.us](mailto:george_younts@charleston.k12.sc.us)

Once the usual high table was captured by Ari, Wes, Zach, and George, a conjuring jam ensued in that hot packed humid room. The subject potpourri encompassed five different styles of dye tube, Daryl's packet trick "Odd Card," Personalized Thumb Tips, Stud Playing Cards, variations of Stewart James' "Miraskill," Double Deal Force (but in Triple Form), Cellphone 52 on One Gag into selected card via Mirage Deck Force. Mirage method brought out the newest version of Kids' Kards then Zach wowed with Kenton Knepper's "Kolossal Killer" and taught the method. Next up was a Si Stebbins spelling trick then a push through shuffle tutorial and a Knock Out Deck showing followed by a Paul Cummins effect with a cool top change learned in the 1990s in Jacksonville, FL at Buffalo's Bar. Penguin, Magic Word, How Magicians Think and Desert Island Tricks were podcast recommendations and then it was rubber band jam time right before it all ended. Lot covered including Rope and Children's Magic too.

A fun productive time as the temperature cooled off at the three-hour jam ending with very few in that room beside the four wizards. Next meeting is August 17th... same Bat time and same bat channel. Sim Sala Bim Everyone!

*George Younts*

### **RING 254, HIGHLAND, CALIFORNIA - the Karrell Fox/Paul Shartel Ring**

Meets 2nd Tue. each month, 7:30 to 9:30, Highland Senior Cntr. 3102 E.  
Highland Ave., Highland, CA  
STEPHEN HEALTON, Secretary / (951) 570-7266  
E-mail: [healtoncell@gmail.com](mailto:healtoncell@gmail.com)

Man, oh man. This month was quite the whirlwind for members of Ring 254. 7:30 started the meeting by V.P. Jared, then President Peter Winch talked about the Board meeting and discussed upcoming events.

The club talked about going to *It's Magic* and having shirts that match. Since the meeting's theme was props, we had a lineup of our members to perform with their props.

We had an all-star lineup, starting with Julie. She produced flowers from a hat, then a silk fountain, after that she had a red silk and tied red knots on it. She opened the silk and, it looked like the knots came out of the silk, because there were holes in the red silk. She asked for recommendations to improve, then there was a discussion on different points on her performance.

Ron Bonneau took the spotlight with his performance of this classic Die Box. Using his very first Die Box (he said he has many), and it had been fifteen years since he did a performance with it. He talked about doing a child's show with the prop. His unique approach was to use a folded piece of cardboard that made a box with no top or bottom and put the die in there, so it folds back up to a flat piece of paper and not a bag.

Our President Peter befuddled us with his amazing effects. He had a wheel with four colors and clips at each color, which was on a stand. He had two volunteers. One volunteer picked cards for each section, then all the cards from the deck turned into the one that was on the wheel.

Pete Pridanonda performed a routine with a passion and excitement. Pete Pridanonda came up and unveiled for the first time his Top-Secret Flip Book. People asked why he wanted to be a magician, he wanted superpowers to read top-secret documents. He flipped the book it was blank, then again, the document showed it was redacted, then flipped again, and it was printed.

Dave Whitmore performed a nifty routine from Harry Allen's the "Dream Bag." From an empty paper shopping bag, he brings out colored boxes and silks.

Wesley Sasano presented the "Card Chopper." He brought up a volunteer to pick a card, then put the deck in the Card Chopper, and cut them in half. Then brought out the volunteer's card whole.

After that Jaren Henderson presented Mark Wilson's "Spot Card."

Ron Bonneau demonstrated that you don't need to bust your knuckles to present entertaining magic and presented his Head Chopper, he manufactured himself.

Bruce Spieler presented a money trick with a one-dollar bill that became a \$100 dollar bill, then back again.

After that, Steve Healton presented the prop he likes best to start his shows off with. He walks on stage with a book, then a stand unfolds from the book and the book holds his tricks for the show. He then took out his cup and poured water into it, then poked holes with his pencil. The cup represents your brain and the water as your dreams, and don't let people steal your dreams. *Steve Healton*

### **RING 258, LEESBURG, FLORIDA – The “Magic Ian” Ring**

4th Thu. at 7:00 pm, Perkins Restaurant, 27811 US Hwy 27, Leesburg, FL 34748

ROGER L. REID, Secretary / (321) 945-7500

E-mail: rogerreid1114@gmail.com / Website: www.Ring 258.com

Send “Good Wishes” to both Jill Morgenstein (broken kneecap) and Coni Solomon broken ankle. We had a guest tonight, Willem Riley of Ocala, who filled out an application to join the Ring.

Greg Solomon has been performing at Hurricane Dockside restaurant in Tavares. He recommends this venue for our holiday party and possibly for future Ring meetings as it is more centrally located than our current meeting place

It has been reported that Murray Sawchuck has been exposing magic secrets on the Internet, a la The Masked Magician. The Ring Secretary will be in contact with the I.B.M. Office to inquire about the situation.

Suggestions were made this evening to perform some charitable shows to get the name of the club “out there.”

The Theme of the evening was Mental Magic! And there was plenty. David Lyons opened the after-meeting entertainment with “Prediction Dies” and “Déjà Vu Prediction.” Kim Young made the Haunted Key turn over! Andy Rohweder showed Dan Stapleton’s “Road Trip” using a large map of the U.S.A. to predict the route. Regina Schiraldi performed a Number Force, “The 34 Trick,” and Spoon Bending. David Ginsberg vanished a pack of cigarettes, put “Matter Through Matter” and stretched a \$100 bill! Greg Solomon closed the evening with 3 stunners, “Emergency Card,” “Deja Zoo” and “Mind in Focus.”

Next month’s theme... Magic with a Thumb Tip! *Roger Reid*

### **RING 265, LONDON, ONTARIO, CANADA – London Magicians Guild**

Meets 2nd Wed., Labatt’s Engineering Bldg. unless otherwise notified.

MARK HOGAN, Secretary

May’s meeting theme was about Magician Foolers. And it seemed every trick that was done fooled most folks, so “mission accomplished” by all!

Mark Hogan started with a Dani DaOrtiz spelling effect where the card matching a thought-of value and suit was in the location where a thought-of word was spelled! Later in the night, he tried his hands with his first attempt on his own version of Boris Wild’s “Any Card at Any Birthday,” where a prediction deck inside a box held a thought-of card at a thought-of birthdate! There were lots of great suggestions for that effect.

Peter Mennie stunned us all with his own version of Dan Harlan’s “The Awakening,” where ropes of three different lengths all become the same length, with no moves! And Sam General showed us his “Joker’s Trap,” a nice sandwich effect where a selected card appears between two jokers!

Christopher Campbell showed us his remarkable “Can of Worms” handmade escape lock (inside a sealed seafood can)! We also marveled at how he also poured some orange drink into his hand and made it disappear!

Andrew Olmstead introduced two solved Rubik’s Cubes and demonstrated his own amazing version of matching one mixed Rubik’s Cube to another! And Byron Berry fooled us all with a “Triumph” variation by shuffling a deck face up and face down, yet in that mess seemingly able to still find two selections!

Even our guest for the night got in on the action. Peter Skells fooled us with a great card transposition, where a card on the table changed places with a card wrapped in a handkerchief! He also showed of his mental prowess by revealing cards that were held behind his back (which fooled the pants off of Leonardo Martins!).

What a great night – tons of super effects and discussions! Thanks for everyone who came out to fool the magicians! *Mark Hogan*

### **RING 266, TYLER, TEXAS – East Texas Court of Magic**

1st Mon of the month, 7:00 pm, at Church of Living Hope on Hwy 69-North in Tyler, Tx.

JENE CARROLL, President

Ring 266 had a great meeting in July! We had seventeen people present at the meeting! Asher Morris’s dad visited us and displayed some high-end marionette puppets from his collection. Will Hatch also shared his famed puppet, Chester. We had three young performers who also attended which helped up the fun factor. Eugene Wilkes visited from Longview and brought an array of puppets as well.

We also had two visitors from a neighboring town visit us for the first time. Lots of fun things are happening at our Ring!

*Paul M. Budd*

## **RING 280, VALENCIA, CALIFORNIA – Mark Wilson Ring**

Meets 2nd thu. of the month at 7:00 pm at the Newhall Boys & Girls Club 24909 Newhall Ave., Newhall, CA 91321

DAVE NORMAN, Secretary

E-mail: Davenmagic@lagnor.com

Web site: www.ibmring280.com

Members attending the May 2025 meeting: Joe Berman, Chris Canfield, Luke Boehret, Glenn Crites, Everett Gomez, Bob Love, and Clem Patafio.

Our meeting's theme was Bizarre Magic. A presentation might involve something purchased in a market bazaar, but our President Bob Love was thinking more like storytelling with esoteric narratives and imagery with a touch of the macabre.

The evening centered on the only performance of the evening, which was a series of effects performed by Bob Love that illustrated the bizarre tale of Cora, a woman who lived in the wild west. She lived above the local saloon where she helped herself to the barkeeper's whisky and performed magic tricks for the customers. Oddly, customers paid Cora not to perform a most disturbing fortune telling prediction. For the few who dared, Cora would predict the hour of their death.

Cora signaled the barkeeper to stop filling her glass by placing the whisky bottle's cork in a small box in which she also stored her glass. The barkeeper would have to recover the cork by picking up the box. The mystery was that when the barkeeper picked up the box the cork was not next to the glass but was sitting in the glass.

Today, all that remnants of Cora's life consist of a partially burnt tintype photo of her and her room key, the key that she could not find in time to escape the fire that burned down the saloon. There are those who say the key is haunted as it can be seen to turn on its own as it sits in one's hand.

Cora's story was accompanied by a clock effect to predict the hour of one's death. It was inspired by "Now is the Hour." This effect is a packet trick developed by Roland Adams and sold by Fred Donaldson's company Scott Magic Co.

The "Cork in the Glass" effect was inspired by the "Astro-Ball Cabinet" by Dave Powell which was based upon Milson-Worth's Astro-Ball Cabinet, which is the first phase of Stewart James' effect. Cora's key is of course the classic Spirit Key.

This one presentation and ensuing discussion filled the entire evening. After Bob's presentation, he explained how the effects were accomplished, and then we began brainstorming alternative handlings as well as presentational enhancements.

Luke Boehret, Chris Canfield and Joe Berman led a spirited discussion in which suggestions were proposed, tried, critiqued, and refined. Luke

demonstrated how "Over Kill" as described in Paul Harris' book *The Art of Astonishment* could be substituted for "Now is the Hour".

Bob created an entertaining presentation by taking three tricks and theming them together to illustrate an engaging macabre tale. This is the definition of Bizarre Magic.

Members attending the June meeting: Luke Boehret, Glenn Crites, Bob Love, David Norman, Clem Patafio, Tim Silver, and Mark Wray. We were honored to have two guests attend our meeting and we hope they will become members soon. Our guests were D. Hunter White and Jeff Weaker. Our meeting's theme was magic learned from a book.

David Norman a.k.a. "Namron the Great" presented a card prediction. Dave wrote out his prediction and gave it to an audience member to hold. He then produced six cards which were secured by elastic bands to a clipboard-sized rectangular board. The six cards were arranged in two rows with three on the left and right sides with only their backs visible. The volunteer selected one of these six cards which was a free choice. The selected card, with its back still facing the audience, was then placed in a slot at the top end. Dave turned the board so that the faces were visible to the audience and the selected card matched his prediction.

Luke Boehret performed a five-card routine using elements from the "Ambitious Classic" by Larry Jennings combined with "Limited Ambitions – Any Second Now" by Martin Nash. Luke introduced the five cards (Ace through the Five of Spades) with an exquisite series of cuts and shuffle moves. Luke found instructions for these effects in the *Kabbala* magic periodical which was originally published in the 1970s and has been republished in various formats. See the Genii Forum for more details.

Glenn Crites performed "The Appearing Prediction" from *The Definitive Sankey*, Volume One, by Andi Gladwin and Joshua Jay. This is one of several effects using a paper clip as a clever misdirection.

Bob Love created a story line about a Japanese craftsman who made Sumo wrestler belts. His character made belt patterns by taking a loop of paper and cutting down the center to form two loops. As his story progressed the loops became one long loop, then the next loop formed two linked loops. Bob included a self-working card trick where the volunteer placed their chosen card into the deck and when it was spread, their card was the only face-up card. Lastly, Bob told of the wise man who showed him something no one had ever seen before, and no one will ever see again. Bob then pulled a peanut out of a bag and ate it.

No one had ever seen that nut inside the shell and after he ate it, no one would ever see it again. Bob's routine illustrates how even simple illusions woven into a story can be wildly entertaining. Bob's story was funny and entertaining.

Tim Silver presented a "Rapid Calculation Effect." He built a card holder that held four cardboard strips showing five vertical numbers and each strip had numbers on both the front and back. His volunteer was asked to arrange the strips in any order they wished. This produced a series of four-digit numbers when read left to right. There was a total of five four-digit numbers when read from top to bottom. Tim immediately wrote down a number and then had the volunteer use their cell phone calculator to add all five numbers. Tim beat the calculator on each try.

Bob found and crafted this routine from one of his earliest treatises on magic. *101 Magic Tricks* by Adams, a vintage children's illustrated magic book circa 1960.

Mark Wray performed in costume as Sherlock Holme's brother "The Mystery of the Queen's Diamonds" from *Bob Wagner's Master Notebook of Magic*. The routine used an elaborate wooden model of a castle and miniature gallows where the suspect card ends up in the noose.

Mark related how he had acquired the Inverness cape, a deerstalker cap and a calabash pipe associated with Arthur Conan Doyle's famous fictional detective, Sherlock Holmes. While visiting London, Mark went to 221b Baker St, London NW1 6XE, United Kingdom. This is now the Sherlock Holmes Museum since 1990. Which was once a four-story Georgian townhouse dating back to 1815. According to the stories of Sir Arthur Conan Doyle, Sherlock Holmes made this his residence here from 1881 to 1904. Mark found a store across the street that custom made the Holmes cape and hat. He had the outfit made, but it would not be ready before he flew home. When he went to pick up his package from the Post Office he got an expensive surprise. There was a forty percent tariff on imported clothing. Keep in mind that this was over twenty years ago. An expensive but authentic costume. Happy Conjuring!

Glenn Crites

## **RING 284, FORT WALTON BEACH, FLORIDA - Conrad C. Bush Ring**

Meets 3rd thu, 6:00 pm for socializing at Fresh Greece Pizza & Grill, 339 N John Sims Pkwy. W. Niceville, FL 32578. 7:00 pm meeting Valparaiso Library (459 Valparaiso Pkwy)

RONALD HUDSPETH, Secretary / E-mail: RMHudspeth@spamcop.net

After a good start in the first quarter of 2025, Ring 284 has had a few setbacks in the second. Landshark Pizza closed its doors literally the day after our May meeting. It was great to have a meeting room available, not to mention a

Speakeasy venue that hosted a couple of magic performances with club representation. However, this turn of events means that we need to flex back (at least for now) to the McAlister's Deli; just about across the parking lot, while the search for a new locale continues.

On the Business and Events side, for the April meeting we welcomed new Members Tracy Lindsay and said hello to prospective member Dave Hunt and out of town visitor, Jared Vignes. President Jeff Sobel started a new Ring tradition; instead of a raffle, meetings have a game of chance type competition to determine who claims the monthly door prize.

We did a special off site meeting the next week in Panama City, FL. The Ring's area of membership has extended there since the Ring got its charter; however, urban spread and tourist driven traffic have caused the drive to go from under an hour to over two. As in the last report, it is the goal of the Ring to have a minimum of two additional meetings in PC a year to support the members there. The officers plus member Jason Simonds joined locals Ted Danger, Matt Martin and Don McCoy for dinner and then Don graciously hosted us at his condo, which we awe-filled refer to as "the Magic Castle of the East." Don has done a fantastic job decorating and outfitting the entire unit as an homage to historical events and influential personages of our art. Secretary Ron Hudspeth conducted a mini workshop on the tapered (stripper) deck and presented a couple of special Rider Back tapered decks from Ondrej Psenicka to Don in thanks for his generosity in welcoming us in the opportunity to assemble there.

The May meeting had V.P. Brian Ward and Ron reporting on the AbraCORNdabra Convention in Des Moines, Iowa, including a rare workshop from Alan Ackerman. June (now temporarily back at McAlister's) had a small group which we leveraged into a training session for our newer members on simple, but effective card forces and an introduction of time misdirection to make them most effective.

Magic: Many members provided entertainment and demonstrated props throughout the quarter. Jeff (tarot and dice-based routines of his own design, Lopez's "Tongue Tied," TCC's "The Pin" and Himitsu's stylized Zener type effect, "Impossible"), Brian showed effects based on estimation skills he learned from Shoot Ogawa and Gregory Wilson, Mark Zeid (several card tricks, Vampire (anti-gravity) Block), Jared showed a flash production, and Ron (the new Rider Back marking system from Psenicka again for the PC folks, even newer book tests from Josh Zandman, Bannon's "Duplicity"). As usual, many of these wound up being workshops as members traded questions, tips and "gotchas."



Remember that we meet for early dinner time on the third Wednesday now; if any of you find yourself in the area, please feel free to drop in. However, during tourist season or to facilitate special events like lectures, we may need to relocate the meeting for any given month. If you think there is any chance you might like to make a meeting, please e-mail below and we can put you on our e-mail reminder distribution. Our public announcements page on Facebook can be found under "Ft Walton Beach/Niceville/Okaloosa Magic Club." Also, we have potentially several members who drive in from points as far away as Panama City, Crestview and Pace, so if you might like to carpool, feel free e-mail *RMHudspeth@spamacop.net* for information. *Ron Hudspeth*

### **RING 289, MACON, GEORGIA – Mike Fuller Ring**

Meets 1st Tue. each month at 6:00 p.m., Fresh Air BBQ on Riverside Dr., Macon

DANNY WATSON, President / (478) 338-5572

Web site: [www.angelfire.com/magic2/maconmagic](http://www.angelfire.com/magic2/maconmagic)

In attendance: Mike and Linda Fuller, Tony Zelonis, John and Rhonda Donahue, Ronald and Angie Livingston, Bill Sirmon, and Danny Watson.

After dinner with some of the finest BBQ in Macon, Georgia, we started off our July meeting with Danny's riddle board to try and solve the six Independence Day riddles that he put together. Some good ones there and some of them he had to give us a little hint.

Next, discussion on everyday events and upcoming magic related stories, events and even TV specials.

Now for some magic with our theme being Red, White, and Blue Magic. First up was John Donahue with his red, white, and blue star lined production box, and to some patriotic music he took the box apart in three pieces, showed it all around, then put it back together and produced a lemon, a giant butterfly silk followed by two streams of silks pulled out of each side of the box, and at the end an American flag was tied between them. Looked great.

Next was a fanfare of mis-made flag effects that started next with Tony Zelonis showing us a small tube and then placed into it a red silk, a white silk, and then a blue silk and with the wave of a wand the three silks became an American flag. Nicely done Tony.

Ron Livingston was up next with a unique mis-made flag effect where he had a blue silk which he placed into a bag followed by some white strips representing the stripes on the flag followed by some red stripes from a flag and then finally a bunch of little stars which he threw into the bag as well, all after he gave us some history on the flag and where it started from.

Abracadabra, when Ron removed the silk, it was the original flag from the first thirteen colonies. Nice adaptation I've never seen before. Well done, Ron.

Next, Mike Fuller showed us a version of a "Rainbow Ropes" effect where the three colored ropes were tied together, then he wrapped them around his hand and with a wave of the hand became one continuous three colored rope. Nice. He followed up the ropes with his version of the mis-made flag where he put a red, white, and blue silk into a bag and as he did it hadn't realized that in picking up the three silks, he missed the blue one all together and when the magical pass was made; the flag came out without the blue. So, he placed the mis-made flag along with the blue silk into the bag and with the wave of the hand the blue was there but in the wrong place. Back into the bag again and with another wave the flag came out correct. Looked good, Mike.

Last up to perform was Danny Watson and with the help of Bill Sirmon, Tony Zelonis, and Angie Livingston where Danny took a red silk from Bill, the white silk from Angie, but being in a hurry forgetting Tony's blue silk, waved his hand and the flag came out without any blue. Danny realized he went so fast he forgot to get the blue one from Tony. He then took the blue and added it to the bag, A wave of the hand and voila produced an American flag the way it should be.

Fun times. If in the area stop in, we'd love to see you. Next month's theme, Old Book Magic. Perform an effect out of an old book and present it and bring the book for proof. Be well everyone.

*John Donahue*

### **RING 313, ORANGE COUNTY, CALIFORNIA – The John Fedko Ring**

Meets last Tues. of the month, Irvine Valley Water District,

15600 Sand Canyon Ave., Irvine.,

ALAN HANSON, Secretary

Email: [AlanHanson15@gmail.com](mailto:AlanHanson15@gmail.com)

Web site: [www.ring313.org](http://www.ring313.org)

June 24, 2025 was member performance night. First up was Can Tang with a routine themed around free will vs destiny. Using four assistants and five chairs, each holding a sealed revelation, the seemingly free will choices of each volunteer was revealed to be predetermined. Each revelation was a perfect match to some unique characteristic of the individual who was seated in that chair. This performance was based on ideas from Jim Steinmeyer's "Choice and Unknown" effect with a kicker designed by Can Tang.

Next Neil Katz briefly borrowed a volunteer's phone. Placing it face down, the volunteer was asked to think of any major international city with an international airport. London, England was selected. A second volunteer selected a month and

day to take a trip, November 5. The borrowed phone showed a photo baggage check from London. A small blank notepad contained one page with the name of actor Sam Rockwell. A google search for Sam Rockwell gave November 5th as his birthday! This digital magic trick was inspired by Jonathan Levitt using various electronic tools.

Scott O'Connell asked the audience for random card names. The "Ace of Spades" person came forward and the Bicycle card case with that partially printed card was shown. The volunteer chose another card from a spread of the deck. This Ten of Hearts was then revealed to have replaced the printed ace on that same card case.

Steve Longacre stepped onto the stage holding two wine corks, each cork with thumb and forefinger. The corks were mysteriously interlocked and unlocked while in full view.

Kevin Brown had a volunteer place his finger ring in either of two small boxes. Several more identical boxes were added to the table and randomized by the volunteer. Brown, a.k.a. Profundo, applied his powers of divination eliminating all but the one box which contained the ring. Kevin Brown next handed a deck of playing cards to a volunteer for a performance of "I dream of Mind Reading" based on the work of Handsome Jack, a.k.a. John Lovick. Brown instructed the volunteer to mentally select any card. While Brown's back was turned, various card deck instructions based on the mental selection were given. When the cards were returned, Brown correctly named the selected card. He next revealed the deck was an entirely blank faced.

Richard Zucker first demonstrated his memorization of fifty-two numbers each written on a different card. He had three volunteers demonstrate their own similar powers by correctly naming either the number or associated card name.

Larry Campbell, Zeezo the Clown, performer, TV kid show host, and owner of multiple magic stores, produced an endless supply of magic from his pockets. Each demonstrating his ability to promote himself with various memorable giveaways containing contact information left with the spectator.

Alan Hanson emptied a bag of mini cellphones with emoji images on either face. Two assistants stacked the cellphones into a tower by matching emojis together. The completed stack showed the top and bottom emojis matching Hanson's prediction. This was replicated several times with different predicted outcomes each time. Hanson hand-made the mini cellphones based on Michael Breggar's "Mixed Emojis" in the May 2025 issue of *The Linking Ring*.

Brad Erickson returned to the stage with a part-

ing gift. He invited six assistants to help him perform a trick using the magician's choice method to select a special person. This technique is called Equivoque. June 24, 2025 was member performance night.

*Alan Hanson*

## **RING 334, MYRTLE BEACH, SOUTH CAROLINA – Grand Strand Magicians Society**

Meets 1st Thu., 7:00 pm at the Southatlantic Bldg., Unit C, 908

Seaboard St., Myrtle Beach, SC

GERRY THOMPSON, Secretary

[www.sandyshoesentertainment.com](http://www.sandyshoesentertainment.com) / (843) 650-0767

The traffic was very bad on the way to tonight's meeting causing several to be late. Ms. Horry County was with us this evening to perform the act she performed for the pageant. Next month's meeting will be All About Cards. Door prize winners were Ray, Charles, Thaddeus, Liam, Paul A, and Mark. Next, we adjourned for some Rocky Raccoon Stew.

Showtime! Sophia Miller, Ms. Horry County, was with us to perform her act from the pageant. Contestants only had ninety seconds to perform a talent. Sophia started with an appearing cane, changed a feather to a flower, produced a bouquet from a large silk handkerchief, put the large silk into the top of a Botania and produced a large arrangement of flowers. Quite a nice act.

Gene Voshell gave a very nice talk on vent figures from his collection. We even saw some videos of famous ventriloquists. He spoke on Edger Bergen, Paul Winchell, Señor Wenches, Jimmy Nelson, Sherry Lewis, and Jeff Dunham. Gene is a good speaker and very knowledgeable.

Up next was Darrin Race talked of his past and of making wands with wood from famous magicians properties such as, Houdini, Henning, Blackstone. Darrin does a great job and puts them in a shadow box for display.

Paul McTaggart took a snake from his turban and placed it around his neck, dons said turban. Paul places a tie/sash on a tray and makes it move like a snake, ending, he removes the snake from the tray. Nice effect.

Charles Graham was up with his dog (puppet) Happy. Happy likes to eat silks and ate a red one, it tastes like cherry. I like Happy.

Ray Hardee performed "Nut on Rope" with Liam's help. A piece of rope and a large nut are shown. Nut goes on rope, Liam ties a knot in rope, Ray is able to pull the nut off the rope. Ray is then able to magically put the nut back on the rope. Loved it. To finish, Ray makes four coins of different countries jump from a glass to his pocket.

Up next was Thaddeus Plezia and the Amazing Vern. Vern was an odd-looking bird. Vern did magic. Jumbo cards were in a clear holder. Vern made and card named rise from the holder, the card said, "Any Card." Another one rose but not

the one Vern wants and down it goes. The correct card rises. Amazing.

Ron Conley spoke and showed some 3D printed thumb tip and deck holders he just got in and a hot rod on a necklace. The hot rod is held in place by a magnet making it very easy to pull off and replace.

Gene Voshell brought out Eddie the Teddy. He was cool. Teddy's leg fell off, a silk appeared from his paw, then Teddy's leg magically reappears.

To end the evening Darrin Race performed "Color Changing Knives." Smooth. That was it for the evening. Join us if you are in Myrtle Beach the first Thursday of the month. *Dale Rabon*

## **RING 392, BLOWING ROCK, NORTH CAROLINA – William E. Spooner Ring**

Meetings monthly at 2:00pm in various locations

DR. JOE MAZZOLA, President

E-mail: jcmazzolado@gmail.com

President Fletcher Roberts called the meeting to order at the Main Street Magic Café in Lenoir, NC. Minutes were approved for last meeting. Following Sue Ellen Brookshire's Treasurer's Report, members were asked to make sure they had paid dues for this year. No other old business was discussed; however, there were several new business items. Cato Holler indicated that he and Susan will host Dan Stapleton for a lecture at their home in Marion, NC on November 16. With a move by Joe and a second by Cato, members approved a stipend for this lecture to be paid from Ring funds. Dan will also bring items for sale. It was suggested we try to get Dan to do a public show at Joe Mazzola's venue in Statesville on the 15th of November. Cato will follow up and let us know later if this is workable.

Meeting dates and locations for the remainder of 2025 were approved with no meeting scheduled for the month of December. The July 20 meeting will be a Zoom meeting at 2:00 p.m. Details will be sent to members once Joe has set this up.

Fletcher shared that he has performed for several venues including the Boone Festival recently. He is performing street magic in Gatlinburg again and has several other engagements that are keeping him very busy. Nelson Brookshire is writing an article about how Fletcher has blossomed into a full-time professional magician with the support and encouragement of Ring member. An article will appear in the *Mountain Times* publication in Boone, NC, soon hopefully. A slightly revised version of the article will be submitted to *The Linking Ring* for possible publication. Nelson also stated he has done four magic programs for various organizations since last meeting.

The magic portion of the program began with Fletcher sharing a squiggly design on an 8 x 11

paper. When a card was selected (3C) and the paper was folded, it revealed a design of the 3C. This is a versatile idea that Fletcher will explore in the coming days! Nice idea.

Cato Holler then remarked that there must be literally thousands of different mechanical devices designed for producing, vanishing, or exchanging items. Today, he demonstrated the Silk Cabby, believed to have been invented in 1927 by British Magician Tom Sellers. Floyd Thayer was the first to manufacture the device, around 1939, following advertisements in *The Linking Ring* and *Sphinx*. Cato also showed Tenyo's twist on the old boomerang illusion. Providing a true story about a feral cat that is keeping his squirrel population at bay, this version, featuring two cats and a measuring device, kicks the older illusion up a notch. The two plastic cats were originally shown to be the same length, judging from the scale, but could be magically stretched or shrunk by utilizing the powers of illusion. This was very entertaining as are all of Cato's effects and presentations.

Next up was Gerry Hayes who shared a trick by Rick Maue called "Heads and Tails." He explained that one study concluded that individuals make 16,000 decisions every day. If it is a correct decision, we typically get reinforcement or positive feedback. If incorrect, we get negative feedback. Rick's "Heads and Tails." This decision-making effect which Gerry demonstrated using Fletcher as his spectator is available on *Maue's Mental Deceptions Vol. 1 and 2*. Check it out as it is a very nice effect.

Nelson presented a modified version of "A Letter from Mum" that appeared in the January 2025 *Linking Ring*. It was modified to become "A Letter from Sis." After having Cara Hayes select a card, Sue Ellen was asked to produce a sealed envelope which held the matching prediction. The problem was that the envelope appeared to be a letter from Nelson's sister rather than a prediction. After reading the letter, which was full of corny and humorous statements, Nelson had Cara read the postscript. It concluded with the correct prediction that Cara Hayes would select the Jack of Diamonds.

Joe Mazzola concluded the magic portion of the meeting using his cell phone by having Cara select a QR code on one of five face up cards. This card was slid to the side and the other card's QR codes revealed various movies on Joe's phone. When Cara's QR selection was scanned, the movie was *MOANA*. When Joe turned over the cards, the word, *MOANA* was spelled out. This was a very nice technology effect everyone appreciated. Next, he presented a handy carry around trick. He put a napkin on the table and placed an

invisible penny, dime and quarter on it. Joe then put his hands together, and using equivocation, narrowed the selection down to the dime. Joe asked if the dime was heads or tails up. When tails was chosen, Joe opened his hand to show a dime with tails up. He later explained how this was accomplished. Thanks for two mysterious effects.

David Troutman, owner of The Main Street Magic Café and a Ring member, came by at the end of the meeting. We thanked him for letting us meet in his back area and making his excellent food available for those of us who came early for lunch. After concluding comments from Fletcher, the meeting was adjourned. *Nelson Brookshire*

### **RING 398, APPLETON/GREEN BAY, WISCONSIN – Dr. Lynn Miner Ring**

Meets last Tue. except Dec., 6:30 p.m., email for location.

RICK MOREIN, Secretary

E-mail: rmorein497@gmail.com

Our June meeting was a big one, over twenty people attended in person and virtually. Our biggest crowd yet! President Daryl Rogers kicked off the meeting with some business including an amendment to our bylaws regarding how we handle donations. Our Vice President Rick Morein then provided an update on the upcoming *Champions of Magic* show coming to Appleton and the work he is doing with Gay Blackstone to make sure it's a successful event. Dr. Lynn Miner then gave a short talk on creating a culture of

feedback in our organization in order to strengthen our performances. He provided a short document defining good feedback and how to offer it.

Our Sergeant-at-Arms, Michael Schroeder, was up next and had a short discussion about gifts that we could provide as a welcome gift to newcomers. Then, at the front table, he shared a very clever and clean "Torn and Restored Card" effect. He gave everyone two gimmicked cards, as well as showed us how to make them.

This was a special meeting because Jason Porter presented his lecture on The Hidden History of Medieval Magic. It was a fascinating trip through ancient magic history, starting in 1650 BC through 1650! Jason has done extensive research on ancient documents, looking for references to magic and magicians. I was truly amazed at the number of tricks that we perform that were documented well before the 17th Century (even before the well-known *Discovery of Witchcraft!*) If you get a chance, be sure to see this wonderful presentation.

Once the Q&A portion of Jason's presentation was over, one of our newest members, Otis Day shared a back table presentation for us. He performed and reviewed the clever "Puzzled" by Roddy McGhie. He highly recommended it as a quick and very visual piece. He even provided a clever customization of the gimmicks that further proved the final result. *Kevin Koehne*

## *Sign Up a New Member*

Ask our Headquarters Office for some Membership Brochures and Application Forms (or visit [www.magician.org](http://www.magician.org)) and sign up someone interested in magic. Show them a *Linking Ring*, invite them to a meeting, and tell them about our magic-filled Convention!





## NEW APPLICATIONS AND REINSTATEMENTS

SEND DUES, CHANGE OF ADDRESS, AND APPLICATIONS TO:

### I.B.M. HEADQUARTERS

13 POINT WEST BLVD.,  
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### SEPTEMBER 2025 33 NEW MEMBERS

ASTAIRE, ASHLEY, West Hollywood, CA  
GOLDNER, RICHARD, Rocklin, CA  
LIANG, YITIAN, San Lorenzo, CA  
LUNA, LEANDRE, Valley Village, CA  
MALOOF, MEREDITH, Anaheim, CA  
MEDICI, JAMES, Fullerton, CA  
O'DRISCOLL, PATRICK, Glendale, CA  
SYME JR., SCOTT, Los Angeles, CA  
TALAMANTES, ADRIAN, San Diego, CA  
BINAI, EDWARD, Indialantic, FL  
VARON, LISA, Dunwoody, GA  
POGGEMOELLER, DONALD, Okawville, IL  
WENZEL, GARY, Winfield, IL  
KRUEBBE, KELLA, New Orleans, LA  
KRIKORIAN, KIRK, Commerce Township, MI  
GONZALES, JOSEPH, Albuquerque, NM  
SALVANESCHI, TINA, Henderson, NV  
YORK, SAMUEL, Las Vegas, NV  
BORGERDING, MARK, Dublin, OH  
PYLES, CARLOS, Miami, OK  
MAYNARD, MARK, Salem, OR  
COOPER, JAMES, Pittsburgh, PA

DIPALMA, JOHN, Arlington, TX  
FREY, REUBEN, San Antonio, TX  
LESTER, BRIAN, Austin, TX  
MONTES, JOHN, McKinney, TX  
TOLEN, TRASEAN, Killeen, TX  
JARVIS, MICHAEL, Alexandria, VA  
PURKISS, GRAHAM, Vernon, Canada  
ZHAO, QING, Vancouver, Canada  
SCHUETZ, TORSTEN, Edeweicht, Niedersachsen, Germany  
PATWARI, JAYANT, Bangalore, Karnataka, India  
DE MIGUEL, ARMANDO, Salamanca, Spain

### 10 REINSTATEMENTS

GUIDA, JR., PATRICK, Portland, CT  
RUDOLPH, HOLLY, Louisville, KY  
ROOKS, JORDAN, Las Vegas, NV  
WELSH, RUSSELL, Elyria, OH  
KING, MICHAEL, Oklahoma City, OK  
KHOURY, SALIM, Houston, TX  
KIBBEY, LANNY, Houston, TX  
LESCHBER, JEFF, Garland, TX  
CHRISTENSEN, PAUL, Provo, UT  
BOWSER, KERRY, Scarborough, Canada

## I.B.M. YOUTH TRIVIA CONTEST RULES

*(Continued from page 50)*

Send your answer on a single sheet of 8½" x 11" paper. Answers must be typed or legibly handwritten. Include your name, mailing address, telephone number, and I.B.M. membership number. Make your answers as complete as possible. *These questions are not designed to be easily Googled. We recommend that you ask the senior members of your local Ring to help you come up with the answers.*

**Contest Rules:** You must be a Youth Category member of the I.B.M. in good standing and not have reached your eighteenth birthday on or before the date of the postmark of your response.

The Youth member who supplies the correct answer will receive a valuable gift package from one or more of the world's best magic shops. In the event more than one correct answer is received, a drawing will be held to determine the winner. Results will be published in *The Linking Ring*.

To allow enough time for mail from international members to reach us, we will announce the winner and answer in the third issue after the question runs. For example, May's answer and winner will appear in the August issue. **For more information, see page 50.**

Long before Harold “Three Trick” Taylor became a well-known and popular performer for magicians, theater goers, and Queen Elizabeth II and the prime minister of the United Kingdom, he grew up in Didcot in South Oxfordshire, England during the early 1900s. A young Taylor witnessed his first magic show at a small local playhouse, which was enough to spark his interest in trying a simple magic trick or two. After his schooling was complete, Taylor enlisted in the Royal Air Force and brought his small bag of tricks with him, then started to perform in theaters, hotels, and restaurants once his enlistment was over.

In 1946, Taylor began writing for Charles Goodliffe’s weekly magic magazine, *Abracadabra*. His column “Magic in Metropolis,” talked about local magic events and gave honest, informative, and entertaining reviews of fellow magic performer’s work. Reading one of his articles felt like you sitting in the audience and watching the performance.

As the 1940s ended, Taylor continued to entertain in England and Scotland, including the Windmill Theatre in London. The Windmill was one of his favorite places to perform because it was the first place he booked a long-term gig as a professional. Taylor could often be found at the London Society of Magicians attending a meeting or leading a discussion on magic. During the 1950s, Taylor began working on television. He would also create advertisements to drop off at local hotels and theaters, inviting booking agents and others to show up for his performances.

In September 1951, Taylor performed at the 14th Annual Convention of British Ring 25 at the Grand Hotel. He and Billy McComb were among the performers for the evening’s humorous night’s show called “We’re After Laughter.” Billy presented his Paper Money to Pennies effect, adding in a monkey hand puppet to assist him with a card effect and other choice McComb favorites. Then Taylor made a quick selection of a few tricks with his 20th Century Silk effect and a few rope tricks. Taylor spent 1951 performing show after show, including gigs at the Royal Theatre, the Regal Theatre, and the Empire, as well as the Prince of Wales Theatre in December. He ended the year on a high note when he booked two television shows during the holidays, one on the 23rd and another on Boxing Day.

The list of fellow performers and friends Taylor worked and associated with over the next decades were a who’s who in the world of magic. They included Robert Harbin, Johnny Platt, Jeffery Atkins, Eddie Joseph, Geoffrey Buckingham, Peter Warlock, Ali Bongo, Ken Brooke, John Ramsay, Voltaire, and Oswald Rae, among countless others. All of them only had good things to say about Taylor and his outgoing personality, both on stage and off. They knew if the name Harold Taylor was included in the playbill, they were assured of a professional and fun time for the audience.

1957 appears to be the first year Taylor was officially referred to as “Three Trick Taylor.” It was all in good fun, but it appeared he would step on stage, do a little patter, and then perform a Cut and Restored Rope routine, the Sucker Egg trick, and then finish with Max Sterling’s Egg on the Fan. The audience thoroughly enjoyed his performance,

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but this set of tricks was a constant for Taylor for the remainder of his life. It's not that he didn't perform other magic effects, it was simply a favorite set he enjoyed doing – similar to how when Billy McComb performed at the Magic Castle, you knew he would perform his Half-Dyed Silk routine.

In the 1960s, Taylor continued to book television shows, clubs, and magic conventions. On rare occasion, he was hired to lead thousands of spectators in a community sing at Carnival Day. One occurrence happened at night at the football grounds of Weymouth, where Taylor brought throngs of spectators together to sing along for thirty minutes with the Alamein Band of the Royal Tank Regiment.

Leave it to Taylor to achieve success in and out of the field of magic. Taylor always knew how to entertain his audience. He had them responding at the top of their voices when he performed the Vanishing Wand, and got them laughing when he did his variation of the Monkey Bar effect.

Taylor performed at the Annual Variety Concert for the Cancer Research Fund at Middlesex Hospital and always had fun putting together special parties at the Magic Circle Clubroom. With the assistance of members like John Salisse, Taylor presented "The Magic Circle Children's Party and Tea" in April 1963, an event for children aged four to eight years old. By the end of the 1960s, Taylor had made more than twenty consecutive appearances on BBC-TV, given a lecture tour of the United States, and performed at parties for J. Paul Getty. In July 1966, he appeared at the 38th Annual Convention of the International Brotherhood of Magicians, where Neil Foster, Billy McComb, Christopher Woodward, and many others performed. Taylor's "Harold Taylor Show," which included audience participation, enjoyed a successful run at the Leas Cliff Hall in Folkestone, UK from June to September of 1969.

Taylor spent the early 1970s performing and occasionally lecturing, booking his "Harold Taylor Party Show" from Worthing to Clacton-On-Sea, and later Bognor. There was no stopping him and the audiences couldn't wait to witness the comedy and fun at each of Taylor's performances. J. Paul Getty repeatedly brought him back for his annual holiday gathering. In 1973, Taylor returned to the US and Canada to perform in three shows, give forty-two lectures, and appear on two television shows. After completing shows and lectures in 1975, Taylor headed to Western Canada. He was expected to emcee and perform in the twenty-second edition of Milt Larsen's "It's Magic!" in Hollywood from October 22 through November 2, but was unfortunately stopped at the border in British Columbia because of a mix-up with his paperwork. Taylor returned to England and went on to work with Davis Berglas, Ali Bongo, Francis White, John Salisse, and many others at an event to honor David Nixon in 1976. He also made a return appearance to Buckingham Palace and Windsor Castle.

By the middle of 1981, Taylor was once again requested to appear at Buckingham Palace where he met Katharine Lucy Mary Worsley, the Duchess of Kent. In 1982, Taylor was hired to be the magic advisor for Paramount and Disney movie *Dragonslayer*, and taught actor Peter Macnicol the fine art of magic so he would appear proficient on screen. Throughout the 1980s, Taylor continued performing and booking lectures at local magic clubs and still found time to be hired to consult on television shows. In late March 1983, He appeared in a cabaret performance before H.R.H. The Duke of Edinburgh in Jersey. This was the eighth occasion that Taylor had the honor to appear before royalty. His 1989



lecture “The History and Mystery of Magic” was well received at the Theatre Museum in Covent Garden, where he kept to his personal philosophy: “Entertainment is more important than fooling the audience. Entertainment must come first.”

As the 1990s began, one wonders what Harold Taylor thought of the “grunge” look that was becoming popular. Many entertainers began to “dress down” to fit in with their audiences. The days when a magician performed in tails or even a tuxedo were beginning to disappear, but Taylor would not have been one to follow “the crowd.” His wife Presh had always insisted that he be immaculately “dressed to the nines” at all times. His shoes were always polished, he wore a dress coat and tie, and kept a handkerchief in his pocket. Taylor always stressed the importance of appearance from head to toe whenever he lectured on the subject of a magician’s stage appearance.

In 1991, Taylor took time off to recover from a health setback. Even though he was more than eighty years old, he eventually returned to a fully booked schedule of shows and a few lectures. Taylor joined Alan Shaxon on a BBC Radio broadcast to entertain the listening audience with stories from his life in magic. In November, Taylor was feeling well enough to entertain his fellow Magic Circle members with his version of “Edward’s Victor’s Rope Trick.” The members not only enjoyed seeing the effect, but were also happy to have Taylor back in the club.

He offered the following advice to his fellow performers: “If the preparation has been sufficient and proper, then the execution is inexorable! Before you’ve even started the work is done. By the great ones, and I would be lying if I didn’t include myself, magic is the ultimate entertainment! They the audience will never forget you, or hold you less than kindly in their hearts. What I’m saying, all you beginners out there, is this, you do it right they can’t love you enough.”

On December 31, 1992, Harold Taylor passed away. He was a Renaissance man who stressed the importance of appearance on stage and off, capturing the audience’s attention with his charm and performing magic that pulled them into his world. *Gary R. Frank*

## ***Submitting Ring Events***

News of your Ring Events published in *The Linking Ring* lets magicians around the world know about your Ring’s activities and gives members international exposure.

How to submit news of your Ring’s special activities? Submit your article as a Microsoft Word document, and send photos as medium- to high-resolution jpegs. Please do *not* embed your photographs in a Word document. Attach them as separate jpegs or in a Zip or Stuffit file. *Photos embedded in Word documents cannot be used.* We recommend taking lots of pictures and submitting *only* your very best photos.

Special activities, such as shows, banquets, conventions, or community fundraising projects sponsored by your Ring are considered Ring Events and should be e-mailed to Dr. Steven Schlanger at [ringreports@magician.org](mailto:ringreports@magician.org). Type “Ring Event” as the e-mail subject.

**Please note:** Write-ups of your monthly Ring meetings are considered Ring Reports and should also be e-mailed to Dr. Steven Schlanger at [RingReports@magician.org](mailto:RingReports@magician.org).



## **Linking Ring Book Test Reprise** – from page 13

between any two pages of their closed magazine. Taking it from them, you hold it vertically with the front cover towards them, and away from you. Open the magazine slightly at the card break and gently separate the two halves a tiny bit, until the spectator confirms they can see the page number at the bottom of the left (even) page, which you obviously can't see. Close the magazine.

Have Spectator One go to Spectator Two to whisper the page number selected. As they do, casually turn the first book over (face down), and push the still-protruding card downward, as if to push it flush. Your right fingers should be pointing downward and draped over the front of the card to obscure the spectators' view of what really happens. The card is not pushed entirely flush. The leftmost upper corner is protruding just enough so the right thumb pad can push it forward to separate the halves, enough for you to peek the first word. Place this book aside.

At the point when the page number has been whispered and Spectator Two has turned to this page, you instruct him to concentrate on the first word on that page. That word will be the same as the one you just peeked.

Reveal their word as dramatically as you can, squeezing it out to the maximum your abilities can allow.

**Send comments and appreciations to:**

Clyde Hayre  
[ahayre@sbcglobal.net](mailto:ahayre@sbcglobal.net)

## **Parade Contributions Wanted From Rings and Individuals**

Sharing your original magic in a Parade builds your reputation, establishes your contributions to the art, and adds value to our journal. Getting published also means your work will be considered for a *Linking Ring* Award. Names of winners are announced at the Annual I.B.M. Convention and published in *The Linking Ring*. Submit your Parade or individual tricks to the Executive Editor at [editor@magician.org](mailto:editor@magician.org)

**Moving?** Please notify the I.B.M. Headquarters Office at least four to six weeks before you move. By notifying the office ahead of time you will receive *The Linking Ring* at your new address and avoid paying a five-dollar per issue charge to resend the missed issue to your new address. Please see page four of every issue of *The Linking Ring* for the contact information for the Headquarters Office.

OFFICIAL PUBLICATION OF THE INTERNATIONAL BROTHERHOOD OF MAGICIANS

# The Linking Ring

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## ADVERTISING RATES AND SPECS

Deadlines are the 5<sup>th</sup> of the month, the month prior to publication date. (Example: an ad appearing in the December issue must be submitted by November 5.)

SIZE	New Ad	Standing Ad (Repeat from an ad on file)	If ad is NOT print ready digital file, add a 1 time per ad set up charge of...
2-pg spread, (Color)	\$775	\$725	+\$125
2-pg spread, (B&W)	\$575	\$525	+\$125
Back Cover (Color) full page	\$600	\$550	+\$75
Inside Covers (Color) full page	\$550	\$525	+\$75
Facing inside ft cover (p.3)(Color)	\$450	\$425	+\$75
Facing inside bk cover (B&W)	\$325	\$300	+\$75
Interior full-page, (Color)	\$425	\$425	+\$75
Interior full-page (B&W)	\$300	\$275	+\$75
Half Page (Color)	\$275	\$275	+\$40
Half Page (B&W)	\$250	\$225	+\$40
1/4 Page (Color)	\$175	\$175	+\$25
1/4 page (B&W)	\$150	\$125	+\$25
2 inch ad (Color)	\$95	\$95	+\$10
2 inch ad (B&W)	\$70	\$65	+\$10
1 inch ad (B&W only)	\$50	\$50	+\$5

**Full Page**  
6" X 9"

Live print area  
5.75" X 8.75"

For full bleed create  
a canvas  
6.5" X 9.5"

For 2-page Spread  
start with a canvas  
12.5" X 9.5" with live  
print centered within  
11.5" X 8.5"

**1/2 Page Horizontal**

Live Print area  
5" X 3.75"

**1/4 Page**

2.375" X 3.75"

**1" Ad**

2.375" X 1"

**1/2 Page Vertical**

2.375" X  
7.625"

**2" Ad**

2.375" X 2"



