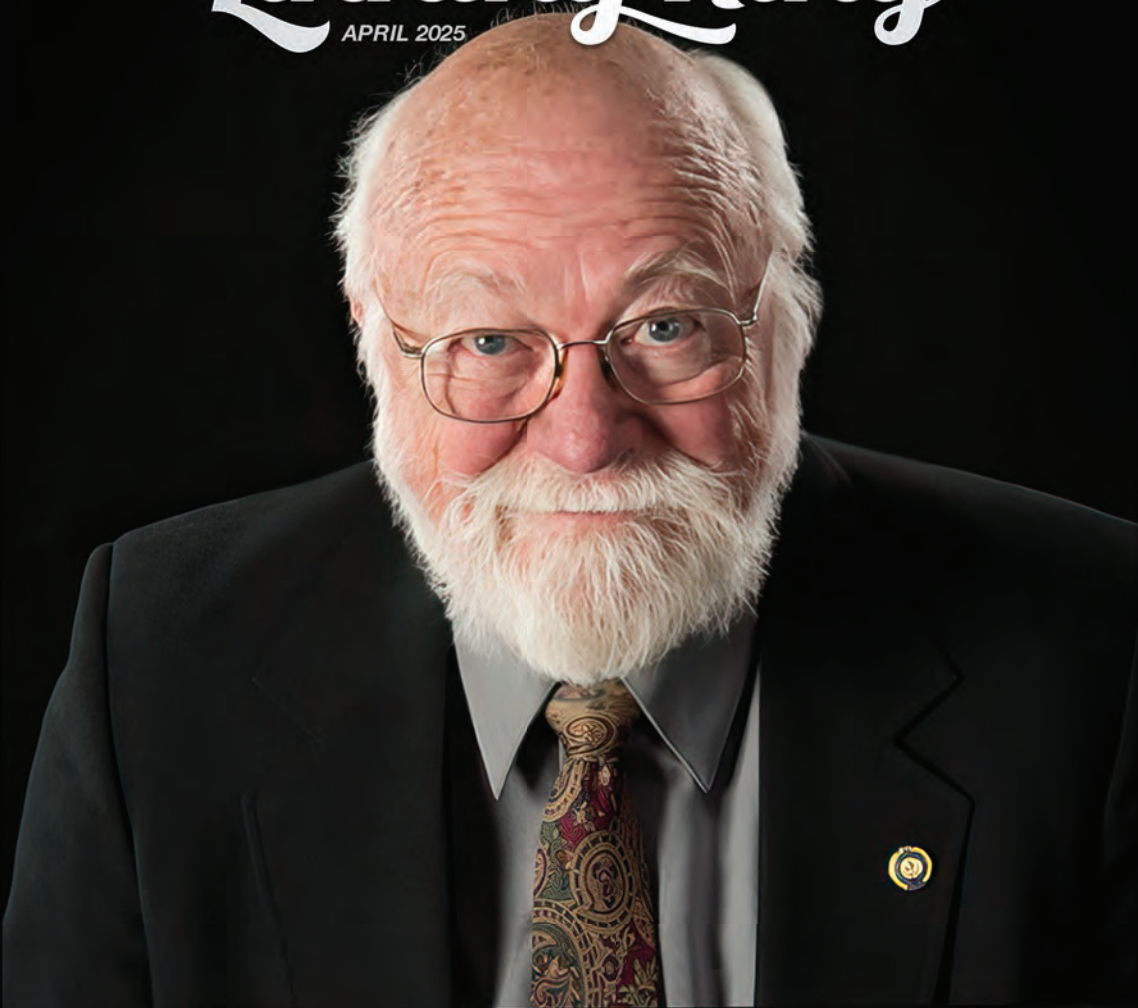


VOLUME 105 • NUMBER 4

# The Linking Ring

APRIL 2025



**RHETT BRYSON**

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**Thursday,  
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Sindie Richison

13 Point West Blvd., St. Charles, MO 63301

(636) 724-2400 • FAX (636) 724-8566

office@magician.org

I.B.M. Website: [www.magician.org](http://www.magician.org)

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Mike Dunagan

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### INTERNATIONAL VICE PRESIDENT

Jason Michaels • [jm@jasonmichaelsmagic.com](mailto:jm@jasonmichaelsmagic.com)

### INTERNATIONAL SECRETARY

Simone Marron

5735 Joshua Point Ct., Las Vegas, NV 89120

(904) 838-9897 • [simone@marrons.us](mailto:simone@marrons.us)

### INTERNATIONAL TREASURER

Charles Arkin • [carkinlaw1@aol.com](mailto:carkinlaw1@aol.com)

## EXECUTIVE COMMITTEE

Keith Fields • (586) 565-5571

David Garrard • (502) 905-2512

Scott Cantrell • (423) 507-9469

Jeffrey Sobel • (850) 677-1436

Matt Stanley • (937) 546-2022

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(ISSN 0024-4023)

USPS NO. 314-460

# The Linking Ring

Official Journal of  
The International Brotherhood of Magicians

## EXECUTIVE EDITOR • BUSINESS MANAGER

Samuel Patrick Smith

E-mail: EXECUTIVE EDITOR \* BUSINESS MANAGER

[editor@magician.org](mailto:editor@magician.org)

## ASSISTANT EDITORS

Dale Salwak, Rolando Santos

## ASSOCIATE EDITORS

Gary R. Frank, Jason Goldberg, Scott Humston,

Chip MacGregor, Dr. Steven Schlanger, Ron Sylvester

## RING REPORTS AND RING EVENTS EDITOR

Dr. Steven Schlanger

E-mail: [ringreports@magician.org](mailto:ringreports@magician.org)

## ADVERTISING MANAGER

Dawn Hofmeister

E-mail: [advertising@magician.org](mailto:advertising@magician.org)

## WEBMASTER

Simone Marron

E-mail: [webmaster@magician.org](mailto:webmaster@magician.org)

## GRAPHIC DESIGN

Jessica Friend, Matthew Sharpe, Reena Kamboj

## PRODUCTION AND ART SERVICES

Tony's Studio

E-mail: [tonyjadu@aol.com](mailto:tonyjadu@aol.com)

## OFFICIAL PHOTOGRAPHER

Michael Messing

**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.



# The Linking Ring

FEATURED ARTICLES

Volume 105 Number 4 April 2025

## 16 OUR COVER: RHETT BRYSON

For forty-nine years, our cover subject has been a driving force in Greenville, South Carolina's Ring 63, which recently changed its name in his honor. Paul DiLella reports on Rhett Bryson's many contributions to magic through the Ring and beyond.

## 22 BOX

Dr. Steven Schlanger writes of the daring Henry "Box" Brown and his acts of wonder that educated, enchanted, and entertained, while he overcame the forces of racial animus with dignity and grace.

## 28 LIKE FATHER, LIKE SON

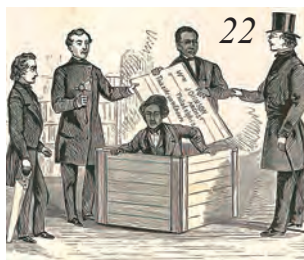
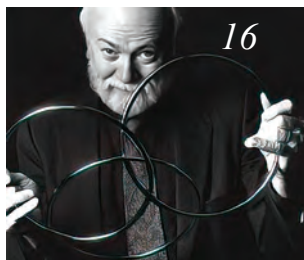
David Garrard reports on the overwhelming success of Nate Bargatze's PG approach to comedy, learned from his father, Past International President Stephen Bargatze.

## 31 MAGICIANS MEET IN COLOMBIA, SOUTH AMERICA

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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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**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.



Step Into the Spotlight

# Enter the I.B.M. Magic Competitions

Showcase your magic, compete for **Big Cash Prizes**, and join the ranks of past competitors who have performed at **FISM** and **The Magic Castle**. This is your chance to shine on the global stage and make your mark in the world of magic.

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# From the Editor

SAMUEL PATRICK SMITH

From the earliest years of the I.B.M., all who love magic have been welcomed into our organization, regardless of ethnicity, race, gender, or any other perceived difference.

It's true that we are the International Brotherhood of Magicians, but *brotherhood* simply means a supportive community. We are looking out for each other. We feel a unique connection because we all love the art of magic.

Female magicians have been featured at I.B.M. Conventions going back to 1929 when Roberta Byron received a standing ovation for her outstanding act – not because she was a woman, but she brought joy and wonder to her audience through a delightful performance.

Women in the I.B.M. have risen to the level of International President, held leadership roles in local Rings, received standing ovations for their amazing performances, and won the highest performance award offered. They have been featured lecturers at our Annual Convention – not because they are women, but because of their expertise.

Likewise, *The Linking Ring* does not discriminate based on any qualifying factor other than this: We feature I.B.M. members who have made significant contributions to the organization and/or the art of magic. For example, some of the women who have appeared on the cover in recent years include Carol Allen, Nikola Arkane, Gay Blackstone, Becky Blaney, International President Joan Caesar, Marcia Carr, Rachel Colombini, Jolie Dreiling, Celeste Evans, Brenda Hahne, International President June Horowitz, Maria Ibañez, Jessica Jane, Kristen Johnson, London Jones, Hannah Kikuchi, Luna Kyung, Lisa Menna, Nao Murata, Donna Purnell (Alexandria), Sindie Richison,

Shirley Ray (President of the British Ring), Adele Friel Rhindress, Romany, Masayo Sato, Valerie Spell, Suzanne, Amélie van Tass, Paige Thompson, Jane Thurston, Susan Wilcox, Zhou-Zhou and Yuanyuan, and many others.

Our cover stories have highlighted performers from all over the globe, including magicians from Austria, Canada, Colombia, Denmark, England, Germany, Ireland, Israel, Italy, Spain, New Zealand, Scotland, Singapore, Sweden, Ukraine, the United States, and Wales. Our writers are also a diverse group. At one time we had a columnist who was twenty years old and another who was one hundred! One of our writers, Simone Marron, has published numerous articles and cover stories and won the highest literary award the I.B.M. offers – The Bamman-Willmarth Trophy – for her outstanding contributions. Simone also serves as our International Secretary.

The journal itself is designed by a woman and a man – Jessica Friend and Tony Dunn – each contributing unique talents to the publication. We also receive assistance from Reena Kamboj, a talented graphic designer from India.

Cover stories are earned by excellence in magic and service to others. Are all deserving members featured? Unfortunately, we have only twelve months in a year, while hundreds, perhaps thousands, deserve to be celebrated. Many of their names appear in the Ring Events and Ring Reports, and in other feature articles that recognize magicians from the eighty-eight countries in which we have members.

It is an honor to be a part of this truly great and diverse organization, and to help serve our members – all of our members – just as the I.B.M. has done for well over a century.



# President's Page

MIKE DUNAGAN



Have you tuned in yet? *The International Brotherhood of Magicians Official Podcast* is now on the air. Okay, maybe not our most creative name, but it certainly tells you what it is: the newest way to help you keep up with the latest information and happenings of your favorite magic organization!

Magicians and I.B.M. podcasters Jason Michaels, Scott Cantrell, and Ben Young discuss all things I.B.M., from the latest updates on the Houston Convention to interviews with I.B.M. members and reviews of the hottest new magic releases. It's fun, entertaining, and informative, with just a bit of controversy thrown in to spice things up.

Check it out on Spotify, iHeart, or Apple Podcasts. You can even catch the broadcast on YouTube. Give it a try and let us know what you think.

**Don't be a well-kept secret.** What are you doing in your area to get the word out about the I.B.M. and your local Ring? If you're not including a public relations push, you could be missing out on a great way to introduce magic to your community, encourage potential members to check out your Ring, notify locals about upcoming club shows and events, and so much more.

In our February Ring Leaders Zoom call, we had a great discussion about putting public relations to work for Rings. Joining the call were our two I.B.M. PR Committee gurus, Jim Driscoll, and Matt Stanley. They did a terrific job of helping everyone on the call realize that there's nothing magical about getting local coverage, but there are tips and best practices that can help us become more successful in our efforts. Not surprisingly, people on the call shared a ton

of great ideas. The biggest takeaway was obvious: you won't get coverage unless you ask for it.

To make it easier to get started, Jim and Matt also rolled out a helpful guide that includes several press release templates for a variety of topics. Check it out in the Ring Resources section of the [www.magician.org](http://www.magician.org) site under Public Relations.

**End with a bang.** I have just finished the second weekend in March enjoying the fiftieth and final Winter Carnival of Magic (WCM) in Pigeon Forge, Tennessee. Put on each year by I.B.M. Ring 58 (Knoxville, Tennessee) and produced by Tom Vorjohan, this annual tradition has provided a half-century of magical memories for thousands of magicians and performers from around the world.

With pending changes at Dollywood affecting the availability of hotels and theater space in the local market, Ring 58 made the decision to make 2025 the grand finale – and grand it was!

The weekend was filled with magic. The talent lineup was fantastic and featured more than a dozen performers, all of whom were WCM veterans returning to take part in the finale. The attendees included a dozen past and present I.B.M. International Presidents – and hundreds of loyal attendees – who gathered to celebrate and say goodbye.

The shows were amazing while the lectures were informative and fun. The annual stage competition was an entertaining affair with fifteen acts vying to win. Congratulations to Mark Hatfield for taking home both the first-place trophy and the

*(continued on page 15)*



# *Pictures from the Past*

THE LINKING RING

## THE LINKING RING

November, 1979

Vol. 59 No. 11



**TERRY SEABROOKE**

page 66

At nearly forty years of age, Terry Seabrooke stepped away from safe employment in the insurance business to build a career that gave him a life of travel, entertainment, and the joy of making others laugh. To learn more, turn to page 144.

## *President's Page* – from page 13

People's Choice Award, and to Andy Lackey who won second place.

While everyone at WCM was well aware this was the event's final year, the mood was celebratory. There was a sense of heightened appreciation for this year's convention and the Winter Carnival's impact over the decades.

Congratulations to Ring 58 for an amazing fifty-year run. We will miss the Winter Carnival, but we certainly won't forget it.



*(l to r): Mark Hatfield won the People's Choice Award and placed first in the WCM stage competition. • Ring 112 President Jim Driscoll, Mike Dunnagan, and Ring 112's newest member Daniel Lee Martin. • Tom Vorjohan, Mike Dunnagan, and Ring 58 President Michael Priestap.*



*International Presidents on stage at the 2025 Winter Carnival of Magic. L to R: I.B.M. Vice President Jason Michaels, Bill Wells, Mike Stratman, Rolando Santos, Joe M. Turner, Stephen Bargatze, Ken Scott, Charles Arkin, International President Mike Dunnagan.*

PHOTO BY MICHAEL MESSING.



# RHETT BRYSON'S MAGICAL JOURNEY

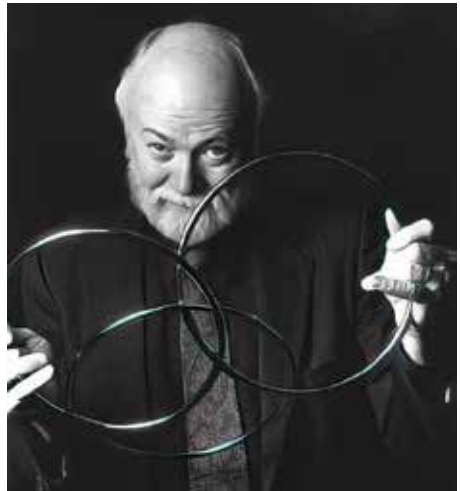
By Paul DiLella

Rhett Bryson is undoubtedly one of South Carolina's most iconic and respected figures in the world of magic. Ring 63 (Greenville, South Carolina) immortalized his legacy in January 2025 when it officially renamed itself The Rhett Bryson Ring. A continuous Ring member for more than forty-nine years, Rhett is now its longest-serving member. His contributions to the magic community are immeasurable and he's received the Magician of the Year award multiple times. Rhett has also played a pivotal role in bringing world-renowned lecturers to the Ring through his longstanding magic network.

In addition to performing, Rhett is a prolific author with numerous books on magic to his name, and boasts one of the largest and most comprehensive magic libraries in South Carolina. His dedication to the craft has earned him the title of expert in his field. Beyond his literary and performing contributions, Rhett's legacy includes attending three Fechter's Finger-Flicking Frolic and earning his FFFF bachelor's, master's, and doctoral degrees from Obie O'Brien for his performances.

Born in 1943 in Dothan, Alabama – far away from any magical influences –

Rhett's first exposure to magic happened on a Sunday morning, one of many when he and his brother would lunch downtown with family after church. The boys would often finish before the adults, after which they could go up the street to buy comic books from a newsstand. (Children in those days were allowed to safely go into the community without fear of what might happen to them.) The newsstand had racks



*Rhett Bryson.*



*Rhett Bryson is a highly respected scene and lighting designer who has been at Furman University in Greenville, South Carolina, for more than forty years.*

of Adams novelties and magic tricks. Rhett was fascinated by the tricks and remembers the first two he ever bought: the Ball Vase and the Coin in the Matchbox. Enthralled by these objects, he began performing for family and friends.

As Rhett grew older, he became fascinated by a marionette he saw at Atlanta's FAO Schwarz. He convinced his parents to buy him several for Christmas. With these marionette characters, he felt a necessity to build a stage/theatre, paint scenery, write stories, construct props, and produce lighting and sound. Many shows ensued as more marionette characters were acquired and built. The stages became more elaborate and the shows became more advanced. Soon he was charging to entertain at birthday parties and community functions. The performances lasted until his high school graduation. During this time, he acquired more magic, experimented with card tricks, and presented impromptu shows for family and friends. However, his prime focus was on marionette shows and high school theatrical performances. Little did he realize he would someday take his passion to an even higher level.

Rhett began attending Florida State University in 1961, where he was a theatre major who participated in every department production. He also worked next door to the theatre department at an educational television station next, taking on almost every job in the facility (camera, graphics, art department, and on-screen talent, including two children's shows with puppets interacting with adults).

Rhett spent two summers working for the Asolo Theatre Festival in Sarasota, Florida, occasionally performing card and other tricks for company members in the theatre department, television station, and theatre festival.

After graduation, Rhett was hired as an assistant professor of theatre (scenic and lighting designer and technical director) at Lenoir Rhyne College in Hickory, North Carolina. For the college's production of Shakespeare's *The Tempest*, he crafted a levitation illusion to be used when Prospero's daughter floats while he discusses his magical powers. After four years at Lenoir Rhyne – briefly interrupted by his time at the University of Georgia, where he received his MFA in theatre –



*Left: Rhett's college yearbook photo circa 1961, when he began attending Florida State University as a theatre major.*

*Right: Rhett performed several mentalism experiments at Asheville, North Carolina's Biltmore House in the late 1990s.*

Rhett was hired by Furman University in Greenville, South Carolina in 1972. Today, Rhett is in his fifty-first year of teaching at Furman University as Professor in the Department of Theatre Arts, where he is highly respected in scenic and lighting design. In fact, Rhett received Furman's Meritorious Teaching Award in 2019.

Greenville, which had an I.B.M. Ring and the Up the Stairs Magic Shop, was the first place Rhett lived that had any sort of magic scene. The shop's owner, John Murray, became Rhett's lifelong friend and mentor. Rhett rekindled his passion for magic when he joined the I.B.M. and started hanging out at the magic shop. He put together a magic show suitable for birthdays, after-dinner shows, and small stages. Operating on word of mouth, he performed many shows a year.

Rhett developed a special interest in older magic and began a collection of classic apparatus that continues to this day. Through a felicitous set of circumstances, he was able to purchase the complete library and apparatus collection of W.T. Poole from Poole's widow. The books formed the beginning of a magic book library that now approaches two thousand volumes, a wonderful research archive.

Part of Rhett's magical apparatus collection was a goodly number of effects

from Edward Massey, which raised Rhett's curiosity about this inventor he knew nothing about. He discovered that Massey invented and built the original finger chopper, sparking a desire in Rhett to learn all he could about the man who conceptualized the ubiquitous finger chopper. He has spent more than forty-four years gathering biographical information, apparatus, instructions, catalogs, advertisements, books, and articles about Massey. He often acts as a consultant and expert for magicians seeking authentication or information on props that may be ascribed to Massey. As a result of his interest in Massey's finger chopper, he has collected more than seventy-five different examples of finger choppers. His specialized collection also includes more than one hundred and fifty moneymaker machines and eighty card ducks and variants.

By meeting all sorts of magical minds at John Murray's magic shop and many conventions and lectures, Rhett eventually became good friends with Algonquin McDuff and Dexter Cleveland. The three of them established a publication entity called Jester's Press, devoted to small magical publishing projects of utility with more than the usual component of comedy and humor. The first volume of what eventually became known as "The McDuff





*Four examples from Rhett's collection of wooden automata, including two custom designs featuring "Little Rhett," each one performing a different magical action.*

Trilogy" was *The M.C. Bit Book* (April 1, 1980). It was followed by *McDuff on Close-up*, *Algonquin McDuff's Spirit Cloth Book*, *Algonquin McDuff's Watch Winder Handbook*, *The Baby Bag*, *The Money Maker Machine Manual*, *The Money Maker Machine Manual Supplement*, and *The Money Maker Machine Manual Addendum to the Supplement*. Rhett authored and published three books by himself: *Small Magical Ideas* (1989), *The LF Book* (1997), and *The Devil's Prayerbook* (1999). He also collaborated with the quirky Bruce Dunn on numerous "wee books" and put out a limited-edition collector's series of thirteen wee books called *A Magic Collector's Omnibus*.

In collaboration with other Ring 63 members, Rhett was a leading force in organizing and presenting several notable

close-up magic conventions in Greenville. Many of the era's best close-up magicians attended or performed at these conventions. One of his most noteworthy convention events was the "Battle of the Bars," in which two tables and painted bar backdrops (executed by Rhett) became the scene of a face-off between battling magicians Eddie Fechter and Tom Mullica (the funniest, most entertaining, and best magical performer that Rhett has ever seen). Other notable performers involved in these events include Dai Vernon, Slydini, Tom Ogden, Frank Garcia, Obie O'Brien, Karl Norman, Jerry Andrus, and Del Ray (the most amazing close-up magical performer Rhett has witnessed).

In 1976, thanks to a grant from Furman University, Rhett spent the summer performing street magic in New York City.



*Rhett's collection includes both wind-up and battery-operated wooden automata, such as these four models from the 1950s, which were made in Japan.*

He performed on Broadway and worked Central Park, Washington Square, and Battery Park. During this time, he took the opportunity to interview and document many of the fascinating street performers working across the city.

In April and May of 1996 and 1997, Rhett Bryson appeared at the Biltmore House in Asheville, North Carolina, in a series of weekend performances presented as a part of the Spring Festival of Flowers – Amusements of the Gilded Age. Rhett appeared as Professor Pepper (an homage to the real Professor John Henry Pepper, who invented the Pepper's Ghost Illusion) and with the help of spirit guide Anton Hebble, attempted several experiments in mentalism. The performances were based on the entertainment and atmosphere that George



Washington Vanderbilt would have provided for his houseguests in 1901, taking place in the basement Halloween Room. In its second season, Professor Pepper performed a magic show in the style of nineteenth-century conjurers.

Rhett served many years as the official magician of the Greenville Drive minor league baseball team, an affiliate of the Boston Red Sox. Using his custom-designed rolling magic table, he entertained fans with his unique brand of street and close-up magic while they entered the stadium for weekend home games.

Rhett's personal magic collection is a testament to his love of magical artifacts, particularly wooden automata and magic-related toys. Among his most prized possessions are fifty hand-crafted wooden automata, each of which perform some sort of magi-





*Rhett is the former official magician of the Greenville Drive minor league baseball team (an affiliate of the Boston Red Sox), where he entertained fans with street and close-up magic as they entered the stadium.*

cal action. He also owns all ten automata created by Pierre Mayer of France. The centerpiece of his collection is a custom-designed commission of “Little Rhett,” performing four different appearances under a magic hat on a tabletop. It was made by Dave Goodchild of England. The rest are wooden hand-cranked automata and Japanese tin-lithographed magic automata, joined by other magic toys like Wando the Great, a very rare toy made by



*Rhett poses with just a portion of his massive collection of magical apparatuses and props.*

Galoob Toys. Rhett wrote an article about the Wee Magicians for *Magic Magazine*. His collection of automata and toys may be the largest collection of such devices in the world.

Rhett’s signature magic trick, influenced by Howard Albright’s Gileegaloo Bird and Don Alan’s Ranch Bird trick, is his personal method and handling of the trick in which a wind-up woodpecker locates the spectator’s card. He originally used a toucan but changed it to a hopping yellow woodpecker, because it allowed him to locate a significant number of backups (the cheap hopping mechanism is notorious for failing).

At eighty-one years young, Rhett Bryson remains as passionate and driven about magic and theatre as ever. He continues to live his dream, doing what he loves every single day, and his influence on the world of magic and education will resonate for generations to come.

*You may contact Paul DiLella by email at [magicmanpaul@yahoo.com](mailto:magicmanpaul@yahoo.com).*

# "BOX"

By Dr. Steven Schlanger

The box was three feet long, two and a half feet deep, and two feet wide. It looked like a typical wooden shipping container, large enough to hold maybe a mail bag or two, but not much more. It was no bigger than a doghouse. Surely, no person in their right mind would ever consider being sealed inside, and for possibly as long as twenty-seven hours. Especially not a man weighing two hundred pounds and standing five feet, eight inches in height. It was an audacious plan. Crazy, perhaps. But to Henry Brown, it was worth the risk.

In the first quarter of the nineteenth century, John Barret, the former mayor of Richmond, Virginia, owned a plantation in Louisa County and counted among his possessions vast acreage, plenty of livestock, and Henry's family. The Browns, among others, were enslaved, but at least they were together. Mom, dad, four sisters, and three brothers all lived under the same roof. Together, that is, until Barret died and bequeathed his estate to his four sons.

Charles, Stronn, John, and William Barret then set about the task of divvying up their inheritance, making decisions how best to monetize their assets. It wasn't easy, for they had to determine the value of the enslaved beings in the portfolio based on age, gender, health, and skill level. Family ties had no bearing in their calculations and so, once the brothers had come to an agreement, the Brown family was scattered far and wide, with fifteen-year-old Henry sent to live and work at a tobacco factory in Richmond while Henry's sister Martha was kept close at hand. William apparently needed a "keep Miss" to satisfy his carnal desires.

The pain of separation came close to breaking young Henry. He had been born

into bondage by virtue of a law established in 1662, which stated that the progeny of enslaved persons automatically became the possession of the enslaver. There wasn't much Henry could do. How could one man overcome an entrenched and intransigent social order that had been in place for close to two hundred years? It would be ten more years before Americans would meet on the battlefield to decide the future of chattel slavery. So, for now, all Henry could do was bitterly accept his fate, noting in his memoir that the body can heal after a whipping, but not the soul when a family is torn asunder.

Though an underground railway was actively linking runaway slaves with northern abolitionist societies, Henry remained in Richmond and over time fell in love with a woman named Nancy. It was surely magical, though not without complications. There were custodial issues, as the lovers needed permission from Nancy's enslaver as well as Henry's to be wedded. And then, because of his experiences as a young man in Louisa County, Henry worked out a deal with the promise that his family would remain intact by paying Nancy's enslaver a fee. Not to worry, this man who wore the mantle of the deeply religious reassured Henry that he would never "have the heart to do such a deed." Until he did.

By the time Henry learned of this new act of cruelty, Nancy and the children had already been sold at auction and were to be shipped to North Carolina in the morning. "My agony was now complete," he wrote, "she with whom I had travelled the journey of life in chains, for the space of twelve years, now separated from me forever." She was in a group of three hundred and fifty slaves, including children, shackled and





piled into wagons. As the procession made its journey south, Henry and others stood by the road and cried their hearts out. His last memory of Nancy was seeing her literally in chains as he walked alongside her wagon. “I seized hold of her hand while my mind felt unalterable things, and my tongue was only able to say, we shall meet in heaven.”

Construction of the box began shortly thereafter. With the assistance of two incredibly brave men – Casey Anthony Smith, a free Black dentist, and Samuel Alexander Smith, a white shoemaker – Henry’s scheme was put into play. The box was likely made with three-quarter-inch locally sourced pine, harvested and milled along the James River. It was sealed on all sides with four-inch cut nails, with their distinctive rectangular shape and tapered shafts. It was made to be durable, given such a precious cargo, strong, secure, and impervious to the elements. Three tiny holes were made with an awl to allow for oxygen, and the lid was labeled with an address in Philadelphia. Stenciled lettering reminded the handlers from the Adams Express Company, a firm that advertised efficiency and discretion, to keep the box upright and handled with care.

And so, on March 23, 1849, Henry lowered himself into that claustrophobic, tomb-like container, certainly praying that this

undertaking wouldn’t result in his own undertaking. He was sealed in darkness, folded up like a contortionist, with only those pin holes for air and a small quantity of water. The journey would encompass travel by boat, train, and wagon, as Henry was jostled, bounced, bumped, and bruised along the way. He prayed silently for his safety knowing that he could literally die in transit, or perhaps worse, be discovered and apprehended.



*A replica of Henry’s box at the Virginia Museum of Arts and Culture.*

His ears became his eyes, as he visualized where he was based on the sounds that penetrated his lightless container. At one point, a crew of workers actually sat on his box to have lunch. At another point, the handlers neglected to follow the stenciled instructions to keep the box upright, resulting in a terrifying period of time when Henry was completely upside down, with his head pressing on the unforgiving pine boards meant to protect him and his blood dangerously rushing to his head. And then of course there was the waiting, perhaps the hardest part of all, alone on a dock or a train car, not knowing if the box had been abandoned, lost, or forgotten. The waiting must have been torture unto itself.

When word finally spread that the box had indeed arrived in Philadelphia, a tight circle of abolitionists quickly assembled. They hovered over the silent box, not sure if he was alive inside. Henry, at that same moment, held his breath, not knowing where he was or who stood nearby. The tension built until one of the sympathizers knocked on the box and asked if things were alright. A very weak voice from inside replied affirmatively, at which the team sprang into action, prying open the lid. Henry, exhausted, dehydrated, and famished, slowly emerged into the light, a free man at last.

The Philadelphia newspapers celebrated Henry's daring escape to freedom and before long, much of the world would know about his exploits. Henry was given the sobriquet of "Box." They referred to his liberation as a "resurrection," though it was also a metamorphosis, for this man who had lived a life of silence, servitude, and submission got out of that box eager to tell the world about the horrors of enslavement.

He was a man on a mission, seizing the opportunity of newfound fame to stir the hearts and minds of those sympathetic to the cause. Within two months he was the featured presenter at the New England Anti-Slavery Convention in Boston. A reviewer at the time praised Henry's oratory skills, noting his ability to engage and move his listeners, to "thrill" them and earn "sympathy

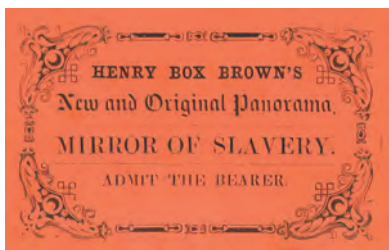
and admiration in everyone who listened." His presentations were met with thunderous applause and Henry demonstrated that he had a gift in knowing not only what to say to his audiences, but perhaps more importantly, for how to say it.

Sadly, all of this acclamation came with a price. He had garnered the attention of bounty hunters who were emboldened by the Fugitive Slave Act of 1850. After a close call in Rhode Island, Henry was forced to escape once again, only this time from the land of his birth.

In England, Henry was a stranger in a strange land, but this man who had spent years laboring in a tobacco factory was proving once again to be fearless, creative, and resilient. He was able to continue offering presentations, finding audiences in Liverpool, Manchester, and elsewhere, eager to hear about the life of the enslaved and his famous escape. Soon he added a replica box to his lectures (he even shipped himself to one venue) and used "panoramas," a scrolling hand-painted backdrop, to illustrate his story and the history of slavery.



Biographer Jeffery Ruggles points out that Henry's escape to England gave him the

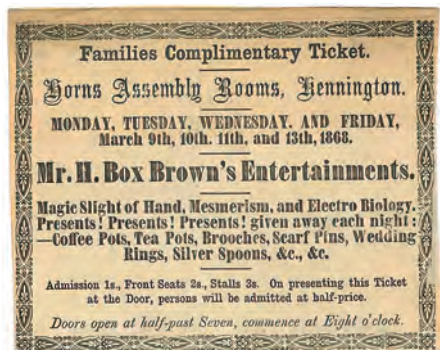


opportunity to start “a new life.” Minstrel shows with blackface performers were popular at the time, but Henry offered something unique, a bona fide survivor of enslavement who did more than just sing “plantation melodies” to the “universal satisfaction and delight” of his audiences. There was competition on the drawing room exhibition circuit, and over time Henry recognized the need to deviate from the “usual” role of a touring Black performer. In addition to modifying his celebrated panoramas with new and more expansive themes, he dubbed himself the “African Prince.” His audiences grew, as did the entertainment components of his performances. In fact, in one pre-show spectacle Henry marched to a theater accompanied by a brass band, wearing “highly colored and fantastic garb with an immense drawn sword in hand.” His popularity soared. The *West London Observer* noted that at one show the crowd was so large they had to turn people away at the door.

In 1859, a full decade after his escape to freedom, Henry unveiled his new interests in mesmerism, human magnetism, and electro biology, having been influenced by a performer named Professor Chadwick. While never straying too far from his presentational roots, the escape and resurrection, he separated himself from his rivals with programs that attracted a wider audience. School children and others were drawn to his shows that offered demonstrations of mysticism, pseudo hypnosis, and the supposed influence of the planets on our lives.

But magic was also in the air. Carl Hermann and John Henry Anderson, “The Great Wizard of the North,” had become regulars on the entertainment circuit. Ander-

son, in particular, was a master of publicity, a “Barnum” according to Milbourne Christopher. His success was impressive. He toured Europe, playing to packed houses and entertaining such royals as the Kings of Denmark, Norway, and Prussia, as well as giving command performances for Czar Nicholas at the Winter Palace in St. Petersburg and Queen Victoria in Great Britain. It is conceivable that the fame and fortune these men were achieving may have contributed to Henry’s introduction of magic into his own shows. Indeed, his broadsides at the time boast of a variety of “traditional” magic effects and illusions, including a torn and restored handkerchief, tricks with cards and money, inexhaustible dove pans, Botanica, and an “enchanted glass.”



And magic by then had entered Henry’s personal life, too. He married Jane Floyd, the white daughter of a tin smith, and started a family.

By the time he turned sixty, theatrical magic had become Henry’s primary source of income. Jane and his daughter Annie joined his shows and he morphed once more, this time calling himself “Professor H. B. Brown.” He returned to postbellum America briefly in November of 1875, doing shows in Massachusetts. But in the end, Henry settled in Ontario, Canada, likely a result of the laws in America prohibiting interracial marriage. These laws remained in force in the United States until 1965!

He continued performing, though not much is known about his years north of the border. Only one listing has been discovered



## HARRIS' HALL, WOONSOCKET.

For One Night Only!

Friday, Feb. 8, 1878.

Afternoon Entertainment at 5 o'clock,  
FOR SCHOOLS.

PRICES OF ADMISSION TO SUIT THE TIMES.

## PROF. H. B. BROWN,

Whose escape from slavery in 1849, in a box 3 feet 1 inch long, 2 feet wide, 2 feet 6 inches high, caused such a sensation in the New England States, he having traveled from Richmond, Va., to Philadelphia, a journey of 350 miles, packed as luggage in a box. He has very recently returned to this country after a lengthened tour of 25 years in England, where he has traveled extensively in various entertainments; among these are the Panoram of American Slavery, the Holy Land, the great Indian Motley, the great war between the North and South, Memorial Entertainments, and, lastly, the

AFRICAN PRINCE'S

## Drawing-Room Entertainment.

The Programme will consist of the following:

Destroying and restoring a Handkerchief, astounding feat with the Sword and Cards, the wonderful Flying Card and Box Feat, Burning Cards and Restoring them again, the most Wonderful and Mysterious Doll, the Inexhaustible Hat, the wonderful experiment of passing a Watch through a number of Boxes, the extraordinary feat of Flying Money, the Incredible Fan, the Instantaneous Growth of Flowers, the Enchanted Glass, etc., etc.

Mr. Brown, having only just returned to this country from England, will give a first-class European Entertainment.

Letter from Ex-Mayor Buffum, of Lynn.

To Wm. H. May, Esq., I would say that the bearer of this note is the original Box Brown. I know him when he was first taken from the box in Philadelphia, and he has in no way changed except by age.

LYNN, Nov. 7, 1878.

JAMES S. BUFFUM.

## PROF. H. B. BROWN,

In an entirely new entertainment.

### SPIRITUALISM EXPOSED.

Mr. BROWN will introduce and expose the Mediumistic Spiritualism, as given by the Davenport brothers, the Edly brothers, rope tying, instruments playing, tamborines floating, ringing of bells, &c.

TO CONCLUDE WITH THE MOST

### WONDERFUL SACK FEAT BY MISS ANNIE BROWN.

Such as was never performed before by any child.

THE WONDERFUL

### Mysterious Second-Sight Performance,

Will also be introduced by

### MADAME BROWN.

Admission 10c. Body of the Hall 15c. Reserved Seats 25c.

Doors open at 7.30.

To commence at 8.

Chas. Hamilton, Printer, 211 Main St., Central Exchange, Woonsocket.

## Lyceum Hall, Salem.

ONE GRAND SPECIAL NIGHT.

MONDAY, OCTOBER 25th.

## Mr. H. Box Brown,

THE RESURRECTION OF



HENRY BOX BROWN.

Whose escape from slavery in 1849, in a box 3 feet 1 in. long, 2 feet wide, 2 feet 6 inches high, caused such a sensation in all the New England States, he having travelled from Richmond, Va. to Philadelphia, a journey of 350 miles, packed as luggage in a box. He has very recently returned to this country, after a lengthened tour of 25 years in England, where he has travelled extensively with various entertainments. Among these are: The Panoram of American Slavery, The Holy Land, The Great Indian Motley, the Great War between the North and South, Memorial Entertainments, and lastly the African Prince's Drawing Room Entertainment with which he will appear in the above Hall on Monday next.

## AFRICAN PRINCE'S DRAWING-ROOM

Lyceum Hall, Salem on Monday, October 25: Mr. H. Box Brown African Prince's drawing-room entertainment, 1875. Broadside GV154.B76+. Phillips Library, Peabody Essex Museum.

that announces a show in Brantford, Ontario on February 26, 1889, where Henry performed along with Jane and Annie. He would have been seventy-four years old by that time, hopefully enjoying a well-earned retirement. One can assume, too, that Henry looked back on his life with some regret. He never saw his first wife and children again (at one point, Nancy's owner suggested he buy them back) and the two men who aided in his escape were both arrested and imprisoned for helping Henry and others reach a life of freedom. His liberation came at a steep price, but what choice did he really have?

Through freedom and art, Henry was able to reinvent himself time and again. His story, though, is more than just a profile in courage, for his drive to realize his full



Historical marker in Louisa County, Virginia.

human potential is remarkable considering the obstacles he confronted on his journey through life. He emerged from his celebrated

box with an innate talent for reaching people, finding new ways to meet the needs of his audiences while at the same time remaining consistent in his message. He used acts of wonder to educate, enchant, and entertain his spectators, while at the same time overcoming the forces of racial animus, and doing so with dignity and grace. It is a tired cliché, but Henry Box Brown led a truly magical existence.



*Henry's grave in Ontario, Canada.  
Photo by Peter Linehan)*

He died on June 15, 1897, and is buried in the Necropolis Cemetery near Toronto. One has to wonder if he appreciated the irony that in his final act, he entered a box large enough to accommodate his entire body, this time to escape the shackles that bind us to this world.



*The author, Dr. Steven Schlanger,  
at Box Brown Plaza in Richmond, Virginia.*

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*\*Special thanks to Rick Heath and the Peabody Essex Museum.*

# Stephen and Nate Bargatze: Like Father, Like Son



By David Garrard

If you're familiar with the song "Who Are You" by the iconic band The Who (or if you've ever watched *CSI: Miami*), you probably know the song's haunting lyrics:

*Who are you?  
Who, who, who, who?  
Tell me, who are you?*

As magical entertainers, this is a question we must all ask – and answer. We typically think about it in terms of deciding what character we're going to personify and play in our performances. Will we be the suave and debonair manipulator, the crazy comedy guy, or the mysterious mentalist?

Comedian Nate Bargatze and his dad Stephen Bargatze have figured this out, and the answer has propelled them both to the top of their respective professions. Nate is ar-

guably one of the most famous standup comics in the world, and Stephen's zany brand of comedy magic has made him known and respected by everyone in the world of magic.

Both of them have committed to producing PG-rated content. I talked with Stephen about this during the 2025 Winter Carnival of Magic, asking how he and Nate made decisions about what type of material they would (and would not) do.

"I think the biggest answer to that question comes down to who you are as a regular person," Stephen said. "People ask me if it's hard to be clean. Not when you *are* clean, and not when that's the kind of life you try to live. It would be hard for me to be dirty."

He explained that Nate had a pivotal experience on a cruise ship when he was



younger. The ship wanted him to do a clean show and a dirty show. When Nate told them he didn't have a dirty show, they told him to just throw in some curse words. Nate got a standing ovation for the first show, which was clean, but some of the audience walked out during the second show. It wasn't because of the language – the show wasn't advertised as clean – but rather because the show wasn't as good. Nate wasn't being true to himself, and the audience knew it.

"Nate was uncomfortable," Stephen said. "It was obviously not who he was. Our brains don't go there. We don't think that way."

For the rest of the cruise Nate worked clean. There were no complaints.

During a *Good Morning America* interview with the father-son duo, the interviewer was somewhat incredulous. "You're telling me that if I took a hammer and slammed it down on your hand, you wouldn't say a curse word? What would you say?"

Stephen and Nate replied in unison, "Dadgummit!"

"Being clean is just who we are. These are our personal convictions, and our faith is one of the reasons we are like this," Stephen said. "We want to honor God in everything we do, but we don't judge others who think or do differently. Keeping our magic and our comedy clean is our choice, and if folks don't like it, they don't have to hire us."

Nate was influenced and inspired by clean comics like Brian Regan and Anjelah Johnson. After watching them work, Nate decided to keep his own comedy clean. But the comedy club circuit made that challenging.

While paying his dues, Nate always felt uncomfortable being on the bill with dirty or blue comedians.

"At the beginning, there was some stuff I didn't know how to do," Nate said. "I never cursed, but I said stuff I regret. Comedic-wise it fit, and it was never super bad. But I wasn't a good enough comic at that point in my career to figure out how to get a laugh without going down that road. But now I have."

By Stephen's own admission, it can sometimes be hard to know where to draw the line – especially given today's cultural environ-

ment and the fact that many are easily offended. In a podcast interview, Anjelah Johnson asked Nate how he wrote his material and decided where the line was for him.

"I always wrote my material to impress my parents. I wanted them to be able to come to shows and not be nervous about telling anybody their son was a stand-up comic," he said. "I didn't want my parents to have to tell their friends not to come to my shows. I didn't want them to have to say, 'My son does stand-up comedy – but don't watch him.' And so I always wrote to not disappoint them. I still do that now, and that goal guides everything I do. I am writing to impress two people, which is a little bit easier to do than writing to impress a million people."

This exchange brings to mind the advice Red Skelton gave to Tom Mullica back in the early 1980s. Skelton told Mullica to cut the dirty material from his routines. "You're too good a performer to resort to blue material," he told him. "Do every show as if your mother and six nuns were sitting in the front row."

During his interview with Johnson, Nate said, "As I develop new material, I know the radar. If I start down a road that is wrong for me, inside I can feel some flutters, some panicking. I know I'm not really comfortable with this. I instinctively know I probably need to back out of this. I need to get out of this situation, or not do this, or fix this joke. When I'm in New York, I know what streets to go down and which ones to stay away from. It's like that. It's like an inner guidance system based on who you are that helps you know what to do and say, and what not to do and say."

Using the influence and opportunities generated by their tremendous success and popularity, Stephen and Nathan are trying to change the culture of comedy and magic by working clean and encouraging a younger generation to do the same. They're proving you can be different, and funny, without all the other stuff.

On Monday nights, Nate and his company Nateland Entertainment put on a show. "He's trying to teach and train and show comics that you can be clean," Stephen said. "To be

on the Monday night show you have to be clean. To tour with Nathan, you have to work clean. Nate is helping them learn how to do that.”

Keeping it clean, maintaining integrity and being true to who you are requires intentionality and constant attention – especially in high-pressure environments like *Saturday Night Live* and international magic conventions, where it would be easy to compromise. But Stephen and Nate have stuck to their guns.

Once described as “the nicest man in comedy,” upon arriving in Los Angeles, Nate was told, “You’re in Hollywood now. You can’t be the nicest man in Hollywood.” In spite of external pressures and tempting offers, Nate has stayed true to himself. He told producers he was uncomfortable doing and saying certain things. They respected Nate, but early on it cost him some work.

Even now at the pinnacle of success and popularity, Nate turns down roles in movies, shows, and commercials that require cursing or inappropriate behavior. He wants to be sure his actions, even in sketches, reflect his true self. Knowing Nate’s reputation for clean comedy, *Saturday Night Live* wrote sketches that would work for him. Going clean made that episode of *SNL* one of their top fifty, and they invited him back quickly.

It all goes back to what Stephen says about being true to who you are, because the easiest character to play is yourself.

We’ve all had the experience of walking along with a cup in our hand. You’re in control and smiling. Then somebody jostles you. When that happens, whatever is in that cup comes out. If you *know* you’re going to get jostled, you can perhaps protect the contents of your cup, but it’s in those unexpected moments that what’s inside is what spills out. In the same way, the experiences and opportunities of life eventually reveal our true character and who we are on the inside.

Years ago, I was changing clothes in a restroom before a show when I became aware there was someone else inside one of the stalls. I couldn’t see anyone, but I could hear sounds, and I could tell by the sounds it was a small boy.



I called out to him and said hello. He called back and asked, “What’s your name?” I said, “David,” to which he replied, “What kind of David are you?”

Ultimately, this is the key question we all need to answer. Who are you? Once you answer that question, then all you have to do is be yourself.

Stephen and Nate Bargatze have figured out who they are. They have made the deliberate decision to work clean. They have proven you can set high standards for yourself as a performer, and as a person, and be successful at the highest levels.

Stephen and Nate Bargatze: Funny. Clean. Successful. Like father, like son.

David Garrard serves on the Executive Committee of the I.B.M. Board of Trustees. You may reach him by email at [garrard@bellsouth.net](mailto:garrard@bellsouth.net).

# FLASOMA 2025

## Showcases Powerful and Emotive Magic in Colombia

By Todd Eisenstadt

More than five hundred professional magicians, part-timers, and hobbyists from around the world gathered for La Federación Latinoamericana de Sociedades Mágicas (FLASOMA) from February 11-16 in Cali, Colombia, the self-proclaimed (but unchallenged) World Capital of Salsa. They competed in more than a dozen categories to see who would represent the continent at the FISM World Championships next summer in Italy. Mostly, they came together to celebrate Latin America's rich magical tradition and unique contributions to the art.

Starting with the vivacious salsa dancers who set the tone at the opening ceremony, the FLASOMA stage performers displayed great technical expertise, such as meticulous card manipulations and costume change acts, as well as a knack for clowning, comedy, and skits tackling topical issues like the challenges posed by artificial intelligence.

David Mossos, president of FLASOMA 2025, said that unlike magicians in many parts of the world, about 80 percent of Latin America's magicians claim roots in kidshow magic, which is also a category of competition at FLASOMA, but not at FISM.

"Kidshows are how this all started and it is a shame that category does not exist in FISM," said Mossos. "That is how you plant the seeds. If you ask any magician about their inspiration, they will tell you it was a magician they saw on TV as a kid or saw at a birthday party."

Mossos, who is thirty-seven, said his generation of young people wanted to be magicians after watching David Copperfield on

TV and that the market in Latin America is more for family events than corporate ones.

"In Latin America we are really close to our families," Mossos said. "All the family events here have a higher priority and magicians get to participate in those family events such as birthdays, First Communion, bar mitzvahs, and quinceañera (fifteenth birthday) parties. The market for professional magicians here is less close up and corporate and going table to table. Here, they want magicians to have a main event on a stage."

Mexico-based Magic Tony France of the Magic Brothers World was at FLASOMA recruiting volunteers for his foundation. Tony said he travels the world seeking to fundraise and perform magic for disadvantaged children and that he often performs more than one hundred shows a year for charity.

Not all kids can afford to see magicians, he added. "Most magicians started magic when they saw a magician as kids, but many kids do not have this opportunity. That's why we go to their spaces to try to inspire them – not to become magicians, but to see something different to inspire them and get them thinking what they want to do when they grow up. I start the show by asking them what they want to be when they grow up. I ask them to think about it, and when I ask again at the end of the show, they say they want to be magicians, teachers, astronauts. It is great to see them sharing with each other."

Only a few dozen of the 500 FLASOMA attendees were women. One was Marcela





*(l to r): Cali is known as the salsa-dancing capital of the world, and these opening ceremony dancers did justice to that reputation. • Cali-based magician David Mossos, president of FLASOMA 2025, spent years preparing the event, which was attended by more than five hundred magicians from all over the world. • Mago Tony works in the dealer room but also collects funds for Magic Brothers World, his charity that performs several shows worldwide each year for underprivileged children. • Marcela Pazmiño of Cuenca, Ecuador spoke about the difficulties women face as magicians, but said that being the only woman magician in her city helps her stand out. • Boris Bedoya, a corporate and kidshow expert from Bogotá, lectures on showmanship, business, and getting audience participation. • Ring 50 officers Todd Eisenstadt (secretary), Danny Selnick (former president), and Marc Carrion (president), informally represent I.B.M. at FLASOMA as some of the few US-based magicians in attendance.*

Pazmiño from Cuenca, Ecuador, who offers magic shows to a range of audiences, although she said kidshows are her mainstay. She said that getting into magic as a woman was not complicated, and that many clients prefer her show to those of her male colleagues since kids from both genders identify with her.

“This space gives magicians the opportunity to meet, get to know each other and grow, and this is very important especially since in my country, there are not such open opportunities to appreciate magic as an art form,” Pazmiño said. “We have to take advantage of this space to reconnect back with the strong essence of magic, rather than worrying so much about the economic aspect of using it to make a living.”

Bogotá-based magician Boris Bedoya has been attending and participating in magic conventions worldwide for decades. He said

that the increasing sophistication of prop production has been notable worldwide. “Every day there is greater contact, through the internet and social media, and everyone wants to discover the secrets of famous magicians.”

Additionally, Bedoya said that the industry is growing quickly and that the world is getting to know the magic industry. Even so, the corporate and kidshow entertainer said that the FLASOMA dealer room still had some unique homemade props brought by dealers selling 20 copies of their tricks, rather than 500.

Former I.B.M. Ring 50 President Danny Selnick, a part-time Colombia resident who relishes in attending FLASOMAs noted that much of the dealer room was filled with kidshow tricks. Selnick valued attendance at the conference so much that he convinced President Marc Carrion and Secretary Todd



*(l to r): Master showman Dani Da Ortiz, one of Spain's most revered magicians, shows the crowd how to implant thoughts in spectators' minds using cardistry and misdirection. • Javi Rufo, master of ceremonies for one of the FLASOMA gala shows, offers a poignant "standing ovation" routine, which also garnered a standing ovation from Penn & Teller on their show Penn & Teller: Fool Us. • HD of Santa Marta, the master of ceremonies for the close-up competition, relates some of his tricks to Colombia's Caribbean Coast. Here he prepares to call up a spectator, have them paint the marimonda (a trickster elephant-like character from Barranquilla's annual carnival), and predict the spectator's coloring choices. • Maga Kania of Medellin competes in the manipulation category with a range of colorful silks, costumes, and umbrellas. • David Dosan, a children's magician from Argentina, competes in the family entertainer category with a show about nutrition.*

Eisenstadt to attend as some of the only United States representatives (aside from performers like Joshua Jay and Kevin James).

"This is my third FLASOMA and it's the convention I love to go to most because there are so many magicians from all over the Americas that are so warm, welcoming, and full of enthusiasm to share magic," said Selnick. "I also very much enjoyed seeing great magicians from around the world teaching their own brand of magic. FLASOMA is put on every three years, each time in a different, interesting, and beautiful city from across the Americas."

Magic Tony France said that FLASOMA is different from magic conventions he attends around the world. "In Latin America

people are warm. There is a lot of sharing and a lot of parties. In rich countries like North America, Europe, Australia it is all about business, and it is harder for me to organize charity shows in rich countries," said Tony. "In rich countries I make money and in Latin America, Africa, Asia I do more charity shows."

"In Latin America there is a lot of clowning and comedy magic. In North America and Europe it is more technical, and the most technical of all are the magicians from Korea and other parts of Asia. They have a lot of teamwork there which we do not have as much elsewhere. They do not do a lot of funny magic, which is my specialization. When the kids come on stage they do the magic, and this inspires them."



By Tom Vorjohan  
PHOTOS BY MICHAEL MESSING

Since 1975, members of Knoxville, Tennessee's Ring 58 have proudly hosted the annual Winter Carnival of Magic (WCM). In an incredible swan song presentation, the fiftieth convention was held March 6–8, in Pigeon Forge, Tennessee at the Country Tonite Theatre. It was a fantastic way to go out: there were twenty dealers, seven lectures, a full two-hour parlor contest (that filled up two months earlier) with fifteen contestants, and nineteen A-list entertainers including two from the United Kingdom, one from Scotland, one from France, one from Japan, and the remaining from coast-to-coast and north to south.

How did this premier regional convention begin, grow, and become so popular? In 1971, members of Ring 58 volunteered to host the S.E.A.M. (Southeastern Association of Magicians) Convention in Knoxville. Three years later, the seventeen members of the Ring decided to head to Gatlinburg to hold the first WCM at the Four Seasons Ramada Inn for sixty-three paid attendees. The convention was a great success, doubling in size by the second year and reaching 160 attendees by the third year.

At that point, and for the next twenty-seven years, the Ring opted to move to the Mills Auditorium of the Gatlinburg Convention Center. George Kimery of Chalet Magic and Mike Stratman (who served for many years on the Convention Committee of the I.B.M. and became the International Presi-

dent in 2002–03) were the Talent Chairs for the WCM, and they brought in some big-name headliners year after year. The reputation of the convention brought in attendees "during the off season" from about ten surrounding states.

What began as a gathering of magicians in the area quickly included iconic entertainers from near and far: Gene Anderson, Bob McAlister, George Schindler, Johnny Thompson, Karrell Fox, Rocco, Jade, Michael Close, Simon Lovell, Marvin Roy, Marc DeSousa, Lance Burton, Paul Gertner, Tom Mullica, and hundreds of others. Helping to get the convention off the ground, Paul Diamond was an early supporter and "anchor store" vendor for many years. Early supporters included Tim Harkleroad, Dan Garrett, Steve Kilgore, Jerry Mentzer, and Col. Bill Boley. Others soon followed like Steve Beam, Stephen Bargatze, and Terry Evanswood. The attendance was typically around three hundred (two hundred magicians plus one hundred spouses).

After the 2004 convention, we learned that the convention center was about to undertake a two-year renovation; when complete, the Mills Auditorium would no longer exist. Mike Stratman single-handedly started looking for an alternative location, and he found the Country Tonite Theatre in Pigeon Forge was glad to become our new home. This gorgeous 1,300-seat theater had a huge advantage: our rental included all of their





*Ring 58 members, hosts of the Winter Carnival of Magic, posed for a group photo for the final convention. Front Row, From Left: Tom Raidy, Doc Waddell, Tim Waddell, Mike Stratman, Ring President and Convention Co-Chairman Michael Priestap, Bill Osburn. • Middle Row, From Left: Convention Co-Chairman Tom Vorjohan, Jack Wilson, Jim Stott, Daniel Herron, Ernest Willis, Michael Messing. • Back Row: Shank Kothare, Sherman Wires, Roger Reeves, Carroll Vinson, Bill Sturgis, Ed Ripley. PHOTO BY JENNIFER VORJOHAN*

lighting, sound, staff, and tech crew. They also handled the entire registration process for us. We began there in 2005, and it has been our home for the last twenty years.

We held the convention in 2020 at the very start of the coronavirus (before the use of the word “Covid” or “pandemic”), making the WCM the last in-person magic convention that year. However, we were not able to hold the 2021 convention because of the disease. In the years that followed, our attendance never got back to the attendance that it once was, and 2023 and 2024 both saw a further downturn in attendance. When the Country Tonite told us at the beginning of 2024 that their theater might be opening prior to our convention time for 2026, the Ring members looked at the “writing on the wall” and opted to make our fiftieth the final Winter Carnival of Magic.

So, we wanted to go out with a bang: we doubled our entertainment budget, added almost 50 percent more dealers, and boosted the contest prize money by more than 700 percent. Tom Vorjohan was the Ring’s annual convention co-chairman for the past twenty years (beginning when the conven-

tion went to the Country Tonite) and was Talent Chairman for the last eleven years, so he started arranging for this blowout celebration before the forty-ninth convention was underway. With the higher budget, we were able to afford some new faces, bring back some of our regulars, and provide a list of amazing talent. Simultaneously, Daniel Herron (our Dealer Chairman for nearly two decades) started filling the dealer room with amazing dealers from coast to coast. A core group of Ring members formed the WCM Planning Committee and started meeting every month for a year prior to the celebration.

The convention opened on Thursday, March 6 with a phenomenal lecture by Tiffany Sauvage, the “New Georgia Wonder,” that included a performance of her feats, a bit of history, and great explanation. Later that afternoon, Geoff Williams lectured on his unique magic, including his convention debut of “The Bits & Pieces Project” which was a sellout! Marking the special occasion, we added a Thursday night stage show, the “Pure Gold Anniversary Show” with Dan Sperry, Jeff Hobson, host



*Jason Michaels tries to push Tiffany Sauvage backward during her New Georgia Wonder lecture.*



*Jeff Hobson gets laughs during the Pure Gold Anniversary Show.*

Matt Stanley, and Stephen Bargatze. It was an amazing ninety-minute show, and Sperry and Hobson came in for the one evening so they could return to the WCM stage as a final tribute. The evening ended with a special lecture coordinated by Stephen Bargatze with more than a dozen of his friends and performers each teaching a trick.

Friday was a full day, opening with a popular lecture by Chris Capehart and a maxed-out parlor competition featuring fifteen acts. Later in the afternoon, John Archer gave an encore of his most popular effects in his lecture for more than two hundred magicians in attendance. Several guests attended a special WCM performance by Terry Evanswood at his new "Evanswood Theater" down the parkway. Both his Friday and Saturday night performances sold out! The evening "Superstars of Magic Show" was hosted by Ken Scott (with several cameo appearances by his assistant "Silvia," played by a wig-clad

Stephen Bargatze), with the comedy magic of Geoff Williams, juggling feats by Don Bursell, amazing magic and English humor from Jon Allen, and the high-energy rock 'n' roll magic of Michael Trixx.



*Parlor magic contest winners and presenters pose for a photo. From left: Contest Co-Chairman Ed Ripley, 2nd-Place Winner Andy Lackey, First-Place Winner and People's Choice Winner Mark Hatfield, I.B.M. International President Mike Dunagan, Winter Carnival of Magic Co-Chairman Tom Vorjohan, Winter Carnival of Magic Co-Chairman and Ring 58 President Michael Priestap.*



*Geoff Williams.*



*Michael Trixx.*

For many years, we have had an annual tradition to be treated to an after-party at the home of Steve Gronowski, who started and ran the Chicago Coin-Op Fair until he sold it and moved to this part of Tennessee. Our guests love his home, which is filled with unique antique games, a huge bar, and wonderful stories. The Ring unanimously voted



*Giovanni Livera produces a selected card from his mouth during the Jaw Dropping Close-Up Show.*



*R. Paul Wilson amazed Andrew and Jessica Hyder during the Jaw Dropping Close-Up Show.*



*The Jaw Dropping Close-Up Show featured, from left: R. Paul Wilson, Geoff Williams, Erik Tait, Steve Beam, Jon Allen, and Giovanni Livera.*

to give Steve a Lifetime Honorary Membership, and presented him with an engraved plaque at the party.

By this point, the convention was going way too quickly, and Saturday started with a lecture by Jon Allen. After lunch, we reintroduced a “Jaw-Dropping Close-Up Show” with an unbelievable array of talent: R. Paul Wilson, Geoff Williams, Erik Tait, Steve Beam, Jon Allen, and Giovanni Livera. (Gio’s prior appearance was back in 1993 when Gatlinburg was hit with twenty-nine inches of snow in just over twenty-four hours ... forcing the convention to be extended by a full day!)

Our last lecture of the convention was by Scotland’s R. Paul Wilson, who has some of the most amazing close-up magic. The final “Magic All-Stars Show” was emceed by “The Magic Word” podcaster host, Scott Wells, and featured Chris Capehart who worked up the young people as only he can do, skilled Japanese FISM manipulation champion, Takamitsu Uchida, wowed us with endless productions of enormous cards, the comedy magic and ukulele stylings of John Archer, and the amazing illusions of

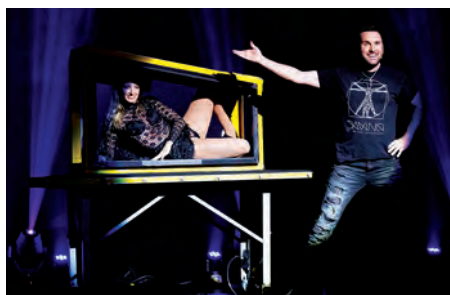


*Chris Capehart performs sponge balls with a young volunteer during the Magic All Stars Show.*



*John Archer*

*Takamitsu Uchida*



*David DaVinci produces his wife Jamie during the Magic All Stars Show.*





*The cast of the Magic All Stars Show takes a final bow. From left: Scott Wells, Chris Capehart, David DaVinci, John Archer, Takamitsu Uchida.*

And, for the past fifteen years, Ring 58 hosted a Farewell Pizza Party in the lobby of the Ramada Inn. Member Roger Reeves and his hand-picked crew have pulled together a delicious “exclamation point” for our convention with drinks and fresh, hot pizza for all of our attendees. It was a fun, albeit melancholy, opportunity to say goodbye to our friends, get photos with everyone, and reminisce about the weekend and past years of great memories.



*The Winter Carnival of Magic Pizza Party Crew. Front Row, from left: Stephanie Myers, Kimberly Osburn. Back Row, from left: Bill Osburn, Bill Sturgis, Carroll Vinson, Roger Reeves, Sherman Wires.*



*The Pizza Party was the final of event of the 50th Winter Carnival of Carnival of Magic.*



*House of Cards General Manager Joey Martinez and Stephen Bargatze enjoy the pizza party.*

We learned that many of our attendees consider the WCM to be their “home” convention. Matt Fore wrote about it, Stephen Bargatze recalls it as where he competed and first performed on stage, and there are many groups from the Tennessee cities of Nashville and Murfreesboro, as well as the states of North Carolina, Alabama, Georgia, and Ohio, who are now puzzled by what they will do on the second weekend of March going forward. Quite a few people, like Norris Priest of Henderson, Kentucky, have attended well over forty of these fifty conventions. It will be missed.

Ring 58, now forty-two members strong, has had some incredible members and leaders since 1971. They looked toward the possibilities and the enhancement of magic in our region. The founders set the bar high, and we have passed this along to new members year after year. We have enjoyed putting together this Winter Carnival of Magic for fifty great years! This final convention set records – just over five hundred people in attendance – and we thank all who supported the convention over the years, especially those who took time to enjoy our “Golden Anniversary” and our final convention.

## **Dealers**

A-Z Magic  
SWC Magic  
JamStone Magic  
Steve Myers Magic  
Trick Supply  
Patt's Matts  
Fairchild Magic  
Tim Pressley Products  
Don's Magic and Books  
Antony Gerard Magic  
Denny's Magic Showroom  
Michael Lair Magic  
Morgan Magic Lab  
John Henry Magic  
Paul Richards Magic  
Losander  
SEO Magic  
Tom Yurasits Productions  
J and B Magic Shop  
SAM 2025 Convention

## **Officers 2025-26**

**President:** Michael Priestap  
**Vice-President:** Sherman Wires  
**Treasurer:** Jack Wilson  
**Secretary:** Tom Vorjohan  
**Sgt-at-Arms:** Bill Osburn  
**Program Chair:** Andrew Hyder  
**Newsletter Ed:** Michael Messing  
**Board Directors:**

Tim Pressley  
Jim Stott  
Mike Stratman  
Michael Messing

### **Life Members:**

Bev Coffee  
David Fee  
Steve Gronowski  
(\*announced at the 2025 WCM)  
Michael Messing  
(\*announced at the 2025 WCM)  
Darlene Stratman  
Mike Stratman  
(Intl. President of I.B.M. 2002-03)

## **Members:**

Ray Adams  
Kyle Copeland  
Doug Floyd  
Cayden Goodman  
John Gyllenhaal  
Daniel Herron  
Jessica Hyder  
Steve Jerden  
Danny Justice  
Jason Justice

Shank Kothare  
Andrew McGrath  
Tom Raidy  
Diana Raidy  
Roger Reeves  
Ed Ripley  
Stacey Roach  
Sheila Roach  
Nick Roberts  
Roy Schubert

Hollis Shaffer  
Bill Sturgis  
Carroll Vinson  
Jennifer Vorjohan  
Doc Waddell  
Tim Waddell  
April Whipps  
Harold Whipps  
Tony Wilhelm  
Ernest Willis



# Innovative Mystify Magic Festival Launched in Las Vegas

By Simone Marron  
PHOTOS BY THE AUTHOR

Thirty-year-old Leah was born and raised in Chicago in a home with her magician parents—Danny and Jan Rose. A seven-year attendee of the Lance Burton Teen Seminar, at the age of nine Leah was the youngest ever pre-teen to attend, after an exception was made for this remarkable child. Orleans made the decision to transition from magic into the circus world at the age of sixteen, and very soon she had created and was performing her own seventy-minute comedy and acrobatic show. Using the subtitle of “Tiny Girl Big Show,” Leah has blossomed into an incredible young woman.

Eighteen months ago, Leah Orleans made the decision to try something completely different. It was a long-time dream of hers to put on a multi-day event especially geared toward female magicians, but where all would be encouraged to attend. The festival would be educational, entertaining, and would deal with challenges facing the not-so-traditional magician.

Leah was taking a risk. She fronted the money herself not knowing if the event would be successful with enough people willing to share her dream. Initially she was hoping that she would drum up enough enthusiasm from her peers to have an attendance of about one hundred participants, but close to the end of 2024, she sold out of all two hundred available registrations and had to rent another ballroom. She opened another one hundred registrations, and before long, they too were sold out. This surpassed her wildest dreams.

With clever marketing, generously donated scholarships, many eager sponsors to support this groundbreaking event, and an overwhelming team of volunteers who had also been waiting for the opportunity to

come together, at 3:06 p.m. on Monday, March 10, at the Santa Fe Station Hotel and Casino in Las Vegas, Leah cut the ribbon with a promise of something different, and declared the 2025 Mystify Magic Festival officially opened.



*The Mystify entrance.*



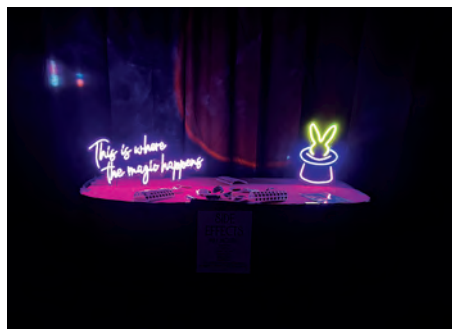
*Leah Orleans cutting the Ribbon and declaring Mystify Magic Festival officially open.*



The attendees flocked through the beautifully decorated balloon entrance, eager to find their *something different*, and they were not disappointed.

At registration, the convention program was gifted to all, and was a high-quality keepsake which will be gracing the bookshelves of all the attendees for years to come. Like the event itself, the attention to detail was phenomenal.

For the remainder of the afternoon, before the evening show which would take place in the beautiful Chrome Showroom, there were two convention activities to experience. The Marketplace was open, as was the Mystify Amusement Park, which was the brilliant conception of Chloe Baldwin, the Creative Producer.



*The inviting entrance to the Mystify Amusement Park.*

Describing the Amusement Park is hard to do. It was an interactive, visual treat, for which words cannot do justice. The large room was divided into sections with mood lighting, and a different surprise round every corner. It was inspirational and moving, with surprises and gifts everywhere. On some of the walls, there were post it notes giving the opportunity for all to share a secret/take a secret or give or receive words of wisdom. All who visited this experience left feeling inspired, moved and peaceful.

The opening show started with Leah making a very poignant and moving statement. It was beautifully executed with passion and conviction. She said the following:

*Different isn't always better, but better is always different. For the past decade I've started six businesses, in three different in-*

*dustries, and performed over two hundred shows every year. I built a body that doesn't quit, a mind addicted to challenge. That's not ego, it's context. I've leveraged my lineage of entertainment geniuses with marketing minds. Raised by the greats, but certain we can be greater. That's not ego, that's progress, but habits are hard to break. I'll show you. Say it with me: "A magician, Never, Reveals...HIS...secrets."*

*Right?*

*When patience meets obsession, lives are changed, and if you're in this room, you know this feeling. Time under tension, I find obsession.*

*I'm obsessed with love. I'm obsessed with people. I'm obsessed with practice. I'm obsessed with the process that makes magic real. I have the discipline of a professional athlete and the pulse of a professional comedian. But this work isn't about me. It's about the stubborn show business reality that opportunities come from people, and that history is shaped by whose stories get told, and more importantly whose stories aren't.*

*So, we built something different, because women have this thing where we can sense when we don't belong. Some call it trauma, some call it intuition, So, we adapt, we avoid, pivot, and squeeze to fit. And trust me, I get it, it's hard to know what women want, (kittens, fair wages, and trash cans in every bathroom stall.) Or maybe just a space made for them. And magic conventions have never really felt right because they weren't made for us, until tonight.*

*So, if you've ever felt out of place, know the next three days are made for you. Welcome to Mystify Magic Festival.*

The opening show was sponsored by Magic Castle Enterprises and featured a whirlwind of female entertainers. The very funny Rachel Wax emceed the show, and Juliana Chen opened with her wonderful mask and manipulation act. Joan Dukore and Alexandra Duvivier were both delightful, and Cate Great had everyone holding their breath as she balanced precariously on top of a very high rolla bolla while juggling sharp

knives. Mystify was off to a great start!

Two Mystify awards were presented to deserving recipients during the show. The Unstoppable Force Award was given to Fay Presto from the United Kingdom, and the Misterfy Award to Benjamin Barnes, the Entertainment Director of the Chicago Magic Lounge, and the Talent Booker for the I.B.M. Annual Convention.

Day two's evening shows included a wonderful close-up show hosted by the incredible Jan Rose, emcee extraordinaire, and mother of the Festival Director and powerhouse Leah Orleans. Jan Rose is the emcee in residence at the Chicago Magic Lounge who sponsored this show which was performed four times throughout the evening. The performers were Alyx Hilshey, Abby Segal, and Paige Thompson, who all frequently showcase their acts at the CML, and they are a delightful and talented group.

The close-up show ended with a chaotic performance from Fay Presto from the United Kingdom. It was funny and entertaining, and left the audience wondering just how much of what went wrong in her act was accidental, and how much was planned. All spectators were asking themselves the same question.

That evening, there was also "The Something Different Cabaret," hosted by the fabulous Miss Uchawi. The description of this was an *Organized Chaos Open-Mic Variety Showcase*.

On the third evening, the gala show was sponsored by the Academy of Magical Arts and hosted by the popular Lucy Darling. As always, her performance and emceeing were spectacular. Performing in this show was Meadow Perry, Mistie and Kyle Knight, Nicole Cardoza, and Scarlett Business. There was also a surprise appearance by Juicy Starling—a facsimile of our beloved Lucy. Although difficult to discern at the time, it was later revealed that this role was taken on by the incomparable Michael Dardant.

There were two more Mystify awards presented at this show. One was the Comedy Magic Award sponsored by The Mac King Comedy Magic Show and presented by Mac

himself to Rachel Wax. A hilarious banter ensued between the two onstage to the delight of the audience. The second award was The Boldness and Bravery Award presented to Chris and Ryan Zubrick of the Zubrick Magic Theater in Florida.

During the two full days, there were mostly two or three events happening at a time. The schedule was carefully organized so that most attendees were able to easily select their preferred panel or lecture. The choices were plentiful and very diverse. Unlike most magic conventions, very few of the lectures focused on teaching tricks. Mystify attendees received knowledge on how to navigate the world of magic through branding, creativity, and being different. Skills and talents were shared on every level, and the many panels allowed for open discussion and learning.

Another innovation at Mystify were the Muse Rooms. These group lunches and dinners were offered for advance sign-ups. Participants could choose from eleven different topics to dine with their peers. Each room was hosted by a person chosen by the Mystify team, and spectacularly coordinated by Amy Nichols.

On the schedule each day were "Howl at the Sunset" at the sunset hour, and "Howl at the Moon" at midnight. Attendees were invited to congregate in the parking lot and howl to their hearts' content. Apparently this was a great idea, as on the last night at midnight, with about one hundred participants, the legend David Copperfield joined the group for the midnight howl.

At the end of the closing gala, Leah Orleans took to the stage with the gala cast, and made another inspirational speech, where she announced that registration was open for Mystify 2027. This event will again happen in Las Vegas – exact dates and hotel to be determined. This announcement was met with loud cheers and resounding applause. The over three hundred attendees had found their place and their people, and this event will grow into something even bigger and more special – especially with the powerhouse Leah Orleans at the helm. You can register for 2027 at [MystifyMagicFestival.com](http://MystifyMagicFestival.com).



*(l to r): Generational Panel l to r: Connie Boyd, Fay Presto, Joan Dukore, Rachel Wax, Gabriella Lester, and Raven Luck. Panelists were arranged in age order from oldest to youngest. • Wands of Wisdom Muse Group l to r: Danny Orleans, I.B.M. International President Mike Dunagan, Laura Dunagan, Joe Selph, Andrea Lang, Elizabeth Machny, Kalia Cruz Martinez, Lili VonSchupp, Funny Eddie Medrano, Storm, Marty Bracciotti, and International Secretary Simone Marron. • The chaotic close-up performance of Fay Presto. • Closing gala final bow l to r: Meadow Perry, Nicole Cardoza, Leah Orleans, Juicy Starling, Lucy Darling, Kyle and Mistie Knight, and Scarlett Business.*



*Group shot of I.B.M. Members – L to R: PIP Billy Hsueh, Brandon Klingensmith, Lori Farquhar, Hannah Farquhar, Meadow Perry, Past International President Shawn Farquhar, Christian Manahl, Joan Dukore, Benjamin Barnes, International President Mike Dunagan, International President-Elect Stephen Levine, Vincent Reres, Erik Tait, Jann Goodsell, two-time AGT Winner Shin Lim, Gabriella Lester, and International Secretary Simone Marron.*





# Ring Events

THE INTERNATIONAL BROTHERHOOD OF MAGICIANS

## Ring 175 (Tampa, Florida) Celebrates Sixty Years

Time to celebrate! Our Ring ended 2024 with fifty-two members, and the goal for this coming year is to reach sixty. Why? Because 2025 marks our sixtieth anniversary. In January, we had forty-two members and guests attend a most fantastic lecture by Michael Ammar (see our Ring Report in this issue). Michael's talents and expert ability as a teacher were the perfect way to start this commemorative year.

For the February festivities, we planned a banquet at Tampa's Glory Days Grill. Twenty-two members (including eleven past presidents) and nine spouses enjoyed food and fellowship to start the evening. President Tom Vorjohan welcomed the group and thanked all of the past presidents.

After dinner, Melissa Spanola (our only president to serve three consecutive years in office and guide the Ring through the tumultuous Covid years, as well) presented an informative history about the past sixty years of Ring 175.

Our program for the evening was a show presented by eight of the eleven past presidents: Greg Gaulden (president in 1995) did several effects with liquids; our current treasurer for the past eight years Ken Spanola (president in 1996 and 2014) did his version of Bill Abbott's "Five-Card Opener"; and our longest living member Mike (president from 2006-2007) performed a few pieces of liquid magic as well.

Bob Klase (president in 2008) bragged about one of his early mentors in the Ring, Melvin Burkhart, and did a fun card effect with Melvin's photo. Frank Velasco (presi-

dent in 2010) did a most entertaining Magic Square that outwitted his own math teacher back in the day. Current Ring 175 Vice President Rudy Hernandez (president in 2004, 2016, and the second half of 2024) did a series of fun-filled effects and caught us flat-footed with a gag about "many hands make light work."

Tom Vorjohan (president from 2022-2023), talked hysterically about air travel while performing his version of the "Tossed Out Deck." To conclude the show, Daniel Fite, our youngest president in Ring 175 history (he was only twenty-three when he served in 1982), did some hilarious byplay with a borrowed dollar bill, as well as a beautiful patriotic story about the Civil War for a "Torn and Restored Newspaper" effect.

The Spanolas were kind enough to arrange for a big sheet cake for our sixtieth anniversary and we all had a piece before calling it a night. Later this year, we're planning a special tribute night for our namesake, Warren Hamilton.



We were granted our I.B.M. charter under the name "Gasparilla Ring 175" in Tampa, Florida, on January 9, 1965. The charter includes the names of twenty men as our



(1 to r): Ken Spanola. • Mike Wheeler, who has been a Ring 175 member for nearly all sixty years of its existence. • Bob Klase. • Frank Velasco. • Rudy Hernandez. • Melissa Spanola. • Tom Vorjohan. • Dan Fite. • Greg Gaulden.

founding members. For that charter celebration, Ring 175 held a spectacular installation banquet with dignitaries coming from all over Florida to either perform or help the club celebrate. Everyone agreed it was the best installation banquet they'd ever attended. Warren was installed as our first president, Carl Rosini as vice president, and Tim Arango as secretary.



For nearly two decades prior to becoming a Ring, a small group of magicians met informally at various locations in Tampa. That group included the skilled artist, craftsman, and magician Warren Hamilton. Warren is still widely known for his JoAnne the Card Duck and other beautiful magic props he built in his Tampa workshop and sent around the world.

Since Warren was an avid collector of magic props, books, and posters, magicians from all over the state and country would drop in to see his latest creations and view his huge collections. By the mid 1950s, so many local people were dropping by that it was decided that the magicians would just meet at Warren's place. In the early 1960s this group was encouraged to become a

Ring, and it happened in 1965. Our Ring was treated to visitors like Harry Blackstone Sr., Harry Lorayne, Eddie Fields, Jay Marshall, the Great Lester, Carl Rosini, Ken Klosterman, David Ginn, and many more. Eventually the Ring grew so big they surpassed the capacity of Warren's showroom, and Ring 175 had to go to other places around Tampa.

About thirty years ago, a retrospective look at our history and the incredible influence that Warren had on the early founding, leadership, and success of Ring 175 was undeniable. In 2002, "Gasparilla Ring 175" was unanimously and officially renamed the

"Warren Hamilton Ring 175" to honor Warren who had passed away on September 23, 1971, from service-related disabilities. Tampa's greatest magical guru was gone but now he would never be forgotten.

Over the years, the original members died or moved away. Today, our most senior member is Mike Wheeler, who joined just after the club started. He served as president in 2006-2007 and remains an active part of the club, regularly performing at our meetings after nearly sixty years. Magic is strong in Florida and especially in the Tampa region. Here's to the next ten – or sixty – years of magic for Ring 175! *By Tom Vorjohan*

## **Joshua Jay Lecture at Ring 257 (Las Vegas, Nevada)**

I have been watching magic lectures for fifty years and would put this lecture in my top ten. I just thought it was wonderful. Some of these ideas are going in my repertoire.

Josh's first trick extends Brother John Hamman's "The Signed Card" plot. There have been dozens of versions of this plot, which Brother John created decades ago. Now, Josh's modus operandi is totally different from Brother John's, but the plot starts the same: the spectator finds their card before they select it. Josh's method does not allow the selection to be signed like the Hamman method, but it now packs in several kicker endings that elevate this card trick into an effect that can be done close-up or parlor. It is so much more now than just a card trick.

The theme Josh used was a time machine and traveling back in time. I just loved this routine and will be using it. Vanishing Inc. sells this routine, and I forgot the name. I did not purchase it as I have the little card case switch gimmick. That gimmick, the deck shell, has been around for decades and I believe it is credited to Chuck Leach. It was also used in Dean Dill's "Blizzard," which came out in the nineties.

Most of the lecture was dedicated to his new book *The Particle System*, about his

mem-deck stack. Josh's stack will not allow a spectator to look closely at it as it has much structure. That said, a casual look works, the stack is easy, and there is much material that you do not need to memorize the stack system.

Josh gave a fair amount of time to false shuffling the deck and had some nice touches on a false-overhand shuffle that was one hundred percent easy. He covered some good false cuts, my favorite being the Fractal False Cut. This is based on a Lennart Green idea, but Lennart's cut requires you to memorize the layout and pickup, i.e., it took some practice and was easy to forget. Josh's handle is so easy that you can do it quickly. It looks as good as Lennart's, maybe better with Josh's last touch at the end, forgetting one packet at the end, and throwing that into the middle of the deck. I have been doing this every day for five days now and it has become one of my favorite false cuts.

I cannot remember what Josh called this routine, but Simon Aronson's "Shuffle Board" inspired it. Josh combined Bill Simon's "Four Packet Shuffle Triumph" and John Bannon's take on the Simon shuffle to develop a different modus operandi. Four packets are handed out from a shuffled deck in use to four spectators, who shuffle face up into face down. The spectators control the





(l to r): A portion of the large crowd attending Joshua's lecture. • The impossible divination of a previously chosen card. • Joshua Jay. • Joshua enjoys a laugh. • Displaying the boxed set of his Particle System. • The Particle

shuffle. Yet the performer predicts how many face ups and face downs, how many blacks are in the face-up group, how many reds, how many clubs, and what they are.

Once again, from a shuffled deck in use, the routine will fool all laypeople and most magicians. Pit Hartling's 2016 book *In Order to Amaze* has an effect called "Catch Me If You Can." This has become one of the most popular mem-deck tricks of the last decade. Josh's stack allows you to do a similar version of this plot with his stack, and you do not have to memorize the stack. On top of that, I think Josh has improved the

conditions of the original trick. I liked this handle so much that I had to purchase Josh's new book, as his stack makes this routine almost self-working and you do not need much memory work.

Josh's closing routine was an extension of Bob Hummer's effect. Josh elevates a good Hummer effect into an absolute miracle. It also was a marketed item by Vanishing Inc. Josh creates a marvelous story to make sense of Hummer's thought-of card procedure, and the ending is a masterpiece: a thought-of card is the only card in a blank deck.

*By Allan Ackerman*

## Submitting Ring Events

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).

# Magic and

# Memories

David Ginn



## KARRELL FOX – Part One “King of Korn” and One Clever Guy

When I was sixteen years old in the summer of 1962, I travelled with a dozen Explorer Scouts and leaders from Atlanta, Georgia all the way to Ann Arbor, Michigan to the first and only National Explorer Delegate Conference. There I entered the “magic contest” and won, doing a silent act to music: silks, vanishing cane, and card fan productions, with Ireland’s “Oripah Bird Cage” production as my closer.

Two other contestants did close-up coin tricks, and the third performed Gene Gordon’s “Fraidy Cat Rabbit,” which I had yet to embrace. The music I played was an instrumental of “Harbor Lights” and I wore a white sport coat (without a pink carnation).

For fun one night, all three thousand explorer scouts – wearing dark green uniforms – sat in a huge auditorium and were entertained by none other than Karrell Fox, the self-proclaimed “King of Korn.” At that point, I had only seen Karrell Fox in magic magazines and catalogs. Now, here he was alive and in person, wearing one of his leopard-print tuxedos, cracking jokes, and fooling us with some pretty sharp tricks.

The highlight of Karrell’s performance – not a trick, but a bit – came when he needed an audience helper. He looked out into the auditorium of scouts aged fourteen to seventeen, then said, “For my next experiment, I will need a volunteer from the audience.” He looked left and right, then pointed at the third row. “How about the boy there in the dark green shirt?”

The audience roared with laughter, because all of us were wearing green shirts! The whole performance went along those lines: tongue in cheek, but very good, well-done magic. In a word, Karrell was great!



As I continued going to at least one magic convention each summer, I started seeing Karrell Fox every year, often doing comedy magic with pal Duke Stern. Those were two guys I never got tired of seeing, always waiting to see what they’d do next.

Fast forward to 1978. Having written eighteen magic pamphlets, I had finally brought out *Professional Magic for Children*, my first hardback. Not only did that book put me on the magic map, but it allowed me to start lecture tours working out

of PMC and the forthcoming sequel, *Children Laugh Louder*.

The third lecture on my first tour in May 1978 was in Detroit, and there was Karrell Fox sitting in my audience along with seventy-five others to see the “new kid in town.” Just thirty minutes before I started, I had called my wife Lynne and learned the doctor just confirmed we were pregnant with our first child, a girl we named Autumn.

So even though I did not announce this big news, I was on a high and must have done a good job. Immediately following the lecture, Karrell stood up and said to everyone: “Guys, you’d better listen to David Ginn because this guy knows what he’s talking about!” You could have knocked me over with a feather!

In August of that same summer, I found myself lecturing at Abbott’s in Colon, Michigan for the first time. Karrell took me under his wing and said, “David, you’ll need some guys hawking your lecture books. Just give them to me, and we’ll handle it.”

After my lecture I looked around the gym and saw Gene Anderson, Karrell, and two others selling my one-dollar *Comedy Warm-ups/Bringing Home the Laughs* combo booklets. When I was packing up, one of them came to me and handed me a lot of cash. All my books had sold out!

One night at supper before the evening show, I sat with Karrell while eating hot dogs and drinking Cokes. Once he learned that Lynne and I were expecting a baby, that’s all he talked about: family, kids, and how wonderful it all was.

Frankly, I was quite impressed with the man. And year by year when I’d see him at an I.B.M. or other convention, I learned lots of magic and stage craft from him, a master. Twice, even, I hawked Karrell’s lecture notes just like he and his friends did for me back in 1978. That was fun.

Karrell’s lectures were always fun. The material he offered yearly at I.B.M. Conventions was down to earth, practical, and easy. That material later appeared in his six Supreme Magic books which are pictured here.



Karrell subscribed to the school of “easy methods allow you to concentrate on presentation and personality.”

On at least two occasions, I asked for and received permission to publish two of Karrell’s items in my books.

I learned his “Bullseye Card Trick” at his 1977 Florida State convention lecture. The trick was so clever and easy, it became my token card trick during the 1977-78 school year. In essence, you have a child pick any card, replace it in the deck, and secure the deck with a rubber band. When the child points a finger (like a gun) at the deck and the audience yells “Bang!” the card jumps out of the deck. Picking up the selected card, the magician reveals a hole shot through the card.

With Karrell’s okay, it became my “Shooting Card Trick” in my book *Children Laugh Louder*. Nearby you can see a young



girl pointing her finger at the deck in a live performance, plus a photo of the “shot” card.



*A young lady points her finger at David Ginn.*

*Three of Hearts card with a hole in it.*



In the 1990s when a publisher approached me to write a book I titled *Clown Magic*, Karrell allowed me to share one of my favorite skits that he and Duke Stern often did at conventions. It's the bit with the earphones, which you will shortly read as this story finishes, adapted to clowning for the *Clown Magic* book. But as someone told me at Clown Camp in LaCrosse years ago, “David, you're just a clown without makeup.” I considered that a compliment. To some degree, I think Karrell Fox was the same.

But let me tell you the greatest compliment Karrell ever gave me, which shows how much I respected the man. There is an old expression that says: “Praise publicly. Criticize privately.”

At his 1981 I.B.M. lecture in New Orleans, in the midst of explaining one of his tricks, Karrell mentioned where the idea came from. I was standing about thirty rows back to one side, prepared to sell his lecture notes when he finished. Suddenly he stopped and said, “You know, not everyone in magic acknowledges where they get their ideas. But there is one young man who does,” he said, pointing straight at me, “and

David Ginn is that man. In his books he gives credit where credit is due, and I appreciate that!”

That time, you could have knocked me over with a sleeve bouquet of feather flowers! Embarrassed as I was in the moment, I deeply appreciated the compliment, which I have never forgotten.

In writing this story, I suddenly wondered how many wild and crazy tuxedo jackets Karrell owned: leopard prints, tiger stripes, plaids, bold vertical stripes, the list goes on. Wearing something different was part of who Karrell was, which was different from the average magician.



I recently asked a friend who knew Karrell well about where his fancy jackets went after he died. He must have owned between twenty and thirty such show coats. The sad news is that when he and wife Lynne retired to Palm Desert, California, Karrell took all those snazzy coats to Goodwill and donated them. Can you imagine who's out there in Michigan today wearing a Karrell Fox jacket without knowing it? I know magicians who would have gladly paid a hundred dollars or more to own a Fox jacket. I'm one of them!

Back in the years when you knew Karrell and Duke were working a convention together, you expected them to spoof some of the magic.

After Norm Nielsen worked the I.B.M. Convention in New Orleans in 1971, Karrell



*Duke Stern and Karrell Fox on stage,  
faces covered in pie.*



*Karrell and Duke with water pail.*

stated on the Saturday night show that he would perform the “Floating Violin” trick. He held up a bedspread about six feet wide, and suddenly a violin came floating above it. Applause followed. Then Karrell dropped the cloth, “accidentally” revealing Duke Stern on his knees actually playing the violin! No one realized until then that Duke was actually an accomplished violinist.

I guess you had to be there, as the saying goes, but for those of us in the audience that night, it was very, very funny.

Karrell and Duke always knew how to tickle magicians’ funny bones. Since I could go on for a while with these memories, let

me close with something concrete. Since Karrell gave me permission to include the earphones skit in my book, I am going to share it with you here. I actually saw Karrell and Duke perform this many times, and we the audience always loved it. Since you will never see them do this, I hope sharing it will give you a sense of what Karrell brought to the world of magic through his books, his skits, his live performances, and his love for our art.

Next month, my friend Mark Tripp will share with you ten important things he learned straight from the King of Korn, the Foxy one himself.

### **Karrell Fox and the Handy Dandy Earphones**

(excerpt from *Clown Magic* by David Ginn)

Back in the early 1940s, a young Karrell Fox worked in a Detroit, Michigan magic shop, along with magic artist Mickey O’-Malley.

One day while they were playing their show in town, comedians Olsen and Johnson (*Hellsapoppin*) walked into the shop to buy a blank gun, which they wanted to have demonstrated.

Karrell was in the back room at the time, but when Mickey fired the blank pistol, Karrell did what they always did for a gag: he tossed a spring duck into the room so would look like the gun had shot the duck from the air. Olsen and Johnson loved sight gags, so

one of them asked, “Do you sell those spring ducks, too?”

“Of course,” they replied.

“We’ll take a hundred of them!” The zany pair of comedians were *not* joking.

The next thing Karrell knew, Olsen and Johnson had adapted this bit to *Hellsapoppin*. One would fire a pistol on stage but instead of one duck falling from the sky, one hundred ducks fell from the sky!

Then one of the guys would say, “You’re sure lucky that *cows* don’t fly!” About that time, a huge dummy cow would fall from the theatre rafters.

**I had to tell you all that to tell you this:** Karrell Fox has been one of my favorite comedy magicians since my first I.B.M. Convention as a teenager. He has a reputation for effective magic that is secretly very simple, allowing the performer to easily master it and spend practice time on the presentation. From his first book *Kornfidentially Yours* in 1948 to more recent works such as *Clever Like a Fox*, *Another Book*, and *For My Next Trick*, Karrell has shared a lifetime of comedy magic experience in print, in lectures, and in performances at magic conventions.

Therefore, it is my pleasure to share with Karrell's permission one of his best comedy bits and one that I consider perfect for clowning. Believe it or not, this appeared in his *Kornfidentially Yours* nearly seventy-seven years ago. And in my opinion, it basically still works.

All Karrell uses for props in this bit are a pair of red thimbles and an ordinary deck of playing cards. Clowns may wish to substitute the thimbles with a set of earmuffs or something larger, for visibility, but the bit will be basically the same. It all starts by making fun of the act presently on the stage. I'll describe it as I've seen it performed by Karrell and his buddy, Duke Stern. It goes like this:

As Karrell stands at the microphone talking, a fellow dressed as a newspaper photographer comes onto the stage, carrying a camera and camera bag. This part can be played by a third person, perhaps even a stagehand. He tells Karrell that he works for some local paper.

"Do you mind if I shoot your picture?" he asks.

"You want to *shoot my picture*?" asks Karrell, acting flattered.

"Yes, I'd like to *shoot your picture*," says the photographer.

"All right," says Karrell, standing up straight in a pose. "Go ahead, *shoot my picture*."

Immediately, the photographer pulls out an 8x10" photo of Karrell Fox in one hand and a blank pistol in the other hand. "Blam!

Blam! Blam!" goes the pistol, fired point blank at the picture of Karrell Fox.

The photographer hands Karrell the photo, which he holds up to display is full of bullet holes (which were previously punched). Then the photographer exits.

All Karrell Fox has to do at this point is stand there, mugging, as the audience laughs.

As the laughs subside, Karrell begins talking once more to the audience. Then he realizes that he can't hear anything.

"Oh, I guess those gunshots have hurt my ears. I can't hear a thing. Those shots must have made me temporarily deaf. Nothing to worry about, because I have my handy-dandy earphones right here in my pocket." He pulls out the two red thimbles and inserts one in each ear. "They fit in your ears just like this. There. How about that! I can hear fine now."

He proceeds to select a volunteer from the audience, in this case a prepared volunteer who is "in" on the bit. Onto the stage comes Duke Stern, playing a humble, quiet, oddball character. He stands to Karrell's right. I think Abb Dickson did this skit with Karrell several times after Duke died.

Karrell says, "Would you like to see a card trick?"

Duke just stands there, looking at the audience and smiling, saying nothing.

Karrell repeats, louder, "Would you like to see a card trick?"

Duke makes no reply.

Finally, Karrell taps Duke on the shoulder. Duke looks at him.

"Sorry," Duke says, pointing at his ears, "I'm a little hard of hearing."

"Oh, you are?" Karrell remarks. "Then you ought to have some of these handy-dandy earphones. They're wonderful."

"What?"

"I said – oh, let me show you," says Karrell, and he removes the thimbles and puts one in each of Duke's ears. "Now can you hear me?"

"Yes," Duke replies, shaking his head affirmatively. "That's wonderful. I can hear every word you say."



“Good,” says Karrell. “Now, I’d like to show you a card trick.”

Duke says, “Can I shuffle them?”

Supposedly not hearing Duke, Karrell keeps talking about the card trick, completely ignoring his helper because now Karrell can’t hear.

“Can I shuffle them?” repeats Duke. Karrell continues talking. Finally, Duke shouts, “Can I shuffle them?”

Then it dawns on Duke that Karrell cannot hear. He taps the magician on the shoulder, transfers the earplugs (thimbles) to Karrell’s ears, and asks his question again. “Can I shuffle them?”

Karrell hands Duke the cards and answers, “No, but you can cut them.”

Immediately, Duke starts shuffling the cards, as rapidly as possible. In a panic, Karrell says, “I said, just cut them!”

Duke keeps shuffling. He can’t hear.

“I said,” Karrell repeats, “just cut them!”

Duke keeps shuffling.

“I *said* – oh, wait a minute.” Karrell removes the thimbles from his own ears, taps Duke on the shoulder, then inserts them into Duke’s ears. “Now, I said – just cut them.”

“Oh,” says Duke. He immediately cuts the cards once and hands them back to the magician.

Now Karrell states, “I want you to take a card, look at it, and return it to the deck.”

Duke carries out this procedure. After all, now he can hear. Then Karrell asks, “Was your card red or black?”

“Red,” answers Duke.

Karrell repeats, “Was your card red or black?”

“Red,” answers Duke.

“Was your card red or black?” Karrell shouts.

Duke taps him on the shoulder to get his attention. Then Duke transfers the plugs to Karrell’s ears.

“Red!” says Duke.

“All right,” says Karrell. “Now, as I deal the cards into your hand, one at a time, you say ‘stop,’ and that will be your card.” Immediately, Karrell starts dealing cards, one

by one, face down into Duke’s hand. He deals all the way through the deck as Duke looks off into space because he hasn’t heard the instructions. When Karrell finishes dealing, he looks at Duke and realizes the guy cannot hear. So, he takes the earplugs from his ears and puts them into Duke’s.

“Now,” Karrell repeats, “as I deal the cards into your hand, you say ‘stop’ and that will be your card.” Karrell starts dealing the cards again.

“Stop!” says Duke.

Karrell keeps dealing.

“Stop!” Duke repeats.

Karrell keeps on dealing the cards.

“Stop! Stop! Stop!” shouts Duke. Then he realizes the problem. Quickly he removes just one plug from his ear and places it in Karrell’s ear that is on Duke’s side. Then he leans over and speaks directly into Karrell’s plugged ear. “I said *stop*!”

Magician Karrell, now very disgusted, shouts into Duke’s plugged ear, “I would just as soon forget the whole thing!”

Duke shouts into Karrell’s ear, “That’s *okay* by me!”

Karrell shouts back into Duke’s ear, “*Swell*!”

Duke shouts into Karrell’s ear, “*So long*!” Magician Karrell shouts into Duke’s ear, “*Goodbye*!”

Both exit to thunderous applause amid uproars of laughter.

Notice that the entire sketch runs only about three minutes. After all, it’s a bit based on one joke, and therefore you need to keep it short and tight. Trust me, it plays better that way.

**Questions:** How would you and your partner clown handle this? Would you eliminate the gunshot on the stage? If so, how would you account for one clown being suddenly deafened? Sure, one of the clowns can be hard of hearing, but not both. How about a loud recorded explosion off stage? Maybe one clown was playing with dynamite? You have to *think* about these things to make the bit logical.

*(continued on page 96)*



# Marketing Magic

KENT CUMMINS

## Marketing Multiple Characters: Felonious the Fool!

“A jester unemployed is nobody’s fool!” – Danny Kaye in *The Court Jester* (1956)

Most of my professional performing has been as “The Fantastic Kent Cummins,” which I explored when I began sharing these Pro Tips in my November 2024 column. But sometimes I create a completely different character, such as “Chester the Childfest Clown,” “Mr. Mystery,” or “Felonious the Fool.”

Since this is the April issue of *The Linking Ring*, it seems like a good time to talk about an April Fool!

### Pro Tips

What’s my best Pro Tip for marketing a special character? Well, go back two months ago to the advice I shared from Rik Gern, who sells himself as the professional clown Bonzo Crunch. I agree with Rik that first you need to have an effective product: a well-drawn character and an entertaining show.

My next best marketing tip is to make the character “real.” To make your character real, embrace the character with everything you have. I wrote a fairly long biography of Felonious the Fool before bringing him out in public. This gave me a deeper sense of who I was while in character.

When I was working as “Mr. See It, the Magician with a Vision” for Texas State Optical, a small-town newspaper reporter interviewed me and asked to publish my “real name.” I explained that – for the purposes of the story – my real name was Mr. See It. (If

you were doing a story for kids about Santa Claus, would you ask for his “real name”?) But the reporter was upset, and the finished article only talked about “Iris the Eye Bunny.” Mr. See It wasn’t even mentioned!



When you’re wearing a character costume, such as a giant rabbit or gorilla, never let the audience see you with your head off. (Walt Disney would turn over in his grave!) Children are often afraid enough of costumed characters, so don’t confuse them by becoming a hybrid human-animal.

Another way to make your character more real is to use special props. Felonious the Fool carried a jester’s marotte, rabbits might carry a giant foam carrot, gorillas might have a banana. Think about what accessories can enhance your character.

Of course, there’s more to creating an effective character than just costumes, makeup, and special props. You need to feel like the character from within, from how you

move to how you react to different situations. At all times and in everything you do, *be* the character!

### **Felonious the Fool**

I didn't actually plan to create this character. Nobody had suggested that I create a special Renaissance-era character. But one of my private-lesson students was planning to go to a Spring Magic Faire as Merlin, and he felt he needed to learn some magic before he went.

He was a good student, and after we finished the last lesson he said "You ought to come down to San Antonio and enjoy the fair. You could even do some magic!"

I loved the idea of seeing the Renaissance-style event in nearby San Antonio, and I knew that, in addition to my student, a few of my friends were performing there. But I didn't want to risk upstaging my student as a magician.

Then I had the idea to go as a court jester! That way, I could do a few small magic tricks and comedy juggling, as well as tell stories, jokes, and funny poems – just about anything. I even had a dragon puppet that fit the theme.

So, I went to a local costume shop, rented a jester costume, and chose makeup to complete the character. When I tried to think of a name for the jester, jazz musician Thelonious Monk came to mind, which inspired me to name my character "Felonious the Fool."



*First time to be a Fool.*

On the day of the fair, I got into costume and makeup, threw my props into my orange

VW bus, and headed an hour down the road to San Antonio. I worked the crowd for tips and was quite proud of how much money I'd made until I ran into some friends who had earned more than twice as much.

Street performing was fun. I decided to have a professional costume made and wrote an "autobiography" for my new character, which I've shared below.

### **Felonious the Fool!**

*"What kind of fool am I?"*

I am called "Felonious the Fool." (If ever I had another name, it was lost along the way long ago.) I travel throughout the land, performing wherever I might garner a smile or two and perhaps earn a few shillings!

I take foolishness quite seriously! I have managed to learn feats of conjuring, juggling, puppetry, comedy, and a song and dance from other vagabond performers. I mix these forms of entertainment to suit the audience at hand.

I am in my late forties – give or take a decade – with brown hair and sparkling blue eyes that are usually filled with mischief. Although a bit irreverent, my joyful outlook normally makes me welcome anywhere I go. I can perform before royalty for coin of the realm, or in the peasant kitchens for some bread and ale.

Although I am a fool, I am no village idiot! In truth, my mind works faster than is sometimes revealed. I am known for my ready wit: outrageous puns, ad-libs, word play, and perhaps a bit of poetry.

People have called me strong-willed, probably because I have been forced to live by my wits. I must confess to being somewhat of a flirt, although I am no lecher! No wife has ever claimed my name, though I have known a wench or two ... and there's no more to say about that! Although pragmatically a rogue, those who have known me well agree that I have a "heart of fool's gold." I would not hurt a fly.

I am content with my lot. More than anything else, I want to continue to entertain people wherever I may be.



## Marketing Magic

So, how did I plan to market this new character?

### Color

When using a colorful costume, it seems obvious I should use lots of color photos. “Mr. Mystery” (a character I will introduce you to next month) works really well in black-and-white photos, but Felonious the Fool cries out for color!



This was true when I was working at Scarborough Faire, a popular Renaissance festival in Waxahachie, Texas. I was in the parade and on several stages performing throughout the day, but discovered my character was still a big hit when simply standing around. Fairgoers would come up to me to get their picture taken with this colorful character.

I took advantage of his colorful costume in all of my promotional materials, featuring photos that created instant interest.

### Versatility

Most of the characters at Renaissance festivals are magicians, musicians, jugglers, fortune tellers, swashbuckling pirates, puppeteers, knights, or fair maidens. But a court jester can do all of the above and more. (Okay, maybe I couldn't be an effective fair maiden, but I could interact with fair maidens in multiple ways.)

Fortunately, I have at least a few minor

## Felonious the Fool



*There's a Foole whom we all call Felonious:  
The name, we do feel, is harmonious;  
If you think he is faking  
With the blunders he's making  
Your thinking's completely erroneous!*



Featured at Scarborough Faire and other medieval locations.  
Verse from *Rhymes Without Reason* by MarcoM

## “What Kind of Fool Am I?”

Felonious the Fool is .....

a renaissance fool  
a madcap magician  
a juggling jester  
a racy raconteur

sparkling entertainment for “jest” about any occasion!

For more information, contact:

Kent Cummins  
7306 Scenic Brook Drive  
Austin, Texas 78736  
(512) 288-1596

skills in magic, music, juggling, puppetry, gymnastics, poetry, and posing for photos. (My photographer friend Dan Corcoran taught me how to hold a smile for photos, an important skill for a photogenic fool!)

These ideas also work for clowns and other versatile, colorful characters.

### Be a Clown!

#### “All the world loves a clown!”

Many readers of this publication are clowns, and some of you are even clowns on purpose! (You wear clown makeup and a funny costume.)

How do you promote yourself? Do you use your “real” name or your clown name? Do you use lots of colorful photos and fun graphics?

Your performing experience is, I hope, lots of fun, and your marketing materials should definitely reflect that. (No Times New Roman font or boring black-and-white pictures.)

## No Bull

I have a photo of myself as a very young cowboy before I was old enough to start school, but the first stage outfit I remember wearing was a bull costume for my dad's Wild West-themed dance recital. That was in 1953 when I was ten years old. It was a large papier-mâché head with a cloth body. (I may not have actually been inside the costume during the recital, but my brother Carter and I loved playing with it afterwards.)



*1953 wild west recital.*

## Sam Witch

Speaking of my brother, when we were operating a chain of restaurants called "The SamWitch Shops" in Austin, Texas, Carter made an incredible witch costume. It had a huge papier-mâché head and a cloth body, and I loved wearing the costume while marching down Congress Avenue in holiday parades.

I would give out pre-printed "autographed photos" of Sam Witch, as well as coupons good for discounts at the SamWitch shops. And sometimes kids would want to get their picture taken with me.

## Ray-Ray the Rabbit

I have had several wonderful rabbit cos-

tumes during my career. After all, shouldn't a magician have a rabbit assistant? I even created a Giant Top Hat Illusion to produce someone in a rabbit costume: first, it was a Playboy Bunny, then an Easter Bunny, and once a cute little girl (my granddaughter) in bunny pajamas.

I often used someone dressed as a giant rabbit to play with the audience and get them excited before the magic show.

More than once, that "someone" has been Ray Anderson, the marvelous magician from Esthers Follies in Austin. That's why I called him "Ray-Ray the Rabbit," although almost nobody in the audience knew there was a famous magician inside that cute costume.

## Chinese Lions

My friend "The Great Scott" Donaldson created an incredible Chinese magic act called, "The Wan Soo Troupe." The final scene included two incredible Chinese lions. (We Westerners tend to incorrectly call them dragons, but we are learning.) Scott had obtained the authentic costumes from Peking, not an easy thing to do back before half of the things we buy seem to be made in China.

When Scott retired the act, he sold the costumes at the World-Famous Austin Magic Auction. I was proud to have purchased one of them. But I was too large to fit into that costume, so I hired Mike Winslett, who made the lion come alive!

## Gorilla My Dreams

I have been inside many different costumes during my long career as an entertainer: bull, clown, jester, witch, Count

*(continued on page 146)*



*(l to r): Sam Witch in parade. • Peter The Adequate and Kent Cummins with Ray-Ray the Rabbit. • Chinese Lion. • Gorilla My Dreams.*

# Youth Trivia Contest



**April's question:** This extremely influential magician and author was originally a courtroom advocate, with an elite education. *Who is this?*

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

**January's question was:** In the middle of the 1850s, an established author and amateur magician watched a performance of a full-time professional, and found that conjuror to be the most consummate master of legerdemain ever. *Who was the amateur magician, and who is believed to have been the consummate master?*

A few youth members mailed us responses to this question, but unfortunately, none of those Youth members sent us the correct response. Here's what we were hoping that you'd find.

Charles John Huffam Dickens was born in Portsmouth, on the southern coast of England, in 1812. As a boy, his life quickly changed from well-off and care-free to stressful and impoverished, when his father was sent to prison for lack of ability to pay his debts. Before he was even in his teens, young Charles Dickens had to leave school to work in a factory. He labored for ten long hours each day, positioning labels onto bottles of boot polish. Eventually, his father was released from prison. The elder Dickens paid his debts and recovered his son, Charles, from the factory.

Charles Dickens was always a voracious reader; but he also loved the theatre. For a while, he worked toward a career in acting and live entertainment, but after a few miscues and missed opportunities, he began focusing on his calling as a writer.

He penned a few short stories, but most of his early writing was done as a political journalist. All the while, Charles Dickens was en-

tertained by the concept of entertainment, whether it was on the page or on the stage. He practically worshipped William Shakespeare, and this clearly influenced his approach to building storylines. He gradually stopped writing journalistic pieces and began writing humorous sketches and melodramatic novels. His focus on the entertaining details of his pieces was evident and effective. Even the names that he created for the characters in his stories – "Scrooge," "The Artful Dodger," "Pip" – had a big effect on the way his readers invested themselves in the narrative.

The writing of Charles Dickens had qualities both of realistic life and of whimsical fiction. And his fascination with the fanciful, pretend side of life drove many of his other areas of interest; he never let go of his dreams of being a stage entertainer.

In the mid-1800s, authors frequently traveled to give "readings" of their work, similar to the way musicians tour to promote their latest release today. Dickens may have first been bitten by the "magic bug" on Humber Street in Hull, at the Theatre Royal. He was giving a reading of parts of his serialized novel, *Nicholas Nickleby*, when he had the opportunity to watch and learn from the magician and juggler from India, Kia Khan Khruse, who happened to be part of the same show. Shortly after that, he was able to see a performance by magician Ludwig Döbler, who was quite famous at the time. The presentations of these conjurors stuck with Charles Dickens, and he became preoccupied with performing magic.



Dickens and a close friend bought a huge batch of magician's paraphernalia, and they began performing magic shows. Dickens became the conjuror and his friend played the role of the magician's assistant. In 1843, their elaborate routines were largely for parlor audiences and included baking a plum pudding in a "Welsh Rarebit Pan," using a hat borrowed from a spectator.



Charles Dickens as he would have appeared while giving a reading of his works.

Over time, Dickens began performing on his own. He wrote his own promotional materials, and at one point billed himself as "The Unparalleled Necromancer; Rhia Rhama Rhoos." This may have been a nod to – or perhaps a parody of – Kia Khan Khruse, the magician-juggler from India who had such an impact on him a few years earlier. His character was further described as having been "educated cabalistically in the Orange Groves of Salamanca and the Ocean Caves of Alum Bay." Very Dickensian.

One of the last (and possibly the only) known performances by "Rhia Rhama Rhoos" was in 1849, on the Isle of Wight, just a couple of miles south of the coast of England. His program included some basic sleight of hand, including a well-pattered "Bonus Genius" routine and some card tricks. He also presented more equipment-based entertainment, such as a borrowed coin to a "Nest of Boxes," a borrowed watch to a loaf of bread, and his routine with the "Welsh Rarebit Pan."

He was a competent conjuror; but one of the most notable characteristics about the magic shows of Charles Dickens was that he was very entertaining. The motivations, story lines, and scripting of his routines were masterful, and his audiences loved his shows.

In 1853 or 1854, several years after Dickens settled into being more of a hobbyist magician, he was in the northern part of France on his way to Paris. According to the biography written by John Forster, this is when the event that's mentioned in the question occurred. (Forster also was the "friend" that joined Dickens to purchase that giant batch of

magician's stuff, and then performed with Dickens as his assistant.) At an army camp near Boulogne-Sur-Mer, Charles Dickens and his wife, Catherine, watched a performance by a magician who left him baffled. Dickens referred to the performer as "the most consummate master of legerdemain he had seen." In his letter to Forster regarding this presentation, Dickens described in great detail the effects performed

by this "perfectly original genius," but he never mentioned the name of the magician.

For three quarters of a century, the identity of the "consummate master of legerdemain" was a mystery. Many folks assumed that it was Eugene Bosco, the son of Bartolomeo Bosco. Even Sydney W. Clarke suggested it was Bosco in his serialized release of *The Annals of Conjuring*.

It made some sense, in a low-hanging-fruit sort of way. But it wasn't until 1930, when an article written by Frank Staff appeared in the October issue of *The Magic Circular* that the mystery was solved. Staff was a member of the Inner Magic Circle, and had served both as the librarian and secretary of *The Magic Circle* for several years. He executed some diligent sleuthing, and compared descriptions written separately by Charles Dickens and Henry F. Chorley of the magic effects in that show. Staff discovered that the magician who was "the most consummate master of legerdemain" seen by Dickens was almost certainly the French mathematician and magician, Léon-François-Antoine Aurifeuille, who performed as Alfred de Caston. The effects that were detailed in the letters and memoirs of Dickens and Chorley were largely card tricks and manipulations, and what would be described today as mentalism, and the descriptions by the two writers were nearly identical.

It's interesting that both Dickens and de Caston took very active positions against fraudulent spiritualists later in their lives. The two had a lot in common, and they may have

become friends if the opportunity had presented itself.

Another noteworthy discovery was that Alfred de Caston may possibly have been the first person to perform a one-person mentalism act. According to Ian Keable, the credit had always gone to J. Randall Brown, as a result of the research and published work of Barry H. Wiley. In his book *The Indescribable Phenomenon: The Life and Mysteries of Anna Eva Fay*, Wiley credited the milestone to J. Randall Brown in 1873. But Ian Keable pointed out that de Caston was performing his one-man act at least nineteen or twenty years earlier... quite a difference.

You can learn more about Charles Dickens, Alfred de Caston, and their magic in books, including *Charles Dickens Magician: Conjuring in Life, Letters, and Literature* by Ian Keable, and *Charles Dickens and His Magic* by James B. Findlay. If you can find the dissertation, *The Performing Detective: Investigation, Audience, and Acting in Victorian Literary*



*Alfred de Caston performing the mentalism portion of his act.*

Entertainment by Dr. Olivia Rutigliano, there are some fascinating details in the first chapter. The July 1979 issue of *The Journal of MAGIC HISTORY* contains an article by Steven S. Tigner that's full of interesting details. There's also information in back issues of periodical publications like *The Magic Circular* and *The Linking Ring*.

Charles Dickens died in 1870. Alfred de Caston died in 1882.

If you submitted an answer to this month's question, but you didn't send us the correct

answer, please ... keep trying! Some of these questions can be very tricky and are not intended to be easily answered by using internet search engines. Try taking your issue of *The Linking Ring* to your local Ring meeting and asking 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 best brick-and-mortar magic shops.

## Hey, Youth Members!

Do you think that you have a suitable question for the I.B.M. Youth Trivia Contest? Then, please send your suggested 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 sure that you include a few references. If we *do* use your question, we'll send you either a full pallet of Gardenscape® Mushroom Compost in 40 lb. bags or a *really* cool magic book – our choice.

**See if you can win! Follow the Contest Rules on page 143 and mail your responses to the address above.**

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



## From Our UK Correspondent

BRIAN LEAD

Continuing our trans-Atlantic theme, I recently came across a most peculiar short film. Although little more than seven minutes in length, it was topped-and-tailed by the growling MGM lion and the then-obligatory “The End” caption.

In fact, it proved to be a sequence chopped out of a much longer, two-hour film titled *The Hollywood Revue of 1929* and presented as a stand-alone item. It was filmed in June 1929 and released in November that year, and so was a very early “talkie,” Al Jolson’s *The Jazz Singer* having come out in 1927. It opens with an orchestral overture which includes, anachronistically, the title music from *Singin’ in the Rain*, which was not released until 1952.

Essentially, the film showcased over twenty contemporary variety acts derived from performers contracted to the MGM studios, presented in a stage setting with Jack Benny and Conrad Nagal acting as the Masters of Ceremonies. Included in the opening credits were John Gilbert and Norma Shearer, who were to add a touch of class by presenting the balcony scene from *Romeo and Juliet*, and Buster Keaton performing an eccentric Egyptian dance. Despite poor press reviews, the film was bizarrely nominated for an Oscar for Best Picture that year. Although it didn’t win, one wonders what the others were like.

The film is only of interest to us in the context of this column because Laurel and Hardy were added to the show to provide some much-needed comic relief, in the form of a parody magic act. As may be expected, the knockabout comedy is not sophisticated.

Actually, a young Jack Benny assures us that there will be no “low comedy” in the

programme, before starting to introduce a singer. The tabs open prematurely, however, to reveal Laurel and Hardy setting up their act, their backs to the audience, with Hardy loading his companion’s jacket and setting up his own so-called “electric” pack of threaded cards to allow him to present some nifty cascades and flourishes. Hardy impresses upon Laurel that he must not raise his hat under any circumstances. He does inevitably tip it, of course, and a bird flies out, anticipating Pollock’s dove magic by a fair number of years.



*Hollywood Revue of 1929.*

Hardy finally spots the audience and pokes Laurel, leading to some slapstick which ends up with him falling onto a bowl of eggs on their magic table. He tosses the bowl off stage, narrowly missing Jack Benny in the wings and causing him to remonstrate with the pair.



Hardy twirls his wand to the accompaniment of *The Blue Danube*, and prepares to transform a candle into a bunch of flowers behind a large cloth, held up by Laurel. The swapping is deliberately clumsy, not helped by Laurel then giving the game away by holding up both the candle and the flowers.

Hardy explains that he is now going to change a banana into an egg, but as the result of more physical by-play, Hardy kicks Laurel, breaking the egg secreted in his pocket and causing his companion obvious discomfort. The banana is inadvertently dropped onto the floor in the process.

Hardy makes some play with his strung pack, pattering about the quickness of the eye, and then announces a trick with a cake. He brings on a very large cream cake, slips on the banana skin, and lands face-first in it. Exasperated, he throws the mess into the wings. After a few seconds Jack Benny re-emerges, covered in cream. Amazingly, not a single dollop has missed him.

Overall, the pace feels very slow and laboured, with the characteristic “slow burn” followed by brief frantic action. No audience reaction can be heard on the soundtrack, which does not help to create atmosphere. It seems pretty obvious that no audience was present, but no canned laughter was added,

either. The camera is mainly locked in position, with the minimum amount of editing.

This cinematic curiosity can still be viewed by searching for *Laurel and Hardy as Magicians*. It originally came to my notice as a result of visiting the Laurel and Hardy Museum in Ulverston, Cumbria. There were many L&H-related items randomly on display without any labels or background information, one of which was a ceramic model/ornament depicting the duo standing behind a table bearing the tasselled decoration of “Laurel and Hardy Magicians.” I had not been aware of the pair ever presenting a cod magic act, and nothing of that nature was in their regular stage show repertoire. Unfortunately, the museum curator could not throw any light upon this strange model, which in its detail appeared to have been based upon some sort of original image. With hindsight, it is obvious that the act was simply manufactured for the film, with no credit given to its creator, and this item had been designed and made as a souvenir – an early form of “merch.”

To cut a long story short, I persuaded the curator to swap that magic-themed ornament for one which I owned, depicting L&H in the form of a teapot, with Hardy as the round pot and Laurel as the handle.



*Ceramic souvenir.*



*Postcard image.*



*Laurel and Hardy as magicians.*

Things went quiet for a while, until quite by chance I noticed that Roy Field, in his book *A Gallery of Master Magicians* (to which, ironically, I contributed!) had incidentally included a photograph showing Laurel and Hardy in exactly the same pose ... evidence that they actually had done this act on some stage, somewhere.

Upon enquiring about the origin of Roy's illustration, he told me that it was from a postcard, which he had purchased on a visit to the Laurel and Hardy Museum many moons ago! They must have sold out by the time I had got there, and the curator had not recalled it. The picture is a posed publicity shot rather than a still from the film, showing the pair holding up (and thereby exposing) the faked pack of cards

between them. A second postcard image, obviously taken at the same time, shows the duo in a slightly different pose, displaying the produced bunch of flowers and with Hardy holding the candle while Laurel has the cover. A third, less distinct, image appears to show Laurel pulling an egg from his ear while Hardy waves his wand in that direction.

The ceramic version is very loyal to the film and original postcard image, even down to Hardy's wink at the viewer and details of costume. The banana is waiting on the table, the only difference being that the bowl of eggs is now a bowl of red fruit.

Although of little significance in the wider realms of research, such minor detours can be quite fascinating in themselves.



# A Portrait of the Professional

DALE SALWAK

## What If?

*Every time you make a choice you are turning  
the central part of you, the part of you that chooses,  
into something a little different than it was before.*

— C.S. Lewis

Robert Frost's deservedly popular poem, "The Road Not Taken" (1916), considers the dilemma that we face when having to make a crucial decision.

The speaker is standing at a fork in a wood, unsure which direction to go, consumed with the impossible desire to "travel both [roads] and be one traveler."

"[K]nowing how way leads on to way," however, and doubting if he should "ever come back," he decides to take "the road less traveled by, / And that has made all the difference."

Our profession is made of innumerable choices. Some of them are not at all easy, sometimes even heartbreaking. Only in retrospect can we know for certain that we have moved in the right direction, right for us.

The list is long of those who might never have become renowned performers were it not for a decision they made, sometimes in the nick of time, because of the intervention of fate, good luck, intuition, coincidence, an overheard word, something read, or perhaps, Providence.

Think of it: Had Jay Marshall not discovered and recommended him to Mark Leddy, booking agent for *The Ed Sullivan Show*, Channing Pollock at a discouraging time in his life could have chosen to give up his magic to become a forest ranger (which he had studied at the University of Sacramento) or used car salesman.

After the passing of his mother, had he not seen an advertisement in *Genii*, *The Conjurers' Magazine*, and heard the call to move to California and study with Benny Chavez, then Neil Foster might have discarded his childhood fascination with magic (inspired at twelve after watching the Great Blackstone) and decided to pursue his other love at the Art Institute of Chicago.

If Benny and Marian Chavez had not suffered the tragic loss of their five-year-old daughter, Rose, then their decision would never have arisen to create, as a tribute to her memory, the Chavez Studio of Magic.

Like Channing, Neil, Benny and Marian, all of us have those liberating moments when we think later about choices we have made, and realize how easily we could have gone down another path.

To help us to appreciate the freedom to choose, Adrienne Rich uses another metaphor in her poem "Prospective Immigrants Please Note" (1962):

Either you will  
go through this door  
or you will not go through. . .  
The door itself makes no promises.  
It is only a door.

In a televised interview with Bill Moyers she explained, "I think in this poem, what I am talking about is the choice that we can make, to move deeper into things, or simply





*In his poem, "The Road Not Traveled," Robert Frost wrote of the universal need to make choices.*



*Dai Vernon knew that in the arts nothing is finished.*

to live worthily, maintain your attitudes, hold your position, even die bravely, but not to see what might have been seen. Not to grasp what might have been grasped. And that is a choice, for us all, . . . in life."

As early as 1973 Dai Vernon started me thinking along these lines in connection with our beloved art. If we are free to choose a path, or one beckoning door over another, then it follows that we can go deeper to change our attitude and our work as well. "Behind every good routine," he said casually, almost parenthetically, "lies the routine which remains undiscovered." In the arts nothing can ever really be finished.

Starting out, most of us are tempted to show everything we have learned. As we mature, however, we discover what to leave out, and why, when to say "no" to a sleight, how to compress our work by eliminating the unnecessary. In a rightly constructed routine every move is preparation for the climactic ending. These are often difficult choices to make.

In other words, we discover that "less is more" (originated by the German-American architect, Ludwig Mies van der Rohe, and adopted by Dai), emphasizing the idea that simplicity and restraint can have a more

powerful impact than excessive ornamentation or complexity.

The words "elegant simplicity" come to mind when I think of the work of so many professionals, both past and present, who have created moments that are as phenomenal on the hundredth performance as on the first.

Unfortunately, one of the complications that has slipped deeply and irrevocably into our midst is the proliferation of online videos.

While I can understand their allure, and I would never presume to discourage someone from posting his or her polished routines, many aspirants spend months studying every nuance, every second of that work, without considering that they are seeing only the finished product and not the many choices the performer had to make to achieve that level.

It is quite easy to look at a video and think that the performer has just glided to success. But if we want a career in the fullest sense, it takes a bucketload of work and many decisions along the way.

Years ago I was on tour in Japan. In the back of our bus two of the performers were talking about the great Russian-born pianist,

Vladimir Horowitz. One said, “Oh, I would give anything to be like Horowitz.”

I remember thinking at the time, how deeply human it is to be inspired by a master, but then we must ask, respectfully, “Are you willing to go through the agony and ecstasy he went through to become Horowitz?”

That included countless hours of practice, fifty years of exile from his homeland, eviscerating early criticism of his work, nervous breakdowns and repeated bouts with depression and other emotional problems – all recounted in *Evenings with Horowitz: A Personal Memoir*, David Dubal’s heartfelt reminiscences of the choices that the pianist had to make.



*Vladimir Horowitz overcame numerous challenges to become a master pianist.*

Also, in his celebrated essay, “The Work of Art in an Age of Mechanical Reproduction,” what Walter Benjamin says of another challenge to the arts we can say of magic: to choose to copy the original depreciates, even robs it of its aura, its spirit.

“Even the most perfect reproduction of a work of art,” he wrote, “is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be.”

The aura is there when we witness the original performance, but it is absent when we try to imitate it, even if it is so faithful as to be nearly identical. Its authority is sapped.

In a world filled with countless decisions, how in our profession do we navigate the complexities with wisdom and purpose? Like the speaker in Frost’s poem, what if we as performers listened faithfully to our inner voice, which never lies, when faced with having to make choices that could well shape our careers if not our lives?

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*Dale Salwak continues to perform internationally while directing (since 1978) the Chavez Studio of Magic in southern California. Currently he is serving as an International Relations Officer for the I.B.M. Special thanks to Ryan Salwak for valued input.*

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**EDITOR’S NOTE:** Each month this series on showmanship will feature a short essay on the magical performer’s art. We will alternate between the writings of Neil Foster and Dale Salwak, with added features by Benny and Marian Chavez. Send comments, questions, and appreciations to Dale Salwak at [dsalwak@citruscollege.edu](mailto:dsalwak@citruscollege.edu).

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# Did You Know?

By Joe Hernandez



Baseball Hall of Famer and New York Yankees manager Joe McCarthy once performed sleight of hand on a stage with Harry Houdini in Toledo, Ohio.

Charles T. Aldrich is considered America's top quick-change artist. He appeared in the spectacular extravaganza *Everything* in 1918, a show that included Harry Houdini. His son, Radio Hall of Famer Charles T. Aldrich, Jr., better known as actor Gale Gordon, was the first to play Flash Gordon in the 1935 radio serial *The Amazing Interplanetary Adventures of Flash Gordon*. However, his most famous roles were Mr. Mooney on *The Lucy Show* and the second Mr. Wilson on the American sitcom *Dennis the Menace*, in which he replaced Joseph Kearns after he died.

Harry Houdini's passion for radio led to a peculiar incident. After encountering issues with his expensive radio set, he expressed frustration by smashing radios at the store where he bought the equipment. Upon learning of this incident, Alfred H. "Hollywood" McCosker, a prominent press agent who would later become the chairman of the board of the Mutual Broadcasting System, invited Houdini to explain his actions on the WOR radio station. Showing his courage, Houdini accepted the offer, unaware that McCosker had informed the police. This invitation led to his arrest as Houdini broadcasted his explanation on the air. The unexpected events with Houdini's arrest made this incident significant in Houdini's life. The newspapers had a field day headlining throughout the country, adding a dramatic twist to the story.

Bess Houdini grew up in Brooklyn as one of ten children. Her Catholic family was highly superstitious and believed in ghosts, witches, and the supernatural.

The sleight that is known as the double-lift was first described by Richard Neve in 1716 in his book *The Merry Companion, or Delights for the Ingenious* on page 141 under the title "To Seem to Change the Top Card of the Pack to Another."

In 1906, the prestigious music publisher White-Smith Music Co. introduced a captivating piece of piano sheet music, "Houdini March Two-Step." This composition, crafted by the talented Harrie A. Peck, was authorized by the legendary Harry Houdini, adding a distinctive touch to this historical piece. Also known as the Deux Temps and the Texas Polka, it mirrors the spirit of the time and contributes to the enduring legacy of the renowned escape artist.

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





# Polishing the Rings

SKIP WAY

## Controllers

Most of us share a love-hate relationship with control. It's natural to strive for control of our environment even when we dislike relinquishing that control to others. Having a preference for a higher level of control over our activities draws many of us toward leadership roles. It also pushes us to step up, start new projects, and organize our own focused groups.

A recent *Psychology Today* article explains the six basic leadership styles:

**Coaching leadership** develops people for the future,

**Democratic leadership** leads by consensus,

**Affiliative leadership** directs through emotional bonds,

**Pacesetter leadership** promotes excellence and self-direction,

**Authoritative leadership** dictates the group's path toward a select vision, and

**Coercive leadership** commands immediate and unquestioned compliance.

Leaders who use the first five styles share a general team awareness in their approach. That sixth leadership style, not so much.

Coercive leaders jealously project a high level of control over everything around them, including their public image and self-image. They justify this need for unquestioned control by telling themselves, "*I have to be this way to overcome the [incompetence/indifference/indecisiveness/ignorance/weakness] of others.*" Coercive leaders believe, "*Things would fall apart without me.*" Members may derisively call these members "control freaks" behind their backs.

Coercive leaders employ top-down decision-making and an authoritarian "do what I say" attitude. Their command-and-control style works well in situations requiring swift, decisive action. However, long-term application can lead to disillusioned and disengaged members.

Many coercive leaders are adept at concealing their authoritarian nature behind a genial smile and a false team-player façade – until they're crossed, or a decision fails to go their way. They find creative ways to hold onto their power and bend committee and club members to their point of view. Coercive leaders surround themselves with teammates who agree with or support their objectives and leadership style.

Coercive leaders often struggle with an obsessive-compulsive nature. Most tend to be passionate, detail-oriented perfectionists driven to reach specific goals. They may exhibit either an overt or passive-aggressive anger, insecurity, or mood disorder. Their management approach often hides a hidden agenda aimed at furthering their own personal goals or boosting their self-image.

The coercive leader's growth potential has a built-in ceiling. Clubs led by coercive leaders tend to shrink to fit the leader's micromanaging style. This trait pushes them to crush challenges to their position and discourage other potential leaders from stepping up. This can leave a harmful leadership vacuum when coercive leaders do finally move on.

So, how do we identify a coercive leader? This may appear to be a silly question, but remember that most coercive leaders are

quite adept at hiding their controlling nature behind a false team energy and genial smile.

**Coercive leaders habitually and publicly correct people when they're wrong.**

They call out irrational arguments, spelling and grammar errors, minute story details, bad manners, and inappropriate behavior. The belief that they are always right fuels this impulse to correct others.

**Coercive leaders must win arguments or have the last word.** Controllers believe that they are the most practical, logical, and intelligent person in any crowd. They will go to great lengths to justify, maintain, and defend that belief.

**Coercive leaders refuse to admit when they're wrong.** It could be the smallest issue. Controllers fear that others will use their admission against them or see them as incompetent. As a rule, they deal in all-or-nothing, black-or-white thinking. Anything in between is uncomfortable.

**Coercive leaders judge and criticize others.** They offer firm and vocal opinions on everything from how we indulge our magic interests to how we should live our entire lives. They tend to have an answer for everything and will usually present as sanctimonious or hypocritical.

**Coercive leaders lack patience.** Impatience is a common issue for controllers. Their level of annoyance builds when someone works too slow, too fast, or deviates from their dictated path. It is all about them and they spare little empathy for anyone else's thoughts or feelings.

**Coercive leaders substitute control over choice.** These are "do as I say" leaders. They believe that their position allows them to rise above the rules that apply to everyone else. The coercive leader will frequently ignore or change the rules to suit his or her shifting goals. At some point, even our most supportive members will eventually seek a more stable environment.

**Coercive leaders rarely delegate.** Controllers rarely trust others to complete assigned tasks to their level of perfection. They may even set up others to fail. Pointing out failures justifies their dictatorial style. This

tight control reduces potential challenges to his or her authority. Holding back future leaders severely weakens future club leadership.

**Coercive leaders limit the size of their clubs.** Control bottlenecks form when a club allows decisions to flow through one or two people. This bureaucratic nightmare may work at first, but it will eventually drive our most active members out.

**Coercive leaders repel future leaders.** Micromanaging rising young leaders will push them away in search of more supportive groups. Micromanagement creates doers, not leaders.

**Let go and grow!** Over my military career, I organized a variety of magic and youth clubs in Greece, Italy, Germany, and here at home. Military life is fluid. We moved. A lot! We created these clubs with clear missions and trained leaders to help them survive the constant member turnover. Each of these clubs continued to prosper long after we original members moved on.

Surrendering direct control over something that we are truly passionate about may feel strange. It is necessary if we want our clubs to continue to prosper and grow when confronted with our inevitable absence.

If your club is under the control of a coercive controller, speak up! Act! Return leadership to the members today. One of the keys to strong leadership is knowing when to step aside and clear the path for fresh, new leaders. Great leaders play a role. Just not every role.

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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).



# Teaching Magic

ROBERT DURANTE

It's fun to have students make up some magic. Today I'd like to share a clever idea from Bill Severn with a fun prop your students can make. When teaching classes, remember that kids love to do arts and crafts.

**EFFECT:** You display two coins, a quarter and a penny, in your open hand. You then close your hand, withdraw the quarter, and place it in your pocket. You ask your helper, "What coin should be in my hand?" They say "Penny." You open your hand and show them the penny. Now reach into your pocket and take out the quarter, adding it to the penny in your hand. Then, take out the penny, asking, "What should be in my hand?" When you open your hand, the penny is back along with the quarter. You offer to repeat the trick and, this time, take the quarter out of your hand and place it in your pocket. You ask, "Which coin is left?" Regardless of what they say, you show the coins have vanished from the hand. Tell them, "If you aren't going to pay attention, let me show something else."

**REQUIREMENTS:** You need two quarters, two pennies, and double-sided tape.

**SET-UP:** Have the students make a gimmick by taping the penny to the head side of the quarter. You want this penny to be off-center, not smack in the middle.



**MODUS OPERANDI:** This is an introduction to coin magic for your student. It uses minimal sleight of hand but will help them start learning coin magic.

To start, the penny/quarter (let's call it p/q) is in your pocket. The actual penny and quarter are in your other pocket. You reach in your pocket and take out the quarter and the penny. Place them in your palm, open hand. Make a fist, remove the quarter, and place it in your pocket with the p/q coin. Ask your helper, "What coin is left in my hand?" They will say "Penny." Open your hand, saying, "That is correct." Leave the real quarter and take out the p/q coin, showing only the quarter side. Place it in your hand with the penny. Withdraw the penny from your fist and put it in your pocket. Ask, "What coin should be in the hand?" Of course, they will say the quarter, and this time you open your hand, turning the p/q coin over so it looks like the penny came back. For the last time, you make a fist and take out the p/q coin, showing only the quarter side. Place it in your pocket and ask, "What coin is in the hand?" They will say both coins. They think they have caught you, of course. But open your hand, showing no coins. As you do this, you say, "If you are not going to pay attention, let me show you something else."

This is an easy-to-do bit of magic that gets your students used to handling and switching coins back and forth. There are a lot of versions of this magic effect, which is in Bill Severn's book on money magic. The magic in his books is excellent. If you can find his books online or at a used bookstore, buy them.

Until next month, practice your magic.

Bob Durante

[bobdurante55@gmail.com](mailto:bobdurante55@gmail.com)



# Conjurer's Foolosophy

JOE HERNANDEZ



I've learned that fooling a spectator is not the same as trying to make him look foolish; doing so only makes me a fool.

I've learned that within every challenging problem lie many opportunities waiting to be discovered. Difficulties often lead to new possibilities, encouraging us to think creatively and explore different perspectives. By embracing these challenges, we can find innovative solutions and experience personal growth, ultimately turning obstacles into stepping-stones for success. The key is to unleash your creativity, as it flourishes in the face of challenges and invites us to explore solutions for what may seem impossible.

I've learned that performing false shuffles over the phone has no bearing on the trick.

I've learned that emotional engagement is the key to successful magic presentations. It's not just about performing impressive tricks, it's about creating a connection that resonates with the audience. By tapping into their feelings – wonder, surprise, joy, or nostalgia – I can elevate the experience and make the magic truly memorable. This emotional connection has the power to transform the performance from mere entertainment into a shared moment of enchantment that lingers long after the final act.

I've learned that when I keep my practice area free of props, my wife feels free to prop her crap on it.

I've learned that despite the pain of learning a routine, it's a pleasure to perform it.

I've learned that magic theory is not the same as the theory of magic, at least in theory.

I've learned that the more I engage in my imagination, the more vivid and expansive my visions become. Each time I allow my mind to wander and explore innovative ideas, I discover layers of creativity I hadn't noticed before. It's as if my imagination acts as a muscle that strengthens with use, empowering me to delve deeper into the imaginative realm and leading to an endless cycle of inspiration and innovation. The more I exercise this imaginative muscle, the more affluent and profound my thoughts turn, resulting in a continuous flow of new and exciting possibilities.

I've learned that the beauty of silence in your patter is that it cannot be repeated.

I've learned that childhood is a short season unless you practice magic.

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



# *Sick and Convalescent*

**I.B.M. MEMBERS**

## **SICK AND CONVALESCENT COMMITTEE JIM SHORT/CHAIRMAN**

12616 Whispering Hollow Dr., Oklahoma City, OK 73142 • [jimshort@flash.net](mailto:jimshort@flash.net)

**KEVIN CARNEY** 101 Rue De LaPaix, Slidell, LA 70458 • [kmcarney@charter.net](mailto:kmcarney@charter.net)

**JOE M. TURNER** 2985 Feathers Chapel Dr., Somerville, TN 38068 • [jmt@turnermagic.com](mailto:jmt@turnermagic.com)

### ***Send Mail To:***

**Paul Barton**, 4706 Mount St Helens Way, San Diego, CA 92117-3029

**Richard Bohlman**, 201 Hickory Circle, Live Oaks Place, Pearl. MS 39208-8081

**Philip Vanderbilt Brady**, 215 Cannon St., Georgetown, SC 29440

**Malcom Campbell**, 2505 Old Quarry Road, #1518, San Diego, CA 92108

**Kenneth John Capman**, 2007 Brook Dr., Kalamazoo, MI 49048

**John William Cheek**, Pomeroy Living, Bed D42, 3500 W. South Boulevard,  
Rochester Hills, MI 48307.

**Tom Gibson**, 8161 Highway 100 #216, Nashville, TN 37221-4213

**Sanford Gladden**, P.O. Box 788, Riverview, FL 33569

**Grant Golden**, 315 Cypress St., Pekin, IL 61554-2509

**Ulfat Kabir**, Rupayan Nilufar, Flat C:7, House:14/15, Block: D, Road:1,  
Bashundhara R/A, Dhaka, Bangladesh

**Elton Kelly**, 712 Hewlett Street, Bakersfield, CA 93309

**Manfred Losch**, Daughters of Israel Nursing Home, 1155 Pleasant Valley Way,  
West Orange, NJ 07052

**Simon Lovell**, c/o Tont Lovell, 10, Audley Rd., Great Leighs Chelmsford,  
Essex, CM3, England

**Marvin Mathena**, 45900 Geddes Rd., Canton, MI 48188-2306

**Harry Monti**, 803 Sherwick Terrace, Manchester, MO 63021

**Phil Perkins**, The Springs of Lady Lake, 620 Griffin Ave., Lady Lake, FL 32159

**William Prioletto**, RNC at greater Pittsburgh, 890 Weatherwood Lane,  
Greensburg. PA15601

**Chuck Welch**, 4855 N. Loudon Rd., Bloomington, IN 47401



## Daniel Rowan

### *One-Man Parade*

Written by Daniel Rowan • Edited by Lauren Jurgensen • Illustrated by Tony Dunn

I recently obtained Order of Merlin Excalibur status as a fifty-year member of the I.B.M. I have performed magic as an engaged hobbyist for at least sixty-five years. Creating new magic provides me great pleasure.

I competed in close-up magic competitions with coins, balls, and rope in years past and discovered that rope was the most forgiving prop. Rope absorbs sweat and is easily manipulated. Rope magic also plays big and can be performed in close-up settings and while surrounded.

Archaeologists have discovered evidence of rope from forty thousand years ago. I like the idea of performing illusions that could have been done by medicine men forty centuries ago.

I have written four books about rope and string magic: *Magical Rope Artistry*, *Ropeman – New Vistas in Rope Magic*, *Magic on a Shoelace*, and *Pure Magic with Rope*. All but *Ropeman* are available through Lybrary.com. You can purchase a copy of *Ropeman* from my website <http://www.magicaldan.com>.

I have a special fondness for natural magic performed with ordinary props and the skill of the magician. Isn't magic wonderful!



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**Editor's Note:** Daniel Rowan's previous Parade appeared in March 2019. He is a resident of Culpeper, Virginia and attended the University of Virginia in Charlottesville. We are grateful for his new contributions in this issue, and we send our heartiest congratulations to him on attaining the status of Order of Merlin Excalibur.



## The Secrets of the Magic Snail

I met Tokyo Tomo, a young Japanese magician, at the 2022 FISM in Quebec, Canada. Mr. Tomo showed me the snail design when we shared some rope magic. A beautiful young Quebecoise served as our audience. This was a pleasant memory. The figure Tomo made with a single rope is reminiscent of one of Picasso's one-line drawings. Mr. Tomo's magic is artistic (**Fig. 1**).

I later realized that the "snail" was really the basis of many rope tricks. This is an investigation of some new and old effects and methods that involve the humble hitch knot.

The "snail" is a colorful way to display a hitch knot. The hitch knot is the basis of the Tony Lopilato Knot in Tarbell 5 as well as the Double Ring Ceremony in Self-Working Rope Magic. It is used in several ring and rope mysteries. I used it as a base in creating the rope sculptures in my book *Magical Rope Artistry*. These examples are just a few that quickly come to mind.

Make a hitch knot. This consists of a double loop which becomes the snail's shell (**Fig. 2**). Each effect that follows begins with making a hitch knot or, if you prefer, a "snail."

A simple story will be used as an organizing method to teach these mysteries: A Japanese master, the Great Sato, challenged his students to create a new mystery using the Magic Snail. Each aspiring magician forms the Magic Snail and then creates and performs a magic mystery from this beginning.

### The Snail Knot – Phase 1

The first student performing is named Maato.

The magic student makes a Magic Snail (**Fig. 3**).

"Master Sato, I will turn the Magic Snail into a giant knot that slowly gets tighter and tighter at a snail's pace," he says.

The student tightens the double loop of the Magic Snail loosely around the right hand and runs the ends through the double loop that surrounded the right hand (**Fig. 4**).

The ends are pulled through the double loop 3 or 4 inches (**Fig. 5**).

Keep the ends and length of rope together as you tie the knot to avoid problems.

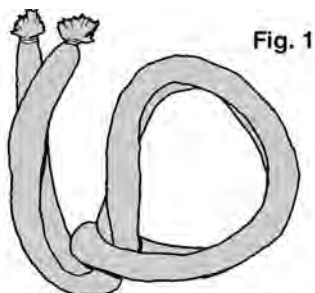


Fig. 1

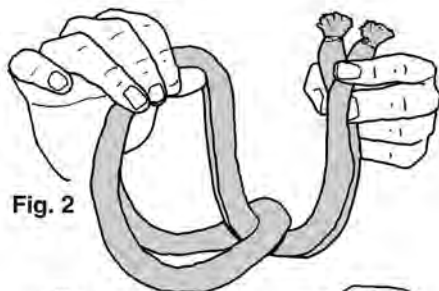


Fig. 2

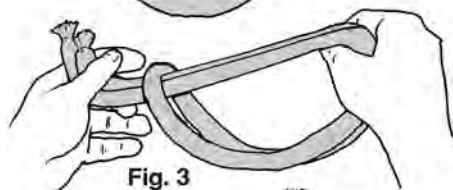


Fig. 3

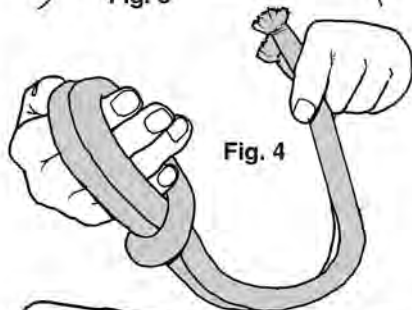


Fig. 4

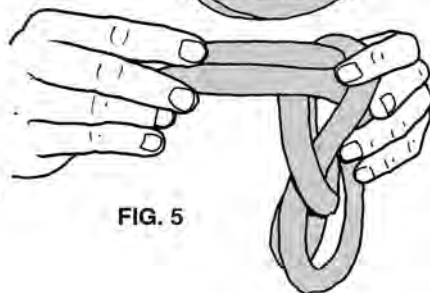


FIG. 5

The two ends go back over the original loop and through the double loop you just created (Fig. 6).

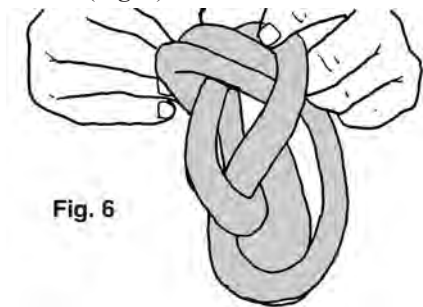


Fig. 6

Try to keep the ends at the top of the loops to avoid problems with the rope tightening and creating a difficult knot that you can't smoothly dissolve (Fig. 7).

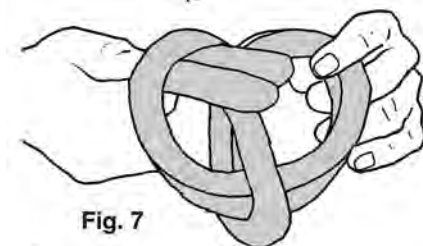


Fig. 7

The ends are slowly pulled apart and the knot slowly begins to unravel. You need to be particularly careful how you tie the knot if using 5/8-inch rope. Smaller diameter rope rarely tangles. However, most knot work is done with larger diameter rope for visibility (Fig. 8).



Fig. 8

I first became aware of this knot from the book *How to Entertain Children with Magic You Can Do* by Clayton Rawson, who called it "the world's most complicated knot." His patter sets up the comic punch line at the moment when the much-vaunted knot dissolves unexpectedly. Rawson used a simpler version of the knot, in which the ends only

go through one set of double loops after the original hitch knot or snail is formed.

The knot is discussed in Lesson 67 of the *Tarbell Course in Magic* as "The Tony Lopilato Knot." The Tarbell version of the knot uses the simpler version of the knot but is done one-handed with an 8-foot rope. At the end of the trick's description the optional three stage knot version is described. Tarbell does not explain why the knot is made one-handed or why 8 feet of rope is used. Tarbell does not offer a presentation for the trick.

Karl Fulves explains the trick as "Not Knot" in his *Self-Working Rope Magic*. He describes the simpler two-stage version of the knot with a shortened 40-inch rope. The two-stage version of the knot is very reliable and may be sufficient for your application.

Phil Willmarth explains in his book *The Knot Collector* the three stages of tying the knot, through two double loops. His presentation is his supposed invention of a technique that reduces a giant knot to a smaller size. He vanishes the knot by twirling the rope, but has acknowledged that sometimes the untying does not go as smoothly as one would want. He uses a 57-inch rope.

So, what can happen? It depends on your goal.

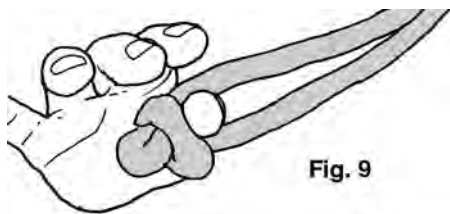
1) The rope smoothly unties as the ends are slowly pulled apart. It results in a small knot, which you pretend to pluck from the rope. If you have a knot feke palmed, you can pretend the knot came from the rope. If you have no feke prepared, you can act as if you plucked it off the rope and put the lucky knot in your pocket.

2) The knot falls apart prematurely. Patter on how complicated, secure, strong, and bullet proof the knot is so you can play it for comedy if the knot unknots too quickly, as in Clayton Rawson's presentation. Go slow as you dissolve the first part of the knot.

3) The knot is too tight and won't easily fall apart. Show a spectator how tight the knot is.

Apply pressure to the center of the knot and often by pulling with the fingers of the hand as well as the thumb the knot will loosen. Often you will feel a soft spot in the

knot which by pressing you can loosen the knot. See grip in the illustration. Fingers wrap around the knot and pull as the thumb pushes to release the knot (**Fig. 9**).



**Fig. 9**

4) The knot is unable to be dissolved. Almost any knot can be dissolved if the ends are pulled with sufficient force. Think Hercules unchained. The knot will come apart with a crack, unless you trapped a large loop because the knot was made sloppily. If it can't be untied by pulling the ends, you can always give the rope to a spectator to untie. Get the spectator to confirm that the knot cannot be untied. "This is the famous Gordian knot," the performer says. Proceed with your routine using a backup rope.

Like the trick that can't be explained, the performer needs options to bring the effect to a successful conclusion.

**PATTER:**

"I know you would like to see some fast-paced magical entertainment."

"Now we will show the knot tightening in slow motion." (Say this after you've already started to slowly dissolve the knot for a few moments.)

"Is it too slow? For a snail, this is warp speed five."

"Look, it is moving. Really."

"The knot will tighten until it implodes. Stand clear!"

"I'll speed the knot along with some magic dust," you say, before plucking it from the rope.

You can find a wealth of other slow jokes on the internet.

Note: A 54-inch length of 5/8-inch rope is used for each of these effects. The girth and length can affect the outcome of rope effects, especially this one. Adjust the length of the rope if you experience failure as you practice. A few inches of rope can make a big difference.

If your goal is to end with a single slip-knot, which you can pretend to remove and display a palmed fake knot, refer to the Triple Twisted Hitch Knot bonus section. The knot is simpler to tie, easier to control, and lasts longer than the two-stage knot. You can tie the knot and be in perfect position for Flip's Ring into Knot Penetration, which Aldo Colombini used as his finale in his *Ring Around Too* video.

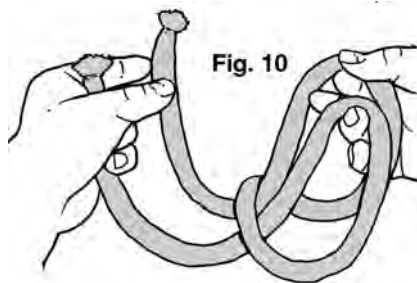
**Figure-Eight Knot – Phase 2**

"Master Sato, I will change the Magic Snail to a figure-eight knot that will become a magic sliding knot," says Akio, a boy magician.

**WORKING AND PRESENTATION:**

Threading the rope end through the far loop results in a figure-eight knot or a pretzel knot, since they are versions of the same knot.

Place the end of the rope, which is away from the performer, through the far loop coming from the inside (**Fig. 10**).



**Fig. 10**

The far end is gripped by the right hand and pulled through the loop (**Fig. 11**).



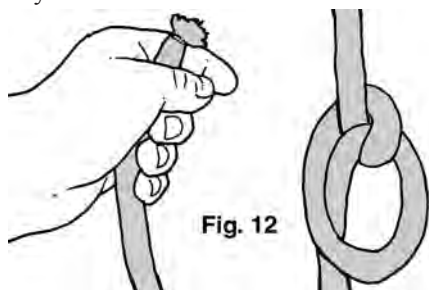
**Fig. 11**



The end is held and the rest of the rope is dropped. Gently drop the rope, which usually results in a pretzel knot.

Usually, a figure-eight knot is formed, but if a pretzel knot is formed you can “magically” change it by running your hand over it into a figure-eight knot (**Fig. 12**). The performer should clearly show what type of knot it is. You may need to make minor adjustments to show the knot to the best advantage.

Display the figure-eight knot to show its symmetrical beauty and comment on the importance of the knot to the climbing community.



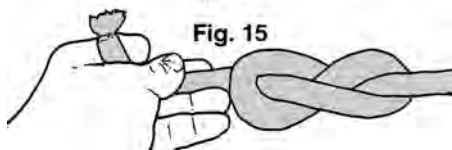
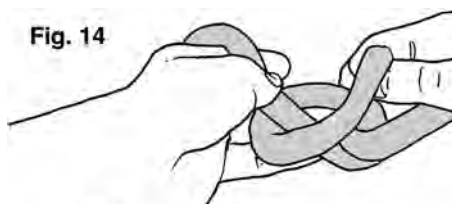
If the performer threads the far end through the far loop from the outside or through the near loop from the inside, it results in an overhand knot. A figure-eight knot results if the near end is placed through the near loop from the inside. You can generate two figure eights if you use both ends of the rope. The Magic Snail seems to have no limit to its powers!

If a pretzel knot is formed, the free loop will quickly convert the knot to a figure-eight knot (**Fig. 13**).



Fold the side of the knot over itself and it will become a figure-eight knot (**Fig. 14**).

This can be done secretly as you cover the knot with your hand. Say some magic words and the figure-eight knot is formed by magic (**Fig. 15**).



If the knot is tight, open it up a little as you show it so the change can be made smoothly.

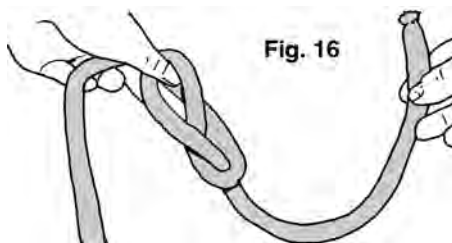
Some good Japanese magic words you can use are “Maho no katatsumuri,” which translates to “Magic Snail.”

A figure-eight knot will likely result if you release the rope with more rope pulled through the loop.

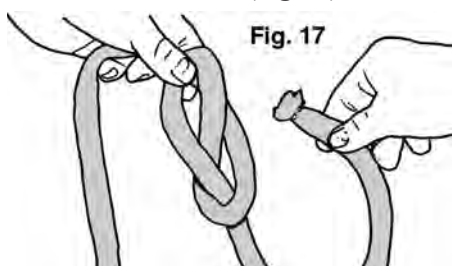
Once a figure-eight knot is formed, you can convert it to a slipknot. Oddly, if you were to pull the free ends of the knot to tighten it and shape it, it looks amazingly like a slipknot.

### Figure-Eight to Slipknot Transformation

Form a figure-eight knot. Note that the rope in the right hand goes through the lower loop away from you (**Fig. 16**).



The rope is placed through the other loop from the audience side (**Fig. 17**).



The magician says, “I will tighten the knot.”

The end is pulled up firmly. This is important, as it will make it easy to complete the slipknot (Fig. 18).

Like magic, you are set up to complete a slipknot.

The illustration shows the loop of the slipknot exposed, but the action takes place inside of your hand (Fig. 19).

The opposite end of the rope is pulled, tightening the slipknot (Fig. 20).

A secret slipknot has been created, which the audience thinks is a “tightened figure-eight knot.”

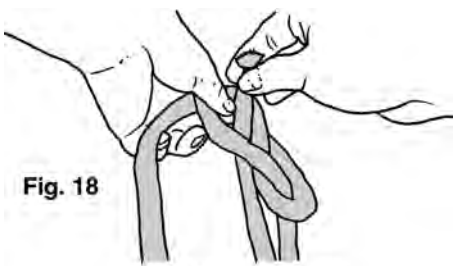


Fig. 18

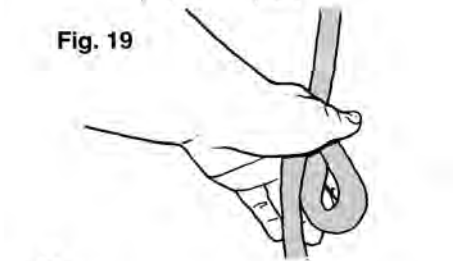


Fig. 19

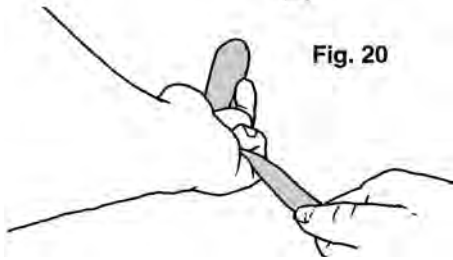


Fig. 20

### Slipknot Sliding Simulation

Often, the magician needs to move a slipknot from one part of the rope to another to create an effect. A slipknot can be “slid” by releasing the knot and reforming the knot at another position in the rope.

The magician grips the rope between the thumb and index finger, forming a bend in

the rope. A gap is made between the index finger and middle finger (Fig. 21).

The index and middle finger will clip the rope above the knot (Fig. 22).

The rope is clipped and the knot is pulled into the hand (Fig. 23).

The slipknot is dissolved as the hand moves down the rope (Fig. 24).

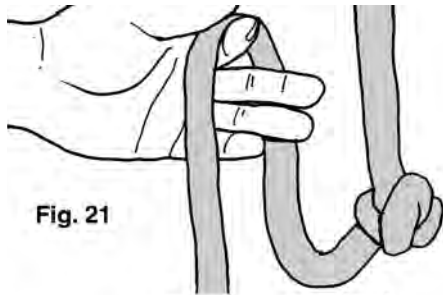


Fig. 21

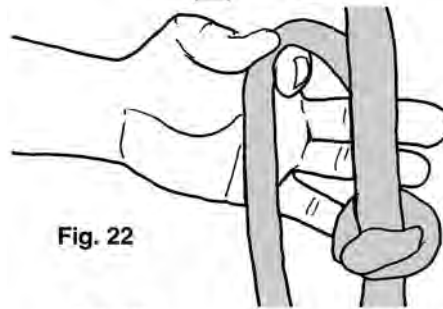


Fig. 22

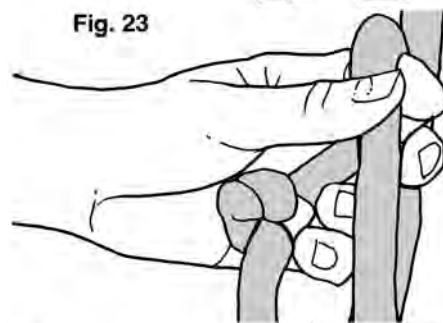
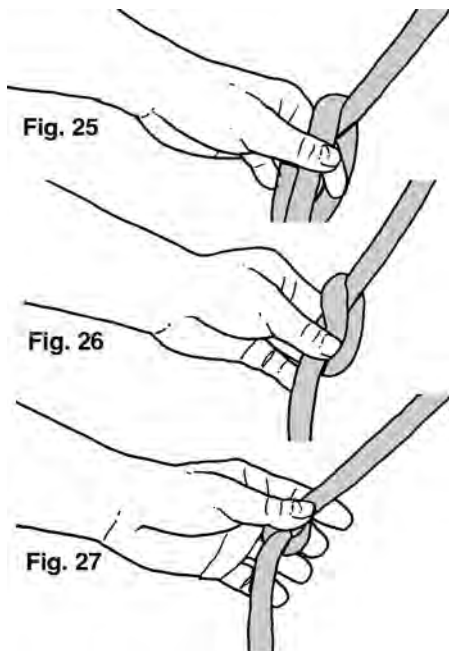


Fig. 23



Fig. 24



Once the slipknot is dissolved, the magician begins to form another slipknot with the standard one-hand method (Fig. 25).

The thumb pushes a bight of rope into the existing loop (Fig. 26).

The fingers pull the knot closed and shape the knot for display (Fig. 27).

Mix this sliding technique with Aldo Colombini's optical illusion sliding knot technique from his "Knotty Knot" routine. Daryl explained Aldo's technique in his *Daryl's Expert Rope Magic Made Easy Volume 3* during his explanation of the "Jumping Knot of Pakistan."

You will be in a good position to perform my "Light-Speed Knot" effect, which I included in my March 2019 *Linking Ring Parade*.

### Slipknot to Overhand Knot Transformation

Once a slipknot is created, you can pretend to slide the knot along the rope. The magician can change a slipknot into an overhand knot. The magician unknots the slipknot as he ties an overhand knot.

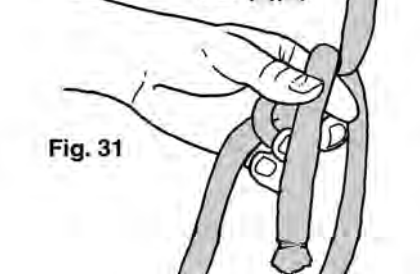
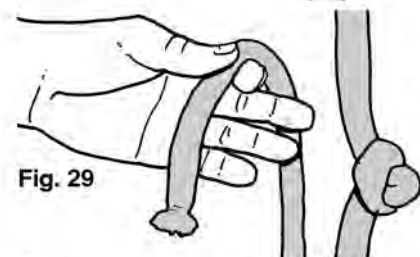
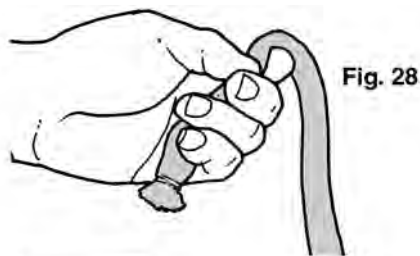
The left hand holds the rope about 4 inches from the end. A hand's width is a

good rule of thumb for the rope needed to change a slipknot into an overhand knot. The rope is held by the thumb and index finger (Fig. 28).

The left hand opens a gap between the index finger and the middle finger (Fig. 29).

The left hand reaches for the knot. The rope held by the left hand will be placed over the slipknot. The rope above the slipknot is clipped between the index and middle fingers (Fig. 30).

The rope placed over the slipknot. The hanging end will be swept through the loop created by the gripping action. This is necessary to form the overhand knot (Fig. 31).



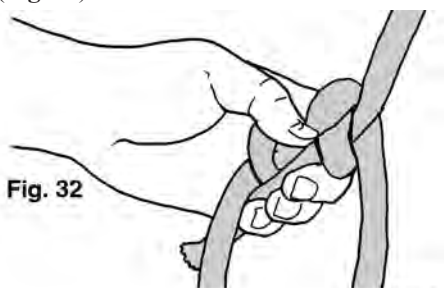


The hanging end is swept through the loop with the ring and little fingers. The overhand knot is roughly completed. Don't clear the slipknot until this step is completed, so the end can fit easily through the loop (**Fig. 32**).

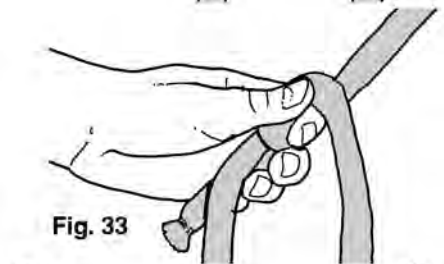
The left hand clears the slipknot as the loop for the overhand knot is drawn tight (**Fig. 33**).

The left hand tightens the overhand knot (**Fig. 34**).

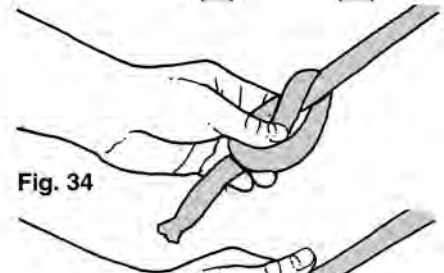
The left hand finishes the knot for display (**Fig. 35**).



**Fig. 32**



**Fig. 33**



**Fig. 34**



**Fig. 35**

You can simulate sliding the overhand knot from hand to hand by using the method used by Aldo Colombini.

Invite the spectator to try to slide the knot.

The knot will not move, and the magician claims the spectator broke it for laughs.

### Double Knots – Phase 3

While studying various ways to create two knots at the same time, I experimented with the hitch knot. I found the easiest and most magical method to create two knots at the same time was the hitch knot. Unlike the method used in the “Double Ring Ceremony” where both ends of the rope were pulled apart, I found it to be more magical to make a hitch knot and drop one end of the rope through the double loop to create the double knots. It is fast and seems more surprising.

The third student, Gen, gives her presentation. She will change the snail to two overhand knots.

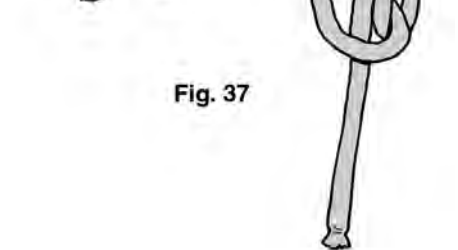
Make a Magic Snail (hitch knot). This consists of a double loop that becomes the snail's shell.

Place one end through the double loop of the hitch knot (**Fig. 36**).

Hold the end between the double loop (**Fig. 37**).



**Fig. 36**



**Fig. 37**

Let everything drop except the end. Two knots rapidly form by magic (**Fig. 38**). This is a nice effect to fill out a rope routine.

For this effect, it works best if you make the starting loops of the hitch knot large enough to allow the knots to form without any restrictions. Experiment with the size of the loops.

If the loops of the original hitch knot were small, the two knots will stack and appear to be one knot, which you can shake and split and show as two separate knots. (This can be used as an alternative or backup effect.)

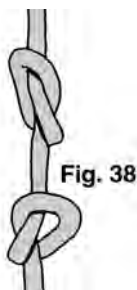


Fig. 38

### Triple Knot Throw – Phase 4

The fourth student, Ichiro, states that he will change the Magic Snail to something more spectacular.

#### WORKING AND PRESENTATION:

Similar to the previous trick, except three overhand knots are created. An extra knot is secretly added to the rope prior to the knots being thrown.

The far end of the rope figure is dropped (Fig. 39).

The near end of the rope is gripped by the left index finger and thumb about three inches from the end of the rope.

As the left hand moves along the rope, it turns palm down, wrapping the rope around the two middle fingers to become the loop of the knot (Fig. 40).

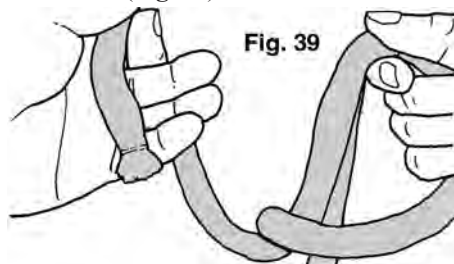


Fig. 39

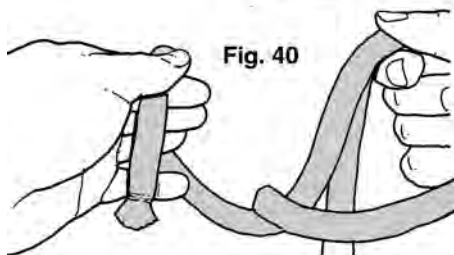


Fig. 40

The left hand is wrapped by the rope and the left thumb is in position to push the end through and complete the knot. The knot is not completed until the rope is placed between the double loops of the hitch knot (Fig. 41).

The “pre-knot” is moved towards the double loop of the hitch knot (Fig. 42).

The forming knot is pushed through the double loop. The end of the rope is pushed through and the knot is completed (Fig. 43). The right hand grips the end of the rope in preparation to reveal the three knots. This is a pretty effect.

The magician retains his grip on the end as he releases the balance of the rope with enough momentum for the three knots to form (Fig. 44).

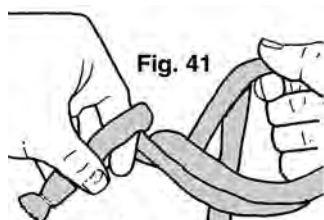


Fig. 41



Fig. 42

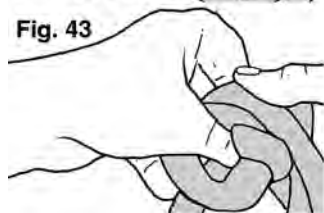


Fig. 43



Fig. 44

There is no heat on this move, since you’re expected to make some adjustments to the rope like you did in the previous tricks. With practice, you can perform the action without looking since you maintain your contact with the rope as you gather it up. Pay no attention to the action. You are merely transferring the rope to the right hand. Don’t state what you intend to do before you complete the rope set up.

### Eight Knots – Phase 5

When performing Phase 3, “Double Knots,” I discovered that sometimes instead of two separate knots, the two knots are joined in a square knot. I learned that if the loops of the hitch knot receive a simple crossing, the square knot can be consistently generated.

The next student, Cho, states that she can make eight knots. She makes the snail into the number eight.

A hitch knot is made from the snail figure (Fig. 45).

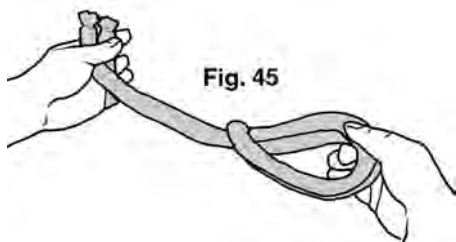


Fig. 45

The loop of the hitch knot closest to the performer is slid under the loop away from the performer. This slight change in the loops will create the square knot or form the number eight (Fig. 46).

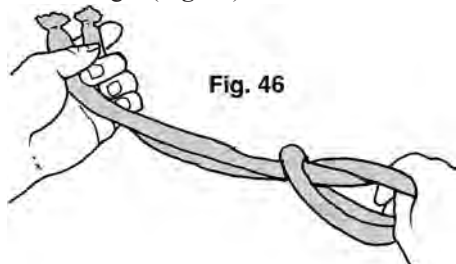


Fig. 46

The double loop with twist is dropped over the rope end away from the performer (Fig. 47).

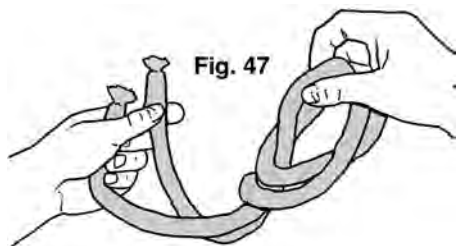


Fig. 47

Maintain control of the ends of the rope.  
**Tip:** Make a small double loop – it will be easier to finish the figure.

Study the knot that results. Identify the section of rope that will be the bottom of the figure eight. The left thumb and forefinger grip this section as shown in Figure 48.

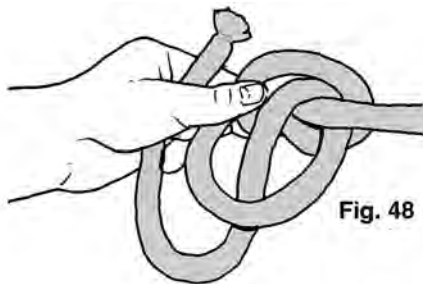


Fig. 48

This forming of the knot becomes clearer as the right end of the rope is lowered (Fig. 49).

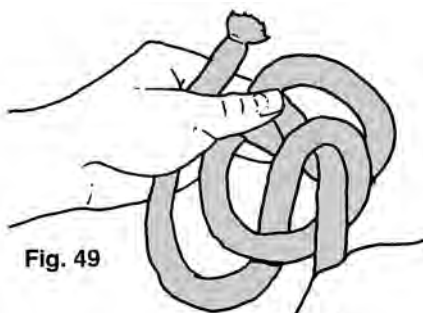


Fig. 49

The loop that obscures the knot (which will become the bottom of the figure eight) is lowered, and things become clearer (Fig. 50).

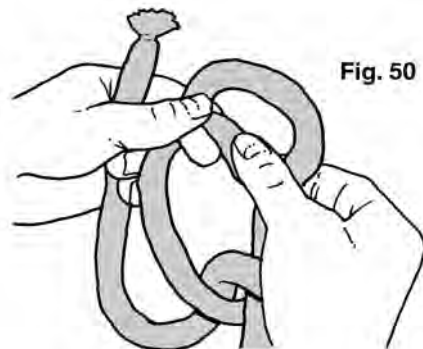


Fig. 50

The right hand grasps the rope from the audience side where the rope sections cross. In order to complete the figure eight, the rope ends will switch hands as the figure is turned over (Fig. 51).



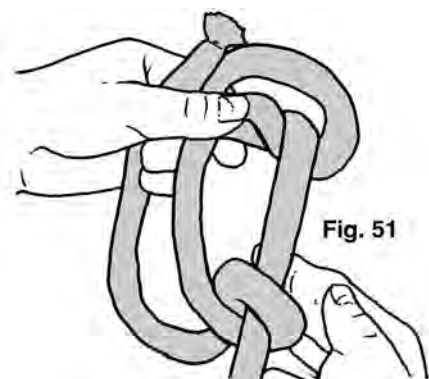


Fig. 51

The right hand has reoriented the crossing in preparation for turning the entire figure over. The figure will be displayed upside down (Fig. 52).

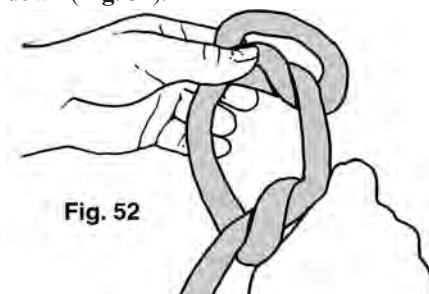


Fig. 52

The ends of the rope can be pulled to shape the figure to the required shape as the figure is turned over (Fig. 53).

The figure eight is complete (Fig. 54).

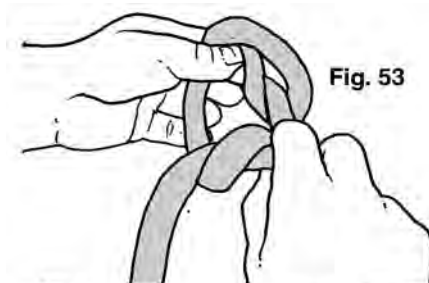


Fig. 53

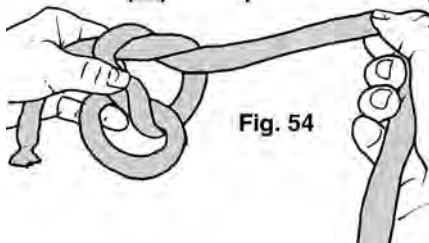


Fig. 54

It is a square knot, which can be easily dissolved using the Chefalo knot technique (*Tarbell Volume 2*).

If no card selection is involved and you want to keep this as just a rope effect, Phase 5 is complete. If you have a “mystery” card selected, then continue the effect as a revelation. Of course you can treat any phase as a separate trick.

### Eight of Hearts Revelation

**EFFECT:** The magician relates how the ancient Romans and Greeks would slay an animal before an important event or battle and divine the outcome by reading the signs from the animal’s entrails. This would be cruel and messy, so the magician suggests a vegan divination by using plant material: cotton rope. A mystery card is “freely selected.” The Eight of Hearts is forced. The magician spills his professor’s nightmare ropes on the table and is able to divine the mystery card with a rope from the set.

### WORKING AND PRESENTATION:

The magician can have a card “selected,” or forced and placed aside unseen as a “mystery card” (Eight of Hearts). The eight is formed as above and the heart is made as follows.

### Completing the Eight of Hearts Revelation

The portion of the rope that will form the hearts suit is made from an overhand knot, which is completed with one hand. This is a technique for quickly creating an overhand knot that I call the Grab-a-Knot technique. In the “magic kids” routine that follows, it’s used repeatedly from both sides of the rope.

The rope is clipped between the thumb and forefinger (Fig. 55).



Fig. 55

A v-shaped space is made between the middle finger and forefinger.

The hand moves toward the run of rope and clips the rope between the forefinger and middle finger forming the loop of the knot (Fig. 56).

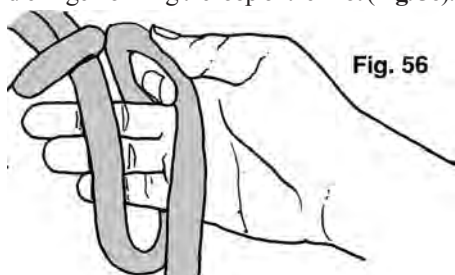


Fig. 56

The motion of the hand throws the end of the rope around the loop formed by the clipping action (Fig. 57).

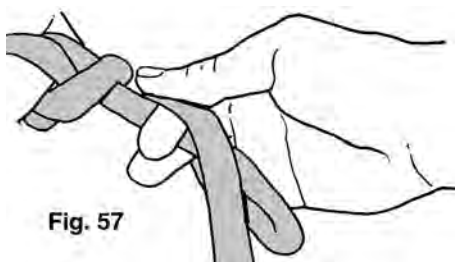


Fig. 57

The middle and third fingers sweep the rope end through the loop completing the knot (Fig. 58).

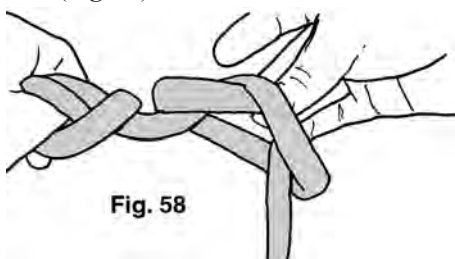


Fig. 58

Crease the overhand knot in its center to create a nice heart shape (Fig. 59).

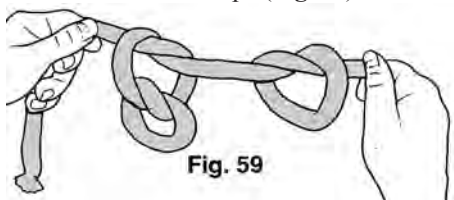


Fig. 59

You can dissolve the figure by placing the right end of the rope through the bottom of the eight knot from the performer's side, and

then running the end through the top loop of the eight knot. You can let the end slip through the heart knot in the process. This is the standard Chevalo knot dissolve. If you do not do the card effect, this is a nice way to end Phase 5.

These are five rope effects that can be done impromptu, close up, and surrounded. These are tricks that pack small and play big. Let me know if you come up with some additional Magic Snail (hitch knot) tricks.

### Triple Twisted Hitch Knot

**BONUS:** If your goal is to generate a slipknot you can pretend to pluck from the rope, you might like the Triple Twisted Hitch Knot. It is easier to tie with a palmed fake knot and easier to control to a satisfactory finish. The slipknot also ends in a perfect position to perform Flip's Knot Penetration with a ring.

Form a Magic Snail hitch knot (Fig. 60).

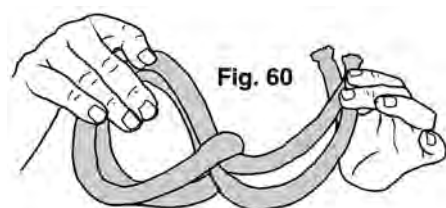


Fig. 60

Push the loop near you under the far loop (Fig. 61).

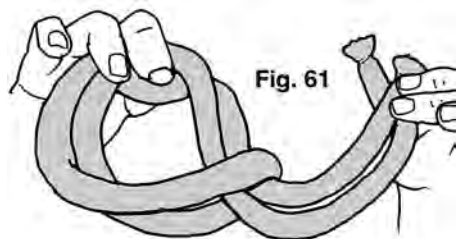


Fig. 61

Let what was the far loop drop (Fig. 62).

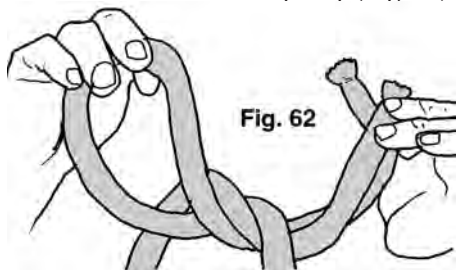
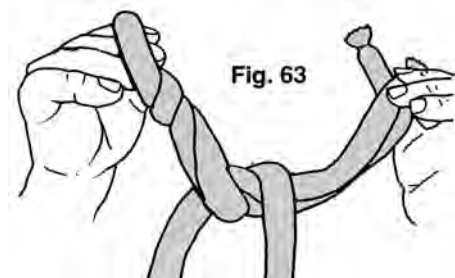
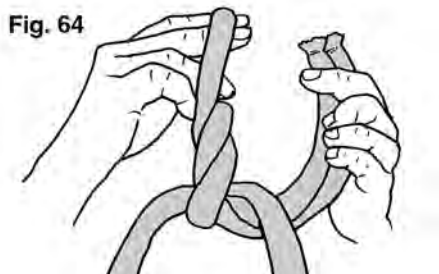


Fig. 62

Twist what was the near loop three turns counterclockwise (Fig. 63).

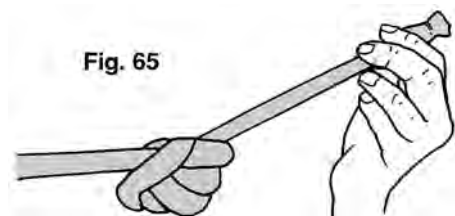


Drop twisted loop over both the ends, threading the ends through the twisted loop (Fig. 64).



Take an end in each hand and pull the knot tight.

A large knot will form (Fig. 65).

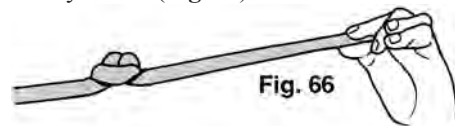


As you pull it will tighten and grow smaller.

As it tightens, a loop will form.

Manipulate the rope to keep the loop from showing to the audience.

Keep the bad side of the knot turned toward yourself (Fig. 66).

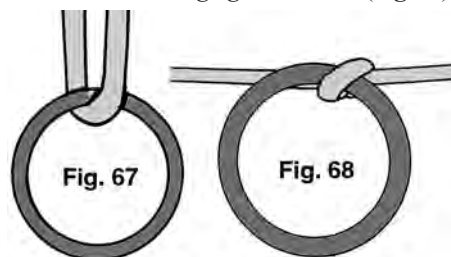


The loop will help you keep the knot from dissolving until you want it to.

This knot is more easily controlled and lasts longer than the two-stage Lopalito knot.

It delivers a slipknot in the perfect place for a finish, using the effect that Flip created in which a solid ring apparently hops into the knot when the classic lightning knot method is used (Fig. 67).

Aldo Colombini used the ring trick as his finish on the video *Ring Around Too* (Fig. 68).



This knot works well if you plan to pluck a fake knot off the rope. Most of the tying action is done with the right hand. It is easy to keep a fake knot in finger palm in the left hand.

## Magic Kids

Here is some amusing by-play to add entertainment to your favorite rope trick.

**EFFECT:** The magician invites two helpers to assist him with a rope trick. The magician says that it is important that there are no knots on the rope. Stretching out the rope, it is clearly shown to have no knots.

One spectator is asked to make magical passes over the rope. As one end is dropped, a knot is seen to have mysteriously appeared on the rope. The magician can pretend that he does not see the knot. The magician tries to remove the knot but his finger gets stuck in it. Finally, after extricating his finger, another knot appears on the rope. He removes this knot and another knot appears. The new knot is removed and the stunt can be repeated until the rope is cleared of knots and laughs.

Turning to the other helper, the magician has her make magical passes over the rope. One of the ends is dropped but this time, a figure-eight knot appears in the rope. "Are you kids magic kids?" the performer asks, then converts the figure-eight knot to a slipknot. The slipknot can be vanished at your



discretion. As suggested by Karl Fulves in *Self-Working Rope Magic*, the magician can place the slipknot in a youngster's hand and dissolve the knot inside her closed fist.

### WORKING AND PRESENTATION:

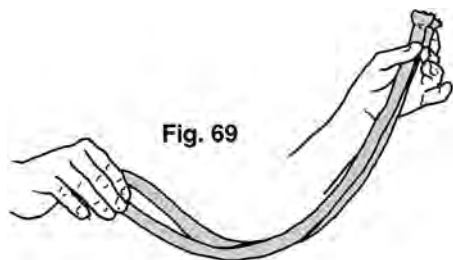
Two "surprise" knots are generated: overhand and figure eight. The overhand surprise knot was written up in my book *Pure Magic with Rope*. The figure-eight version is offered here for the first time.

My previous explanation for how to create the overhand surprise knot involved twisting the ends of the doubled rope to create the gravity knot. I now find that twisting the center loop is more reliable. The same technique can be used with the figure-eight knot, but requires a second twist. The second twist can be made while bringing the rope up to the ends for the spectator to make the magical passes. It is not discernible by the audience. I like the fact that both knots use the same basic technique.

In addition, the technique for continuously creating knots from *Pure Magic with Rope* is revisited here.

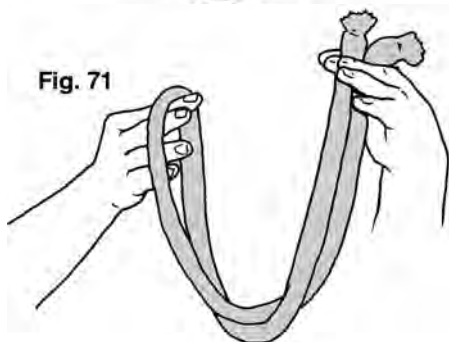
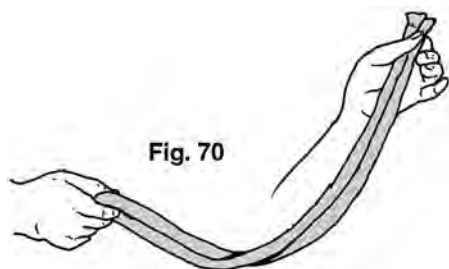
### Making the Surprise Knots

A rope is clearly shown to have no knots. The two ends of the rope are brought together. The right hand holds the middle of the rope with a palm-down hand. Turning the palm up in a natural manner sets the rope (Fig. 69).



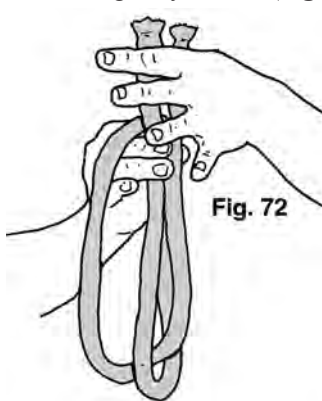
The middle of the rope is turned 180 degrees away from the performer, putting a single twist in the rope (Fig. 70).

The center of the rope is draped over the forefinger and middle finger and is brought up to the rope ends. The rope ends are brought to the right hand as the right fingers are brought to the left hand (Fig. 71).



The forefinger goes between the rope ends. The rope end away from the performer is clipped between the forefinger and middle finger. The near rope end is clipped between the thumb and forefinger (Fig. 72). The rope end between the forefinger and middle finger is not released when the knot is made.

The rest of the rope is dropped with downward momentum and an overhand knot is magically formed (Fig. 73).



The magician is shocked that there is a knot on the rope.

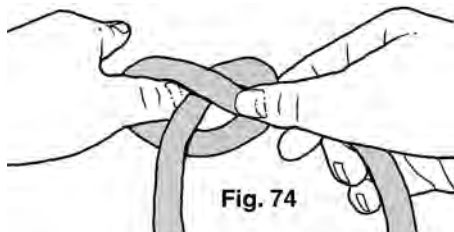
The magician asks his young helper “Are you a magic kid?”

The magician attempts to undo the knot only to have another knot appear on the rope.

### Removing a Knot While Creating New Knots

When the overhand surprise knot is created, it will be at one end of the rope, usually about 8 inches from the end.

Put your thumb in the knot as if trying to release the knot (**Fig. 74**). This gives you time to create another knot as the original knot is slid to the end of the rope and dissolved.



The rope end on the right is clipped between the thumb and forefinger. Grab the right end of the rope near its end. Grip the rope between the thumb and forefinger. A “V” shape is made between the middle finger and forefinger (refer back to **Figure 55**).

The middle, ring, and little fingers grasp the run of rope to the right of the existing knot. The justification for moving the right hand in the direction of the knot is to assist opening the existing knot and pull it clear of the rope (refer back to **Figures 56-58**).

The middle, ring, and little fingers sweep the run of rope toward the right palm. The motion of the hand throws the end of the rope around the rope forming the knot. (The right hand can assist without getting so close to the knot. Actually, the right hand should pull on the rope about half its length to make a larger loop for the knot. Emphasis is on the existing knot.)

The middle and ring fingers pull the rope through the loop created. (Ideally, the performer would clip the rope farther from the

existing knot to make the new knot more surprising.)

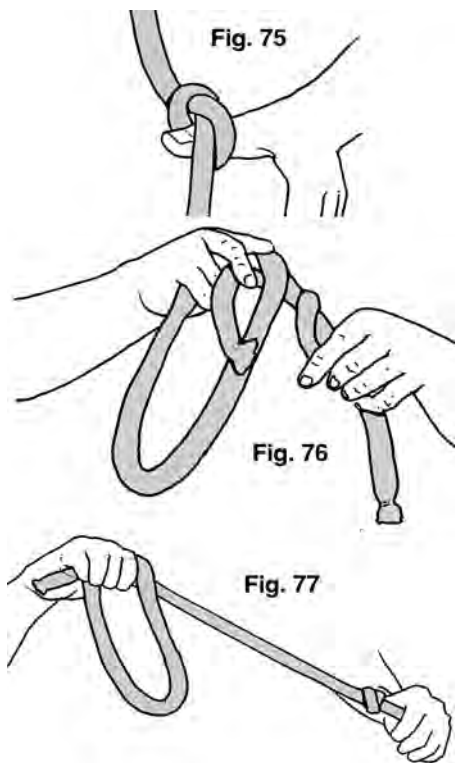
A knot begins to form. The existing knot is slid well down the length of the rope. The right hand assists in the unknotting of the original knot by pulling as the new knot is created.

The knot is removed, but a new knot has formed.

I pretend to be vexed by my inability to rid myself of the knots. The emotional display strengthens the effect and helps to cover the secret moves. This is mostly acting.

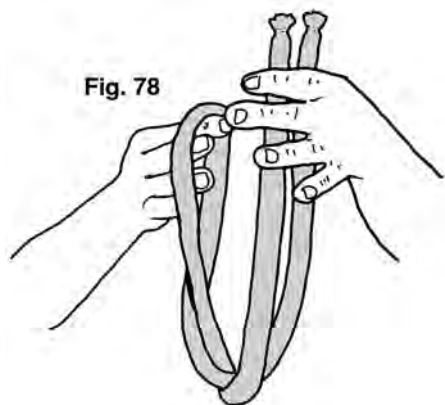
After the new knot is formed, the magician repeats the above actions in the opposite direction. The first knot is removed from the left end of the rope. The next knot is removed from the right end of the rope. This can be repeated as long as it is effective.

Knot is fixed (**Fig. 75**). New knot is formed (**Fig. 76**). Knot dissolved, new knot revealed (**Fig. 77**).



### Figure-Eight Knot

The figure-eight knot is produced using a similar method as the overhand knot. The only difference is that an additional twist is made to the rope as the right hand moves toward the ends of the rope. An additional twist in the rope appears to be an inconsequential action (**Fig. 78**).



Moving the rope ends to the right hand is a magically justified action. You need to free one hand to demonstrate the magical passes. You give the second child a chance to make the magical passes over the rope.

The figure-eight knot is formed by gravity. You might need a little downward momentum (**Fig. 79**).

This knot is too low on the rope (**Fig. 80**).



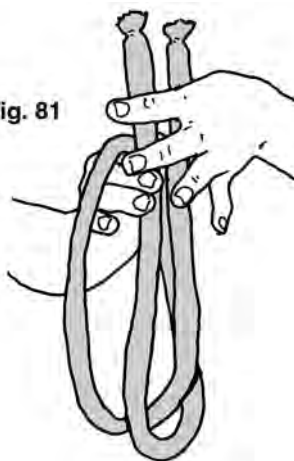
**Fig. 79**



**Fig. 80**

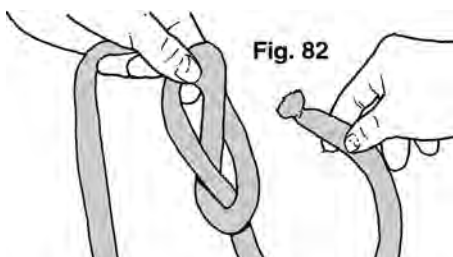
**NOTE:** If the knot is formed too close to the end of the rope, you should pull the ends up higher when forming the knot (**Fig. 81**).

**Fig. 81**



See Figure-Eight to Slipknot Transformation in the *Magic of the Snail* instructions for how to convert the figure-eight knot to a slipknot.

The slipknot will be placed in the second child's hand and magically dissolved (**Fig. 82**).



**Fig. 82**

### Triskaidekaphobia

The magician explains that triskaidekaphobia, a condition in which a person fears the number thirteen, has a long history. The Death tarot card has the number thirteen. Both Napoleon and FDR were known to have the condition. Magicians have been historically unaffected and actually thought the number thirteen was lucky. In fact, magicians use magical techniques that take advantage of the number's special powers. The performer offers to share one technique with a spectator to desensitize her to the dreaded number thirteen and help her overcome the trauma associated with the number.

**EFFECT:** The spectator takes any thirteen cards from a deck and shuffles them. The cards are spread and the spectator selects



a card that she does not show the magician. The card is cut back into the packet and the packet shuffled. The magician teaches her a magic process, and she finds her own card!

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

The spectator can freely shuffle and remove thirteen cards from the pack. The magician spreads the cards and the spectator removes one from the spread. The magician picks up the spread cards and takes three cards loosely in his right hand and the balance in his left. He gestures for the helper to put the selected card back in the pack. The magician secures a break, then double undercuts the selected card to the bottom of the packet.

The selected card needs to be moved from the thirteenth position to the tenth position to be the only card remaining after the down-under deal. The magician adds three cards to the bottom of the packet as he demonstrates the down-under deal three times. The tabled cards are added to the top of the packet and the packet is now properly set up for the deal. This is baffling for the spectator as there is no break between the demonstration and when the cards are given to the spectator to do the deal. Her card is the last card remaining.

The chart below gives the position and actions needed for any number of cards from four to sixteen. You can use other numbers of cards to create different presentations.

The odd number groups of cards – five, nine, and eleven – require the magician to complete the down-and-under deal the number of times indicated in the chart, then take the top card of the packet and place it down. The under part of the deal is not done, as an odd number of cards are needed to place the spectator's card in the correct position to be the last card remaining when the spectator completes the down-and-under deal.

For example, if eleven cards are in the packet, the magician does the down-and-under deal twice and then deals the top card down to the table. He does not complete the under part of the deal but stops the demonstration on a "down" card. The tabled cards are placed on the bottom of the packet.

Alternatively, for an eleven-card packet you can move the five cards using the down-and-under deal five times, placing the tabled cards on top for the number eleven. This might be okay for a drinking audience.

Oddly, seven- and thirteen-card packets do not require this special treatment. These are truly lucky numbers!

<b>Down-and-Under Deal</b>			
<b>Number of Cards</b>	<b>Position Needed For Deal</b>	<b>Movement Needed from Bottom</b>	<b>Action Needed</b>
4	4	0	None
5	2	3	Down and under one time, top card tabled, all cards placed on bottom
6	4	2	Down and under one time, tabled card placed on bottom
7	6	1	Down and under one time, tabled card on top
8	8	0	None
9	2	7	Down and under three times top card tabled all cards placed on bottom
10	4	6	Down and under three times tabled cards placed on bottom
11	6	5	Down and under two times top card tabled all cards placed on bottom
12	8	4	Down and under two times all tabled cards placed on bottom
13	10	3	Down and under three times all tabled cards placed on top
14	12	2	Down and under two times all tabled cards placed on top
15	14	1	Down and under one time tabled card placed on top
16	0	0	None

## How to Calculate the Position a Card Needs to Be in Order to Be the Last Card Eliminated by the Down-and-Under Deal

Using some third-grade math and the knowledge of the number of cards in play, you can mentally calculate the movement needed to control the target card.

Subtract the next lower power of 2 from the number of cards in the packet (i.e., 2, 4, 8, 16). Double the resulting number.

### Example

Cards in play 10	
Subtract lower power of 2 (8)	10 minus 8 = 2
Double the result	2 times 2 = 4 cards in fourth position for correct deal
Subtract position for deal from cards in play	10 minus 4 = 6 cards needed to move target

### Example

Cards in play 9	
Subtract lower power of 2 (8)	9 minus 8 = 1
Double the result	2 times 1 = 2 card in second position for correct deal
Subtract position for deal from cards in play	9 minus 2 = 7 cards needed to move target

### Example

Cards in play 6	
Subtract lower power of 2 (4)	6 minus 4 = 2
Double the result	2 times 2 = 4 cards in fourth position for correct deal
Subtract position for deal from cards in play	6 minus 4 = 2 cards needed to move target

## Predict the Outcome of Down-and-Under Deal for Any Number of Cards

If you know the number of cards, you can predict the last card after the down-and-under deal. An easy way to do this is to ask the spectator to say “stop” as you deal cards to the table. Secretly count them as you deal the cards and calculate the last card remaining by the above procedure. Pick up the dealt cards casually with the hand in a palm-down position. You should be able to peek the bottom card as you transfer the cards to the left hand for the deal. Predict the card peeked to be the final card. You may need to use a demonstration of the deal to move the card into the proper position.

You can calculate using higher powers of 2, e.g., 16 and 32, but the sheer number of

cards makes the effect impractical.

The down-and-under deal is similar to the Josephus problem, which is a classic mathematical problem describing a mutual suicide ritual. Math is used to determine where to sit to stay alive.

Unlike the down-and-under deal, though, the Josephus problem uses the equivalent of an under then down deal. The under-and-down deal works better if the presentation uses the classic: “She loves me. She loves me not.” The first card is placed under the packet and the next card is eliminated.

The cards are discreetly moved by demonstrating for the participant how to do the deal. The target card can be moved up to seven positions in one of the ways described below.

## Numeric Movement Guide

### Down and Under

1. Down-and-under deal 1 time, tabled card is placed on top of the packet.
2. Down-and-under deal 1 time, tabled card is replaced at the bottom of the packet, or down-and-under deal 2 times, tabled cards placed on top of the packet.
3. Down-and-under deal 3 times, tabled cards placed on top of the packet, or down-and-under deal 1 time, 1 down-only deal, tabled cards replaced on bottom (5-card packet).
4. Down-and-under deal 2 times, tabled cards placed on bottom of the packet, or down-and-under deal 4 times, tabled cards placed on the top of the packet.
5. Down-and-under deal 2 times, 1 down-only deal, tabled cards placed on packet bottom, down-and-under deal 5 times, tabled cards placed on the packet top.
6. Down-and-under deal 3 times, tabled cards placed on packet bottom.
7. Down-and-under deal 3 times, 1 down-only deal, tabled cards placed on packet bottom.

Using a demonstration of a procedure is an excellent technique to move cards around without creating suspicion.

## Group Therapy

**EFFECT:** A magician suggests that those suffering from triskaidekaphobia may benefit from group therapy to help overcome their fear of the number thirteen in a supportive environment. Cards are shuffled by a participant and thirteen cards are dealt to three spectators. The magician demonstrates an overhand shuffle with the leftover cards he holds. Each spectator is instructed to shuffle the cards in their possession. As the cards are being shuffled, the magician writes a prediction on a piece of paper, folds it, and shows it prominently.

The magician explains that each card has one of thirteen values. A king is thirteen, a queen is twelve, and a jack is eleven. Whatever the value, cards will be added up to the

card to bring the count of thirteen as part of the desensitizing protocol. Each participant turns over the top card from their packet. Beginning with the value of the card turned face up, cards from each spectator's packet are dealt below the face-up cards to reach the mystic number thirteen. The leftover cards are added to the cards held by the magician.

For example, if a ten is shown, the magician deals three cards from the spectator's packet counting eleven, twelve, thirteen. The balance of the packet is placed with the cards the magician holds. This is done with each spectator's selection. The values of the three face-up cards are added and the magician deals down to the number calculated in the stack of leftover cards which he holds. The card at the number based upon three random selections matches the magician's prediction!

### WORKING AND PRESENTATION:

The trick is largely self-working. The magician needs to note the card third from the top of the leftover cards he holds. This is easily accomplished as the magician demonstrates an overhand shuffle as he directs the spectators to shuffle the thirteen cards that they hold. The magician merely runs three cards, notes the third card and shuffles off the cards in his packet. He writes the name of the card he noted as his prediction.

The jokers need to be removed. The trick is impromptu and can be done with an incomplete deck.

This trick is an amalgam of card tricks involving the number thirteen as seen on YouTube. I added a third participant and streamlined the effect to minimize unnecessary handling. The magician should remind the spectators that they shuffled and selected the cards at random. The magician should emphasize the number thirteen when appropriate to misdirect the audience from the simple secret.

Send comments and appreciations to:

**Daniel Rowan**

*danielrowan@comcast.net*  
*www.magicaldan.com*



# The Card Corner

MIKE POWERS

## The Invisible Card Again

The concept of an “invisible card” has many incarnations in card magic. The plot is provocative and interesting to laypeople. I published a version of this item in my Card Corner column in *The Linking Ring* in October 2007. It was only my second column. This is column number 210! The concept of an invisible card has appeared a number of times in the Card Corner. It’s still a favorite.

This version of the plot is more practical than the one from October 2007. It can be done FASDIU and retains all the deceptiveness of the original. There’s a performance video at [www.vimeo.com/1039285440](http://www.vimeo.com/1039285440). Enjoy!

**EFFECT:** A spectator cuts the deck into three piles. She is instructed to take the middle pile, look at the face card, and then cut the packet a few times. Clearly the selection is a free choice and not next to any key card. The magician takes the packet and cuts a card to the face. He says, “This is your card.” When the spectator indicates that this card is not her selection, the magician says, “Not this card,” indicating the face card, “it’s the invisible card on top of this card.” The magician mimes dealing the top card (invisible card) to the table. The deck is then reassembled and turned face down.

Cards are now taken face up in groups of ten as the spectator verifies that her card is not in the group. After forty cards have been removed, the magician carefully counts the remainder. There are only eleven for a total of fifty-one cards. The selection is not found among those cards, either. The magician picks up the “invisible card,” looks at its face, and then names the selection. The magician says that if the invisible card is placed back in the deck, it will become visible. Suiting action to words, he puts the invisible card back into the deck, which is then spread face up. There’s a reversed card near the cen-

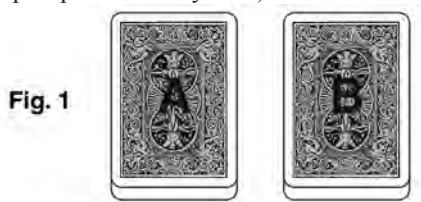
ter. The magician says, “Oh, I must have put the card in upside down.” The reversed card is removed and is seen to be the missing selection.

**PREREQUISITE:** A key card is used. But it is a “floating” key card. You must know the identity of the twenty-second card from the face. The ideal way to gain this information is to perform a version of the “21 Card Trick” prior to performing “The Invisible Card.” All that’s needed in this case is to peek at the bottom card of the thirty-one cards not used in the “21 Card Trick.”

Another way to gain the needed information is to spread cards face up in groups of three, two, two, three. With minimum practice you can learn to talk as you spread. You’re just sighting groups of three, then two, then two, then three as you say something like “This is universal sign language for pick a card. But I’m going to have you select a card by cutting the deck.” You’ll need to perform the three, two, two, three spread twice for twenty cards, and then commit the twenty-second card to memory. Clearly any method that lets you know the identity of the twenty-second card from the face works.



**SELECTION PROCEDURE:** Table the deck face down and have the spectator cut about half the cards and place them face down a bit to your right at position B in **Figure 1**. (Note: It's important that they do not cut past position thirty-one.)



**Fig. 1**

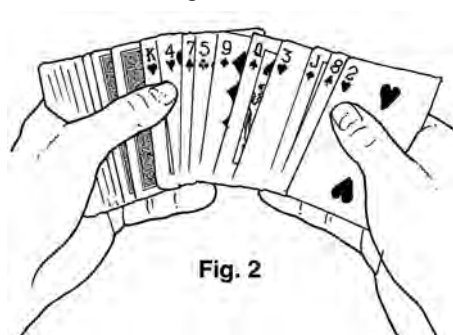
The spectator has cut the full deck at A and put those cards at B. Point at the top card of packet A and say, "Cut about half the remaining cards (packet A) and look at the face card. This is your selection. Now cut that packet, losing your selection to an unknown place." It's a good idea to have her cut the packet several times. You can say things like, "Your card is near the center. Cut again. Maybe one more time. OK one more time for good measure."

Point out that she freely cut to her selection and then cut it to a random place in her packet. For magicians, point out that it's not next to any known card. This is true. But the "floating key" is in this packet. And it's about to work its mathematical magic!

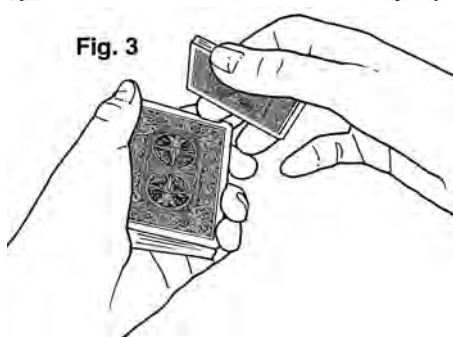
Have the spectator hand you her cards as you say, "Your selection is in here somewhere. You made sure that it's in a random spot. No one can know where it is. Nonetheless I will find it. Watch." Spread the cards with faces toward yourself and cut your key card to the face. Now lower the packet and say, "I have it. It's right here." It appears that you are incorrect since the key cannot be the selection. Spectators may verbalize this. Say, "Oh, not the Jack of Spades (or whichever card was your key). It's *this* card — the invisible one on top of the jack." Mime dealing the face card to the table as you continue, "I'll put it over here." Now place the cards you're holding, face down onto the cards at B. Shuffle the cards at A and place them face down on top of all. Say, "I sense some skepticism about the card being invisible. We'll check right now."

**STATUS CHECK:** Believe it or not, the selection is at position 21 from the top of the deck! This is the magic of the floating key card. You will now use that knowledge in a devious way.

Say, "Let's check the deck. Your selection should no longer be there." Spread the cards in groups of two, counting off five such groups, i.e., ten cards. Flip these ten cards face up onto the deck and spread them so that all the faces can be seen (**Fig. 2**). Say, "Do you see your card here among these ten cards?" The answer will be "no." Just as you are delivering this line, square the ten cards and lift the packet away from the deck, tilting it a bit toward the spectator (**Fig. 3**). Establishing this action will allow you to get away with the impending secret peek. Table these cards face up.



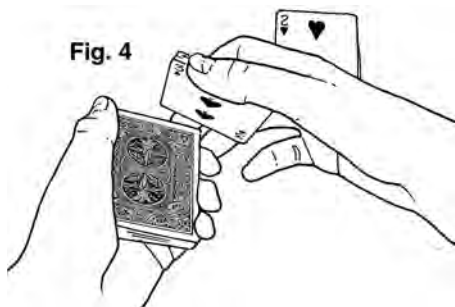
**Fig. 2**



**Fig. 3**

Now spread again, counting off ten cards in groups of two. As before, flip these cards face up onto the face down deck and spread so the spectator can see all the faces. The selection is now the top card of the face-down group below this spread. Obtain a left fourth finger break under this card as you again say, "Do you see your card here?" Just as you are

finishing the line, square up all the cards above the break and again lift the packet and tilt it forward as in **Figure 4**. This time be sure that the packet is tilted enough to give you a peek at the bottom card. That's the selection. Commit it to memory.



Now place the eleven cards (as ten) onto the already-tabled group. The selection is now reversed for the big ending, and you know its identity for the extra surprise.

You have now shown twenty cards. Repeat the showing of ten cards and tabling the packet twice more as you note that the spectator has now seen forty cards. To finish, carefully deal the last eleven cards face up in a separate pile as you count to eleven. Finally, point out that there are only fifty-one cards in the deck! This is because you removed the invisible card earlier. Place the larger pile onto these last eleven cards. This centralizes the reversed selection.

**BRINGING IT ALL HOME:** Mime picking up the invisible card and, after feigning looking at its face, say, "Yes, there are only fifty-one visible cards since your selection, the Three of Spades (or whatever the peeked card happens to be), is here. It's the invisible card. I'll put it back into the deck." Mime pushing the invisible card into the deck (**Fig. 5**) as you finish with, "Once it's

back in the deck, it should become visible again." Now spread the deck face up and note the reversed card. Say, "Oh, I must have put it in backwards." Pull the face-down card from the spread and show its face. It's the selection! Now put it back into the deck face up as you then square the deck.



**Fig. 5**

**FINAL THOUGHTS:** A previous version of "The Invisible Card" appeared in my Card Corner column in *The Linking Ring* (October 2007). It used a different method for knowing where the selection was located in the deck.

The method of secretly reversing the selection was used by Simon Aronson in "The Invisible Card" from *Try the Impossible*. It was previously published in Simon's lecture notes, *Memories Are Made of This*, in 1999. Simon's version uses a memorized deck that allows the selection to be any card named.

The idea of using the floating key card in combination with "21 Again" was published in my latest book, *TESSERACT*, in the item "Two Way Split." Check out this item. There's a second use of the floating key at twenty-two from the face – "The Tantalizer."

**Mike Powers**

*mpowers@mallofmagic.com*

## 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*



## Impromptu Business Prediction

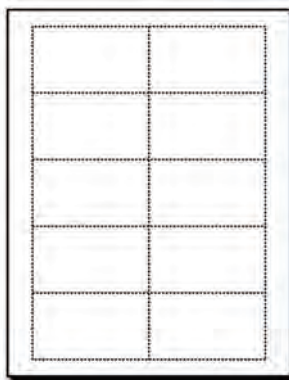
If you enjoy performing interactive mentalism whereby the spectator truly has the impression that all is legitimate, then read on. Strong stuff here folks.

**EFFECT:** The magician removes and displays his business card. The magician proceeds to tear his business card into eight pieces. The pieces are haphazardly mixed and placed in a small paper bag. The spectator is directed to close the bag and give it a proper shake. The magician makes a prediction unknown to the spectator. Once completed the paper bag is to be opened and the contents emptied onto the performance surface. The magician explains that the pieces that are shown with the blank side would be discarded. The remaining pieces are removed and placed into the paper bag. The process is repeated until there remains a single piece face up (printed). The final piece is displayed to match the prediction the magician made at the beginning of the effect.

**PREPARATION:** You will require a paper bag. Obtain self-making business cards templated card stock found at stationary stores or online (Fig. 1). This is the preferred method for the construction of the gimmick. Design a business card that has pertinent information as shown in the provided example.

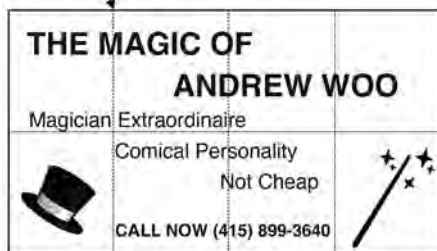
Note the invisible quadrant tear markings and the selected print that is the forced word (Cheap). (Fig. 2). Adjust the designed artwork to remove the portion that is on the reverse of the card so that it is blank except for the forced piece (Fig. 3). Turn over the business card template and run it through the printer again to print the reversed side. Add the gimmicked business card to the non-gimmicked set.

Fig. 1



INVISIBLE GRID AND  
TEAR LINES

Fig. 2



FORCED PIECE

Fig. 3

REVERSE SIDE



FORCED PIECE

**PRESENTATION:** Display only the normal side of the gimmicked business card. An important technique is in the tearing. Holding the card parallel to the floor with the left hand on the left side of the business card and the right hand on the other end, tear along the middle using the left fingers as the right hand remains stationary. The front long edge of the card is best positioned angled downwards to the floor. This careful action will hide the gimmicked side of the business card from being prematurely exposed.

Continue tearing the card into eights according to the quadrant indicated markings. After the initial tear, the right-hand's pieces are placed upon the left-hand's pieces. Again all the pieces are torn along the middle with the right-hand pieces being placed upon the left hand's pieces. Turn the entire packet of pieces by a quarter turn, anticlockwise and tear along the middle then place the right-hand's pieces upon the left-hand's pieces.

Mix the pieces and toss them into a small paper bag. The preferred paper bags are colorful types found in party supply stores commonly used for creating Loot Bags. Hand the paper bag to the spectator and direct him to close the bag's opening and give it a thorough shake. The spectator is directed to and tosses the pieces onto the performance surface. The process is played as described above to a stunning conclusion.

**TIPS:** Alternative presentation ideas such as a poem, portrait, or abstract picture can be substituted. The effect is best presented as an impromptu demonstration as it has an element of "hands-on" and with the use of organic props.

Have much enjoyment with this unassuming trick and I will catch you next month!

**Andrew Woo**

*andrew@magicalwoo.com*

*www.magicalwoo.com*

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## ***Magic and Memories*** – from page 53

**Next question:** What would you use for earplugs? With clown wigs, thimbles would not even show up since many clowns' ears are covered. How about some sort of earmuffs? But then you run into the problem of splitting them at the end of the sketch. How would you work it out? Change the end of the sketch? Or use separate earmuffs with double-stick tape? Velcro?

I'm not giving out answers to this one – mainly because I haven't thought them up! But also because I want you to do some creative thinking. So, if you like Karrell's basic idea, get to work adapting.

And thank you A-GINN, Mr. Karrell Fox!

## **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!





Continuing to dip into the bag of “Greatest Hits,” we will extract a goodie from the September 2016 issue of *The Linking Ring*. “Drawn Conclusion” is one of my favorite creations. Since publication, it has been performed by magicians all over the world – including by some magicians who ought to know better! I’ve published it in one of my books (*Back to the Launching Pad*) and have given permission allowing it to be published in a few magic newsletters. I have been performing this routine for almost twenty years, and I still get a kick out of performing it.

As I wrote in 2016, “I have used it as a closer for years. One normally associates a closer as one which is the topper of all the other effects. Ironically, ‘Drawn Conclusion’ is not the ultimate brain-buster by any means. Most magicians will think they can perform the exact same effect a myriad of different ways ... that is, until they start to think about what they had just seen. And how the cards are in the spectator’s control through almost the entire effect. And with no sleights yet! I had been playing around with a few methods to achieve this effect. Most of them involved sleights, but I soon realized I could have the same impact using this non-sleight method (which germinated from card location ideas from Richard Osterlind to similar thinking in several older publications, including Hugard’s *Encyclopedia of Card Tricks* and others).”

Shortly after first appearing in *The Linking Ring*, emails rolled in saying how much readers enjoyed performing it and how entertained their audiences were. They sent me lots of their ideas, twists, and refinements. I was *thrilled* to read of all these great nuances. Per-

haps after revisiting the routine, you’ll come up with a few of your own!

Here, then, as it appeared in 2016, is:

### **“Drawn Conclusion”**

The celebrated magician, after performing a few effects, some with cards, picks up the deck once again and gives it a good riffle shuffle or two. “We are going to try something different here. See if you possess some extra-sensory abilities.”

You spread the cards casually face up, addressing your selected assistant. “You don’t see any pattern here, do you? They are pretty well mixed, right?” You now flip the deck face down and ribbon spread them. “Please place your finger on any one card and slide it out of the pack. Be very careful and do this slowly as I do not want you to see the card.”

Your assistant follows your instructions. After the card clears the spread, turn your palms upright as if to show them empty, and then down again as you square the deck. Carefully square the edges all even. Make a show about it as if you are obsessive about neatness! “Since I will not touch the deck again, I like to see that the cards are neatly squared! Now, again being careful not to look at the card, place it neatly on top of the deck. And square everything up.”

The volunteer complies.

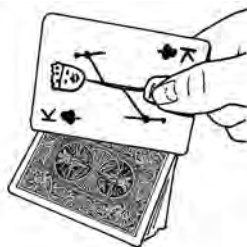
“Do you have any idea as to what card you selected? Think it was a red card? Black card? High or low card? Well, we are going to try to see if you can transmit the identity of the card you haven’t even seen to me. Place your fingertips on top of the card. Like you were using a Ouija board.” Again, showing your hands completely empty you demonstrate



**Fig. 1**



**Fig. 2**



**Fig. 3**



**Fig. 4**

placing the fingertips on top (**Fig. 1**)

You grab a blank tablet and marking pen and boldly draw a rectangle: the start of a picture of a playing card. "I need you to concentrate hard on the selected card. Let the impulses flow from your fingers to your brain, then to me. And I will draw exactly what those impulses tell me."

You draw a little, get impulses a little, and draw some more. Finally, "Sorry my artwork is a bit crude, but this is what I received. Looks like the King of Clubs." You show your audience your childish rendering (**Fig. 2**).

"Take a look at the card you selected." The spectator turns over the top card and sees it is a duplicate of your drawing (**Fig. 3**)! A sloppy rendering of the King of Clubs! And all the other cards are normal in every way!

### **Sticky.**

Indeed, no palming, no sleights are needed. Just a little bit of repositional glue and the pacing as if you were really doing telepathy.

Repositional glue. It is available in most office supply stores and is similar to the glue used in "Post-It" notes. You'll also need a blank playing card that matches the backs of a standard deck. Take a marking pen and draw a King of Clubs. Be as crude and silly as you want to be! Let the ink dry, then give the back of the card a good smear with the glue stick *along the four edges* (**Fig. 4**). Use the white borders as a guide and spread the glue about a quarter inch inward. Because the *edges* are gimmicked, the spectator will be able to handle the card at the end without fear the edges will "curl" or otherwise expose the solution. Let that sit alone for an hour or so,

place it on top of the deck, and you are ready to go.

If you had previously performed a few card tricks, you'll need to get the gimmick to the top. You could have the card in your jacket pocket and while finishing your previous effect, nonchalantly remove it and place it on top of the deck. Just remember the back of the card is very tacky. You may want to cover it with a joker that you'd peel off quickly and leave behind (that is what I do. I have the deck in the card case with the joker on top of my sticky king. As I remove the cards from the case, I pull the joker off and toss it face up on the table. I say nothing about it ... just begin the effect.)

With the sticky king on top, you could easily perform a few riffle or overhand shuffles while maintaining said king on top of the deck. And no one will notice or suspect the glue on top.

When you spread the cards to show how they are all different, you are also showing your audience that this is a "normal" deck and that the cards are not in any predetermined order. Just be careful not to flash O! Sticky on top!

When the spectator places their card on top, it will adhere nicely to the sticky force card. Still, you take no chances and press the cards together a bit when you demonstrate how to place the fingertips on top of the deck.

Keep the deck nice and square when you square it up. The edges of the sticky card must align with the selected card. If you have any doubts that the cards are fully aligned, you may wish to turn over the top card yourself. I

have performed this trick dozens upon dozens of times and never had a problem. And never once did the volunteer suspect they were turning over two cards!

Follow the presentation used above and really play up the mind transference bit. Your audience will have no idea where this ends

up, because everyone will be expecting the card turned-over to be the “regular” KC. Trust me, you’ll get lots of laughs with the applause. Drawn Conclusion is highly satisfying and a joy to perform.

Stick with me at:

[mbreggarmagic@gmail.com](mailto:mbreggarmagic@gmail.com).

## BAMBOOZLERS

Diamond Jim Tyler

### CARTESIAN CATSUP

**TRICK:** A small ketchup packet is placed inside an enclosed plastic bottle that is filled with water. Upon the magician’s command the ketchup packet floats to the bottom of the bottle and then back to the top. The magician can even cause the ketchup packet to remain suspended in the middle of the bottle if he wishes.

This old scientific stunt is called the Cartesian Diver. In the old days it was done with a glass bottle filled with water, a medicine dropper and a cork. Once the medicine dropper was placed inside the bottle and sealed with the cork all one had to do was to place pressure on the cork to cause the dropper to float up and down inside the bottle.

**SECRET:** I love spins on old classics, and this is a good one. Simply place a small packet of sealed ketchup inside a plastic bottle filled with water and then put the lid on tight. It is important that the bottle be filled completely with water. Now all one must do is squeeze the bottle to cause the packet to float down to the bottom of the bottle. When the pressure is released, the packet will float up back to the top of the bottle.

With a little practice you can cause the packet to float up or down to any position in the bottle you wish. The squeezing action should be done covertly. Hold the bottle as in the illustration. If it doesn’t seem to work, then you might try a different packet of ketchup.

Here’s a little joke from one of my favorite movies, *Pulp Fiction*, by Quentin Tarantino:

*“One day there was these three tomatoes walking down the street: a mama tomato, a daddy tomato, and a baby tomato. The baby tomato was walking too slow, so the daddy tomato went back, stepped on him and said ‘Ketchup?!’”*



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



# Broken Wand

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

## RICHARD "DUKE" BALAUN

Richard Michael "Duke" Balaun, 81, of Fort Myers, Florida, died December 24, 2024. He held I.B.M. number 65037 and had been a member since 2004. He belonged to Ring 303 (Fort Myers, Florida). Duke grew up in Akron, Ohio. After graduating high school in 1961, he majored in business at Akron University before serving in the United States Army from 1963 and to 1967. Between 1956 and 2004, Duke worked for his family's restaurant business, the William J. Balaun Company, which was founded by his father in the 1930s. He later took over ownership. After retiring from the family business and moving to Medina, Ohio, Duke worked part time for the Society of Handicapped Citizens and full time as an executive chef for the Best Western Hotel. He also worked as a pastry chef for Molly's Tea Room. Duke moved to Florida to work as an executive chef for Arden Courts Memory Care and as a chef for Brookdale Alzheimer's Care. He was an active member of the Church of the Resurrection of Our Lord in Fort Myers. He is survived by his wife Susan Balaun of Fort Myers, Florida; daughter Dr. Kristin Erin Kavanagh, M.D. (Alan Liu) of Akron, Ohio; brother Dennis Balaun (Vicki) of Bradenton, Florida; sister-in-law Sharon Kalinowski (David) of Queen Creek, Arizona, and a large extended family.



ber since 1980. He belonged to the Order of Merlin Shield (thirty-five years of continuous membership). Bill grew up in Palm Beach County and attended St. Mark Catholic School in Boynton Beach. He was a 1970 graduate of the Palm Beach Military Academy, and attended Palm Beach Junior College. After college, Bill worked for United Way and as an aircraft weight/balance agent for Delta Airlines. He was an amateur magician and pilot. Bill retired from Delta to pursue his lifelong passions: cruises, snow-skiing, and casinos. He is survived by a cousin, Johanna Liander, and her two daughters, Margit and Signe; many dear friends including his grade school best friend David H. Rauner; and his cat, Roscoe.



## PERRY DOLLAR

Perry Dollar, 78, of Killeen, Texas, died January 20, 2025. He held I.B.M. number 30974 and had been a member since 2022, when he rejoined. He previously held memberships in 1983-86 and 2017-2021. Perry lived in California and performed magic in and around the San Diego area before moving to Texas. He performed as the Great Baffoondo. He is survived by his wife Yurika Dollar.



## WILLIAM BOYD

William Boyd, 71, of Boynton Beach, Florida, died October 21, 2024. He held I.B.M. number 35660 and had been a mem-

## JACK K. GREENBERG

Jack Greenberg, 94, of Pittsburgh, Pennsylvania, died March 6, 2025. He held I.B.M. number 8185 and had been a member



since 1945. Jack belonged to the Order of Merlin Excelsior (sixty years of continuous membership) and Ring 13 (Pittsburgh, Pennsylvania), which was eventually renamed in his honor, as well as Ring 25 (British Ring) and Ring 2100 (Global Electric Ring). He served as I.B.M. International President from 2000-2001. Jack was an MIMC with Gold Sta in The Magic Circle in London, a member of the Society of American Magicians Assembly 18, and an Honorary Lifetime Member of The Academy of Magical Arts at The Magic Castle. He grew up in Pittsburgh, was the valedictorian of his Taylor Allderdice High School graduating class in 1948, and received bachelor's and master's degrees from the University of Pittsburgh. He served on the faculty of the University of Pittsburgh Graduate School of Business for five decades, beginning in 1958. His classes and areas of expertise included personnel administration, employee selection, and employee relations. After working for the American Institutes for Research, he founded and ran Measurement Services Incorporated, a firm focused on human behavior measurement and evaluation, occupational testing, hiring processes, labor relations, and training development. He became interested in magic as a young boy and fueled that passion through his mother, Anne Greenberg, who helped start a school for the arts at Beth Shalom Synagogue in Pittsburgh's Squirrel Hill neighborhood. Anne hired two brothers to start the synagogue's dancing school. One of the brothers, Fred Kelly, had taught his older brother Gene to dance. Gene Kelly went on to become one of the biggest dancing movie stars in Hollywood. Fred Kelly was also a working magician who performed throughout Pennsylvania, Ohio, and West Virginia. Young Jack was already interested in magic when, after a dancing class, Fred showed him some magic. Jack went from interested



to obsessed. Fred and Gene Kelly remained close friends with the Greenberg family for the rest of their lives. Jack joined the I.B.M. at age fourteen and became one of the most active and integral members of Ring 13. He ran the Junior events when the I.B.M. Annual Convention was held in Pittsburgh in 1947. During college at the University of Pittsburgh, Jack played trumpet in the marching band and stayed on the band's staff during graduate school as the "Drill Master," creating and teaching marching formations for halftime shows. He continued that work with Mount Lebanon High School Band, taking them twice to the Tournament of Roses Parade. His love of marching music kept him active in the Pitt Alumni Band. As a young man, he performed as a recurring character, a "Magical Milkman," with Fred Rogers and Josie Carey on WQED's *The Children's Corner*. He remained in contact with Mr. Rogers, who called him occasionally with questions about magic and magicians. Each Halloween, for fifty-one years, Jack performed magic shows in his Forest Hills living room for trick-or-treaters. Kids who grew up in the neighborhood eventually brought their children and grandchildren to watch the show, which he called "Tricks and Treats." Jack continued to join his neighbors every Halloween until age 94. He enjoyed it when they asked, "Is this the house that had the magic shows?" At the 2023 I.B.M. Annual Convention, the Ring 13 membership announced the renaming of the Ring to the Tampa-Greenberg Ring. Jack was preceded in death by his wife of sixty-one years, Carole, in 2021. He is survived by his son Don (Sharon), his daughter Diana, and granddaughter Anna.

### WALLACE RUST

Wallace R. Rust, 98, of Greece, New York, died February 8, 2025. He held I.B.M. number 37780 and had been a member since 1982. He belonged to the Order of Merlin Shield (thirty-five years of continuous membership). A World War II veteran, Wallace served as a pharmacist mate in the United States Navy and treated German prisoners

of war among other patients at Samson Naval Hospital in New York. A native of Erie, Pennsylvania, he graduated cum laude and received a Bachelor of Science in chemistry from Gannon University in 1950. While in Erie, he worked at Lynch Camera Shop, where he worked in the darkroom and developed his passion for photography that had been passed down to him from his father. He would work for Eastman Kodak for thirty-two years before retiring in March 1983. He was a technical associate in the Film Technical Services Division at Kodak Park in Rochester, New York. He worked on projects in electronics and mathematics. He and co-worker Robert J. Whitman received a US Patent in 1969 for an I.B.M. punch-card reader. As a boy, Wallace said he became interested in magic after receiving a Gilbert magic set. He and his brother enjoyed watching the circus and practiced tightrope walking in the backyard. After retiring from Kodak, Wallace performed professionally for children at schools and



birthday parties, and for adults at parties, churches, and nursing homes in a show he called “Moments of Magic.” He built illusions in his workshop he called “Das Zauberschloss” (Magic Castle) and bequeathed his props to the I.B.M. Wallace was a long-serving volunteer for the Greece Historical Society, where he constructed audio-assisted exhibits. He was a member of the Optical Society of America, the Society of Motion Picture and Television Engineers, the US Power Squadrons, and the Reed Organ Society. He was also a charter member of the Rochester Memorial Society and of broadcast station WXXI. He was an enthusiastic supporter of humanitarian, environmental, and animal sanctuary causes. He was married to Dr. Mildred D. Rust until 1982 (d. 2021) and to the former Laurel J. English until her death in 1991. He was predeceased by his long-time companion, Ruth Fitzgerald. He is survived by his sister Iola (Rusty) Brewer (Jerry) of Fairborn, Ohio; brother Donald L. (Rusty) Rust (Faith) of Sarasota, Florida; daughters Dr. Paula C. Rodriguez Rust and Dr. Lynn J Rust; four grandchildren; and a great-granddaughter.

### 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.



# 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

At the February meeting, the Ring relaunched its Magic 101 program after a five-year hiatus. Approximately twenty-five members attended. The doors opened early so members could socialize. There were four separate stations set up for members to learn practical magic in the following disciplines, coins (Paul Gregor), cards (Steve Zuehlke), sponge balls (Steve Finkelstein), and Okito Box (Quinton Robinson). The members were assigned a table for the evening and the instructors moved to another table every thirty minutes. Members learned a variety of effects and really seemed to enjoy the evening. The Ring really appreciates these four members for their leadership. Also, the Ring wants to thank Trudy Monti, Don Rataj, and Steve Zuehlke for contributing historical items regarding magic in St. Louis. The next meeting will be an "Open Mic Night" where members can perform anything they like, in a casual and non-competition environment. The Ring plans to give members many more future opportunities to share their favorite effects with our members.

Dan Todd writes: "I have performed magic at Children's Hospital 64 times, Cardinal Glennon 8 times, and Shiner's 60 times, Ranken Jordan 13 times. Other than Ranken Jordan, I am an official volunteer at the other three hospitals. I just got a second cochlear implant a couple of weeks ago. Back to normal or as normal as I can be. I miss the group meetings but am keeping busy. I did go to the Auction and recently a Round Table meet."

Michael W. McClure has been very busy preparing his next table-top board game, *Masters To Mythics: Behind the Magic*, for its May 6th

Kickstarter release. The deeply magic-themed game is a lightweight, pattern-creating adventure, where from one to six apprentice players use the actions provided by the Master Magicians (cards with illustrations of real, famous practitioners from the last 200 years) to arrange and transform their mystic runes (48 poker-sized chips covered in magic icons), and then unlock the Lore books held by the Legends (cards showcasing centuries-old men and women that garnered larger-than-life magical reputations in worldwide cultures). Combining the Master actions and Legends lore books collected, each player strives to ascend to the level of the Mythics (cards illustrated with ancient deities from historical cultures all over the globe) and be awarded the points needed to win the game. There is an incredible depth of research put into this project, which elevates it to an educational and enjoyable way to introduce and entice young and old players to pursue the art of magic. Famous living magicians, and many Ring 1 members, have loaned their faces to supply inspiration for the artwork showcased on over 150 magical characters. The Masters, of course, are original works of art that reflect the famous magicians (with their own faces) performing some of their favorite effects. Each card is a never-before-seen glimpse into the lives and performances of these "Magic Greats" we always seek to emulate. The game is an extremely desirable collectible, even if only for the beautiful, detailed artwork and magic history jammed inside each box. The game contains the men and women who have inspired and elevated our art into a world-class avocation and profession. Everyone interested in checking out the details should visit Michael's website to learn more about his mission to introduce magic to the quickly expanding community of gamers (and hopefully get them bitten by the magic bug). Prototypes are already in the hands of

popular game reviewers, and their resulting gameplay videos and evaluations will be included on the crowdfunding landing page. His continued goal is to provide diversified magic history, imagery, and exciting gameplay for the growing niche of tabletop enthusiasts and help cultivate an interest in magic as a hobby or profession. We expect to see new performers enter our art as a result of this mission. While there, Michael needs everyone's help in promoting his huge undertaking, and he asks fellow magicians to spread the word. For images and more information on this easy-to-learn, quick-to-play, fun game (and an email courtesy reminder link) please visit: <https://www.kickstarter.com/projects/846261475/masters-to-mythics-behind-the-magic>.

Visitors can leave their email addresses there to receive a reminder when the Kickstarter campaign goes live. *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: [1BMring2Youngstown@me.com](mailto:1BMring2Youngstown@me.com)

The following Ring 2 members and friends were present at our February meeting: Donna and Susan Campbell, Fritz Coombs, Bob Gurdak, Larry Henderson, James and Eric Killmeyer, Peter Lucke, Brian Moss, and Keri Vrable. The theme of the evening was Something Pink or Flower Magic.

The evening's magic opened with Donna Campbell and "Mother of All Diamonds." Donna invited Bob to assist her. She showed us a pink deck of cards, which she shuffled, and Bob cut. The card at the cut was the 4H. Donna then showed us a pink box, saying it contained a Valentine's Day gift. Bob opened the box; it contained four small plastic teddy bears. Donna placed them in a cup and then placed the cup inside a cylinder. She covered the cylinder with a cloth. Donna then lifted the cylinder off the cup to reveal the cup was now filled with many much smaller teddy bears, which she distributed to the audience.

James Killmeyer entertained us with "Snipping Flowers." James showed us a strip of paper with a list of different flowers on it. He turned the list around and invited Larry to take a pair of scissors and cut the list at any point. The flower that was "cut" was a daisy. James next unrolled a sheet of paper. On the paper was the poem "Roses are red, violets are blue, the daisy was waiting just for you." Below the poem was a picture of a daisy.

Peter Lucke presented "Spoonaround" by Axel Hecklau. He took out a spoon and showed it to the audience. He then inserted it into a small coin envelope so that only the handle showed. Out of his pocket, he took a dinner knife and poked it through the envelope. It looked as if the knife had passed through the bowl of the spoon. Finally, he pulled down on the handle, revealing it was no longer a spoon but a fork instead.

Fritz Coombs continued with the theme of flowers with "Triple Floral Cylinders" attributed to Horace Marshall. Fritz set up three tall metal cylinders, each about 4 inches in diameter and 2 feet high. He held each one up so the audience could verify they were empty. On top of each cylinder, he placed a colored silk: yellow, red, and pink. Fritz then pulled up on the "yellow" cylinder and revealed a bouquet of yellow flowers. The next cylinder revealed a bouquet of red flowers, and the last cylinder revealed a pink bouquet.

Bob Gurdak followed with "Any Card Any Number," adapted from a YouTube video by Steven Taputoro. Larry Henderson presented "Profile" attributed to David Jonathan. He began by showing a sealed envelope that he said contained evidence. Larry asked James to deal cards spelling out his answers to four questions. The first question was to name a color in the rainbow. James said "Red." James dealt to the table three face up cards as he spelled out "RED." Larry asked James three more questions, and James dealt as he spelled out the answers. Larry opened the evidence envelope, and the message inside was that the chosen card would be blue backed. Larry turned over the last-dealt card; it was blue backed. All the other cards in the deck were red backed.

Susan Campbell's magic effect was constructed with a variety of Lego pieces. She invited Larry to assist her. Susan had Larry open a small Lego box. He removed six small Lego people. All were different. She had Larry pick two. Susan then chose one of the two and replaced it in the box. Susan then chose two Lego people and asked Larry to eliminate one. The process was repeated back and forth until only one figurine remained. The figurine was white with a pink butterfly on its back. Susan asked the audience if there was a pink Lego box somewhere in the room. There was, and it contained a matching figurine with a butterfly on its back.

Concluding the evening's magic was Brian Moss with "Charming Chinese Coins." Brian told the story of a Chinese magician riding to town to purchase flowers for his girlfriend. He



had three coins threaded onto a ribbon. As the story continues, he loses the coins one by one in various ways until only one is left. But he is a magician and is finally able to restore one coin to the ribbon in the end. Brian deftly manipulated the coins on and off the ribbon as he told the story. *Peter Lucke*

### **RING 5, DAYTON, OHIO – Dayton Magic Club**

Meets 2nd Fri. each month at 7:30pm, Mighty Fortress Lutheran Church, Kettering, OH.

DAVE DAVIS, Ring Reporter / E-mail: [daytonmagicring5@yahoo.com](mailto:daytonmagicring5@yahoo.com)

Web site: [www.sites.google.com/site/daytonmagicring5](http://www.sites.google.com/site/daytonmagicring5)

Magic was in the air! Greetings, fellow magicians and magic enthusiasts! The Dayton Magic Club (DMC) had a busy time, blending business with pleasure (and a whole lot of magic!) as we geared up for an exciting year.

Our latest meeting saw a fantastic turnout of members from both I.B.M. Ring 5 and S.A.M. Assembly 56, proving the power of our combined forces! We kicked things off with a quick business meeting, touching on the things to look forward to in the upcoming year.

But the real magic happened after the meeting! Members shared new routines, honed their skills, and offered valuable feedback during a lively sessioning period. The air buzzed with creativity and excitement as we prepared for TechFest 2025.

No DMC meeting is complete without a trip to Archers! We capped off the evening with food, drinks, and even more magic, proving that the best magic happened among friends.

The next two days the DMC was thrilled to participate in the 2025 TechFest! We had a booth showcasing the art of magic and its connection to S.T.E.M., and we even provided two stage shows! Buck the Magic Cowboy, a.k.a. Shawn Gray, brought his good time to the stage on Saturday, while Incredibret, a.k.a. Bret Pearce, mesmerized the audience with his incredible skills on Sunday! Over 2,187 attendees didn't miss this opportunity to witness the magic firsthand! They stopped by our booth, caught a show, and discovered the secrets behind the illusions. We have an exciting year in store for our members. *Mike Bayer*

### **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 began the new year with a Zoom visit from Canadian master magician and I.B.M. Past International President Shawn Farquhar. Wow! What a great night for all of us who got to share

in Shawn's positive sense of what makes magic so much fun for performers and audience members. Shawn entertained, taught, and shared stories for over two hours!

Known for amazing card effects, Shawn taught a "Memorized" card stack, then fooled us with his One-Way Invisible Deck. His creative handling allows for the magician to count through the deck, stop on request, and know the next card that will appear. For his "HG" (Holy Grail) effect, he showed the magic using his spread pass and has the download available for sale. Shawn next did a series of coin-type appearances, vanishes, and transpositions using custom-made poker chips instead of coins. He also tipped how some of the magic was done using small, high-powered magnets.

In an effect inspired by JC Wagner, Shawn used a small photo of his daughter. He folded it, signed the front of the photo, then tore the picture into four even pieces. He visibly restored the photo, but the pieces were in a new order. The photo can be signed by a spectator, but on Zoom, Shawn signed it himself. He has a download available, and it is a visual effect for the non-card magician. "Special Delivery," published by Shawn in the July 1995 issue of *The Linking Ring*, uses a piece of colored craft store paper folded into an envelope. Shawn opened the envelope, then showed the back of the envelope. When he refolded the paper into an envelope, he produced a credit card. Shawn explained that this utility prop can be used to produce a selected playing card, credit card, or similar flat objects.

His "By Pass" is a visual card-through-card effect. He folded one playing card on an angle, then placed another card inside of it. He then pulled the second card through the first. He showed how to make it even larger, by using large post cards for a very visual penetration. He shared the clever method. His "Coin into a Bottle" had a large coin penetrate the small opening of a plastic soda bottle, and then he popped the coin out. Let it be said that this one works best on Zoom!

Shawn showed his small leather coin purses that can vanish, produce, or transpose coins or paper money. He sells them in his "I Hate Kids" magic set.

There was something for everyone tonight. Thanks so much, Shawn Farquhar, a great ambassador of magic and friend to all magicians.

Our February meeting will again be on Zoom – free for members or a small fee for guests. Our guest magician will be Boris Wild! *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. Lecture: Past International President Ken Scott's "Routines They Love." Ken shared some of his most celebrated routines for audiences of all ages: "Caught" by Daniel Katchedjian, Ken dumped out a bag full of folded playing cards and pulled a spectator-named card out of the air as they fell (he used a card index); "Hershey Kiss Production" from a flash of fire; "Card to Wallet" (Mullica version); "A Signature Transposition" (did a Mexican Turnover); "Selected Card in Picture of Hand" (crediting Paul Gertner) and sharing a Hindu Force subtlety; "Reversed Card in Cocktail Shaker" (Invisible Deck); plus the Roto-Rooter Deck gag (card visibly rises out of the deck, reverses itself, and returns to the deck), and described an efficient method for making an Invisible Deck.

Business Meeting: Outgoing President Steve Langston ceremonially installed the 2025 Georgia Magic Club Board Members (Clark Kjørlaug, Zach Ivins, Bill Packard, Debbie Leifer, Ken Scott, Eric Schuster, and himself) and "passed the magic wand" to incoming President Clark Kjørlaug. Clark greeted the attendees, including twenty-eight members (two on Zoom) and five guests, and mentioned several upcoming conventions. Murl Harmon reported on the 100th Anniversary of the Atlanta Society of Magicians, and Ken Scott updated his plans for the Atlanta Harvest of Magic convention, including an evening with Paul Gertner, suggesting getting a room before the hotel sells out due to another event happening on the same weekend (September 25-27). Ken also mentioned that he is working at the Magic Castle from February 24 – March 3. Anthony Vinson was unable to attend this month due to a stroke he suffered in November.

Secretary-Treasurer Bill Packard handed the Theme Magic Winner Certificate for November to Mark Hatfield. Vice President Zach Ivins revealed some of the upcoming Themes and T.I.P. lectures. Steve Langston announced that the Georgia Magic Book Club will start discussing Joshua Jay's *The Particle System* via Zoom on February 5. Walter Fields reported that Project Magic now has four magicians involved, in two locations. Lecture Chair Debbie Leifer reviewed the schedule for upcoming lectures: Michael Ammar on January 29, Gregory Wilson on March 12, and Willy Monroe on April 16.

Due to severe weather, the Greater Atlanta Magicians' Holiday Banquet was postponed

from January 11 to February 8. Jason Michaels couldn't come on the rescheduled date, so after the Awards (including Greater Atlanta Magician of the Year) the guest headliner will be Bryan Saint. The year-end *Equinox* publication can be viewed on the website.

Performer for Membership: Jerry Li performed "Add-a-Number" with the values of cards dealt from the top of a deck matching the total, using a method that seemed to prove there was no switch.

Theme Magic Performers "Science Fiction Day": Ken Scott, using the Force from his lightsaber, balanced several odd objects on top of each other. Eric Schuster, with two blank business cards and a wallet, read a spectator's mind regarding their favorite movie and celebrity. Clark Kjørlaug invited two spectators to each reverse a card in their respective decks under the table, then spread their cards to reveal they were the same card. I.B.M. International President Mike Dunagan, with the aid of an electronic "Quantum Entanglement" box, caused the illustrations in a book to change orientation several times. Ross DeMocko invited four volunteers on stage and determined who had stolen the "invisible jam." Walter Fields took us back in time to observe the first magic trick, the "stick and stone" routine. Steve Langston caused a signed bill to vanish and appear inside the Sharpie that was used for the signing. David Fluker caused his finger ring to "transport" from one hand to the other.

General Magic Performer: Martin Baratz demonstrated a self-working variation of Jim Steinmeyer's "Nine Card Problem," where any card in the random set can be spelled to.

The Wheel of Names (of those who had paid their 2025 dues before the start of the year) chose Mike Dunagan as the winner of a Kolossal Killer Wallet. Other winners were Howie Slomka (a Reel Magic t-shirt), Wayne Carter (*Expert at the Card Table* and a deck), and Steve Langston (*Reel Magic Magazine* DVD).

Bill Packard invited Jerry Li to join the club (after he joins the I.B.M.) and awarded Coveted Royal Blue Pins for Theme Magic (it was a tie) to Clark Kjørlaug and Ross Democko.

*Bill Packard*

## **RING 13, PITTSBURGH, PENNSYLVANIA – Tampa-Greenberg Ring**

Meets 1st Thu., 7:30pm The Linden Grove, 1100 Grove St., 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)

In February, we discussed plans for our coming banquet and magic show to be held on April 27 at The Fez event venue. We granted Ring

membership to Lashaya Fields. Welcome, Lashaya! Lucy Hall introduced our performers with a suggested theme of magic with everyday objects.

Tony Brahler presented his first performance for Ring membership where he asked Lucy to select and sign a card and return it to the deck. Tony instructed Lucy to aim an imaginary finger gun toward the deck and fire it. Tony fanned the deck and showed that Lucy's signed card now had a bullet hole in it ("The Gun").

Lashaya placed a half dollar coin and an English penny in Steven's hand and asked him to close his hand. Lashaya caused the copper penny to disappear leaving only the half dollar behind ("Scotch and Soda").

Ted Knoblach stretched a pair of rubber bands between the fingers of his hands, and he caused the bands to link and unlink again. Ted then caused the bands to link and unlink while they were simply dangling from one hand. Ted broke one of the bands and restored it whole again (Joe Rindfleisch's "Symphony of the Bands").

Chris Handa placed a piece of chalk between two small chalkboards, and he asked the boards a question: "Are chalkboards everyday objects?" Chris separated the chalkboards to show that the word "NO" had magically appeared written on one board. Next Chris stretched two rubber bands between his thumbs and forefingers and made the bands pass through each other. Chris then made one of the bands pass through a piece of chalk as Ted held the chalk between his hands.

Gary Filson inserted a white feather duster into a rolled tube of paper, and he pulled a red feather duster out of the other end. When the bottom tip of another feather duster peaked out of the bottom of the paper, Gary removed it, too, to show that it was a purple feather duster. Gary opened the paper to show that the white duster had disappeared.

Cece Wagner inserted the four kings into different places of a deck of cards on the table. Cece tapped the deck and made the kings rise one by one to the top.

Eric Meredith dealt the four aces face up on the table, and he placed three more cards face down on top of each ace. Eric picked up one of the packets and made the ace disappear. Eric repeated this with the next two packets, revealing that all four aces had reassembled in the final pile.

Steven Gailey emptied a duffel bag full of various objects onto the table, and he picked up and successfully juggled a ball, a canister, and a ring of keys before he opened the canister to launch two, large, spring snakes toward the

audience.

Ralph Kelly opened a box of playing cards to produce six silver dollar coins. Ralph placed three coins in each hand, and he made the coins in one hand disappear one by one to travel and join the coins in his other hand.

Mark Newara joined us online via Zoom to make his wedding ring vanish from his hand and then reappear inside a folded napkin that had been resting on his table.

Levi closed the evening by placing a card in the middle of the deck and repeatedly making that card jump back to the top of the deck ("Ambitious Card"). Levi and Lucy also displayed some of their custom-made card clips that they were making using leather from pre-owned, designer handbags. *Mark Zajicek*

### **RING 15, FORT WORTH, TEXAS— Ren Clark Ring**

Meets 1st Thu. each month, 7:00pm at 4055 International Plaza, Ft. Worth, TX 76109

GEOFFREY GRIMES, Secretary / ggrimes@aol.com

Facebook: Fort Worth Magicians Club

Aaron Stone, president, opened the meeting, greeting the enthusiastic members and guests, finally returning after bad weather forced the cancelation of the previous meeting. Aaron announced his recent performance for at "Magic in the Living Room." Members who saw his new comedy magic set raved about it!

Geoff Grimes reported on his ten-minute show for the Dallas Chapter of the "Friends of Jane Austen Society." It was the first magic ever performed for the "Friends of Jane Austen Society" internationally! He announced that "story magic" would be the topic for the next meeting of the "Mid-Cities Magic Circle" in Arlington this month.

Aaron suggested an amendment to our ethics statement that rejects the "nefarious use" of magic and magic principles by unscrupulous people who conduct scams of the populace. Geoff Grimes reviewed Joe Hernandez's new publication, *Houdini: The Ultimate Trivia Compendium*. Grimes noted that he couldn't put it down even though his dinner was getting cold!

As the outgoing president, Aaron Stone presented Michael Stein (in absentia) with a Randi Raine ceremonial magic wand. He then presented Gavin Griggs with the official scrolled banner of the "Fort Worth Magicians Club" and the historic "President's wand" created decades back by former club member Howard Hale.

This month's "teach-a-trick" featured Doc Grimes. Adopting the performance persona of the failing, old, and befuddled former "math student," Doc performed his comedy "math" routine with four rings, a combination lock, and the

Axtel Drawing Board. He taught the sequence for arranging a set of nine cards in what appears to be a random order, the values of which, when added, deliver the answer to a combination lock. The “old man” recounts his various failures in school as a math student but shares his newly acquired enthusiasm for numbers when creating “magic squares.” Of course, his attempt to do so for the club (intentionally) flubs. Totally embarrassed, he turns, instead, to his “ring routine.” Doc invited four members to the front and asks them to volunteer their finger rings for a demonstration with the combination lock. He collected the rings and secured them on the lock, rotating the tumblers for security. He is shocked, however, to discover the envelope that was supposed to contain the combination is empty. He passes the lock to one of the volunteers, asking him to try to “figure it out.” Becoming more anxious, the befuddled “magic man” moves to his final phase, his “card trick.” He distributes sets of three number cards to three of the seated volunteers whom he asks to mix the cards in random order—even to switch sets with another if they wish. He then collects a card from each, the numbers of which are recorded in three columns by another volunteer on the Axtell Drawing Board. When added, the sum magically matches the combination which frees the rings! Grimes then reveals his secret—he had a “confederate” in the Drawing Board (“those who know, know”!) The old man bowed grandly as the applause “hooted” him off the stage.

Devin Hall, our new Vice President of Programs, announced the evening’s topic as “Managing Your ‘Outs.’” He introduced himself and his return to magic from years as a professional juggler. Asked to relate his connection of juggling with magic, Devin explained how juggling has increased his self-confidence in facing a mistake and demonstrated juggling routines that collapse and are then recovered. Devin reviewed some of his “go-to” pocket pieces using Gregory Wilson’s pocket coin index in conjunction with his “Mnemonic” card stack. Unexpectedly, George Ferrin revealed his own copy of the Wilson coin index, noting that when he openly reveals it and spins off a set of coins, he gets as much surprise from his spectator than if he were using it in a magic routine!

George then performed his card routine used as an out. He begins his card routines with four cards in CHAS order in his shirt pocket—the A/C, 2/H, 4/D, and 8/S. When a card routine “collapses” on him, he switches to a mentalism effect, asking the spectator to name any card in the deck, the value of which he can retrieve from one or a combination of the cards retrieved from his shirt pocket.

Matthew Martin responded with his color change “out” that he reverts to when a card routine “goes south.” Matthew Martin referenced Max Howard’s response to broken props in his “War Wizard” show. Max always has a backup just off stage and a script that allows him naturally to retrieve it and return seamlessly with the show.

Ron Wilson discussed various details regarding the production of our annual public magic show at Fort Worth’s Rose Theater, a roaring performance set featuring volunteering members from the club. The evening hour-long show was staged last summer and helped raise funds for purchasing a new set of curtains for the theater. Club members discussed the possibility of recurring shows there to continue our commitment to performing at least one public show as a club each year. Ron shared some of the difficulties he has experienced in trying to meet again with the manager, but he hopes that we can return again, this time with much greater marketing support from the theater staff.

Steve Garlick suggested that we update our membership roster and reach out this year to past members to encourage them to return. Pix Smith, our “ghost” editor of *The Flashpaper*, noted that the announcements go out to more than one hundred twenty addresses but that only twenty to thirty are actually opened and read.

The evening adjourned with a commitment this year to increase our club participation and to continue improving our magic!

*Dr. Geoffrey Grimes*

## **RING 17, TORONTO, ONTARIO, CANADA— The Sid Lorraine Hat and Rabbit Club**

Meets 1st Mon. (except July and August) For current meeting details and venue, please visit website.

Web Site: [www.ibmring17.org](http://www.ibmring17.org)

DAVID PECK, President / E-mail: [david@sochange.ca](mailto:david@sochange.ca)

What an incredible night we shared recently with Lance Burton. Every now and then, the Hat and Rabbit Club pulls off something special, and our recent Zoom event with Lance was one of those moments. We had a memorable conversation with Lance and were able to listen in from one of magic’s greatest living legends. This was a real treat for me as president and what made this event so remarkable Lance’s friendly approach, his warmth, humility, and willingness to share. From the moment he joined the call, he brought us into his world, reflecting on his journey from a young magician to his appearance on *The Johnny Carson Show*, his time at Tombstone and the steps towards the bright lights of the Atomic City.

One of the standout moments was Lance’s emphasis on storytelling. “It’s not about the



trick,” he said, “It’s about the connection, and the experience you create for your audience.” The Q&A was fun and insightful. Lance took questions about his creative process, his signature dove act, and even his transition into directing and producing. What struck me was how open and honest he was. He didn’t just talk about his success, he talked about the hard work, the missteps, and the lessons he learned along the way with always a shout out to his mentors and those who worked with him along the way.

As the evening wrapped, Lance reminded us of the joy and responsibility that comes with being magicians: to create wonder, to tell stories, and to never stop learning. Thanks, Lance, for stepping into our club that night and for the encouraging and thoughtful reminder of why we do what we do.

Then last month, members of Ring 17 got to enjoy the poetic magic of Chris Pilsworth. Chris started with a beautiful “Ring and Rope” routine using a large silver ring and a length of blue rope. Standing atop a chair to ensure the best viewing (which he would do for the entire lecture), he passed a ring on and off of a rope in increasingly perplexing and mysterious ways. Chris said that his inspiration was Tabary’s ring and rope routine (which can be found in *The Award-Winning Rope Magic of Francis Tabary*.) Chris also mentioned that he had added touches from Peter Warlock and Harlan Tarbell. The routine flowed well from start to finish and he got a great reception at the end.

The second effect presented was “Homing Card to Wallet.” During the explanation Chris provided pointers on a slow-motion top change, tips on taking a palmed card from the pocket, plus his preferred handling for the Mullica Wallet. Chris had a smart way of coaching the audience how to respond. At the end of this routine, the person who had selected the card was surprised to see it removed from inside Chris’s wallet. However, that person was sitting amongst the crowd and their reaction couldn’t be seen. So, Chris said, “Now show your card to the audience so everyone can freak out.” You can guess what happened next.

In “Don’t Burst By Bubble,” Chris produced a soap bubble from a small manila envelope. Poetic effect; clever method. Next was “Passe-Passe Salt” done with a bottle of sand and a twist on the traditional method which makes it very practical as the trick is automatically reset at the end of the routine.

My favourite routine of the night (or at least tied with his “Ring and Rope” routine) was the “Jellybean Prediction.” (Same effect but a dif-

ferent method than the one found in Jim Steinmeyer’s *The Conjuring Anthology*.) Several audience members called out a single digit number, creating a four-digit number. Inside an envelope that was in full view the entire time was a tally of how many of each colour of jellybean was in the jar (and the figures were all written in different colours). Needless to say, the number created by the audience members matched the tally exactly!

His closing routine was the “Egg Bag” ... with a twist. It was done with a paper lunch bag and an egg that didn’t have to be emptied of its contents, ostensibly, to protect the garments of the spectators. Working with a paper bag it was even possible to conclude with the Malini ending wherein the assistant experiences the magic of the egg appearing in the bag while they are holding it! Apparently, Bill Abbott used to sell this version but now Chris is the sole supplier, so please reach out to him if you’re interested. It’s so strong that Bob Sheets uses it as his closer.

Throughout the night Chris also filled us in on how he views his various routines. He refers to them as either “babies,” “teenagers,” “parents,” or “grandparents.” The various titles have been allocated depending on the amount of flight time he has logged with each routine. Grandparents have seen every possible working condition imaginable and can often be done surrounded for a few people or for many people. In short, the routines that become grandparents are the ones you perform the most and will eventually become your go-to effects.

*David Sutherland and David Peck*

## **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)

The anticipated 7.5 inches of snow predicted did not stop sixteen members of the Minnesota I.B.M. Ring 19 members from meeting! Snow, bah!

Dan Norat started off the magic by presenting a Dan Harlan card trick, the “12 Card Principle,” a lesson in subtle manipulation. Walt Pattinson assisted with the magic. Sleven Olson offered up a coin trick whereby he vanished four coins to four pockets. He was followed by Annmarie Thomas. Annmarie uses magic as part of her public speaking talks and often uses the club for feedback. Her next talk deals with the subject of “Play” and she presented an envelope word force using the subjects JOY, WHIMSY, NEW PEOPLE and SURPRISE. We talked through “outs” and envelope gimmicking.

A new venue for magic in the Twin Cities,

Strike Theater, offers opportunities for magicians and other performers to try out material in front of an enthusiastic crowd. Every Sunday at 2 p.m. CST is the place to be to see and try out magic.

Edward Hammond, a magician and mind reader who often joins us on Zoom from Colorado, was visiting the Twin Cities and stopped by our meeting. He wowed us with hand shadows, which then morphed into a card trick with Steven Olson to find Steven's favorite four of a kind. This impressive version of "McDonald's Aces," using cards and shadows to move the cards around, was a total mind-blowing trick.

Tyler Erickson talked about his upcoming lecture at Pebblepalooza. He was soliciting suggestions for topics that he could present, specific to card magic. The group offered up topics relative to sleights including palming and culling; script navigation and which sleights work best in specific situations, close-up vs. stage. He then proceeded to offer a palming tutorial that emphasized stage handling with spectators, use of pockets, what he calls "filling the gap," use of body parts or objects to cover gaps to make something (cards/objects) psychologically invisible. Often times, using the spectator as cover is your best option.

We discussed use of various palms to deal with specific situations. Card palming is a powerful tool, the size of the hands does not matter, management of the hands does. Successful palming encompasses three principles, (1) understanding when the palm is happening, (2) understanding the use of the cover hand and (3) managing the time when the action is happening (you are more likely to get caught, not during the action, but during the act of holding out).

We also briefly discussed the gambler's cop vs. palming and when to use which, to great effect, for your magic.

We also talked about presentation, understanding tension (T) vs. relaxation (R) to create energy. You may need to use several moments of T and R to accomplish goal of your magic.

Andrew Miller ended the meeting with "Color Psychology" by Adam Wilber, using Edward Hammond, Steven Olson, Montie Cook, and me as spectators. We offered feedback as he is going to perform this publicly.

Our Zoom meeting was small but fun. Tyler started us off with a transformation of a chain to a ring. He then performed several effects with "Ring on String" and "Ring on Wand." Tyler then performed a card trick with Fast Eddie Olson, a reworking of Edward G Brown's "Thought of Cards Across." Rick Hinrich per-

formed Paul Gordon's "Spectral" which led to a discussion of the Omega vs. Elmsley Counts.

We spent a good amount of time discussing packet tricks and the theatrical appeal of these types of tricks. Rick offered his variation of "Three Card Monte," whilst Tyler presented "Technicolor Monte." This morphed into a discussion of variations of "Twisting the Aces" plot with a tutorial of Dai Vernon's original handling. Tyler performed his rework/handling of Curtis Kam's "Shrink A Card" from Kam's book *Professional Close-up of Curtis Kam: Deceptions in Paradise*. He performed this trick with Harry Entwistle. Tyler also shared a trick based on an idea published by Asi Wind using a memorized deck that Tyler has improvised this so that there is no memorization needed.

Rick rounded out the meeting by showing some coin and rubber band magic that he has been working on, and we offered feedback.

Remember, guests are always welcome at our meetings and always borrow props when you can!

Jennifer Graham

## **RING 21, HOLLYWOOD, CALIFORNIA – Caryl Fleming**

Meets 1st Thu. at Thymele Arts, 5481 Santa Monica Blvd.,  
Los Angeles, CA 90029 / Web site: [www.IBMRing21.org](http://www.IBMRing21.org)  
GERRY SCHILLER, Secretary  
P.O. Box 246, Newbury Park, CA 91319 / (805) 499-8921  
E-mail: [geraldschiller@gmail.com](mailto:geraldschiller@gmail.com)

We have a great deal of magic going on here in Hollywood, California. Our latest meeting was comedy magic themed and was spectacular. Ranging from comedy, card magic, puppet magic, and even dollar bill magic, it was an exceptional night of fun. Our Vice President David Martinez did a great card magic bit utilizing Google Assistant. All the members voted on various different categories of performance. The results will be revealed at the awards banquet in October.

Seven of our members performed for us and it was great. We had several new members join, so we are up to a total of thirty-seven members now. We have had a struggle of finding a permanent location for our meetings and have moved numerous times, member and treasurer John Kowalczyk was able to get us the use of the auditorium at his local church in Silverlake, California.

We will continue to meet and hopefully stay at this location because it is a great location. The location of our meeting for next month and until further notice will be at the Holy Virgin Mary Russian Orthodox Church, 650 Micheltorena Avenue Los Angeles, CA 90026. If anyone would like to attend, you are more than welcome to if you have any further questions please contact Sergeant-at-Arms, Louis B. Lave (818) 659-8600.

Louis Lave

## **RING 27, NEW ORLEANS, LOUISIANA – Earle J. Christenberry, Jr. Ring**

Meets 1st Thu. each month, 7:0pm, Happy Italian Pizzeria 7105 Jefferson Hwy., Harahan, LA 70123. Optional meal anytime after 6:00pm – brief business meeting around 7:00 - 7:15 - followed by magic.

KEVIN CARNEY, Vice President / Web site: [www.ibmring27.com](http://www.ibmring27.com)

February 06th, 2025 – Dr. Neil “The Whiz” Baum, Lenny “Tricky Trainwreck” and Darlene Bertrand, Allen Boudreaux, Craig Boudreaux, Kevin Carney, Dr. Joe Dalgo, Michael Dardant, Barry Fernelius, Jim Hussey, Kella Kruebbe, and Herb Miller attended.

We congratulated Barry Fernelius for his recent successful runs at the Magic Castle (L.A.). We also acknowledged the continuing performances and work of Dr. Joe Dalgo, Joe Harrison, Michael Dardant, and Doug Conn (along with other Ring 27 members). We also passed a motion to visit the Maple Street Cafe on Wed., March 19 as a potential meeting place for supplemental gatherings.

Neil “The Whiz” Baum asked Herb Miller to name a favorite card and a random number. Baum not only produced the correct card at number but also yielded color changes and blank cards “Paul Richard’s “White Bikes”).

Craig Boudreaux “showed off” his new coin wallet and followed it with a three-coin effect (Darryl’s “Three Fly III”). Boudreaux also baffled us all with a four card YDAID exercise that caused fun frustration.

Dr. Joe Dalgo personalized something with cards in honor of Lenny and Darlene’s 45th anniversary. The Bertrands each selected a different card that while secured in Darlene’s hands Dalgo fused together into a single card (Doc Eason’s “Anniversary Waltz”). Herb Miller and Kella Krubbe each discussed variations they employ. Later Dalgo rendered a “life expectancy” effect for Kruebbe (“Risky Game” by Larry Hass).

Michael Dardant combined ideas from Paul Cummings and John Mendoza in a wonderful romantic card transposition effect for Lenny and Darlene. Magic Mike also subtly classic forced a selected card to card box.

Herb Miller reflected on some noteworthy events with our former Society of Young Magicians.

Jim Hussey used a deck of cards to surprisingly produce three sets of quads via various procedures (Harry Lorayne’s “Coincidentally Yours” from his *Close-up Card Magic*).

Allen Boudreaux showed off some ways magi find cards via varying levels of difficulty that culminated triumphantly (“Mediumph” by Chris Mayhew).

Barry Fernelius entertained us all by guiding

us all through a card elimination Valentine themed effect of true love (“Einstein’s Card Trick” by Richard Vollmer from Roberto Giobbi’s *Card College Lightest*).

Kella Krube did a “romantic reading” for Lenny and Darlene using ten cards in two piles. The final card layout reflected an unknown(?) phone number. When that number was called it yielded a funny conclusion (Kella Krube’s “Phoney Romance Reading”).

Darlene Bertrand spread a shuffled deck of cards offering Dalgo a selection of any six. While her back was turned Dalgo was instructed to mix these six before placing them face down on the card mat, roll two dice and choose one of them to assign his chosen card. This die was hidden before Darlene turned back around and picked up the cards. Bertrand mixed them under the table trying to find Dalgo’s card. After having difficulty, she suggested that Dalgo would have better success if he combined the number total of his hidden die and the remaining die to count to his card. Ah, mystery solved (a Six Card/2 Dice/ID).

Lenny Bertrand used a packet of cards representing oil and water to cleanse and purify the water by dissolving and removing all the oil (Jon Racherbaumer’s “Vanishing Oil and Queens” from *The N.Y. Magic Symposium, vol. 1* compiled by Richard Kaufman; also, in Racherbaumer’s *Oil and Queens*). Tricky TrainWreck also credits YouTube videos of this effect performed by Chris Petty and Jon Racherbaumer himself. *Leonard Bertrand*

## **RING 31, MADISON, WISCONSIN – Ben Bergor Ring**

Meets 1st Wed. each month, 6:30pm at the Sequoyia Public Library,

4340 Tokay Blvd., Madison, WI.

MARK PEPELEA, Ring Contact

(608) 425-8839 / [mpepelea@gmail.com](mailto:mpepelea@gmail.com)

Website: [www.ibmring31.com](http://www.ibmring31.com)

<http://www.facebook.com/BenBergor.IBMRing31>

Despite threatening midwestern weather the night of our February meeting, we still had a great turnout with seven members joining in on Zoom, and three brave souls arriving in person. Each month, we have a theme. This month’s was “Sleight of Hand.” We also encourage members to perform or share anything magical they wish to bring. After a brief opening discussion around upcoming events and conventions, we moved on to the performance part of the evening.

The first to share was Richard Ortiz Diaz. For his first effect, Richard displayed two large cards, which featured prominent graphic artwork, a question mark, a hat, and a very clever rabbit. Although Richard displayed the cards from both sides, through manipulation and

sleights, the artwork moved and transformed to confound us all. He also taught the trick and brought copies of the props for members who were present. The second effect Richard shared was a real stunner of a packet trick. It featured the transformation and transmutations of three playing cards. Aces moved and traded places, the red backs turned to blue and back to red; and in the end, he placed the cards face down to reveal all three cards with a third patterned back. Several members commented on his smooth, graceful, and well-timed handling. To top it all, when asked the source of the effect, he revealed that he wrote it himself.

Next was Jim Sandstrom. Jim shared a card trick similar to the classic “Twin Souls” effect, but completely original in effect and execution. After having the deck shuffled and spread face down, Jim contemplated the deck for a few moments and removed one card, sliding it to the side without looking at it, a “prediction” card. He then dealt cards one at a time from the gathered facedown deck until a volunteer said stop at any point they wanted. Although honestly shuffled and with a very free choice as to when to say stop, the card did in fact match the prediction card in value and color, i.e. the “brother card.” Although we all hung in anticipation of his teaching the effect, Jim fortunately chose to leave us contemplating without explanation his unique take on this classic effect.

The third person to share was Dan Feaster. Dan presented a unique “Card to Wallet” effect in which the chosen card was not only found inside a wallet, but inside a second zippered wallet within the first wallet. Doubly impressive. Dan shared that this is known as the Hip Pocket Mullica Wallet which allows performing a signed card to wallet routine without any palming. A perfect no sleight, sleight effect.

The fourth presenter was Daryl Rogers. Although Daryl began by professing to “not be a card guy,” he proceeded in sharing an impressive four-phase “Ambitious Card” routine. After a flawless performance, he highlighted and taught the Marlo Tilt Move involved, as well as sharing the method to execute a very pretty (and effective) rolling control, utilizing three cuts of the deck to leave the chosen card on top.

The next person to share was Mark Pepelea. He expertly performed and taught Bill Simon’s “Prophecy Force” in which two announced cards are found on either side of a joker freely inserted into the middle of the deck by a spectator. Although fairly easy to perform, until Mark taught us how to do it, I for one, was quite fooled.

Finally, our last person to share was Dr. Lynn

Miner. Lynn discussed his opinion about the not very deceptive nature of the Frustration Count, demonstrating the standard way to execute the move. He then presented and taught a much more convincing version of the sleight called a Rumba Count. Lynn also offered some expert advice on hand preparation products for card magic.

Thanks to everyone for making it an educational and fun evening of magic. *Benjamin Talbot*

## **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)

2025 officers of I.B.M. Ring 39, the Scott Hollingsworth Ring, were sworn in at the annual Houston magic banquet and show on February 16. New officers are President Gene Protas, Vice President Johan McElroy, Secretary/Treasurer Judy Hollingsworth, and Sergeant-at-Arms Donnie Kornegay.

The February 3, 2025, meeting was held, as usual, in conjunction with the Houston S.A.M. 19 Assembly and the Houston Association of Magicians. Before the business meetings, David Prouty presented a mini lecture on Magic Squares. He outlined different versions and gave tips on how to make the routine simple and entertaining.

Caesar Trujillo’s History Moment featured American’s first black magician Richard Potter. Potter is also credited with being the first American-born magician. He is a fascinating character with multiple facets in the entertainment world. He was born in Massachusetts and buried in New Hampshire alongside his wife.

Jamie Salinas set up a wheel of fortune to distribute magic tricks donated by the family of the late Lonnie Frankel.

President Dick Olson called the Ring 39 meeting to order at 7:45. Panda moved to approve the minutes from the January meeting that were distributed by email. Harry Maurer seconded the motion, which passed unanimously. Secretary Judy Hollingsworth reported no correspondence and, in her role as Treasurer, gave the financial report. The meeting was adjourned at 8:50.

Theme for the night’s magic was “Self-Working Magic” with a focus on easy-to-do tricks. Performers in the contest included Eric Falconer, Ricardo Teixeira, Lee Wise, Panda, Lanny Kibbey, Caesar Trujillo, Matthew Crabtree, Johan McElroy, Harry Maurer, Jay Schwausch, Jamie Salinas, Daniel Chan, Rob Greenlee, and Gene Protas. Winner ribbons were awarded to Ricardo Teixeira, Joahn McElroy, and Caesar Trujillo. Bill Palmer and Greg Conner added more entertainment outside



the theme. Comments overheard: "It's wonderful to see so many varied performers."

*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

175 E. Delaware #8502, Chicago, IL 60611 / (312) 266-2129

Web site: [www.ring43.org](http://www.ring43.org)

President Mike Kamlet led off with a Front Table teach-in on the Non-Working Self-Working Card Trick. After demonstrating and explaining the effect, Mike announced that next month's meeting will be Works-In-Progress.

For our -EST program participants were performing tricks whose name ended in -est. Alan Koslow served as our judge.

First up, Asher Stuhlman did The Biggest and the Smallest Trick. He had the world's smallest Hot Rod, as well as a huge one made from a broom and performed the paddle move. Next, Paco Perez, assisted by his daughter, performed the Fastest Card Trick. Two volunteers selected cards and returned them to the deck. They then cut the deck. Paco not only found the selected cards, but he also separated the shuffled deck instantly into black cards and red cards! Kristen Kaniewski performed the Courtliest Trick, which focused on the court cards in the deck. Craig Reeder did the Dangerest Trick. He set out five Styrofoam cups, face down, on the table. After two spectators selected a cup, he smashed it with his unprotected hand and then showed the dangerous items under the other cups.

Kevin Sowizrol did the Catchiest Trick. He had Martin pick a card. The card was placed back in the deck and placed in a large paper bag. Kevin lowered a mouse trap on a string into the bag and, when he pulled it out, it had "caught" Martin's card! Next up was the Stretchiest Trick from John Hutsebaut. He wrapped a rubber band around his thumb and pulled it right through the thumb. "I can see some of you are disappointed because that is just an okay rubber band trick, and you wanted to see a BIG rubber band trick! Fortunately, I came prepared." He then pulled out a giant rubber band, wrapped it around his neck, and caused it to penetrate through his neck!

Terrence Hunter took the stage to perform the Milkiest Trick. He had a whole cow-themed routine with a cow lamp, cow cards, an appearing milk glass, and a Styrofoam glass of milk which unwound like a mouth coil! Alec Schraegle did the Saddest Card Trick. He told the tale of his late Uncle Joe's last card game where he kept insisting, he had five kings. Next,

Martin Mercy did the Brightest Trick. He said his grandfather was the one who actually invented the light bulb, which he demonstrated. His design was even superior to Edison's light bulb because his didn't need to be screwed in to work.

Dennis O'Neil did the Easiest Card Trick. He had Kristen pick a card from a red backed deck. It was the "Easiest Card Trick" to find her card because it was the only one with a different colored back! Finally, Daryl Rogers did the Freeest Trick. He took the Two of Diamonds, wrote "Mike" on the back, and put it in a little prison cell. He then magically removed the center of the card and then restored it.

When the votes were counted Terrence Hunter was the winner with Paco Perez coming in second place. As an added bonus, Mike also of Doctor Lynn's Wonderful Telescope from Quicker Than the Eye (the retail branch of Potter and Potter).

*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](mailto:WoodsideLee@hotmail.com)

Ring Web site: [www.okcmagic.org](http://www.okcmagic.org)

We were very pleased to host a lecture by William Rader. William is a past president of Ring 46 and had moved to Denver, then Hungary, then Georgia (the country). He started his own company: Artisan Tarot.

William began by challenging Grant Vinson to a best two-out-of-three game of rock-paper-scissors. After the game, William removed a prediction from the envelope that had been in view the whole time. It correctly predicted that William would lose the game with his scissors being beat by his opponent's rock. William handed pendulums to several audience members and instructed them on how to use the pendulum to answer a "Yes/No" question. William then used his pendulum to divine an ESP card chosen by Brian Tabor. William asked John Shack to think of a person he is close to and write the name on a blank business card. The card was then shuffled face down into a pack of business cards. William now went through the cards one at a time and placed each card onto the table, asking John to say stop at any time. When John said, "Stop," William asked him to verify that the card held the name he had thought of. William then divined the name.

William asked Derrick Beeson to think of a phobia that he has and to write it on a piece of paper and fold it twice. He told Derrick to imagine that the fear is shrinking. He told him to put the folded paper in his pocket and to bring it out

twice during the break, each time folding it one more time. After the break, William asked Derrick to remove the paper from his pocket. The phobia he had written was no longer on the paper. William then named the phobia. William asked Rick Johnson to join him "on stage." He performed several experiments showing that a coin with the fourth and fifth Pentacles of Mercury would provide Rick with super-human strength. William shuffled a deck of Major Arcana Tarot cards and offered them to Justin Teeman to cut. He then had Marty Ludlum, Shaun Clark, and Keven Brasier each take one of the Tarot cards. William offered a reading for each of the participants and then divined each card.

We highly recommend William's lecture to anyone desiring an introduction into the world of pendulums, ESP cards, Tarot cards, billets and body magic. Even those magicians who do not intend to perform such effects would do well to include them in their knowledge base.

Solomon Strauss (a.k.a. Brian Tabor) kicked off our February meeting as featured performer. Using two sets of five ESP cards, he had Cassidy Smith make several decisions, yet when pairs of cards were turned over, they all proved to be matching symbols. Mr. Strauss laid several playing cards in a circle and placed the card box on one of the cards. He said that counting would commence from that point. He handed Rick Johnson a pair of dice and asked him to roll them several times to be sure they weren't loaded. He then asked Rick to roll the dice one final time, and the dice came up as a one and a four. He gave Rick the choice of the one, the four, or the total of five and Rick chose the number five. Solomon counted five places and turned over the card thus chosen. He turned it over and "Rick" was written on the back of the card. The other cards were turned over to reveal that there was no writing on the backs of them. Solomon showed a deck which contained a different symbol on each card. He invited half a dozen audience members to each take one card and remember it. Solomon collected all the cards and mixed them. He was then able to divine the symbol chosen by each participant.

Michael King gave a glowing review of the magic show recently performed by Jen Kramer in Stillwater, OK. Cassidy Smith led a discussion on romantic magic effects. He then demonstrated how to make a napkin rose and produce a Hershey's Kiss from it. He said that the multiplying rabbits effect was also a great trick.

Jerry Bowzer handed out decks of playing cards to those who did not get one at the January meeting. These were the Bicycle "Black Tiger" decks. Cassidy Smith announced that he would

like to come up with a magic effect with a ukulele. Several members offered suggestions.

David Teeman showed a four-sided, open-ended prop that looked like a traffic signal light. Red, yellow, and green silk scarves were threaded through holes on opposite sides of the device. An end view showed the middles of the scarves blocking the passageway. However, David was able to place the device down over a soda bottle without disturbing the scarves. David then showed seven tiny plungers, each a different color. By a process of elimination, he and Derrick Beeson arrived at the pink plunger. David invited Derrick to reach into a sack full of the plungers and bring out one. Sure enough, the plunger was pink. (Yes, these would normally be used for a card routine like the one that fooled Penn, but not Teller on *Fool Us*.)

Lee Woodside asked that everyone look back in time and think of a year that had special romantic significance for them. Cassidy Smith volunteered that he had a year in mind. Lee asked him to write it on the back of a business card and hand it back to him face down. Lee placed it into his business card wallet without looking at the year. Lee then removed another card from the wallet and began writing. It turned out that he had written numbers into a four-by-four grid. Lee asked Cassidy to sum the numbers in any row, column or diagonal. The sum was 2014, which Cassidy said was the year he had in mind.

Cassidy Smith shared a two-ring "Linking Rings" routine that he has been working on. He said that the routine is a metaphor for relationships. He performed the beautiful routine to the music "Time After Time," by Cyndi Lauper.

*Lee Woodside*

### **RING 47, WICHITA, KANSAS – Wizards of Wichita**

Meets 1st Tues. of the month, 6:30-8:30pm, Spear's Restaurant 4323W. Maple St., Wichita, KS

NELSON SCHMITT, Secretary / E-mail: nscmitt1@cox.net

Web site: [www.ibmring47.com](http://www.ibmring47.com)

Our February meeting was quite fun. We determined upcoming themes for our meeting shows and then, did some magic! Tobias (a.k.a. Tony Cortest) started us off with a trick with a mirror. He put one of his shoes on the table and then pulled out a rectangular mirror from a paper bag and placed it behind the shoe. Announcing that one of his shoes was missing, he noted the reflection in the mirror that appeared to duplicate the shoe. Amazingly, he removed the mirror to reveal that the second shoe was duplicated. A really nice visual trick with a surprise finish! Next, he did a few sleights with a handful of candy that vanished and re-appeared like magic.

Heather Jay was up next with a most amazing mind reading presentation. A scrap of paper with a prediction was placed on the table and while Heather's back was turned, a spectator selected various objects and placed each in a different pocket. The prediction was opened and read out loud, each object was listed with the correct pocket that each item was placed. This is quite a stunning trick and a real head scratcher!

Our Vice President, Bill Fry, presented us with a card trick. A selected card was placed back into the deck and shuffled. Bill announced that when he spreads the card upside down, the chosen card will appear reversed. A card was reversed but it was the wrong one. Oh no! Unruffled, Bill turned all of the cards over and they were all the correct ones.

Nelson Schmitt was up, and he presented a trick called the "Steel Ball and Tube." He showed a small brass tube and marble. The marble was placed on the end of the tube obviously too big to go inside the tube. Then, magically the marble slowly sank down into the tube and vanished, only to return on its original perch. Was it some kind of hypnotism or optical illusion? Originally, the ball was a steel ball bearing, but Nelson explained that the trick was one of his father's (Ed Schmitt) tricks which he purchased during WWII and steel was at a premium. He explained that the trick was listed in his dad's old catalog as "discontinued for the duration" which was on several tricks that used war resources at the time.

After the show, we had a great time with more magic, discussions and explanations. We often talk about magic history and encounters with famous magicians.

*Nelson Schmitt*

#### **RING 48, PEORIA, ILLINOIS – Harold Martin Ring**

Meets 2nd Wed. 7:00 pm, Peoria Pizza Works. 3921 N. Prospect Rd., Peoria Heights, IL. Website: [peoriamagicians.com](http://peoriamagicians.com)  
MICHAEL BAKER, Secretary / E-mail: [themagiccompany@aol.com](mailto:themagiccompany@aol.com)

The December meeting in Peoria began with minimal business. A discussion of banquet locations and donations made to I.B.M. and S.A.M. in the names of Janie Snow and Ed Gott, both recently deceased spouses of PMA members. Michael Baker held a raffle in which everyone received a magic trick or two as Christmas gifts.

Jay Zentko performed a couple of Tenyo tricks, "Wildlife Wizard" and "Anakarakuri." Kyle Bassett showed several tricks, "Repo," "Clock Card," and "Computer Deck." Michael Baker showed a variation of "20th Century Silks" that didn't go as planned. Jay won the quarterly drawing.

At the January meeting, David Taylor brought his Harold Martin scrapbook for the members to view. Among other interesting things, it featured

his *Genii* ads which featured his customers for Martin's Magic Shop. Jay Zentko showed his "Flippity Fish," which is a cat toy he purchased for a novel change bag routine idea. Troy Keefer shoved a Starbucks coffee stirrer up his nose (with the help of a pull). He then turned a handful of sugar into a cute little bunny. He then showed off his Bitcoins he bought from Temu. David Taylor demonstrated some fancy manipulation with a ring.

Gordon and Janie Snow's estate sale is January 16 –18. The theme for the January meeting was "Your First Trick." CJ Diamond's first trick he learned to perform was "Spiked Coin." Troy's first trick was "TV Magic Cards." David's first trick was the French Drop. He shared that he performed his first show at age eight without ever seeing a magician perform. Jay's first magic trick that he learned was "Coin Through Scarf." Stefan Evan's first magic came from a Fisher Price Magic Set. David showed some fancy coin manipulation which his grandfather taught him. He then performed a version of "Popsy Pigs," in which he had Stefan choose one of four colored cards while David's back was turned. David then produced a frame which had four ribbons of the same colors as the cards. Suddenly, three of the ribbons popped off the frame, leaving only the selected color. Troy demonstrated a nifty prediction with a Sven Pad. He then demonstrated his "Gun Trick" where he shot a selected card from a deck.

Overall, it was a good meeting with magical fellowship. *Jay Zentko and Michael Baker*

#### **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)

"Good Liar" Brian Curry delivered "The Good Lecture," on February 5, and it exceeded its billing. Ring 50 member Curry, who headlines his own show at the Capital Hilton and Hotel Washington, taught a "full house" audience at the Lyceum how magicians can acquire their own personas by exaggerating character traits that create tension. "Look for conflict in your show and carefully decide how you want to deal with it," said Curry, who mostly performs on stage but is also a veteran kid show magician and strolling performer. "That conflict will tell the audience who you are." And even before establishing such conflicts in the script, the performer needs a sense of which traits they will bring into contention. "Learn what people see (in you), and then play the opposite," he said. A set of traits come to mind when describing most people, Curry claimed. The trick is to harness

these traits and their opposites, enabling the performer to move between the extremes and heighten tension.

Using examples conveying fluency across the performing arts, Curry showed the audience the opening sequence from *Raiders of the Lost Ark* to find an arc of tension, where Indy “wins” and “loses” throughout the scene, and anticipating the emotional “ups and downs” to come, and he said magicians should strive for similar levels of tension, where heroes have to lose before they can win (and they can even end on a failure or “down beat”).

The seasoned stage magician also had advice for improving performance clarity and unity, by varying pacing of routines until you get it right, breaking patterns the audience expects (such as varying three spectators’ call out of their chosen numbers by asking, “Is the last one three? Of course it is”). Curry also explained framing devices to create narrative circles out of routines by coming to the same idea at the beginning and end of a trick (like the park bench where the movie *Forrest Gump* starts and ends) and through lines (repeated themes, jokes or ideas), like Mac King’s famous *Fig Newtons*.

Curry also came to Ring 56 with tricks to share. He magished past a spectator’s iPhone passcode in “Hacked,” showed the “Pants on Fire” card trick, in which he guessed when the spectator was lying in route to divining the spectator’s card, and he improbably switched an audience member’s drivers’ license for his own without appearing to touch it. Perhaps, best of all, Curry had a daughter spray her dad with Silly String as part of a “Russian roulette” danger-type routine but geared for kids.

A *Penn and Teller: Fool Us* alum and producer of D.C.’s Festival of Magic every September, Curry is one of the Mid-Atlantic’s most acclaimed magicians. In the lecture, he showed the audience all the thought and effort that goes into creating a seemingly spontaneous show. Similarly, Curry moved between theatrical arrogance and instructor humility as he paid tribute to a range of “workers” who had mentored him along the way, including legends like the late Denny Haney and the funny man Bob Sheets. Curry’s mastery of the form and substance of the performing arts and magic won extensive praise, as critics called for “The Good Lecture” to be upgraded to “The Great Lecture.”

Todd A. Eisenstadt

## **RING 56, EVANSVILLE, INDIANA – The Mystic IKI Ring**

Meets 2nd. Mon. of month at home of Norris Priest, Henderson, KY

MIKE EAKINS, Secretary

E-mail: [TheMikeEakins@gmail.com](mailto:TheMikeEakins@gmail.com)

Website: [www.ring56.com](http://www.ring56.com)

Instead of the usual monthly meeting, Ring 56 gathered on January 26th in the meeting

room of Showplace Cinemas in Newburgh, IN for the annual banquet. The cold weather kept attendance low, but the members and their families who were able to make it had a great time. Following food and socializing, some members entertained us with magic that unintentionally all revolved around mental effects.

Dale Burden handed out pencils and slips of paper to everyone, which were used to come up with a totally random number. That number had not only been predicted earlier but was used to divine a previously selected card.

President Joseph Franklin stepped up next with a new “Card Duck” routine. His comedy and handling of the mischievous mallard was not only entertaining, but a fun magic effect.

The amazing Chris Moore fooled us with not one, not two, but three different ACAAN tricks. His card chicanery was admired by the magicians who were present and blew away the non-magi visitors who had not seen this type of card work.

Lewis Chaney, our resident master of mental miracles, had two spectators come up with random numbers. A combination lock which was on display the whole time, was opened by putting in the numbers that had just been selected. Lewis weaves stories into all his magical work, making what may seem like a simple trick into an emotional connection.

The February meeting of Ring 56 took place at the home of Norris Priest. For a number of years, Norris has graciously invited the Ring to gather in the lower level of his home, and it is an amazing place. Not only is there a small stage, but every wall, nook, and cranny are filled with magic posters, memorabilia, and display cases of props he has collected. Norris has been a fixture at many conventions for years, and his knowledge of magic is immense. Ring 56 is so very lucky to have Norris Priest as a member and mentor.

Installation of Officers was on the docket for the February meeting. For 2025, returning as President is Joseph Franklin. Vice President is Frank Findley, and Secretary is Mike Eakins. We also discussed upcoming shows and activities of our members, and the upcoming lectures from Gregory Wilson and Trevor Duffy.

To start the evening’s show, President Joseph Franklin introduced Lewis Chaney who showed us a number of effects centering around coin tosses. With a knife to his wrist, Lewis asked a person to call heads or tails on a coin flip, and fortunately the right call was made, and Lewis kept his vein intact. There was also a nice written prediction effect using the coin, and some demonstrations of other things that could be



done with it. As simple as this may seem, magicians know it is not easy, and Lewis kept his secrets of discernment to himself.

President Joseph Franklin was next on the bill with “Chicago Opener.” Following this card flinging fun, he presented his mini-chop cup routine ending with a mini-billiard ball. Besides performing many shows in the area, our president also does close-up magic every Friday evening at a local pizza restaurant. His reputation is well-known in the tri-state area.

After our president’s performance, our new Vice President Frank Findley came on to amaze us. Frank talked with us about having feelings that something is going to happen, leading into a demonstration of premonition. The portable display board he made to show numerals is very clever, as was his trick which unexplainably used a large random number generated by the audience to locate a card that had been previously predicted. Frank is a wiz at these types of tricks.

The final spot on the show was taken by the inimitable Norris Priest. He opened by asking for the loan of a fifty-dollar bill. Reminding him that we were magicians, Norris then asked the crowd for a twenty-dollar bill. However, one of our members popped up with a hundred-dollar bill that Norris had him sign and then rolled it up, put it under a cloth, and then it vanished. Being the honest man that he is, he showed a key which opened a locked box which contained another box containing the signed bill. Next came the funny squeaking sponge ball routine, which in his hands is a real classic. Going from small to large, Norris had one selected card found by a wind-up mouse and another by a big jumping snake in a basket. It’s always great to see what Norris Priest finds in his vast collection to show us.

Ending our meeting with a reminder of an informal social get-together at Barnes and Noble Bookstore next week, members stuck around for quite a while afterwards to talk magic and the finer points of presenting effects.

*Mike Eakins*

## **RING 58, 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)

As we kicked off 2025’s magic, we had two guests along with eighteen members (three of those on Zoom) and one soon-to-be member eager to get it started. After a bit of business and preparing about two hundred of the Winter

Carnival of Magic postcards, we welcomed the initiation performance of first-time guest, Hollis Shaffer. He performed two card effects. First a chosen card ended up between two face up aces in the deck, and second, another selected card was put with a small pack of cards, but then traveled back to the deck. We welcomed Hollis as our first new member of 2025. Eight of the other members shared magic for the group; the theme for the evening was “Shut Up and Magish.”

Bill Osburn opened with his silent performance of TCC’s new version of the Gozinta Boxes with black, red, and white boxes nested together producing a sponge ball and finding a square as well before reassembling the boxes nesting together. Ed Ripley did a fun six-phase version of the single-stack “Cube-a-Libre” effect called “Smart Cubes Plus” sharing a tale about his two-year-old grandson.

Tim Pressley produced a jumbo firecracker from a small box, as he quipped, “anyone have a light?” He also shared a rubber band penetration effect many of us had never seen where Steve Jerden held the end of Tim’s finger as he covered their hands with a hank, yet the rubber band mysteriously went onto his entrapped finger. Set to music, we were treated to a colorful and magical silk routine composed of eight segments of multiple appearances and transformations, and lots of fun ending with a silk fountain. Joining by Zoom, Tom Vorjohan shared his recent purchase from Rodger Lovins called “Imprint,” an interesting twist on an interactive color-changing knife effect.

Joining in live from the first day of the Columbus MagiFest, Sherman Wires shared a little bit about the schedule and what he was looking forward to seeing in Ohio. As a former employee of the Boy Scouts of America, Stacey Roach offered a box of BSA coins that he found a box of. He then did a fabulous performance of Daryl’s “Hole Card,” that he said he found very confusing, and perplexed all of us with his well-rehearsed routine. Roy Schubert shared three of his always-befuddling pieces of mental magic, one with cards and guest Josh McGrath’s intuition, one with a tuning fork that found a selected card, and finally a chosen card traveled across the room only to have Tim find it as the one folded card he chose from a bag.

Ending with a series of things from John Gyllenhaal, he shared a “challenge coin” that he is seeking some thoughts about working with. He then brought out a tub of ice cream and began walking around handing out scoops. He also shared how he has made a set of cards based on *Finding Dory* that work like Jim

Kleefeld's "Cinema Verte." To finish, John shared his love of the Lite Board by Wellington, and presented a wonderful multi-phase routine, and showed the latest smaller version that is completely customizable. *Tom Vorjohan*

### **RING 59, NEW HAVEN, CONNECTICUT – Frederick Eugene Powell Ring**

Meets 1st Mon. each month, 7:00 p.m. at River Valley Retirement Community, 101 Oakview Drive, Trumbull, CT  
CJ MAY, Secretary / E-mail: [cyril.may@aya.yale.edu](mailto:cyril.may@aya.yale.edu)  
Web site: [www.ibmring59.org](http://www.ibmring59.org)

The magicians are coming! The Greater New Haven Magic Society welcomed Avi as our guest at our February meeting. He shared his version of David Johnson's "Profile" in which four random words count down to an impossibly predicted card. Avi also joined us in discussing the arrival of another magician, Jay Scott Berry. JSB will be touring the eastern U.S.A. in the fall of 2025, and we are fortunate enough to have him as our guest for a lecture on Monday September 15. The magic will begin the immediately previous weekend, however! JSB plans to perform in New Haven, CT on Saturday September 13 and offer a master class on Sunday the 14th. Details forthcoming!

Please join the Greater New Haven Magic Society on the first Monday of every month starting at 7 p.m., River Valley Retirement Community, 101 Oakview Drive, Trumbull, CT.

*C.J. May*

### **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.ibmring60.org](http://www.ibmring60.org)

January: Ring 60 began our year with our annual banquet, awards presentation and new officer installation. We had a wonderful turnout for a night of magic, food and fun. We feasted on pastas and salad, topped off by cheesecake and other desserts provided by members.

Robert Castillo was honored with the President's Award and the Heather and Will Mannis Service Award for his outstanding contributions and his dedication and service to the Ring over the past year. Tricia Heil Davis was recognized for her exceptional leadership of the Ring as President for 2024 and her commitment to the Ring's growth and success.

The newly elected officers and Board members were duly installed by past Ring president Brooks Griffith: President Scott Wells; Vice President JD Stewart; Secretary Doug Floyd; Treasurer Robert Castillo; Sergeant-at-Arms Dave Spring; Immediate Past President Tricia Heil Davis, and Directors Kent Cummins and Trixie Bond. We were entertained by every-

one's favorite Australian, all the way from Dallas, Ian Richards. Ian's performance captivated the audience with comedy and masterful magic. It was a great night of magic fellowship and fun. We look forward to an awesome year ahead!

February: Newly elected 2025 Ring President Scott Wells presided over our first meeting of 2025 on February 4. The topic for the meeting was Valentine's, matches, and magic suitable for the love of your life.

Before the magic began, Burt Rosenbluth presented his valuable historical commentary on Harry Lorayne. His well researched presentation was captivating and engaging, encouraging us all to learn more about this memorable mnemonist.

Many of the members present at the meeting performed effects in keeping with the theme of matches and love. President Scott Wells and Vice President JD Stewart each presented versions of "Anniversary Waltz," made famous by Doc Eason. Scott shared with us a version that did not use any gimmicks and filled us in on the history of who invented the trick. Director The Fantastic Kent Cummins masterfully performed "Have a Heart," an original routine in which a small silk hanky turns into a heart-shaped balloon. Treasurer Robert Castillo cleverly matched and mismatched appearing and vanishing sponge balls. Sergeant-at-Arms Dave Spring summoned perfect predictions utilizing small grocery bags. With humor and creativity, Peter the Adequate displayed his mad matching magic skills with pairs of socks! This was a great start to what will be a year of memorable magical meetings!

*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, Lance Burton/Okito Ring held its most recent meeting on Tuesday, February 11th. There were twenty members present. Our guest lecturer for the evening was Paul Draper. Paul is an anthropologist, an award-winning mentalist, magician and film maker. He has lectured for numerous Fortune 500 companies and universities as well as having appeared on many TV shows, including the HBO sponsored Comedy Festival at Caesar's Palace and Houdini's *Unlocking the Mystery* series. He has appeared at the world-famous Magic Castle in Hollywood, and he has also worked alongside some of the greats of magic such as, Lance Burton, David

Copperfield and with Teller on the History channel.

Now, I would like to give a well-deserved shout out to several members of the LMC for contributing their time and magical talents to the Shriners of the Kosair Charities Center during their performance of the 100th edition of the Shriners Kosair Circus held Jan. 31st, Feb. 1st and 2nd, a total of eight big shows. Those who provided the magic were Club President Dennis Alm, Robert and Amber Noe, a.k.a. Smoke and Mirrors, Jim Uncle Red Harris, Sidney Lee, Terry Kelley, Bo Gullledge, Allison White, and yours truly. The magicians provided magical entertainment to the many circus goers of all ages during the pre-show, intermission, and after-show segments. The circus was great and so was the magic.

Paul's lecture was driven by what we, the members, wanted to learn. Paul asked for topic suggestions which he then followed with information and advice making the lecture a more customized and personalized experience. Topics included How to Become a Professional Magician asked by Sidney Lee who aspires to turn pro someday and Character Development was another topic suggested by Cody Clark. Robert and Amber, Smoke and Mirrors, wanted to know about performing as a duo. These were just a sample of the topics that were addressed.

Paul demonstrated several thumb tip routines where he switched bills but also mind-read the serial number from a random bill chosen from the audience. An equivoque routine consisting of colored rocks, an ESP card routine and an impromptu sponge ball like routine using Kleenexes were part of the lecture. There was also advice on how to price shows and also some suggestions for closing routines. It was a very informative and entertaining evening of magic. Thanks, Paul. 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 PRZYSECKI, President

E-mail: [patrick@patrickmagic.com](mailto:patrick@patrickmagic.com)

Ring 68 (Toledo, Ohio) met on Tuesday, February 11, 2025, at the Blarney Irish Pub in downtown Toledo. Six people (George Magill, Johnny New York, Martin Jarrett, Andy Martin, Doug Ferguson, and Boomer Reynolds) were in attendance.

The magic portion of the meeting included Martin with a card trick called "Namedropper." Boomer demonstrated bottom dealing, and Johnny performed an original trick with jokers and aces and previewed his new sponge ball routine.

An impromptu session on false cuts and false

shuffles allowed everyone to contribute ideas. It was a fun evening of food, libations, and lively conversation. *Doug Ferguson*

### **RING 76, SAN DIEGO, CALIFORNIA – Honest Sid Gerhart Ring**

Meets 7:00 pm 2nd Mon. of the month at Immaculate Conception

Church located at 2540 San Diego Ave., San Diego, CA 92110

MATTHEW KING, Secretary / Web site: [www.ring76.com](http://www.ring76.com)

With the start of the new calendar year Ring 76 had its first meeting "in the bag," so to speak. The theme of the evening was Bag Night, a challenge to any magician, and that challenge was met with a talented list of performers.

The meeting was called to order by President Josh Sherwin who welcomed thirty-two members and ten guests. The business meeting was short with Josh announcing that next month's Close-up Contest was full however there is a waitlist should someone cancel. Mark Booth announced plans for Magic Live and talked about the changes this year in groupings encouraging anyone who was planning on going to sign up immediately. Finally, Alvin Revilas announced he was driving up relief supplies to the Magic Castle to aid the people, magicians, and otherwise, impacted by the devastating fires in Los Angeles. Members contributed to his efforts.

With that, the meeting was turned over to V.P. of Entertainment, "Magic Mike" Stilwell who thanked Max, with an X, Alvin Revilas, Magic Mike, and Callahan who helped out at the Immaculate Conception Church Parrish Epiphany. The Ring often shows its appreciation for the use of the Rec Hall by providing entertainment.

"Magic Mike" organized the bags used for "Bag Night." Eight bags were filled with props, gimmicks, or effects and placed on the stage before the Ring. Seven members previously had volunteered to perform using only the items found in that bag. They had fifteen minutes to examine the items and decide what sort of presentation they would do. They could ask one other member to help in this endeavor. At the end of the fifteen minutes, the show started. This is a most challenging event as none other than "Magic Mike" knows what is in the bag.

The first up was Mark Booth who was provided with half a deck of cards and a Presto-Change O machine. When the chosen card turned out to be wrong Mark used his machine to change it into the right one.

Next up was Ms. Charley, who had a number of matchboxes and a deck of cards. The selected card vanished from the deck but magically appeared in one of the chosen matchboxes to the amazement of the audience.

This was followed by Max and Greg Wauson performing together. A ball vanished and then invisibly tossed across the room into a waiting paper bag. Max then produced three diaper pins each containing beads of different colors. As the beads were red, white, and blue, Max assured us that these were the very diaper pins used by George Washington, the Father of our Country. Max then turned his back and used his patriotic senses to guess the color of beads on the pins placed in his hands by members of the audience.

Paul Dwork found his bag contained what he said was the other half of the deck used by Mark Booth earlier. He assured members of the audience that each card was different by showing them, individually, the “face” of the cards (which was in reality a mirror deck). One card was chosen, and, in the end, all the cards were face up except for the chosen card.

Callahan and Micah had a coin box and two quarters. They vanished the quarters and made them reappear as a fifty-cent piece which Micha then pulled apart back into two quarters.

Misha Osinovsky discovered his bag contained a production box, a sponge-ball which he converted into a clown nose, balls, which he juggled, and a deck of cards. He had a card chosen, but the deck vanished into the box and was replaced by a bunny silk, streamers, a mouth coil, and finally the chosen card.

Gary Dismukes was the final performer of the evening, and he discovered that his bag contained a Temple Screen which he used to produce a host of impressive items even though he freely showed the screen to be empty on both sides. Amazing.

This was a performance night, so members voted on who they thought did the best job. All of those votes go into the tally of Entertainer of the Year presented at the Installation Banquet in July. Mark Booth won Performer of the Evening.

After the collection of the ballots, the Opportunity drawing was held, and winning audience members had a wide variety of magical treasures to take home. The meeting was then officially closed.

*Richard Ustick*

## **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)

That groundhog may have seen his shadow, but that doesn’t seem to affect the magic in Sarasota four days later as we had twenty-one of us at February’s meeting! There were several people who brought in magic, books, and mag-

azines to give away. After a few brief announcements, including highlights about the Columbus MagiFest that Frank Velasco and Scott Correll attended (SWC Magic was a dealer), we did lots of magic.

We had a special guest – Michael Sears – who came up from Englewood where he has recently opened his forty-two-seat boutique theater where he performs close-up followed by a one-hour theater show. Mike did a “teaser” for us including his “Three Card Monte” opener, a trick with just four cards that he attributed to Williamson where he had four cards regardless of how many times he threw one away, and he closed with his gorgeous “Wild Card” with a selected card. We were all invited to see his “Magique in Paradise” show at a discount (and at least one of us bought tickets that night!).

Our President, Star Newman, had Dan Walsh be our host for the remainder of the member performances. This was a nice touch as Dan emceed for the evening. Nick Benevento opened the fun with three pieces of rope that were tied together and became one long rope as the knots vanished. Woody Woodward did a fitting Jumbo Split Deck Valentine trick using our only couple in attendance: Stan and Lois Hillard. Each of their selected piece of a card matched. Brian Zimble did a unique effect with a deck of cards and Stan and Lois again; each found the King and Queen of Hearts – a one in 2,652 chance – while the remainder of the cards had a single heart on them.

Doing a series of tricks, Wic Cooney “wadded” two silks together that turned into a single bulls-eye silk (a la “Blendo”), made a flower from just a strip of cloth, and then showed an empty box of candy that became full of chocolates that he offered to the members. Our favorite mentalist, Lar Hookway, worked with our guest Mike Sears as Mike chose from a series of cards with emotive words, and then a corresponding picture that related to that word... and Lar could see right into Mike’s mind. Gary Roberts did a fantastic prop-less effect of Joe Diamonds that had the entire group pressing their hands together and wiggling sets of fingers as Gary told an inspiring story. Tom Vorjohan followed with a new David Regal trick where a six-piece puzzle turned into an actual Bicycle deck, and Tom used the cards with Star and Gary to have them find the four mates (kings) for the four queens.

After the performances we had a short workshop/discussion on the “Anniversary Waltz” and Star passed out cards from the Eason/Thomas deck to each of us. And as a final trick for the night, Lar Hookway did “a great couple’s trick”



with the separation of red and black cards by each of his two assistants. This was a great meeting!

*Tom Vorjohan*

### **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: trazdal@att.net

The January I.B.M. 89 Ring meeting had a unique twist! Due to the chilly weather, the meeting was held over Zoom. Eric Sullivan (Trazdel), Phil (Le Grand Wysard Phillip), Mike Moorian, Stephen Carns, and Kevin Rosewood were all able to attend.

Eric mentioned that Max Goodall got back to him after receiving all the business cards and magic memorabilia that the Ring sent his way. Max was super excited to add the new additions to his growing collection of magicians' and performers' business cards. Eric also checked the schedule of performers for the American Museum of Magic for February and March. Mike will be performing on February 15th, and Phil will be performing on March 15th. Stephen shared that Ferran Charles, a member of Ring 89, is scheduled to perform in the close-up gallery of the Magic Castle! Way to go, Ferran!

Did someone say magic? This week's theme was Rope magic. Eric got us started with a game of "What's this magic prop?" Eric showed off some different rope props that he had found and wasn't sure what they were. He shared one that was two equal pieces of rope connected by an equal-length strand of fishing line. Three of the ends had magnets attached to them. We didn't have any ideas what this prop was used for. If you have any thoughts, let us know. Eric showed off another rope prop that Mike uncovered looked very similar to the rope with four ends effect.

Next to share was Mike. Mike shared his rendition of "Fiber Optics." Mike's handling and performance was outstanding. Kevin shared a money effect, changing a one-dollar bill into a five. Phil shared excitement over this year's Magifest, and a discussion took place about their lineup.

The theme for February is Valentine's Day Magic and will take place on February 10th at 7:00 p.m. at the American Museum of Magic in Marshall, Michigan. 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

The Ring 90 January meeting was changed to the latter part of the month because of problems with meeting room availability. President Dave

Dunlap opened with a discussion of future plans. Our topic was Magic with Borrowed Decks (which are often in terrible shape). The treasurer, Tom Plunkett, brought a box of really awful decks and each performer who dared blindly selected one.

Gene Gutierrez pulled a card from the deck he selected and used equivoque far too many times to get the audience to agree on the card he had removed. Secretary Bill Fienning made some suggestions on "guessing" the color of the suit for a card held by a spectator. These ideas involved using reflective surfaces such as the person's reading glasses or a glass window. These are workable only if the lighting is at the correct angle. Then with his back turned to the audience, Bill correctly guessed the color of the cards that he had never handled before. He did not explain his method. A few other members managed simple card tricks with these mangled decks. It was an interesting and challenging evening.

Our February meeting was the annual Magic Flea Market Night. We had a large crowd who brought magic stuff to sell and money to buy more. This is always one of our most popular meetings of the year.

This was also nominations night for the 2025 Ring 90 Board. Only the current five Board members were nominated. The formal vote will be at the March Ring meeting.

*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 / Web site: www.ibmring92.com

The Vancouver Magic Circle's monthly meeting took place on Thursday, January 23, 2025. Several members arrived early to the hall for a chat session. President Yoosik Oum greeted and welcomed the members and guests. This was one trick night where members are asked to perform a magical effect. Performing their one trick were Jens Henriksen, Michael Glenister, Roy Hopwood, Vincent Lee, Scott Barker, and John Stenning. This was also past president's night whereby past presidents are invited to perform a magical effect. Performing their one effect were Past International President Alex Zander and Graham Kita. Yoosik Oum performed his one trick as president.

It was now time to vote for the new executive for the 2025 magic year. Graham Kita presided over the election process. Positions to be filled were president, first vice president, second vice president, secretary, treasurer, and sergeant-at-arms. The board approved slate for 2025 is president Simon Cassegrain, first vice president Roy

Hopwood, second vice president Henry Tom, secretary Charles Gauthier, treasurer Dylan Hempenstall, and sergeant-at-arms Dennis Chan. Graham also invited additional names from the members for the above positions. He asked a second time and a third time for the above positions. There were no other nominees. Therefore, by acclamation, the above nominees have accepted their new positions. Congratulations to the new executive for the 2025 magic year. They will be sworn in at the February meeting. The directors will be selected by the new president. Henry Tom, second vice president, has now decided to continue on as second vice president and still do some more travelling whenever he can find the time. He will continue to book lectures and workshops.

This was also initiation night where new members who have not gone through this ceremony in order to become a full-fledged member of the Vancouver Magic Circle must perform three magical effects to the satisfaction of the members in order to take part in this ceremony. Performing their three tricks were Dylan Hempenstall, Guang Low, and Danny Stetski. Charles Gauthier, Curtis Wiens, and Vincent Lee performed their three effects at an earlier date.

Graham Kita, Roy Hopwood, and Yoosik Oum handed out the ballots for the Creativity Award for the most creative performance during the course of the year. The nominees were Charles Gauthier, Donovan Atreides, and Simon Cassegrain. Ballots were also handed out for the Kramien Award for showmanship during the course of the year. The nominees are Charles Gauthier and Donovan Atreides. As no further nominees were received for the above awards, the members present were asked to cast a secret ballot for the awards. However, members had to be present and personally witness the performances of the person being voted for. The nominees for the Dave Culos Memorial Trophy for the Golden Rabbit Award were Simon Cassegrain, Roy Hopwood, Graham Kita, Past International President Shawn Farquhar, and Scott Barker. The winners will be announced at the February meeting when all the awards and certificates are handed out.

During the business part of the meeting, Graham Kita made a proposal to change the Murray Creativity Award to the Shawn Farquhar Award. The proposal was put forward toward the membership. It was mentioned that the club had donated two hundred Canadian dollars to help with the Los Angeles fire fund.

The evening ended with Graham Kita leading the members to the ceremonial stage who have

done their three magical effects to be initiated. Alex Zander and Yoosik Oum presided over the initiation ceremony. Members to be initiated were, Charles Gauthier, Curtis Wiens, Dylan Hempenstall, Guang Low, Danny Stetski, and Vincent Lee.

Congratulations everyone and welcome to the Vancouver Magic Circle. For the refreshments, Graham Kita brought cookies and bottled water, which the club paid for. Simon Cassegrain made the coffee, Danny Stetski brought cookies and pop. Photography was done by Roy Hopwood and Graham Kita. Thanks to Alex Zander for giving me a ride to and from the meeting. There were twenty-four members and three guests in attendance.

*Dennis Chan*

### **RING 93, DUBUQUE, IOWA – Tri-State Magic Club**

3rd Sun., 7:00pm, Hy-Vee meeting room, 400 Locust St., Dubuque, Iowa  
BOB BEARDSLEY, President, (563) 556-8584  
E-mail: rbeardsly@Q.com

The January meeting was opened with the election of new officers for 2025. President Jim McCrea, Vice President Mark Pepelea, Secretary Bob Beardsley, and Treasurer Chris Westemeier. The club also welcomed back Margaret Bussan from Lancaster, and she volunteered to be the emcee for an upcoming club show.

Bob Beardsley shared a notebook of poems written by the late Rob Gomoll and a thank you letter from the Gomoll family for performing the Broken Wand Ceremony.

Most of the meeting time was spent planning for the club show to be held at the Galena Center for Arts in May. There was time for the following performances:

Chris Westemeier opened with a lie detector deck trick. A spectator selected a card, and Chris asked them questions about the card to which she could lie or tell the truth, and the deck would reveal if it was true or not. He followed with a version of "Matched Picture Cards" where the twelve face cards would be shown to be mixed up and instantly shown to be matching pairs of suit and color. He later showed "Crazy Hole" by Mickael Chatelain. Two playing cards are shown, one with one hole, the other with two. The card with two holes is folded in half and the card with one hole placed inside the fold so that all the holes line up. Placing a straw in the holes to lock the cards in place, Chris then proceeded to slide the inner card back and forth regardless of the straw.

Walking Magic Bob performed David Roth's eraser coin. He used an impressive looking 1946 Walking Liberty Half Dollar which he handed out to the spectators and talked about how years ago he remembered that his dad had these coins

in pocket change. Using an eraser from Staples he proceeded to erase both sides and the edges of the coin. When the coin was handed out for examination the only spot which was not erased was where the coin was held in the fingers. For a guest from the Chicago area, he performed his very deceptive version of "B'Wave."

Jim McCrea talked about being part of a magic club that provides a space to try new things and even make mistakes without it impacting your public reputation. Jim counted on the friendship and understanding of the club members as he tried out a new routine he was working on based on "Deqode" by David Jonathan and Kevin Aust. Deqode offers a wonderful range of tricks based on a barcode or QR code hack, and Jim was excited to see how his new routine would be received. However, Deqode depends in part on internet access and Jim forgot to check if that was available in our performance venue before he got up to show his routine. As a result, the new routine went up in flames. And this was shortly after the club had elected Jim to be the new president, but before the Secret Service protection was transferred to him from the previous president, Chris Westemeier. Fortunately, the club members were very kind about Jim's blunder and even chose not to revoke his newly elected office.

Ring 93 actually had a second meeting a week later in January that was totally dedicated to planning for the upcoming club show. The club knew that Margaret would be a great emcee, but her energy and enthusiasm were off the charts. Time was spent with members performing various effects and then taking suggestions on what would or would not fit the club show and how to improve the effects. The club has six performers, all with different personalities and interests in magic, but things are coming together quite nicely. *Bob Beardsley*

## **RING 96, LONG BEACH, CALIFORNIA – Merlin Eifert 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 January 18th Ring 96 had its first meeting of 2025. The theme of the meeting was "first time magic." Members were encouraged to perform an effect they had rehearsed but never performed in front of an audience before.

After introducing the event, our new President George Reis began to call up the acts. The first performer was former President John Piercy. John called for a volunteer to pick a number from one to twenty; the volunteer picked seventeen. John counted seventeen cards

from a red backed deck and landed on the Ten of Spades. John opened another deck, this one blue backed. The volunteer looked for the Ten of Spades but could not find it. That was because the first Ten of Spades was the only blue backed card in the red deck.

David Fisher was up next, and he had a stand with an object covered by a silk. He removed the silk and showed up two wine goblets and he also had a deck of cards. The deck was sealed and brand new. Opening the deck, he removed the jokers and ad cards. He pulled out all the Spades and all the Hearts. He gave the Hearts to a volunteer to shuffle. He reversed one card in the Hearts stack. He put the Hearts in one of the goblets, and his Spades in the other. Shuffled or not, he pulled out one card at a time from each of the two goblets and they matched the number of the other. Even the same card in the pack was reversed.

Jheff, our resident mentalist, was third to the stage. He certainly did something for the first time with his effect. Jheff performed a clever escape known as Anthony Linden's suit jacket escape. He invited two volunteers to shackle his hands behind him, and to hold up a large square curtain around him. The curtain was lowered and raised several times as Jheff proceeded to step by step, free himself from both his suit jacket and the shackles.

Liam Ferris was next, and he called for a volunteer and gave him a blank card to write his initials. Liam initialed another blank card. Somehow the two cards changed places with each other.

Brett Bolich performed an effect where he found a randomly named card reversed in a deck of cards that was previously sitting on the table.

Marshal Butt came to the stage and took out a deck of cards. He had a volunteer pick a card at random. The volunteer shuffled the deck. The deck was thrown into a paper bag and shaken. Marshall lowered a small chain with an alligator clip on the end. When he pulled it up, the chosen card was in the clip.

The next member on the stage was Wayne Mitcheltree. He showed a small fan of blank faced red backed cards. Soon the top blank card became the Ace of Hearts. The backs of the cards were suddenly blue, and the faces were now a Royal Flush in Hearts.

Jon Strum came to the stage and talked about predetermined and random events. He showed us an envelope which he said was his prediction. He asked a volunteer to use their cell phone to go to "Google stats" and look up celebrities. The volunteer was asked to choose a celebrity and picked Will Smith. How many

times was Will Smith searched for today? 909,000 times. Jon said we would work with 909. Jon asked three people for a single digit number. The numbers were 682. Multiplying the numbers through gave the number of 259,974. Jon had a volunteer count out two cards then five cards, etc. At the end the card was the Jack of Diamonds. It matched the prediction in the envelope.

Alan Hanson was next. He told a funny story about a king, a queen and another queen. The story had to do with the king cheating on his wife, and how the two ladies eventually threw the king out. Alan kept putting the king in his pocket and the king kept coming back. He ended with a hysterical pun.

The last performer was Kevin Papke. Kevin laid out four queens on the table. He then dealt out four indifferent cards which he called helpers. One helper was placed on each queen. They were piled together. The effect ended with all eight cards becoming blank. 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

We are now commencing our meetings by informally sitting around tables, showing each other our latest miracles and discussing our ideas before the formal program commences. Our President, Jack Sharp, called us to order and then announced that we have already lined up some great lectures for 2025. Jay Scott Berry will be lecturing early March, Christian Grace and Martin Braessas in April and Chris Congreve is returning early August. Christian and Martin will also be appearing with Sean Taylor at the Brisbane Assembly on the 6th of April. Jack then introduced John Kanawati to host tonight's entertainment of New Year-New Magic.

John explained that at the end of each performance he would ask the performer two questions, "Why did you pick this trick?" and "Did you make any changes?" John then performed a "Monte" effect with jumbo cards that he originally purchased back in 1994. This was his version of Shigeo Takagi's "Monte with Four."

John then introduced Peter Wood who performed a no gaff sandwich effect. John then re-introduced our president, Jack Sharp, by describing him with the word, "Entertainer." Jack then performed a routine based around a dream that included a pair of sneakers, a watch, a Rubik's Cube, and a Ball and Vase trick.

Conway Restom, described by John as "Warm," explained that he had only performed his routine twice before, once for his wife and once for his dog. Neither had appreciated it. The routine consisted of Conway singing "Pennies From Heaven" whilst he produced coins from the air. The routine ended with the production of two large coins and then a huge Chinese coin.

John then introduced Joel Spence with the one-word description "Classic." Joel is getting his act together for the Adelaide Fringe Festival which is coming up in late February. He is hoping that this routine will be part of his festival show. He showed a large paper bag and asked a spectator to name his favourite drink. The spectator said Coke. Joel looked crestfallen as he pulled a bottle of Fanta out of the bag, but then he put it back and removed a large bottle of Coke and he showed that the bag was now empty.

Barry Abkin was described by John as being "Genuine." Barry performed "Odyssey" which is Chris Philpott's latest effect using his 100th Monkey principle. Our next performer, Anthony Dillon, was described by John as "Natural." He performed Jeff Price's "Mon-Key." Phuoc Can Hua was our next performer introduced by John with the word "Creative." Phuoc presented a delightful, animated version of the "Twentieth Century Silks."

Jack Sharp had another routine to end the night. He showed a large envelope with a question mark. It's the envelope of mystery and was put on display. He then showed a book with each page split horizontally. The top third showed head shots of Lego characters. The middle section showed the mid-section of Lego characters and the lower third the legs of Lego characters. He riffled through each section with the audience calling stop. They say that a camel is a horse designed by a committee, but a Lego character designed by our Ring has the head of a policeman, the body of a pirate, and the legs of a tiger. The prediction in the envelope was the same, but the audience was suspicious that the envelope contained many predictions, and they were right, but they were all the same. Then Jack produced a small Lego toy. It had a policeman's head, a pirate's body and a tiger's legs. Jack then produced his box of Lego parts, he invited Joey up to build a small house with the parts, meanwhile Jack had a card chosen and signed. The face of the card turned blank, and the signed card was found folded up inside the Lego house that Joey had just constructed.

Jack thanked John and all the performers, and we all adjourned to supper and a lively discussion of magic.

*Peter Rodgers*



## **RING 105, COLUMBIA, SOUTH CAROLINA – The Coe Norton Ring**

Meets 2nd Thur. of the month 7:00 P.M. at Home of Tony Metze, 123 Holly Ridge Lane, West Columbia, SC  
TONY METZE, Acting Secretary / Email: [tonymetze@yahoo.com](mailto:tonymetze@yahoo.com)  
Facebook: Columbia Magic Club IBM Ring 105  
Website: [www.IBMRing105.org](http://www.IBMRing105.org)

I.B.M. Ring 105 in Columbia, SC is back! The December '24 meeting at the home of one of our members, Tony Metze, seven magicians gathered to celebrate the holidays and share some holiday themed magic. We discussed many things, including our recent Dan Stapleton lecture, and Russell Anderson's holiday stage show at his own Fusion Theatre in Elloree, SC.

Tony Metze started off with his Spelling Bee trick, letters randomly arranged were revealed to spell out the word HOLIDAY. Jay Altemus followed with a Naughty or Nice bills trick, and a transposition of stacks of coins. Mike Kimble gave a gospel presentation of the "Age Cards," showing how he mixes gospel magic with mathematical tricks that he uses to teach Sunday school, and shared lots of variations.

John Tudor followed with the Pop Silk which transformed into a Santa Claus silk ("Blendo"), and "Cherry Sistrum," an Xmas version of the old "Fresh Fish" paper tear. Our resident mad genius, Rich Soos, as usual had a number of his original ideas like Stratospheres with Christmas balls and Santa (Joker) Box, a "Rabbit in Hat" comedy routine with Ringing Bells, Naughty or Nice Christmas Stockings, and others I don't recall.

Last up was young Tony Campbell, presenting "Voyager," which is Gogo Cuerva's very deceptive version of the four-coin assembly "Chink-A-Chink." And we went on for a long while after that. Come join us, we meet on the third Thursday of each month now. Till next time...

*John Tudor*

## **RING 106, NEWARK, NEW JERSEY – Slydini Pyramid Garden State Ring**

Meets 2nd Wed., 8:00 p.m. at Tha Sparta Avenue Stage, 10 Sparta Ave., Sparta Township, NJ  
STAN BLADEK, Secretary / E-mail: [quakmagicphil@aol.com](mailto:quakmagicphil@aol.com)

Our February meeting was attended by the true die-hards that magicians are. Winter hit northwestern New Jersey and made for slippery travel, but we persevered on. We started out in a round table discussion of all things magic and progressed to individual performances at the close-up theater section of the Sparta Avenue Stage. This weekend our theater owner, Joe Garsetti, will be appearing along with Eric DeCamps in *Bending Reality* at the Sparta Stage. In March, Peter Samelson will be giving four New Jersey magic clubs a lecture, as well as a full evening show.

Stan Bladek gave a demonstration of the "Block off Cord" rope handling. He then proceeded to pass a skewer through a full Pepsi bottle. No Leaks even upon removing the skewer! This was done utilizing a homemade gimmick as seen on Let's Make Magic on YouTube. Tim Fortune followed with Joe Diamond's magician's Tarot card. This is a nice trick to get multiple audience members involved and handling cards.

Joe Garsetti rehearsed his original Ikea-based coin manipulation act that he will be presenting at his weekend show. It has some very nice coin handling skills along with some laughs along the way. His CVS receipt gag is a true testament to "packing small and playing big." John Henderson always amazes us with his card work. This month was no different as he kept with the February holiday, Valentine's Day, and did Dai Vernon's "Royal Marriages." He pairs up the king and queen of each suit as a nice finisher. He followed that up with a voodoo, New Orleans based card trick. This was patterned after "Daryl's Rising Card" trick, Volume 4 in the *Revelation* Series.

Please reach out to us if you are ever in the area. You can attend a meeting or see what Joe is offering up at his dedicated Magical Sparta Avenue Stage.

*Stan Bladek*

## **RING 113, BERGEN COUNTY, NEW JERSEY – Audley Walsh/Conrad C. Bush**

Meets 1st Thurs. 8:00 pm, at St. Thomas Episcopal Church, 300 Forest Ave., Lyndhurst, NJ.  
ANTHONY FERRER, Secretary / web site: [ibmring113@yahoo.com](mailto:ibmring113@yahoo.com)

After the 2025 club dues were collected, John Henderson performed a variation of Simon Aronson's "The Most Impossible Card Trick," a multi-phase routine with a prediction in a card box under an upside-down wine glass. Three piles of cards are dealt, and any remaining cards are placed atop the wine glass. The top card of each pile is turned face up and the values add up and equal the exact amount of cards atop the wine glass! The deck in card box has one reversed card that predicts a previously cut to card! John continued to entertain us with Dai Vernon's "The Royal Marriages" using jumbo sized cards.

Mark Cahill presented Michael Beggar's "Third Attribute." After a card is selected, Mark out jogs three random cards and divines the chosen card via a psychic reading! Mark also presented his own custom version of Deddy Cobuzier's "Free Will" with poker chips and a hand-written prediction. Next, Mark demonstrated a Martin Gardner trick where the spectator can name any card, and the magician finds it by cleverly controlling the card. Jay Paul performed

and taught one of his favorite card effects, "Think of One" by Allan Kronzek. This routine utilizes a freely shuffled deck and employs an obscure deep key card principle. Jay followed up with a Joshua Jay blank face deck effect.

Carl Morano performed a multi-dice trick, "Problema." Presenting a small box with six die displaying values of one through six, Carl asked a spectator to roll a die in a cup onto the box cover. After the spectator rolled a six, the box was opened again to reveal that each die now displayed a six! Carl also performed Daryl's "Red Prediction," a five-card mentalism packet trick. Mark Cahill closed out the evening with a card effect that climaxed with two selected cards switching places before our eyes! *Carl Morano*

### **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

JOHN TEO, President / Tel: +62504422, 97509017

10M Braddell Hill #01-49, Singapore 57931

I.B.M. Singapore Ring 115's July meeting was held on Wednesday 15<sup>th</sup> January in Function Room 2, Level 3, of the National Library building. JK Tan and Kenneth Chia were the hosts. It was attended by thirty-two members and one guest. The evening featured ten presenters and 1 teach-in. The theme was CNY Magic. There was a door gift and a lucky draw.

Kenneth set the tone of the evening by producing a giant fish from a tiny carrier bag that everyone agreed had grown in size since his last production of a fish. He welcomed students Chen Xun from AC JC, Edwin Lau and Lucas Lau from Ngee Anee poly. The latter two joined the Ring115. A big welcome to the club to them. Simon Hung and Lee Wei Chong joined us after a long absence. Their enthusiasm about returning showed in their presentations.

James Pang started with his usual glittery presence and presented what he called "Lucky 4 8 Dollar Trick." Desmond Peh had a creative deck and got a card selected by riffing. The black eight card was matched with the production of a number eight black billiard ball. QH selected card was printed on his t-shirt and 7C selected was revealed by pulling a mini card from his t-shirt.

Charles Choo had a U.S. half dollar signed by a spectator and produced it out of a sealed coin box on a keychain. Next, he asked a volunteer to say any three digit number starting with eight. 855 was chosen and multiplied it by another three-digit random number - 123 giving an answer 105165. By dealing a number of cards equal to each digit of the answer he found the AC that was his prediction.

Simon Hung, the returning member, performed "Spectator Cuts to Aces." JK Tan performed the "Matching Colour" trick with ang pow envelopes and casino chips. Kenneth Chia transported his volunteer to Maldives, the chosen holiday destination, by travelling in First Class with Singapore Airlines. By a process of eliminating boarding passes, discs representing the volunteer scaling tortuous routes, drawn on a board, to reach the correct aircraft and his mobile phone.

Lee Wei Chong, also a returning member, had a 10C chosen from the deck. He cut the deck into four packets and remixed with alternative face up and face down packets. In the end 10C was the only face up card. lucky charm cards had famous destinations from around the world. By a process of dialogue, the volunteer chose the card with the horseshoe sign. Wei Chong dropped a coin out of an envelope that amazingly had a horseshoe symbol.

After the break, Gician Tan opened with photos of iconic monuments. By a completely random selection the Merlion was chosen. He opened the pad that had blank pages and miraculously a beautiful image of the Merlion appeared. Next his production of snakes, wands, and a snowstorm from various containers was fast and furious. He performed the "Professor's Nightmare" and in a flash produced one long rope. Fears of having to stay back to clean the room, long after the end of the session, evaporated when he produced a vacuum cleaner out of thin air.

Kenneth Chia returned for the teach-in with a transparent empty box that was instantly filled with bank notes. He demonstrated the production of the springy banknotes by using strips of ordinary everyday used steel measuring tapes and sticky tape. Fake U.S. dollars are the easiest to purchase. Other currencies can be found around festive times like Hari Raya. Flowers can also be made using the same principles. His money production trick of "Singapore dollar to Ring" was robust and easy to operate once the principles were grasped.

Wee Kien Ming (Mr. Bottle) showed two sets of blank cards with different coloured backs. He and the volunteer shuffled their packets and dealt each card in turn on the table. On turning over, the backs of each pair had matching colours.

Victor Heng was the last performer. He had several fifty cent coins with numbers on them and a prediction. He dealt two or three coins in a row at a time and gave the volunteer the choice to keep or give to Victor until all the coins were used up. All of the low numbered

coins were with the volunteer. Victor had all the high numbered coins to a total value of 750 matching the prediction. Next, he had cards with number 1, 2, 3 and 4 written on them. They were shuffled face down and the volunteer chose, changed his mind and finally chose three that Victor had predicted.

A cute "Lucky Cat" was distributed as the door gift. These are solar power driven and were donated by Gician Tan. A very big thank you to him.

*Kogi Oberoi*

### **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

On January 25 we held our annual presidential inauguration banquet at Cinzetti's Italian Buffet restaurant. Before dinner, we were entertained by strolling magicians Jerry Jackson and David David (yes, that's his real name). After dinner, past Ring 129 and Past International President, Roger Miller, presided over the installation of our new Ring president, Kelly Rusk, and our other officers and Board members. Two new members, Dustin Blencoe and Harry Schumann, were inducted into our Ring's honor society, the Sorcerers' Circle, and six additional members who were already members of that society received stars to add to the ribbons on their medals for continued service during 2024. Past International President David Sandy added to the fun by leading us in some games, including magic trivia and bingo.

We began our February meeting with a silent auction of the magic collection of recently deceased member David Heeter, which his widow had generously donated to the Ring. We raised over \$500 for our Ring's treasury.

New Ring President Kelly Rusk had posed a challenge for the membership to discuss and possibly perform a trick which they had become obsessed with earlier in their careers. Gene Kean began by performing "Dai Vernon's Cups and Balls" routine, which he was inspired to learn in his teenage years when he met the "Professor" in person. Shawn Rivera then performed Guy Hollingworth's "Torn and Restored Card." He showed us his copy of the first edition of Hollingworth's book. Larry Warshaw continued with his "Coins Across" routine, and he told us how as a teen he practiced palming coins while typing during his typing class. David Sandy spoke about a prop he had become obsessed with when he first heard about it, a levitation routine, and how he had finally obtained it for his collection during an auction in which

he had faced the challenge of bidding online while travelling in an airplane. He explained that he has never performed it, he was just obsessed with owning it.

Pete Walterscheid performed a Steinmeyer card routine. Stu Lewis discussed how he initially became obsessed with card magic from watching Doug Henning perform "Out of This World" on television, and he commented on how the original Paul Curry instructions that he rushed to obtain were unworkable. Samuel Bricker talked about his obsession with balloons, and he showed how he "ate" an inflated animal balloon. Brad Linn demonstrated one of his early obsessions, the Pom-Pom Pole. Harry Schumann showed us a routine with a fake bill-shredder. Alabama Jones told how he was once unfairly required to pay for a tow truck and did so with a fake hundred-dollar bill. Finally, Bonita Yoder talked about how she made a vanishing wand during her high-school days and performed it for her class, and how she risked alienating her teacher by adhering to the magicians' code and refusing to reveal the secret.

This was one of our best attended meetings of recent memory, with an exceptionally large number of members participating. President Rusk is off to a good start.

*Stu Lewis*

### **RING 130, JACKSONVILLE, FLORIDA – First Coast Magic – Bob Hutchings Ring**

Meets 3rd Tue at Hampton Inn, 4681 Lenoir Ave., S. Jacksonville, FL.

Meetings/Lectures at 7:30 (subject to change).

DR. DAVE COLL, Secretary, Secretary (904) 254-2460

E-mail: info@IBMRing130.com / Web site: www.IBMRing130.com

Jacksonville's Ring 130 January meeting opened the year with a lecture from Michael Ammar. This is his "farewell" tour (for lectures, that is. We were quick to settle any concern of retiring from performing completely). The excitement for this lecture drew in thirty-six attendees, some new members, some old ones we haven't seen in a while, and a lot of muggle family and friends.

The opening trick was a stunning "Bottle Production," immediately followed by "Coin in Bottle." This seems to have been in his repertoire for a while now, but even still you can see the evolution of the effects over the last thirty years. Never stop growing.

The Topit has been upgraded, now including a textured fabric to keep it tucked in. He offered a nuance to give out a small coin, to test the bottle neck to see if it fits. This will keep the participant busy from trying to get out the larger folding coin.

The second trick is "Card to Wallet." It is reminiscent of an effect released with Jeff Kaylor; however, this was the "emergency" version with

a plastic bag. Now we knew the night was going to be a treat, because even knowing both this pocket and the Topit were there, we still couldn't see what or when stuff was happening. Michael's moves had perfect execution.

The third trick was something that I've personally never seen Michael perform – a bit of mentalism. It used a Post-it notepad, and while it could be a thought of prediction, he chose to present it as a mind-reading effect of the spectators' choices. Audience management was key here, but Michael made it seem flawless. I loved this trick, and unfortunately (or fortunately) it's not in his lecture notes so you had to have been there to see this awesome effect.

We then saw card transpositions and card to box effects. The final card to impossible location was inside a balloon, previously held inside a prediction envelope. Three balloons were inflated, and the audience was allowed to "choose" which one the card would be inside. This was a light-hearted comedic piece was great but still led to a surprise ending.

Michael then went on to teach variations of torn and restored cards, including his finesse on Albo cards. There were straight tears, corner tears, immediate and slow restorations, with and without signatures. If you don't already own it, consider buy an Albo deck.

Going back to some classics, we learned the finer nuances of the linking rings. He had a set made up with solid colors, chrome, and striped colors to easily follow along with what ring was where and when. Finally, we worked with "Coins through Silk," a staple for anyone who has seen Michael's previous lectures. We finished up with a "lightning round" where we quickly walked through ten tricks in ten minutes.

Overall, it was a great night with a great turnout. Hopefully we'll continue to see this much motivation from our members for future meetings.

*Chris Sharp*

### **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](mailto:Secretary@milehighmagicians.com)  
Web site: [www.milehighmagicians.com](http://www.milehighmagicians.com)

The Mile High Magicians Society held its annual past presidents banquet at the historic Adams Mystery Playhouse. Guests were treated to a tour of the former morgue before being served a delicious dinner.

Former President Charly Wonder ('04, '12 – '13) emceed the show and provided historical information on each past president. The hilarious duo of Slightly Impossible made up of Gene Gordon ('92- '93) and Matthew Brandt ('14, '17),

amazed the audience with three ropes that miraculously changed sizes. They also performed a "Coins Across" routine with the coins traveling across both of them. Brandt performed a cut and restored Hall and Oates to the song "Maneater." Gordon performed "Cut and Restored Floss" since no women wanted to volunteer.

Sam Teague ('83) had two audience members handcuff him while he was wearing his jacket. He attempted to escape from the jacket while a curtain was covering him. Unfortunately, he struggled as the jacket and his hands were stuck in different positions each time before he finally succeeded.

Current President Dan Rodriguez ('84, '24- '25) taught the audience the "Torn and Restored Napkin." The secret is to have a backup napkin that you switch in when the audience is not looking. If you get caught, make sure you know how to restore that napkin as well.

Stuart Hayner ('99) had a folding fan that he cut up using a knife. Magically, he was able to restore the fan to its original condition. He had a solid mirror that he covered up with a piece of cloth. The knife was able to pass through the mirror. The mirror also turned to rubber and flexed before returning to a solid object.

Jeff and Karen Wake ('02) took over as co-presidents when the then current president moved out of state. They told the tale by singing parodies of the *Brady Bunch*, *Gilligan's Island*, and the *Mickey Mouse Club* and performing the mirror box, dove pan, and tied scarves.

Scott McCray ('03) performed an impressive coin routine that started with invisible coins turning visible. The coins magically moved from one hand to the other and appeared in a mug.

Paul Borrillo performed a routine dedicated to his father, Tony Borrillo ('75). The audience watched as he turned a young volunteer into a professional juggler with the help of a magical jacket.

Dan Rodriguez also presented a few awards including Young Member of the Year to Melody Berg and the Standing on the Shoulders of Giants award to Paul Borrillo. Jeff and Karen Wake received an honorary membership award for their years of service to the club catering, serving on the board, and performing. We want to thank the staff of Adams Mystery Playhouse and the performers for a wonderful night. *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

We started the New Year with a light turnout for our first meeting, most of our regular members being busy with business or health commitments. But Brent Cromley, Tony Shandy and



Debbie Sherman did a good job of holding down the fort, having a great discussion about magic in general, and presenting a variety of new magic.

In February we will move from our usual meeting place to the facilities of Patrick Branger who presents a variety of entertainment, including a lot of magic, through his company, Montana Premiere Entertainment. Pat is going to demonstrate some of the larger illusions that are impractical to bring to a monthly meeting.

Also in February, Pat's company will be presenting a family show of magic and other entertainment under the title of The Magic of Circus. It will feature magical illusions, acrobatic feats, and a variety of clown performances, all of which Pat excels in.

For the magic portion of the meeting, Tony said he would hold off in performing the mind reading effect he's been working on until we have more at our meeting. Instead, he amazed the rest of us with a nifty silk color change trick. We were sure a thumb tip was involved when Tony's red silk changed to blue but gave up that theory when he next turned the silk green. No thumb tip there!

Brent came ready to demonstrate two Christmas gifts he had received. The first was David Regal's "All Alone," the deck allowing Brent to show any card named as being reversed in the deck, and the remaining cards all blank. Brent then demonstrated his new DMC Elites Sovereign Blue Playing Cards. Brent has also been studying some of the effects from Dani DaOrtiz. He attempted one on Tony and Debbie but will have to take it back to the drawing board and try again at a future meeting.

We're a small but mighty group of magicians meeting here monthly in Montana. If you happen to have a chance to visit our beautiful state, give us a call and we'll arrange a meetup.

*Brent 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

Facebook: [www.facebook.com/groups/70055716443](https://www.facebook.com/groups/70055716443)

Ring 158 met at Dino's Sports Lounge on Sunday, February 2, 2025 at 3:00 p.m. After a meal, the meeting was called to order by President Mark Durigon. Present also were Mike Baker, Rick Bradley, and Chuck Snyder.

Old business: Mark posted photo on Ring 158's Facebook showing a performer from the 1990s who gave us a lecture and he wanted to see if anyone could recognize that lecturer. It was a young Mark Mason!

New business: The group created a calendar of magic themes for each month in 2025. Chuck announced that his venue at Johnstown Galleria Mall has moved from a kiosk to an actual shop Something Amazing, with hours Tues. -Thurs. 12 p.m.- 6 p.m. and Fri.- Sat. 12 p.m.- 8p.m. We discussed some of the highlights from the January Magi-Fest. Some of us also visited the Penguin magic shop in Columbus, and also Cora's Curiosities, right across the street. Clint McMaster submitted his resignation from his office as Vice President, due to conflicts with previous commitments, and the group accepted his resignation with regrets. We will decide in March how to fill that now vacant position.

Some upcoming performances at Liberty Magic, Pittsburgh, Pa. are Feb. 5 – Mar. 2, Kalin & Jinger, Mar. 5 – Mar. 16 Ben Seidman, Apr. 2 - May 4 Malin Nilsson, May Joshua Jay (dates TBA) at Strand Theater, Zelienople, Pa, February 22 Doc Dixon, two shows.

After a short break, magic was performed. This month's theme (in honor of the *Groundhog Day* movie) is magic which can be reset or repeated with minimal effort. Rick Bradley did an "Eight Card Brainwave" with a heart theme for Valentine's Day. Mark performed "Color Sync," an effect which he found at Magi-Fest. Chuck did "Too Many Queens," based on the Gemini Twins effect. Mike performed a repeated silk vanish with a thumb tip, and also "The Professor's Nightmare."

Next month's meeting will be on Sunday, March 2, 2025 with the theme of old vintage tricks and a flea market (sell/trade). The meeting was then adjourned by Mark Durigon.

*Willis D. Shook, III, M.D.*

### **RING 167, DES MOINES, IOWA – Justo Hijo of Magic, Inc.**

3rd Mon., 7:00pm Felix & Oscars 4050 Merle Hay Rd., Des Moines, IA

BRUCE ANDERSON, Secretary

E-mail: [bga0128@gmail.com](mailto:bga0128@gmail.com)

President Steve Hinrichs opened our meeting with announcements of future plans for a Tri-City show and lectures in Omaha, Kansas City, and Des Moines. Members of the clubs will have a potluck followed by a public show. Each club will have twenty minutes to perform magic.

Our first show will be in Omaha on Saturday, March 8th, 2025, followed by Des Moines in 2026 and Kansas City in 2027. DSM and KC dates TBD.

Our Justo-Hijo announcements were followed by some great performances: (1) Steve gave everyone ropes to practice with; (2) Bruce followed this with the "Professor's Nightmare" rope routine; (3) The Amazing Zeon showed

Gail a trick with numbers; (4) Jack shared a coin trick with Mikayla; (5) Lucas was next with three dollars and change appearing and disappearing that changed into Chinese coins; (6) Peter shared a card trick that ended up in his pocket; (7) Theron performed with various sponge balls that appeared and disappeared and multiplied throughout his show; (8) Mikayla showed Zeon how to trade numbers back and forth; (9) John Davis shared a trick using six keys; (10) Viggo showed Walter and Gail a card trick with different pictures, ending up with a car and a fish; (11) Rex used colored cards to go through the blue and red cards in a "Two Card Monte trick;" (12) Marcus sorted through his pocket full of coins to find a Canadian coin in his pocket; (13) Ricky shared red and blue cards with Gail; (14) Sydney performed a disappearing sponge routine; (15) Amanda and Ricky traveled for hours round trip on a dangerously cold evening, while Jack and Zeon drove five hours to come learn and play with us. We appreciate all who came!

*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

Web site: [www.Ring170.com](http://www.Ring170.com)

Our entire January meeting was a lecture by the legendary Michael Ammar. We had forty people in the room. Club president David Freeman introduced Michael.

Michael came out and immediately produced a large champagne bottle from a cloth and then passed a large, examined coin into the bottle though the narrow neck and then removed it. He followed with a demonstration of one of his signature pieces, the Topit. It is a devastating apparatus in his coat that enables him to miraculously vanish objects. Next a selected card was signed and vanished and reappeared in a spectator's wallet.

It was time for some mentalism, and he had three spectators each write three numbers. A fourth spectator added them up and they matched Michael's prediction that had been in a sealed envelope in full view all the time. He then went into a wonderful comedy routine with a signed card and three balloons. A selected card was signed and vanished. While holding the balloons one flew off and the other deflated. When the final balloon popped, inside was the spectator's signed card.

He had an intriguing effect with a selected and signed card. The corner was also signed and torn and when Michael restored the corner to the card, there were no marks that it had ever been torn. He went into his classic "Linking Rings"

routine using only six rings. Every move was elegant. Finally, he did his three coins and a net effect, when the coins penetrated a thin cloth held by the spectator.

He wrapped up the excellent lecture with a "lighting round" with clips shown on a TV monitor. It included useful ideas such as a way to carry the multiplying sponge rabbits in your coat pocket.

This was said to be his final tour, and it is a great way to conclude his touring career as a lecturer and mentor.

*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: <http://tampamagicclub.com>

TOM VORJOHAN, President

(865): 254-9254 / E-mail: [TomVorjohan@gmail.com](mailto:TomVorjohan@gmail.com)

Let's kick off the New Year in style: a fabulous lecture by Michael Ammar! Even though we had to move off our regular meeting day, we had an excellent turnout with thirty-nine members and guests filling the room at the church. This month commemorates the 60th anniversary of Ring 175 (and next month we will be having a special dinner along with performances by our past presidents). But tonight, it was some top-notch magic by one of magic's pioneer teachers of our art.

Michael opened with his bottle production, followed by his "Coin In Bottle" (with a cork in place), and removing the half dollar effortlessly and cleanly. This is where the "king of the Topit" shared how it was used in every step of this routine, and he said, "Really, it's about choreography; to be in the right position to make this simple." We had several attending the lecture who had no idea how he made all of this look impossible, and their jaws dropped to learn how Michael vanishes, retrieves, and utilizes this extra pocket.

Borrowing a Jerry's deck from Joe Dobson, Michael wowed us again with his "Any Signed Card in Any Borrowed Wallet." His gimmick that he used was almost like another utility Topit that created the potential for miracles. Even as Ammar explained the effect, we were amazed at the ease for the disappearance and retrieval of the card. A personal favorite was one he did as a mindreading effect where each of three volunteers wrote a three-digit number on a Post-It pad and the total was already written on a large board.

Ammar shared his favorite method to control cards to both the top and the bottom, then shared a fun routine ending in a funny version of "Card in Balloon." Inspired by the torn wallpaper illusion, Michael created a wonderful topological oddity where a card is restored with one corner

piece on backwards. Ammar's set of five Linking Rings created a beautiful routine of links and un-links was a treat that most of us had not seen. And it wouldn't have seemed like an Ammar lecture without his effortless routine with three silver dollars that individually penetrated a see-through handkerchief.

Michael closed the magic with a "lightening round" of ten bits of magic in ten minutes via a video on his computer. What a fun idea and great way to share random things that someone learns. As a wonderful end, Michael recited a poem which emphasized his joy in being a creator of some great magic... and great magicians. He received a well-deserved standing ovation for his lecture!

*Tom Vorjohan*

### **RING 179, BALTIMORE, MARYLAND – George Dency Ring**

Meets 3rd Tue., 7:30pm at Trinity Lutheran Church at 109 Main Street, Reisterstown, MD 21136

ANDY LONDON, President / Email: alondon@concast.net

The January 21, 2025 meeting was a joint meeting of I.B.M. Ring 179 and S.A.M. Assembly 6. About twenty members attended. Tonight's theme was Teach a Trick.

Before the member performances, Mike Rose presented the second of his Baltimore Magic History Minutes. Mike shared the history of S.A.M. Assembly 6, which currently meets jointly with I.B.M. Ring 179. S.A.M. Kellar-Thurston Assembly 6 started in January 1934, joining together with the Demons' Club of Baltimore Magicians. The group chose the name Kellar-Thurston in honor of the event when Kellar passed the mantle of magic to Thurston at Ford's Theatre in Baltimore. The new assembly originally met mostly at the New Howard Hotel in Baltimore, but occasionally they met at the Demons' club house. The Demons' club house had a tiny stage where Kellar, Thurston and even Houdini stood when visiting the club house in its early days.

Member Performances: Tim Hall shared and taught an extra bit of magic to add to the well-known jumping rubber band routine. Mark Wolfire performed and then taught a Monte trick that he learned from Michael Ammar. The trick is known to some as Geoff Williams' "I Hate David Copperfield" trick. Tim Carver shared a trick he got from a handout card from Teller. The card had a playing card prediction, which Tim correctly predicted. Richard Bitterman performed and taught a trick called "Dots Impossible." Howard Katz did some music song mentalism. Joe Pachino shared and explained a simple trick he performs in casual situations with family and friends. Andy London performed and explained a trick using

four piles of cards. Ken Caplan performed a poker themed trick with four cards. Mary Pomykala performed in costume and spoke as a Russian, performing a card trick from Bob Hummer. Jay Silverman performed and explained a trick using a deck with numbers written on the backs of the cards. Angelo Mileto performed and explained a trick with four colorful cards that is called "Predicshuns," which is by Roddy McGhie. Mike Rose performed an original trick using a color changing knife and a British coin. Mike Stringer did a mostly self-working trick that has no name. Michael Worsham performed and explained a self-working card trick that he got from Steven Taputoro's YouTube channel. Peter Wood performed and explained a variation of "The Trick That Can Not Be Explained" using a marked deck. John Gazman performed a number forcing trick.

*Michael Worsham*

### **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 February 13th meeting was a day late as Lincoln's birthday pre-empted us. The brave souls who came out on this dark and rainy night gave us some fine magic, nonetheless.

Andy Swan started us off displaying his prowess at juggling, at one point juggling a chair, and two colorful lighted balls. Al Skinner followed him with his take on thirty-second "Stun and Toxic." Ric Ewing then told us a story about Legos and showed us a portrait of a lion. It was pixelated, however, and we couldn't see the lion. A quick bit of magic and the picture was clear and bright. Ric explained the method and apparatus. Dale Lorzo displayed a small bucket and placed an orange seed inside. He then produced from the bucket enough oranges to fill a large glass bowl. Andy did a little encore juggling while the next performer got set up, then visitor Richard Goldner performed for us using a color changing (nested) wand and a flower production, but the flowers wouldn't appear unless he turned his back on us. They would disappear again when he tried to produce them in front. He finally succeeded and took a well-deserved bow. Scot Cameron showed us "Rosini's Surprise Card Stab" where a card was lost in the deck, and a random card was inserted into the deck. When the card wasn't found, the random card was turned over to reveal the selection. He also performed a trick by Larry Hass.

*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

Web site: [www.utahmagic.org](http://www.utahmagic.org)

Ring 193 met on February 7, 2025. We had sixteen in attendance, which included some relatively new attendees. We discussed upcoming lectures by Joshua Jay August 15, 2025, and a lecture by Jay Scott Berry arranged by S.A.M. Assembly 300, the Ogden Magic Guild.

Mont started off the February Valentine Romantic theme by presenting an original creation sharing memories of his losing a spouse to illness thirty-five years ago and finding another wife a couple years later. He summed up the joining two lives together through an Apache Wedding Blessing and a magical “Blendo” of two ribbons: a yellow one and a red one, becoming tie-dyed-like blended ribbon. All done to Native American drumming music. A celebration of his engagement to his new wife thirty-three years ago on Valentine’s Day.

Kerry told us an intriguing story of meeting a lady who sneezed and popped out her glass eye. Kerry caught it. They went out, and a friend asked her how she had found such a nice guy, and she said, “he just caught my eye!” Then Kerry presented multiplying balls using plastic eyeballs and finished with both hands displaying staring eyeballs.

Rudy then showed a mental routine he has been working on since previewing it last month. He was able to correctly predict whether Thalia was holding a quarter in her hand or hidden in her pocket. He repeated it a couple of times and correctly predicted the outcome including the last prediction of the coin being in her hand and heads up!

Javier was coerced to perform. He had Eileen select a card, sign it, and buried it in deck. He wrote a prediction asking if the card was the King of Spades. She said, “no.” He had another member choose a number between one and ten and counted down to a card, the Queen of Spades. She said no her card was the Four of Hearts. So, Javier snapped his finger against the card and four heart-shaped pieces popped out of the cards showing four hearts. But it wasn’t the signed Four of Hearts. He brought out his wallet, opened a zippered pocket and took out a folded card, it was the signed Four of Hearts.

Then Brad, a relatively newcomer to our meeting, got up saying this would be his first time doing a parlor performance, as he normally did card tricks close up. He displayed a large poster, about two feet by three feet with a giant “?” on it and one card in a sealed transparent

envelope taped below it. The spectator took the deck and cut and reversed the packet, it was repeated and a card selected. It was the Two of Spades. Brad showed “52 on 1” card. But then he turned the poster around and showed four rows by suit of real cards glued on back-but strangely missing the Two of Spades. He then unfolded the poster into a much larger one with the giant Two of Spades handwritten on the full back of it!

We had a great time, adjourned to the snack area and had a lot of fun socializing. *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](mailto:Growdne@yahoo.com)

Lecture January 30, 2025: The Michael Ammar lecture brought out a sanctuary full of Ring 194 magi. Michael’s reputation preceded him. Mr. Topit or should we say Dr. Topit. Wow. Wow. Wow. From the opening (a real keeper) to the close (ten easy to do items) wow. Everyone found something they could use in their magic repertoire.

Jumping to the February meeting: President Matt Growden led the discussion of the fund raiser for Studio 60. Bill Mullins gave the obits with Kreskin the only one mentioned (someone with better taste edited out this part of the sentence about psychics). Brett Boyer gave the real reason for the last WCOM. Dean collected tariffs.

With eighteen souls for the magic, Jack Baldwin herded members to the sanctuary for a larger space. Pres Matt emailed the theme earlier in the week: Valentine Magic, hearts, cards, and famous sweethearts. Seemed like every time eighteen members were present, Bill Mullins performed by flipping quarters (coins). Not that the trick worked. Evan Tate found the chosen cards and performed several card tricks later one-on-one. V.P. Brett performed a color jumbo “Three Card Monte.” Glenn Rudolph brought the ball, coin, and card trick that had possibilities. Matt spoke about fate or free will, then proved it by doing Farlo’s “Open Prediction.” Jack did a wonderful comedy routine with “The Bandana Trick.” Funny of the evening.

Kevin O’Connell wearing a clown shirt and after paying the China tariff performed a solid through solid. Riley Brasher just back from soccer practice performed sponge rabbits. Dean Carter just back from Target performed sponge rabbits. Jared Cassidy performed sponge rib eyes. Patrick Brunson with 8"x11" cards, a gift from his sweetheart, performed on the carpet



using Riley to run around in circles until the chosen card appeared. Greg Petty allowed David Thompson to perform "Cheater's Poker." Wow. Gavin Albright, Bill Warren, Russ Ward, Kenneth Jordan, and sitting by himself, David Mills picked cards, said a number, paid a tariff, or flipped a quarter. *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

Chester Gault opened the meeting at 7 p.m. The evening was a busy one to start 2025, since our January meeting had to be cancelled due to weather. The meeting included the Installation of Officers, a guest presenter, and members' performances, along with the request for membership details by two guests.

Chester continued the meeting with the Installation of Officers' ceremony. The following members were installed: Bill Stokes, Vice President; Dale Wheeler, Treasurer and Historian; Dock Cutlip, Sergeant-at-Arms; and Charleen Stokes, Secretary. Jay Foresta will be installed as President at the March meeting.

Following the ceremony, Bill presided over the remainder of the business meeting. The members thanked Chester for his commitment and service over his many years in Ring 197. Next was the discussion regarding the successful Christmas party, including the attendance of two dozen members and guests, some traveling significant distances. The festivities included food, fellowship, magic, and music.

After the adjournment of the business meeting, we entered the entertainment portion. The first presentation was by our special presenter, Keith Matheny, a magician, mentalist, and motivational speaker. He performed three effects ("The Baby Book," a variation of a "Bank Night," and an adaptation of "Larry Becker's CB Handles"). Along with these, he discussed the arrangement of our tricks, when we are designing or setting up our show. Additionally, he facilitated the Ring discussion involving booking details.

Ring members added their talents and information, as well. Chester shared his use of an expandable seat as a base for a cube-type table. His suggestion was the result of researching for a way to reduce carry-in for shows. He also demonstrated an optical illusion effect he taught in his magic classes. Next, Bill performed Martin Lewis' "1 to 6." This effect is similar to "What's Next" with the improvement of automatic positioning of the spots. Dale continued this portion of the evening using Keith as his helper to perform an effect based upon the Gilbreath Principle. This effect involved the

entire room at various points. To round out the entertainment, Keith continued to impress with a baseball card prediction.

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, contact us.

*Charleen Stokes*

### **RING 199, RALEIGH, NORTH CAROLINA – Lee & Snavelly Ring**

Meets 1st Sat. of month, United Church, 820 E. Williams St., Apex, NC  
DAN HARLAN, Secretary  
E-mail: contact@danharlanmagic.com  
Website: www.raleoghmagicclub.org

For February, members were encouraged to perform without cards. When separation anxiety subsided, many had a good time.

Junior member Josh correctly connected names of "first crushes" with the "crushers" who wrote them... even revealing one hidden without crushing it. Then, Jonathan Barnes smacked a signed nickel into a sealed soda, for some reason. His properly performed pop piece earned him full membership in the ol' RMC, and that's reason enough. Without rushing, Marc Seelinger demonstrated "Russian Rings" transforming three black plastic rings into three multicolored plastic rings. Granted, most of the descriptors remain unchanged, but impressive, nonetheless.

A new face (for us, not for him... it's been his face all his life), Matt O perfectly played Poker Chip Poker with Michael B. As they say, "When the chips are down, eat pretzels." After that (but one ahead of the next), Sean MacBain mentally projected into his participant's past revealing their childhood friend, childhood pet, and childhood freely chosen card.

Next up, The King of Magic, Dan Harlan ripped his heart into pieces and restored it with his bare hands, whereupon it broke into a hundred tiny hearts fluttering in the breeze. Hmmm... you can teach an old dog a new trick. Another new face (see joke above), Mike Kaiser proved he can read by revealing big words from nice books. It was a miracle of bibliophilic proportions.

A third new face (yep, same joke), Bob Crane cut right to the point as his scissors sliced a chosen item in half on a list... AND in real life. You could say he pushed the envelope. You could, but please don't. Deftly performing "Crazy Coin Cuffs," Jonathan Thai, achieved full RMC membership and proved that rubber bands ain't the only thing that'll drive ya crazy.

With a friendly face and a smile as big as his name, Paul Kokkelenberg demonstrated "Jumbo Spirit Dice" from Retro Rocketeers, but he

won't tell us how it works. Since when do magicians keep secrets?! Another new RMC member inducted; Russ Condrey passed silver through silk under the watchful eyes of two super silk holders.

Last, but never least, Tony Thomas discerned a chosen emoji by discarding Happy, removing Heart Eyes, saying no to Sadness, and eliminating Poop, leaving only the Halo. No-one was harmed in the incident.

Quickly scrawled while searching for my emotional support deck of cards.... *Dan Harlan*

## **RING 202, MALTA – The Magicians' Society**

Meets on alternate Mondays at 19:00 Volunteer Centre, 181 Melita Street, Valetta

GEOFFREY BUHAGIAR, Secretary

secretary@magicinmalta.com

[www.facebook.com/groups/2785030921/](http://www.facebook.com/groups/2785030921/)

As the end of the year was rapidly approaching, we had three meetings. The first one was dedicated vaguely to strings, rings and things and it opened up various possibilities. It was past president, Glen Mercieca who opened with a classic, almost impromptu effect that never ceases to baffle. A borrowed ring penetrated a string and a safety pin under a handkerchief and impossible conditions.

Brian Rolé passed a ribbon through a Chinese coin and then performed another penetration - a recent rehased version of the "Grandmother's Necklace" with transparent beads and a fluffy string by TCC & Chen.

PIP Vanni Pulé, threaded a ring through a ribbon and made it disappear to materialize inside a cartoon box in an animated flipbook (by Iota). Then he presented a storyline for four variations of the "Ring on Rope."

The meeting that followed was a sale of second-hand props. This was dominated by an array of items from the collection of our member Kris Attard, who had a supply of Supreme tricks and latex articles that were so old that they proved to be new to some younger members.

The last meeting of the year included drinks and bites, and a bit of holiday magic. The first one to perform was, once again Glen Mercieca with a "Just-Chance" routine using coloured Christmas Bells. The good thing about it was that everyone won something, but the performer ended up with the lion's share. After this, we enjoyed a modelling balloon interlude with various stunning creations by our balloon expert, Robert Ellul.

Alfred Mifsud coloured a picture by magic that was also themed around the season. Vanni Pulé used the "Out to Lunch" method to change a picture of a candle from being unlit to a flaming one with a signature transfer to boot. He also

predicted the way a stocking would be coloured. Finally, a real Christmas stocking went through various mutilations and transformations until the bag, turned inside out, revealed it had Santa's face on it. Yours truly ended the session with a variation of the "Hippity Hop Rabbits" using cut-outs of Santa and a snowman.

The first meeting in January was dedicated to a discussion about our potential participation in a national event in October. We agreed on a concept and the number of participants to be included in the proposal.

The meeting after was an open one with a great attendance. We were glad to see our member John McKellar who was recovering from a stroke, Alfred Mifsud, recovering from a fractured shoulder and a guest from Lancashire, U.K. William Richardson who used to be known as Ricardo and Pat (R.I.P.) in the heydays of cabaret. They were brought over by our member Kris Attard who was kind enough to pick them all up from residences and hotel. In fact, it was Kris who started the ball rolling by performing two Ton Onosaka effects. The first one was, as far as we know, a forerunner of "Wow" and the other was "Frame Up."

Brian Rolé showed two boxes that fitted into each other alternately, even though they looked the same size. Every time they were opened, they produced a sponge ball. These sponge balls did their own magic by transposing from one hand to the other. He followed this with another effect with a ball. This time it was a solid ball bearing, which seemed to penetrate a sheet of glass inside a wooden box.

Glen Mercieca put a chosen card in a box, after removing two pistols from it. One pistol shot out a pair of comical bloomers. The other produced a bang banner and a real bang. The card in the box appeared now with a bullet hole in it.

Joseph Demanuele gave an excellent rendition of the linking "Beads of Prussia." Lorenzo Brincat presented the "Malini Egg" with vanishes and productions of an egg and finishing with a small glass of liquid. Our President, Gwilym Bugeja, tore a card in half vertically and had it signed. He punched a hole in one part, and it transposed into the other half. He also performed the "Card Across" with one chosen card in a version by Craig Petty called "Across." Finally, he penetrated a cap inside a bottle of beer and then stunningly twisted the bottle and handed it for examination. This is a relatively newly marketed effect called "Tornado Bottle."

Itso Bratovanov works only with sleight of hand, and he had a chosen card turn over surreptitiously in a spread-out deck. He then demonstrated various finger ring acrobatics and ended

with a chosen card changing into the missing suit among three other cards of the same value chosen by other members. Vanni Pulé gave us his version of the Gemini principle using a rainbow deck with twin card backs, ending with two twin cards in value and colour while the rest of the cards all had a different value and colour and were all identical. He then moved to a more visual sequence with a rope where a knot is slid out several times until it climbs up the rope and is removed. He finished by combining "Psypher" with "The Predator Deck" in a series of predictions and divinations.

Our guest from the U.K., William Richardson started by "Twisting the Aces" and showing that they all had mirror backs. He predicted the choice of an ESP symbol by revealing a prediction inside a locket that was used as a pendulum, for the choice. He ended with a funny twist by revealing that his glasses had a picture of a chosen card on them.

*Geoffrey Buhagiar*

### **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](mailto:Ecrafft@woh.rr.com)

Web site: [www.angelfire.com/oh/ring205](http://www.angelfire.com/oh/ring205)

Ring 205 met on Sunday evening January 26, 2025, at 7:00 p.m. at Mike's home. We discussed several local magic lectures and conventions. Chris Topel recently attended the Magi-Fest in Columbus and reported on some of the shows. Fr. Steve Blum gave the treasurer's report.

Fr. Steve kicked off the evening magic with a card find that involved the use of a random number using a set of dice. Gene Craft presented "Spotty," a charming spotted bag that turns into a dog puppet. Gary Friedrich performed "Chicago Snowstorm" in which all the packet cards change to blank white cards.

Chris Topel had Fr. Steve choose a packet of cards. Chris then spelled out a phrase ending on the selected card. Mike Grubbs performed a very smooth version of "Cards Across." He explained some of the card handling. Doug Ferguson shared the evening show. He started with a "Coin Matrix," a deck manipulation and a "Do As I Do" card routine. Eddy Grubbs was also present.

*Gene Craft*

### **RING 219, LAFAYETTE, INDIANA – Bob Hurt/Ron London Ring**

1st Thu., 7:00pm, Faith Community Center, Lafayette, IN

SCOTT STARKEY, President

Here are the meeting minutes from our February meeting. We had a wonderful evening by sharing tricks we are workshopping. Scott

Starkey started our meeting by having a volunteer select one of two washers and place it in their hand. Scott took the other washer and gently plucked the hole of it and tossed it to the washer in the volunteer's hand. Scott then stretched the spectator's washer so it was four times as long!

Next, Scott took a rubber band and passed it effortlessly through a metal ring. After that illusion he shared that he planned on showing us the zigzag lady illusion, but he did not want to pack all of the boxes in his sedan. He pulled out a queen from a back of cards. He then gave a simple thrust with his thumb and moved the middle of the card, so it jutted out of the side, so we could have the illusion in miniature.

Benji pulled out a bowling trophy. Every time he removed the bowling ball from the trophy it jumped back. Even when he switched it with a different ball, the bowling ball would replace it.

John took a 50-cent piece and made a pencil rubbing of it. He tore the rubbing out and dropped it into his coin wallet and handed it to a volunteer. The volunteer then opened it up and saw that the rubbing had changed into a real 50-cent piece!

Mr. Whitlock then had a card selected and replaced in the deck. John waved the two jacks over the deck and instantly the selected card appeared between them. He pulled the card out and it vanished as he tossed it toward the deck. The deck was spread, and the selected card was found face up in the face down deck.

Scott pulled out a business card. In one corner he had drawn a target and in the catty-corner he had punched a hole. With a quick flick the hole moved from one corner to the center of the bullseye.

Benji then showed three coins, a brass Chinese coin, a copper UK penny, and a silver American half dollar. He pulled out a fabled atomic coin which when squeezed would copy the coin it was squeezed against. After it changed from a Chinese coin to an English penny and then back to an American half, it was given an extra-long squeeze and became a jumbo coin.

*Benji Milanowski*

### **RING 236, CHAMPAIGN, ILLINOIS – Don & Dorothy Schultz Ring**

Meets 3rd Wed., 7:00pm, (except Nov. and Dec.) For location call Chris at (217) 431-479

KEN BARHAM, Secretary

2318 Winchester Dr., Champaign, IL 61821 / (217) 841-5616

E-mail: [Kebtram@aol.com](mailto:Kebtram@aol.com)

Dues are \$20.00 payable to any of the officers. If you would like to be an officer, you must be a member of both the I.B.M. and S.A.M.

The January meeting opened with discussion

of the different online meetings offered by the International and National Organizations and online magic shops. Next up was an update on the Central IL Magic Get-Together on Saturday May 3, 2025. Information and online registration here: <https://cimagic.weebly.com/cimgtg.html#/>

CIMA will be hosting a lecture by Trevor Duffy on Thursday 9/4, at the Bontjes Compound, at 7:00 p.m. The cost is \$25, and it should be a good time. Gregory Wilson will be lecturing in Springfield on Wednesday 3/26.

Professor Higgins brought in The Particle System by Joshua Jay. It offers a lot of ideas and, if you put in the work, would probably be a lot of fun. Ken Barham gave a review of "Rooted" by Danny Goldsmith. If you are looking for some good coin work, he is a great place to start.

Chris hosted a showing of *Lost In The Shuffle* by Past International President Shawn Farquhar. Interesting theory with some great magic interspersed.

Rob "The Professor" Higgins opened the magic with his flying/disappearing silk followed by "X Force." Chris Bontjes showed us his Cheater Chips. Bill Pierce performed his "Three Card Divination." Essen Hu joined us on Zoom with his "Blackjack the Hard Way" and then grabbed two cards from a tossed-up deck. Ken Barham made five butter cookies, and a brownie disappear.

The next meeting will be on Wednesday February 19th at 7:00 p.m. at the Salvation Army in Champaign. The topic will be: Your Favorite Trick from 2024. Come early and meet us at Manzella's Italian Patio for fun and food. I try to be there around 5:00. See ya at the meeting.

Ken Barham

## **RING 250, FORT COLLINS, COLORADO – Presto-Digitators**

Meets 2nd Sat. of month at 11:00 a.m. at Oregano's Restaurant, 4235 S. College Ave., Fort Collins, CO 80525

LEW WYMNISNER, President / [Lewiswymnisner@comcast.net](mailto:Lewiswymnisner@comcast.net)  
(970) 484-7014 / Web site: [www.prestodigitators.com](http://www.prestodigitators.com)

I.B.M. Ring 250 did not meet live during the pandemic. We attempted Zoom meetings, but they were basically unsuccessful. Until this January 2025, the Ring did not meet officially. The other local magic club, S.A.M. Assembly 292, was meeting in nearby Greeley, CO, until the venue they used closed. Many of S.A.M. 292 members are also members of Ring 250. So, when S.A.M. 292 moved to Fort Collins to meet at Oregano's Restaurant, it became an opportunity to re-establish Ring 250 meetings.

The first joint meeting of these two was January 11, with a lecture sponsored by Ring 250 presenting Mark Strivings. The combined attendance surpassed twenty people.

Here are the effects Mark taught from his lecture titled "Fort Collins Arcana/A Special Lecture for my Friends at the S.A.M. 292/I.B.M. 250." Mark also gave several historical perspectives based upon his knowledge of Mentalism and Magic.

"It's Hammer Time!", a highly commercial handling of the classic "Seven Keys to Baldpate" premise wherein comedy and drama are built in. "Match This!", a self-contained version of Stewart James' classic effect "Miraskill" that has a built-in repeat feature that absolutely kills. Plus, the entire thing fits in your shirt pocket. "Chip Shot," a killer double prediction of the outcome of an imaginary trip to Las Vegas to place a bet. It's baffling and one hundred percent self-working. "A 'Ducky' Deal," a self-working ESP card prediction that is different every time. All that you need are a single set of five ESP cards and you are good to go. "Predict-A-Date Extended," this handling of one of his oldest 'babies' turns this incredibly simple prediction of the date on a borrowed coin into a double prediction that leaves no clues. "Psychic Influence II," there is simply no explanation for this. A borrowed deck, which is never touched or handled by the performer in any way, is freely shuffled by a member of the audience until instructed to stop. The performer has the helper look through the deck to find a matching pair of cards (ex. two red fours, or two black nines, etc.). Once found it is revealed that the performer has the exact same matching pair in a deck that has been sitting in full view the entire time. There are no other matching pairs in either deck. This is a freaking miracle. "The Finder Pencil," easily one of most unique means of 'finding the dead name,' or finding the selected card from a group of cards that has ever been devised. It is incredibly utilitarian and it's incredibly easy to do.

Lew Wymnisner

## **RING 257, LAS VEGAS, NV – Roger Dreyer, Fantasma Ring**

Meets 1st Wed. of the month, 7:00 pm at Super Summer Theatre, 4340 Valley View Blvd., Suite 204, Las Vegas, NV 89102

DICK DISKIN, Secretary

Email: [Kirk@crestkey.com](mailto:Kirk@crestkey.com) / Web site: [www.ibm257.com](http://www.ibm257.com)

This evening, a short business meeting began with President Kirk welcoming us all. He then related that following this shortened business meeting, there would be Joshua Jay's lecture.

Kurt then proceeded with election of next year's 2025 officers. Voted unanimously were Bobby Berosini Jr. President, V.P. Allan Ackerman, John Lewit, Treasurer, and Secretary Kirk Kaplan.

Kirk announced that the January meeting would occur January 8, 2025, as January 1 is a national holiday and usually a day of rest.



As this is my last official duty as Ring 257 secretary, I would like to thank all who assisted me and bringing these valuable monthly magical Ring reports to you from Vegas.

It's been an honor and a privilege to represent the skilled magicians of Las Vegas hear from Ring 257 and the magical happenings. *Dick Diskin*

### **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

We began the new year with a new meeting place, The Perkins Restaurant and Bakery on Hwy. 27 in Leesburg. We have a private room and a dedicated server!

Under Old Business: A review of the holiday party showed that we may not go back to Ichibon Buffet again. The new Ring officers for 2025 (same as 2024) were reinstalled by acclamation.

Under New Business: Les Morgenstein is working with a cable TV network that serves the Waterman Village community. They are looking for video clips of performing magicians to broadcast. If you submit your video and they use it, you will receive free advertising on their network. Greg Solomon and David Lyons gave information on their bookings for Jan., Feb. and March. Roger Reid made a motion to make multi-time Past President and Vice President Jim Moody, who is moving out of the area, a Lifetime Honorary Member of Ring 258. Seconded and passed unanimously!

This month's theme was “What I got for Christmas or Hanukkah.” Pres. David Lyons led off the entertainment with a terrific smoke gimmick that wowed everyone and a smokey card divination. V.P. Andy Rohweder showed pressure sensitive material he found that can be used to make close-up mats of various colors. He also showed a bar trick removing a dime from under a quarter in a shot glass without touching it! David Ginsburg performed “Card through Card,” “Floating Card,” and “Magic Frame.” Kim Young turned cards to money in an instant. Roger Reid demoed and explained “Linking Chain Links.” Greg Solomon had a bunch of stuff as usual including Bev Bergeron's routine with the IMP Bottle and some things he could not remember the names of (“No idea!”). And Jim Luscutoff closed the show with “Wonder Orchestra.”

Next month's theme will be “Ropes! No String, No Ribbon, No Thread... Rope!” *Roger Reid*

### **RING 265, LONDON, ONTARIO, CANADA – London Magicians Guild**

Meets 2nd Wed., Labatt's Engineering Bldg. unless otherwise notified.

MARK HOGAN, Secretary

The December meeting could not be held at our regular spot, as it was not available. But being the holiday season, what better way to celebrate than to simply enjoy some good food and drink at Crabby Joe's Restaurant. We were able to get the back room at Crabby Joe's all by ourselves, and there was quite a good turnout. And fortunately, there was lots of magic to share as well.

As the main attraction, we had Edwin Mendonca performing in order to join the club. He performed some nice rope manipulation, including a great “Ring and Rope” routine. He then showed a bottle and a glass, and in a split second made them change places! Not only that, but with a rub of hanky the bottle changed colour! He made a finger ring disappear and reappear on a magic wand held by a spectator! And his piece de resistance, a custom-made effect, where a selected playing card, lost in the deck, was found in-between two panes of glass! Edwin gave us an amazing performance! Welcome, Edwin, to our club!

Peter Mennie showed us his own variation of a Jon Allen sandwich routine (allowing the trick to be repeated), as well as a very novel and clever “Monte” effect using jumbo Uno cards!

Mark Hogan tried (and failed) at a Dani DaOrtiz effect, and thought he'd try again when Al Coombs arrived. But the guys got to Al first, and conspired to make the trick fail the same way! (Mark, “OK, you got me!”). But later he eventually did nail his variation on Dani's “Very Lucky,” where a selection lost in a shuffled, dealt, and reassembled deck is in the location on a prediction on the table the whole time!

It was a great night and a terrific way to get into the holiday spirit. Hope to see everyone in the new year! *Mark Hogan*

### **RING 273, CANBERRA, AUSTRALIA – Oliver Ring**

Meets 3rd Thur., 7:30pm at the Burns Club

PETER FOSTER, Secretary

Email: pfoster@pcug.au

Fun meeting this month, although only three of us could make it: Richard Hunt, Phil Bevan, and me. The theme was Rubber Bands, so Richard started with one where two rubber bands were linked and unlinked. This was “Jumper” by Joe Rindfleisch. Phil then did another linking / unlinking routine. This usually used hair bands, but he did the mini version with rubber bands.

***Share the Magic! Invite a friend to a Ring meeting.***

I followed with a spelling trick. A spectator selected a card from a small packet, then the spectator was asked questions about their card. The spectator could lie or tell the truth as they wished, and the answers were spelled out, dealing one card for each letter. At the end, despite any lies, the spelling finished on the selected card. This was "The Nine Card Problem" by Jim Steinmeyer.

Phil had been to see Penn and Teller, who were on an Australian tour. Phil described some of the effects and we had lots of discussion about them. One of our regulars was absent because he was at their show, so I can partially blame our poor turnout on Penn and Teller.

When we got back to the magic I did a card trick. Two spectators cut the deck into three piles, selected cards, shuffled each of the piles and reassembled the deck, without the magician touching the cards. The magician then took the cards and found both selections, with no fishing or outs. A very fooling effect. This was "Thot Echo" by Sam Schwartz. I got it from YouTube, but it was first published in *The Pallbearers Review* in March 1974.

Next was one with a small wooden box. It was opened to reveal six dice, arranged in order from one to six. The lid was replaced, and a spectator rolled a die to get a random number. The lid was removed, and all the dice now showed this number! Very nice. This was "The Secret Dice Box."

I followed with a packet trick. These were not playing cards but instead showed those patterns of coloured dots that are used to test for colour blindness. The cards were spread face down to show the grey backs, then a spectator took the test, looking at each card and saying what number they could see. The spectator passed the test, but then the magician explained that this test can also cure colour blindness: the cards were turned over and they now all had different coloured backs, and all could be examined. This was "Ishihara Test" by Liam Levanon.

Phil showed us a video of a matching effect that he had recently done as part of an online show. This used ten cards, five with red backs cards and five with blue backs. Spectators chose which red card to place on top of which blue card, then the pairs of cards were individually turned over to reveal that all pairs matched. Phil then showed us something a bit different, to do with augmented reality. He put his phone in camera mode and placed it on the table. Then he took a blue backed card and held it face up over the phone. The picture showed his hand holding the blue backed card. Then a spectator tapped the screen, and the image of the card changed to

a red back. This was just a camera trick. Except... the card was then turned over to reveal it now had a red back! This was "Digital Flap" by Magic Reality.

We finished at that point. Next meeting is on 20 February, the theme is Pens (not Penn and Teller, just Pens). Cheers!  
*Peter Foster*

### **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: Danny Watson, Mike and Linda Fuller, Tony Zelonis, John and Rhonda Donahue, Glen Heald, and Jimmy Roach. After dinner at some of the finest B-B-Q in Macon, Georgia, our meeting began with some discussion on this world's events and personal stuff, we began with our monthly riddle sheet created and presented by our President Danny Watson to which we all take turns trying to solve them, usually five or six each month, challenging to say the least.

With the theme for our Feb. 2025 meeting being Musical Magic, you had to do an effect to some sort of music. First up was Jimmy Roach doing his "Silk to Appearing Cane," looked nice. Next up was John Donahue doing the effect called the "Silk Caddy" where time after time a white silk placed in the box would change color to either red, yellow, or blue, and the white silks were gone and, in the end, the three colors placed in the box came out the other end tied together, and the box left completely empty. Nice. Next with the help of Jimmy Roach, Jimmy signed a coin and placed it into one of two Altoids boxes, he mixed them up. John tossed in a third box; Jimmy mixed them again. Once more John added a fourth Altoids box and again Jimmy mixed them and then John turned around and through the power of ESP divined which had the coin. Voila. Ideas were thrown in as to how to improve the effect for a repeat performance. All looked good.

Tony Zelonis was up next with his motorized hypnotic wheel where he had everyone stare at the spinning wheel for at least twenty seconds and then look at your hand. If done correctly you would see your skin moving on your hand, weird and spooky making the mind work out of the ordinary.

Last up was Mike Fuller with some insights on an effect he is learning with the "Three Shell Monte" or the pea and three shell swindle. Even had a set of pewter shells he found. A bit on the heavy side but nice.

Short on attendance but still had a good time watching and actually learning some new ideas.

If ever in the area, give a shout, stop in, love to see ya. March's theme being Irish Magic.

*John Donahue*

### **RING 291, PALM DESERT, CALIFORNIA – Palm Springs Magic Club**

Meets first and third Tuesday at the Portola Community Center in Palm Desert beginning at 6:00 p.m.

HENRY JUAREZ, Secretary / E-mail: henryjuarez1@hotmail.com

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

To herald the new year, PSMC members used our first meeting of the month in January 2025 to try out some new tricks and new ideas.

Don Campbell began with the "Gypsy Curse," by Emerson and Wes. The spectators tried to follow the King of Diamonds in order to "double their money." The Hammon Count was used for this effect.

Next up was George Haas, who also used the Hammon Count to perform his "Wild 9" card trick. Then was David Prekeges, showed a trick he saw Mat Franco perform at his show in Las Vegas a few weeks earlier. A spectator held the two black ace while the magician held the red ones. But when spectator checked, he had the red aces, while the black ones were back in the magician's hands.

Marv Chapman previewed a trick called "McCombical," which he will be performing to a large audience soon. Two spectators are chosen. One picks a card from eight face down blue backed cards, and the other picks a card from eight face down red backed cards. The two cards are revealed to be the same card! Don Campbell closed the night with Phil Goldstein's "Manual Printing Press," where three blank cards are mysteriously "manually" printed and become standard Bicycle cards

Our second meeting of the month was an interactive session which explored a few ways Artificial Intelligence can be used to write scripts for your tricks. Andy Cohen and Eugene Ball led the presentation, explaining AI terminology, uses and applications to magic. Then, for a graphic demonstration of what AI can do, Dean Apple performed a "Vanishing Coke Bottle to Glass of Coke trick" twice, reading scripts created by two different AI apps, Claude-AI and Gemini-AI, with Andy holding the cue cards. The same exact prompts were fed into the two AI systems. The group then discussed which script seemed most like it was AI-generated. As a further example, Don Campbell described a trick prior to the meeting to Eugene, who used AI to generate three different scripts for the trick. Don picked his favorite among the three and performed the "Beads of Prussia" trick. The group then created prompts to try to improve the script.

Expanding on the AI theme, Don demonstrated a marked deck prediction where the markings on the backs of the cards were different than the faces. The magician correctly predicted the marked card on the back of the chosen card by the spectator, saying that AI helped him do the prediction. By the end of the evening, the group had a greater understanding of the role AI may play in magic in the future. *David Prekeges*

### **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)

Here at the John Fedko Ring, we marked the new year with the installation of club officers by the I.B.M.'s Territorial Vice President Cliff Gerstman. The rest of the evening was a member performance night.

President Steve Longacre made announcements and reminded members of dues obligations for the new year. He also demonstrated a very clever widget that attaches to your phone, the "ULANZI J22." When cradling your phone, it can act as a professional camera grip with buttons for operating still and motion film action, or quickly transform into a tripod, or further transform into a "selfie stick" for additional filming flexibility. It retails for about twenty-five dollars.

Can Tang and his daughter, Stacia, wearing traditional finery in celebration of the Chinese New Year (year of the Snake) presented magic using a plush octopus in a top hat and a tray of the red envelopes shared to symbolize a hope for wealth and happiness in the coming year. Audience members were asked to select an envelope. One audience member was selected to assist with the magic. All the envelopes were opened to reveal money inside of each one. The chosen assistant was introduced to the magical octopus and asked to find the serial number the money from the envelope. As each digit of the serial number was read aloud, Stacia raised one of eight the Octopus tentacles to reveal the matching digit written underneath. The Magic Octopus and the bill's numbers matched perfectly.

Long time member Dean Dunn-Rankin returning from a long absence, first regaled the club with a vanishing lit match. Then a randomly selected card was thoroughly shuffled and spread face down across the table. The audience was asked to choose any number between one and fifty-two. The selected card showed up at the exact position corresponding to that number.

Alan Hanson announced he'd do a combination of two of the best performing arts. Magic,

of course, along with the art of poetry. He then launched into the classic nightclub magical card routine called "Kate & Edith," made modernly famous by Doc Eason.

Todd Reis used jumbo cards and giant colored silk envelopes to simulate the classic stage illusion of the Substitution Trunk. A large black king card went in a red silk envelope and a large red queen card went into a black silk envelope. After the audience yelled the prompted command, both cards had magically changed places. In a second effect, Todd guided the audience along in the stacking in three piles, combining, and restocking of their own collection of thirteen ordered cards from ace to king. After all the crazy mixing, everyone's cards were all back in consecutive order, only reversed from the original.

Kevin Brown, true to his mystery persona, arrived with a small wooden locked box and a collection of antique photos of various people. He set the scene of the investigation of Jack the Ripper in old London. A volunteer was recruited to eliminate unseen suspect card photos along with Kevin until only one remained. Amazingly, that card was a photo of the Ripper. Kevin placed the Ripper card into the wooden box along with two policeman photos. The box was locked. A moment later the box was opened to reveal that the Ripper photo had become blank (i.e. he had escaped) and the two police photos were now stained red (i.e. they had been killed).

Magician Richard Zucker shared with us his lifelong history of unexplained precognition of both events and the passings of prior friends. He then used his telephone to reveal a prerecorded video of his premonition from the night before confirming the location of a card in a jumbo deck (King of Spades), matching that which had just been randomly selected moments before by an audience member in another deck.

Neil Katz drew a black and white cartoon image of his younger self dressed in college garb. The audience was asked to assign colors to this fashion challenged youth's clothing items (hat, shirt, pants, shoes, balloon). Neil then quickly revealed a prior image on his phone of those exact color selections on a similar drawing.

The remainder of the meeting had members sharing their performance secrets with one another.

*Ian Hanson*

### **RING 324, MIDDLETOWN, OHIO – Middletown Magic**

Meets 1st. Fri. 7:00 pm, Tytus Avenue First Church of God, 3300 Tytus Ave., Middletown, Ohio 45042

LARRY HOLLINGER, Secretary

4515 Northglen Court, Englewood, OH 45322 / (937) 836-4359

E-mail: IBMRing324@aol.com

President James Butler officially welcomed all seventeen of us before giving us the bad

news. James will be moving to Pennsylvania at the end of the month. We will miss his humor, magic skills and musician skills.

The Ring Officers have determined that it is time for another Ring 324 Public Magic Show. We decided on April 26 as the date. During the meeting, Illusionist Jake Lindsey auditioned with a tight ten-minute routine including silks, "Linking Rings," and "Miser's Dream." He was unanimously accepted. Patrick Dugan has arranged the opportunity for us to sell Entertainment Books to help replenish the Ring's treasury. We jumped to magic before coming back to business.

Time for magic! Larry Payne started the festivities with his puppet "Jay" sporting a "Mystic Magician" Fez. Larry P. then performed a very nice rope routine including many types of knots including the Robin Hood Knot, Magician's Knot, Shoelace, disappearing, flying, and Professor's Nightmare knots. Charlie Cadabra was next with two effects. First a silk traveling between Chinese boxes and pockets with volunteer Shawn Grey. Next with A-B-C cards and volunteer Jake Lindsey, Charlie predicted which card Jake had selected and drew it on a Rising Card Axtell pad. Bill West took center stage next with volunteer Rick Gaffney and some very deft card work. Shawn Grey did a routine with his "Smart Pen" then explained and demonstrated how it worked for us.

Back to business! Ring Show Co-Ordinator Larry Taylor (LT) took the floor and reported to the club the status and decisions about the Ring Show April 26. It will be at 6:00 at our home church, Tytus Avenue First Church of God, 3300 Tytus Avenue, Middletown, Ohio. We discussed ticket prices and concession items. We discussed behind and in front of curtain jobs and signed up to fill the positions. Lots still left to do.

So, if you are ever in Middletown, Ohio the first Friday of the month, please stop by and join us. From Ring 324 – The Friendliest Ring Around.

*Larry Hollinger*

### **RING 325, BRANSON, MISSOURI – The Tri-Lakes Tricksters**

Meets 3rd Sat. of the month atl's Magic & Joke Shop, 6:00pm, 124

South Business 65, Branson, MO

DR. CHRISTOPHER BECK, President

E-mail: beckibring325@gmail.com

Members present included Gary, Mary, Monica, Yak, Thom, Jordan, Jim, and Anthony.

At 6 p.m., Vice President Gary called the meeting to order. Traditionally January is the month we elect new officers. A lengthy discussion regarding officers, members, and recommendations was held. Gary indicated he is willing to continue as Vice President but not interested in



any other position. Mary can take notes for January but is facing surgery in early March and may/may not be at the February meeting. She definitely will not be at the March or April meetings. Initially Gary nominated Jim for president and Thom seconded. Jordan then nominated Thom without a second. Jordan indicated he and his family are permanently moving to Japan in mid-summer so is unable to take a position. A suggested solution was to rotate members as acting president, but general consensus was that this was not practical. After discussion Anthony made the following motion, Jordan seconded. The vote passed unanimously: Jim to be president; Gary to remain as vice president; Yak to remain as treasurer and historian, Jordan to be secretary for the first part of the year, and Mary to take over as secretary after surgery recuperation when Jordan leaves.

Thom suggested a plate be added to the Honorable Mention Plaque to recognize the many years of service Chris had provided to the club. Some discussion ensued, but a final decision was not made. A general discussion of the organization of the club resulted in a recommendation the bylaws be reviewed as they haven't been revised in several years. Yak is to provide copies at the next meeting if possible. The DYK magician listed in the January 2025 newsletter was discussed. Bert Allerton was the specific magician. A question was posed whether anyone could name any magician who was born in January. No names were forthcoming.

Performances: Jim was up first with a "Bolt & Box" effect. He indicated this effect was one he had recently purchased from an estate sale. Most of the items were magic from the '90s and early 2000s. Jordan with the assist of Anthony worked a Bill Tarr trick on paper. Jordan's second illusion was the "Flying Dollars" effect. Thom was up next. He showed an eyeglass case and indicated it can be used as an effective "case" to hold small magic effect items. He began his illusion with his open palm showing a key said to have been used at the most haunted Crescent Hotel in the Western world. The key began to move back and forth in his open palm. Next, he produced a teaspoon. Holding it just at the junction of the bowl and handle. Low and behold the spoon folded in and created the illusion of a box.

Yak had one of the cigar boxes Thom had presented to everyone at the December meeting. He proceeded to rub the top of the box with a one-dollar bill. When he opened the box out sprang multiple dollar bills. Anthony, using his science background from school, discussed Dendrite in the body and how it turns off and on. Quoting

the Bible, "In the beginning, God created the heavens" he displayed a flickering ball as it moved across the sky. He further indicated the Earth on the ball. Then mentioned The Big Bang Theory and referred back to the Dendrite that is everywhere.

Jim returned to the stage with a nut and bolt. The nut seemed to move of its own volition back and forth on the bolt. He referenced "Ultracinese." Jordan next displayed a card effect. Initially he cut the cards and laid one cut face up on the table and the other cut face down. With the help of Gary and Mary who slid the two columns together, so both face up and face down cards were intermingled. Jordan then fanned the mixed cards across the table. Turning his back, he asked Mary to choose a face down card (Q Hearts) and Gary to choose a face up card (J Diamonds) and replace them in the fanned deck. Jordan then gathered the cards up and shuffled them together. He then displayed the two chosen cards side-by-side.

Yak closed the evening with an effect using keys and the traditional "Scotch & Soda" moves. He indicated a video demonstrating the effect, for only twenty-five dollars is "coming soon to a magic shop near you." *Mary Geise*

### **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/)

It was a nice day at the beach for a meeting. Paul McTaggart welcomed all there and opened the meeting. We had a really good turnout this month. The theme was groundhog magic, magic that repeated and most everyone signed up to perform. We did door prizes and then Liam, our youngest member, performed. Liam borrowed a dollar bill from Bryan and had him fold it. It was then placed in a wallet. Liam took out a prediction and it matched the serial number on the bill in the wallet. Nicely done.

The business meeting was next. Dave Tanner shared a funny story about him and Philip Vanderbilt Brady. Speaking of Philip, keep him in your thoughts, he fell and fractured two of his vertebrae. We had a short break for snacks before the magic.

Showtime! Gene Voshell shared with us the Warlock Amazing Frame. It was a wonder. A frame held a square of glass. He placed two panels on the front covering the glass, and two on the back. The glass has soft spots he explained and pushed a knitting needle in the holes in the panels and through the glass. Next, he attached a length of yarn to the needle and threaded the

yarn through the holes front to back. It was an interesting sight. After he was finished, Gene was able to lift the glass out of the frame leaving the yarn securely in place. It was a simple but amazing effect.

Greg Holt followed and gave us a brief talk on working restaurants and demonstrated a few tricks he uses. Great information.

Dave Tanner did a scary card trick using a spring trap. We know it's a trick, but it still uses a trap. A card was selected and returned to the deck, and then the deck was placed in the open trap. He bravely reached into the trap; the trap sprung but he came away with the selected card. Mercy!

Dale, your Scribe, did the shrinking cigarette and talked about the Computer Age Cards.

Janice Croswhite started off talking about juggling. First, she showed us how to juggle balls, then moved to rings. She surprised us all when the juggling rings linked. Very good!

Michael Bairefoot showed us some material he is working on for contests. Michael makes everything look good. He finished up with producing a cockroach from between two cards.

Paul Arnet, who we don't see enough, performed a very nice four card effect. Showing four blank faced cards, a jack appears on one of the cards. During shuffles, the jack vanishes and reappears in the spread. At the end the jack is the only red back in a blue back packet. What a nice effect.

Thaddeus Plezia talked about Houdini's home and showed several pictures of it, one from the past and a current one. He showed a pendent made from wood from Houdini's house and had Ronnie hold it. Six playing cards are placed on a stand and a number from one to six was chosen. The number five was selected. On the back of the fifth card was a message that that card would be chosen, the other cards had no message. Loved it.

Gene Voshell was up again. He borrowed a deck from Bryan and fooled us. A card was selected and returned to the deck and shuffled. Gene had someone call the Wizard. The Wizard's message was 17. Dealing 17 cards from the deck, the 17th card was the selected card. Yes, I will be doing this.

Ron Conley showed us a cool card trick from the '40s with a quick reset. A blue backed deck was shown, a card selected and replaced in the face up deck. The deck was turned over and the deck changed from red to blue. Now, there was a face up blue backed card in the red deck, the selected card. Then, lo and behold, the deck turned back to blue backs. Super nice.

Toddini showed the AB See cards. Charles

helped. The cards were letter cards with a picture of something that starts with that letter. Todd wrote a prediction. Cards were shuffled, Charles cut the cards and looked at the card, and the cards were shuffled again. Todd spread the cards on the table and picks the card Charles looked at. He performed two versions with the AB See deck. To finish, he showed us something unusual. A deck of regular cards was shuffled. Charles names a number and shows Thaddeus the card keeping it a secret from Charles. Todd had Charles place his fingers in his ears and places his hands on top of Charles' head. Nothing. Tries again. Nothing. Now he tries it with Greg, nothing again. The suspense is building. He goes to Michael B and tries again. Michael hears a ghostly whisper and names a card. It's the selected card. Amazing!

Paul McTaggart did a "Three Card Mental Reset" and a silk transposition from Rice's silk book. And Bryan Wilson performed "Second Reckoning."

*Dale Rabon*

## **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

January was the first meeting with our new board in place. Vice President Rick Morein and other board members kicked off the meeting with a quick update on the last board meeting. Rick also shared some exciting news about big events coming in 2026 - stay tuned!

The theme of the meeting was Stage Magic, and Dr. Miner started us off with a "Cut and Restored Rope" routine with kicker ending where the scissors linked onto the rope!

Next up, Kevin Koehne performed a "Six Card Repeat," based on Pop Haydn's routine.

Marvin Roth then performed a "Three Card Monte" with five giant cards! Marv raffled off a set of the cards and the lucky winner was Monty Witt. Tal Kuhn then performed a very clever John Bannon card routine "No, No..., Maybe, Yes!" that can even be performed by a spectator over Zoom. Rick Morein showed us a piece that he considers the best card trick to perform for a large audience, David Hoy's "Tossed Out Deck." Some of us had not seen the routine previously, and it blew us away.

President Daryl Rogers joined us a little late because he had a gig that night. He introduced some changes to our Ring meeting that he'd like to implement this year. One of the changes includes a "front table" at the beginning of meetings, where there is a short hands-on project led by one of our members, and at the end of the meeting a "back table" where an individual

can share thoughts on a particular subject. Of course, in between there will be some great magic! He also announced that Mike Desotell is going to be co-administering our social network and web site with Dr. Miner. Mike has been active on our Facebook site, and we look forward to him adding more value across all of our socials. Daryl is also exploring ways to collaborate with other Wisconsin Rings for sharing magic, swap meets, etc. He then performed a work-in-progress using a magical self-lighting light bulb.

Monty Witt, not only a great magician, but an experienced theatre director, gave us five mistakes that many magicians make on stage and how to fix them. The first one being "don't step on your applause!" To see the full list, you may want to join our private Facebook page.

Finally, Daryl presented a Certificate of Membership to Janet Janquart, fiancée of Ring 398 member Mike Desotell. Janet was bestowed this honorary membership for her dedication in assisting Mike in getting to our meetings. She is a very welcome addition to our Ring! *Kevin Koehne*

### **RING 402, ZARAGOZA, SPAIN**

HELENA PERDOMO, President

Contact: [ibmzaragozaring402@gmail.com](mailto:ibmzaragozaring402@gmail.com)

Hello I.B.M. magic friends. We bring you hot

news from Ring 402. We continue to host the Magic Jam Session on the first Thursday of each month at the El Sótano Mágico Theater, organized by our association with great success. Additionally, on January 30th, we organized the first international I.B.M. lecture with the Japanese magician Shimpei Katsuragawa. It was an incredible success with forty-three magicians attending to learn from Shimpei's exquisite card magic. He was very moved to be able to show a version of a routine by Pepe Carrol (we must remind our dear members that Carrol was born in Zaragoza, and this greatly moved Shimpei). In the end, all the magicians gave him a standing ovation, and we can say that it was a successful event both in attendance and in the quality of the lecturer.

We also announce that on March 15th, we will jointly organize, together with the management of El Sótano Mágico, the First National Comedy Magic Contest. This is the first time in Spain that a contest is dedicated exclusively to Comedy Magic. We already have many participants, and the jury is top-notch; all of them have national and international awards and spectacularly endorse the contest. We will keep you updated. Greetings from Zaragoza (Spain).

*Helena Perdomo*

## **I.B.M. YOUTH TRIVIA CONTEST RULES**

*(Continued from page 60)*

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 60.**

## *Answer to Pictures from the Past – from page 14*

Terry Seabrooke (born Terence Kenneth Seabrooke) didn't expect magic to become his life's profession. He was born in Watford, England in December 1932. After completing his national service, he went into banking and later into insurance. He was already doing magic part-time when an insurance claim from the noted magician Billy McComb came across his desk. After visiting with "The World's Largest Leprechaun," Billy McComb convinced the nearly forty-year-old Terry that he was spending way too much time behind his desk and not enough time allowing others to enjoy his wit and humorous personality. Terry had some performing experience and could draw from J.F. Orrin's *The Conjuror's Vade Mecum* if needed. In the late 1950s, Terry would attend a few of the local magic clubs and participate in a few of the club's performances. At an annual Shakespearian Supper in 1968, he performed on the same bill as his friend Billy McComb. By the time they'd finished their two separate acts, the audience needed to take a well-deserved break until their sides stopped hurting.

Whenever someone reviewed one of Terry's shows, they often mentioned he should travel to the United States to give the country a taste of pure comedy fun. In 1975, Terry finally "crossed the pond" to perform at the I.B.M. Convention in Arkansas. His performance and lecture were overwhelming successes. "He's ingenious, clever, always coming up with something hilarious," said one Convention attendee after seeing his performance. Terry presented a rope routine complete with chattering teeth, a comical mindreading idea, and his wallet routine. Once Terry returned to the United Kingdom, his calendar filled up and he began spending a lot of time flying back and forth between England and the States. He would perform several one-night shows at clubs, then it was off to an engagement at the Magic Castle in Hollywood, California, or Caesar's Palace in Las Vegas, Nevada. Even when he lectured a room full of magicians, Terry would instantly go into one of his common performance routines. No one was safe from his humor, and his rapid speech patterns kept his audience transfixed while he performed.

Whenever Terry performed, he would get someone on stage, pull the fellow closer, and say, "If you would stand under the bag of cement. Good, lovely, there you are." The audience would laugh. If the volunteer happened to be standing on the microphone cord, Terry would start coughing, tap the fellow on the shoulder and say, "Would you mind not stepping on the cord, I can't breathe. Now, what's your name?" No matter the person's answer, Terry would reply, "Correct." He was known for his speedy one-liners. When he performed his "Burnt Banknote Routine," it was fascinating to watch his volunteer react while the envelopes ignited one at a time. As the last envelope burned, Terry would say, "Go ahead and laugh, it's your money." Laughter would fill the theater as Terry's "victim" nervously watched the final envelope burn to cinders. A very young magician, Rudy Coby, appeared on stage and released a ten-dollar bill to Terry at the 1982 Tannen's Jubilee.





Terry had a great time with their height difference, as well, giving Ruby something he would remember long after the convention was over.

Terry had an infectious smile and didn't waste time when he performed, jumping right into humor and entertainment. He was the emcee at the I.B.M. Convention in Reno, Nevada's public show, where he killed time while the next act set up their props. He started to rush through a number of very funny lines and then stopped, briefly turning up the lights to see who was in his audience before smiling and saying, "Okay, I'll go slower." The entire theater roared with laughter.

Terry's *Videot* video tape, in 1983, sold out almost instantly. The tape covered fifty-seven minutes of material, ranging from his philosophy of comedy magic to several great ideas he used in his act. Not only did the tape teach how to effectively perform his routines, but it also provided an opportunity to hear him talk about how he made comedy magic more effective.

Terry kept booking shows at magic clubs across the US, including the Wallace Lee Ring in North Carolina, in 1990. The club members thoroughly enjoyed watching and learning various tricks and ideas that Terry included in his lecture. His lectures always had something you could find that you might be able to work into your own performance. Terry made a point of mentioning that his way of performing might not work for every individual. It was important to make the effect "your own."

In 1994, Terry stepped out of the role of "magician" and into the role of Baron Hardup in a theatrical adaptation of *Cinderella* for the Theatre Royal in Brighton, England, running for a five-week season. The play was performed in British pantomime, with Terry as Cinderella's father who had just come home from a magic convention. Within the play, Terry performed color-changing silks and spring flowers, as well as produced a dove from a dove pan. The audience loved it and at the end of the six weeks, Terry was able to add "actor" to his resumé.

In 2001, Terry joined Billy McComb and a number of international magicians for the tenth annual International Battle of Magicians in Canton, Ohio. Magicians from Australia, England, Ireland, and the US were represented. Audiences went home from the convention with memories of wondrous magic and side-splitting comedy, including a hilarious interview with Billy McComb and Terry hosted by Hank Morehouse.

Terry always believed that originality and creativity were critical for developing a memorable act. Learning the mechanics of each trick is key, and once he'd done that he would toss away the instructions and work on contouring an effect to suit his personality. While it's easier to read the instructions and use someone else's patter and technique to present an effect, what makes any effect or illusion a stand-alone idea is when the performer takes the trick and makes it fit them. Terry would say, "Stamp it with your own personality." That's what Terry did each time he stepped on stage.

Terry passed away on January 11, 2011. Even though he had a late start to his magic career, he appeared on television shows like *The Ken Dodd Show*, *The Good Old Days*, and *Comedy Magic Strip*. He appeared at Buckingham Palace for H.R.H. Elizabeth II and did more than one hundred and forty-five tours of the United States. Terry worked in Europe, Africa, Asia, Australia, and New Zealand. He created a number of tricks still in use today, such as "Fire Wallet," "Burnt Banknote," and "Cigarette Through Coat." Among his memberships in magic fraternities, Terry was a member of the International Brotherhood of Magicians and the Society of American Magicians, the latter of which he served as their International Ambassador of Magic, and was a member of the Inner Magic Circle with a Gold Star and a Life Member of the Academy of Magical Arts and the Magic Castle. When he passed away, the magic community lost a good friend and a jovial performer.

Gary R. Frank

# NEW APPLICATIONS AND REINSTATEMENTS

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YANG, TREVOR, Lakewood, CA  
CASALE, RICHARD, Brandon, FL  
LERNER, M.D., FACP, CHARLES, Santa Rosa Beach, FL  
LEWIS, TROY, Gulf Breeze, FL  
REAME, RON, Highland Beach, FL  
SALZBERG, EDDIE, Sandy Springs, GA  
SKILES, CHASE, Pendleton, IN  
KASS, JAIME, Minneapolis, MN  
ARMONT, KEVIN, Ridgedale, MO  
ROBERTS, ANTHONY, Columbia, MO  
OSBORNE, LOU, New Bern, NC  
MEARS, TREVOR, Las Vegas, NV  
JONATHAN, DAVID, New York, NY  
BELL, ADAM, Mentor, OH  
LEE, CHRIS, Cuyahoga Falls, OH  
SZABO, RICK, Troy, OH  
STRUVE, ROARKE, Astoria, OR  
SHAPEY, JACK, Bensalem, PA

THEODORE II, JAMES, Simpsonville, SC  
WOODWORTH, DANIEL, Aiken, SC  
MARTIN, DANIEL, Delano, TN  
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JACQUES, JULIAN, Redmond, WA  
GRANT, BURKE, Sarnia, Canada  
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### 10 REINSTATEMENTS

LATHAM, TJ, Joppa, AL  
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FARNAN, BUDDY, Salisbury, NC  
JAMES, PERRY, Arden, NC  
DICKINSON, KENNETH, Miamisburg, OH  
PIERCE, ROBINA, San Antonio, TX  
COLLINS, JEREMY, Calgary, Canada  
BARRIE, SCOTT, Carlisle, Cumbria, United Kingdom

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## Marketing Magic – from page 57

Dracula, Santa Claus, and probably a few more. But my favorite was the gorilla costume. When I was inside that costume, people not only didn't know it was me, they didn't even know whether it was a man or a woman! (The gorilla would flirt with audience members of both sexes.)

Was it hot inside that costume? Yes! But I loved being a gorilla, if only for an hour or two.

### Be Yourself!

We are often told not to imitate other performers, and yet whenever a magician becomes famous, hundreds of lesser magicians change their styles to look more like the famous performer.

But think about the most famous magicians of the twentieth century: Harry Blackstone, Mark Wilson, Doug Henning, David Copperfield, Lance Burton, David Blaine, Siegfried & Roy. No two of them are alike. Each of them found their own style and created a successful character based on their individual attributes. And each of them used costumed characters at various times in their shows.

### The Bottom Line

I would love to hear *your* favorite marketing strategy! Tell me at [kent@kentcummins.com](mailto:kent@kentcummins.com).

Do you love magic? Me, too! Listen to "Tales from the Fantastic Magic Center" at [www.fantasmagiccenter.com](http://www.fantasmagiccenter.com). And consider supporting the Patreon account to help preserve and share the art of magic.

OFFICIAL PUBLICATION OF THE INTERNATIONAL BROTHERHOOD OF MAGICIANS

# The Linking Ring

**Dawn Hofmeister**  
Advertising Manager  
advertising@magician.org



## 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...
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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
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