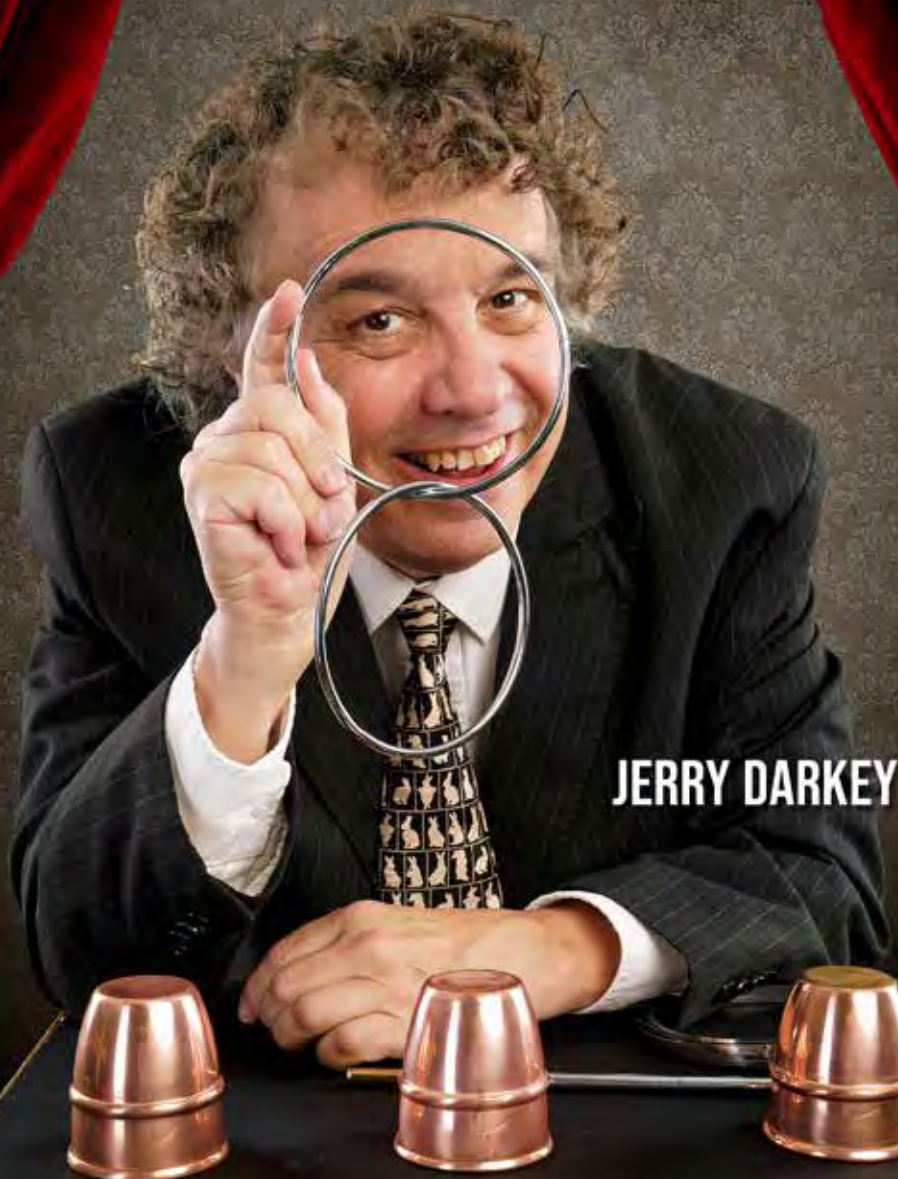


VOLUME 105 • NUMBER 12

# The Linking Ring

DECEMBER 2025



JERRY DARKEY

OFFICIAL PUBLICATION OF THE INTERNATIONAL BROTHERHOOD OF MAGICIANS

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## 30 A PORTRAIT OF THE PROFESSIONAL: SENSES

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## 76 FIVE WAYS TO GET MORE GIGS WITH DIGITAL MARKETING

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## 80 A TALE OF TWO TOMES

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# Feel the Power

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



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

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

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

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

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

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

# Season's Greetings from

*The Linking Ring staff*



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**Have a Magical Holiday Season  
and a Happy New Year!**





## From the Editor

SAMUEL PATRICK SMITH

When Billy McComb stepped out on stage in his later years, he didn't try to conceal his age. Instead, he played off of it. "I can't stay long," he quipped. "It's rice pudding night at the home." It was a quirky bit of humor – and it worked beautifully, reminding me that opening lines of an act set the tone for the rest of the performance.

The same principle applies to first sentences of great books. They draw you in because they are wonderfully quotable. Charles Dickens' *A Tale of Two Cities* is a good example: "It was the best of times, it was the worst of times."

Jack London's opening line in *Call of the Wild* also packs a powerful punch. Referring to the dog around which the story revolves, London begins, "Buck did not read the newspapers." Perhaps Buck was exasperated by fake news. Regardless, it's a good, snappy start to the story.

Consider the first line in *A Christmas Carol*: "Marley was dead." Could such an opening be improved?



"Marley had been feeling a bit under the weather."

"Marley was looking a little pale."

"Bob Cratchit was never indicted."

Some things are best left as they are. Old furniture is a good example: Refinishing antiques can greatly reduce their value. For example, less than three percent of furniture made in Colonial days remains with the orig-

inal finish, making those pieces rare and desirable.

This is also true of human virtues. They are better in their original form than when glossed over with new standards. People have been trying for centuries without success to improve upon the basic truths in life by making them conditional. But no matter how much one wishes it were not so, old-fashioned virtues such as modesty, loyalty, honesty, patience, and self-control still provide the best oil for the machinery of life. Why? Because they are based on truth, and truth can't be monkeyed with without turning the best of times into the worst of times.

Our own organization, the International Brotherhood of Magicians, was founded on principles that have stood the test of time. Take the proposition of being *international*. Magic cuts across barriers of language and culture. The I.B.M. circles the globe.

*Brotherhood* – another solid concept. While we may have disagreements, our common interest encourages fellowship. Getting back to the fun and fascination of magic, we find ourselves doing what we're supposed to do – advancing and elevating the art.

The final word in I.B.M. is *magicians*, not *magic*. While magic is our common bond, when it comes right down to it, people are more important than tricks. Since 1922, the I.B.M. has been all about magicians helping magicians.

These are some of the basic principles of our International Brotherhood of Magicians. They have always worked because they're based on ideas that have stood the test of time. As Sir Winston Churchill once observed: "The truth is incontrovertible. Malice may attack it and ignorance may deride it, but in the end, there it is."



# President's Page

STEPHEN LEVINE



Members ask me “Why should I attend the I.B.M. Convention or any magic convention?” I believe I am uniquely qualified to answer this question, as I have been the I.B.M. Convention co-chair for the past two years and continue in that role.

Magic conventions are more than gatherings – for the I.B.M., it is a *magic family reunion* where we gather and reminisce with our *family* annually. A convention is an immersive experience that can transform your craft, expand your network, and reignite your passion for the art of magic. Whether you are a seasoned professional or an enthusiastic hobbyist, attending a magic convention offers benefits that go far beyond learning a few new tricks. Here is why making time for one should be on every magician's calendar.

## Access to Cutting-Edge Knowledge and Techniques

Magic is an evolving art form. New sleights, innovative gimmicks, and creative presentations emerge constantly. At a convention, you gain firsthand access to these developments through lectures, workshops, and dealer rooms. Instead of relying on second-hand tutorials or waiting for releases, you can learn directly from the creators themselves. This insider knowledge often includes subtle nuances and performance tips that never make it into printed instructions or online videos.

Imagine sitting in a session where a world-class card manipulator breaks down a flourish you have admired for years, or watching a mentalist reveal the psychology behind a seemingly impossible prediction. These moments are priceless because they deepen your understanding and elevate your performance.

## Networking with Like-Minded Magicians

Magic can be a solitary pursuit. Many of us practice alone, refining moves in front of mirrors or cameras. Conventions change that dynamic by creating a vibrant community where magicians of all levels share ideas, stories, and encouragement. Jam sessions are legendary. You will meet performers who specialize in close-up, stage, mentalism, and everything in between.

Networking is not just about making friends – it is about building connections that can lead to collaborations, mentorships, and even bookings. These relationships often become the foundation for long-term growth in your career and lifelong friendships.

## Inspiration and Creative Renewal

Even the most passionate magicians can hit creative plateaus. Conventions are antidotes to stagnation. Watching live performances by top-tier artists can reignite your enthusiasm and spark new ideas. Seeing how others interpret classic effects or integrate technology into their acts can inspire you to experiment and innovate.

Many attendees leave conventions with notebooks full of fresh concepts – not just tricks, but presentation styles, scripting ideas, and stagecraft techniques. This creative boost can transform your repertoire and keep your magic feeling fresh for audiences.

## Hands-On Learning Opportunities

Unlike online tutorials, conventions offer tactile experiences. Dealer rooms allow you to handle props before purchasing, ensuring

*(continued on page 13)*



# Pictures from the Past

THE LINKING RING



Alfred Saal developed an interest in magic when he was fifteen, but there were no magic shops in the early 1900s in Toledo, Ohio, where he was growing up. By chance, he was given a Roterburg Magic catalog from the shop on 51 W. Ontario Street in Chicago, Illinois. Al started sending away for a number of tricks, then practiced them and came up with a worthy show. He gave one of his first paid performances before the age of twenty. His interest was initially in close-up magic, but over time he found a few specialty ideas that became his signature act. To learn more, turn to page 153.

## ***President's Page*** – from page 11

you understand their mechanics and quality. Workshops provide real-time feedback from experts, helping you master techniques faster and more accurately.

For example, learning a complex coin vanish from a video might take weeks of trial and error. At a convention, an instructor can correct your finger positioning in seconds, or a dealer can assist you with the appropriate prop handling. That kind of personalized guidance accelerates your progress and builds confidence.

### **A Sense of Belonging**

Magic conventions foster a unique sense of camaraderie. Everyone shares the same passion, and that creates an environment of mutual respect and excitement. You will find yourself in conversations where people truly understand the thrill of nailing a difficult sleight or the joy of creating wonder for an audience.

This sense of belonging is invaluable. It reminds you that you are part of a global community dedicated to preserving and advancing an art form that has captivated audiences for centuries.

### **Final Thoughts**

Attending a magic convention is an investment – in your skills, your career, and your love for the craft. It offers education, inspiration, and connection in ways that no book or video can replicate. Whether you leave with a new signature effect, a valuable business tip, or simply renewed enthusiasm, the experience will enrich your journey as a magician.

So, mark your calendar, pack your deck of cards, and step into a world where secrets are shared, friendships are forged, and the impossible becomes possible. Your magic – and your audience – will thank you.

I hope that you will join us at our next three I.B.M. magic family reunions in St. Louis on July 21–25, 2026, Las Vegas on July 13–17, 2027 (where the I.B.M. will also host the FISM North American Qualifier) and Houston on May 30–June 3, 2028.





# JERRY DARKEY

## The Magical Art of Reinvention

By Steve Marshall

It was a cool, overcast morning in Florida when Jerry Darkey pulled into a parking lot to meet me. The first thing I saw was his big, beaming smile, shining like a lighthouse. I walked over to his car and he greeted me with a hug. I could tell he was as happy to see me as I was to see him.

“Get in the car,” he said. “I’m taking you to a place in Cocoa Beach that you will really like!” I knew this was a special place where magicians have gathered for decades to talk, tell stories, and exchange long-held secrets and magical ideas. A place where good-for-the-soul food is served with magical elixirs that fuel the conversations are brought to the table.

That place, of course, is called Denny’s. The elixirs of choice that morning were a Coca-Cola for Jerry and a coffee for me.

I’ve known Jerry for more than forty years and have always marveled at how he has been able to reinvent himself, time after time, to keep his magic and entertainment relevant for the ever-changing audiences of locals, tourists, and conventioners in central Florida.

Today it was time to ask him about all of this, so we finished our breakfast and started at the beginning.

Born in the “cereal capital of the USA,” Battle Creek, Michigan, Jerry’s first introduction to the magic world was a magic kit he received as a present. He remembers playing with that kit and learning some of the tricks, but it was another event that would really send him down the rabbit (in a hat) hole of prestidigitation.

“One day I found a *Blackstone’s Tricks Anyone Can Do* magic book that my dad had,” Jerry said. “It was a hardcover book with ‘35¢’ written on the cover.”

His dad had always been interested in magic and had even seen Harry Blackstone Sr. perform live when he was just a boy. He was ecstatic when Jerry started showing an interest in magic. His mom was supportive, too, but had a more traditional approach. She told him that if the magic thing didn’t work out, he should have something to fall back on.

When Jerry was nine, his dad took him on his first trip to Colon, Michigan, the magic capital of the world. There he bought his first Abbott’s Catalog of Magic, which was 474 pages long and weighed almost 4 pounds. Wondrous trick illustrations and descriptions fueled Jerry’s imagination, making him dream of all the miraculous feats he could perform – if only



*Three sides of Jerry Darkey. As a magician, Jerry holds an image of his Jerry the Clown character. He also works as Santa Claus during the Christmas season. PHOTOS BY CRAIG FENNESSY*

he could decide which ones to buy first. "I thought, 'Ooh, look at all these wonderful things I can get,'" Jerry said.

In the early 1970s, Kellogg's sponsored Mark Wilson's Magic Circus and Bev Bergeron performed at the W. K. Kellogg's Auditorium in Battle Creek, Michigan, for the annual employee family Christmas party.

"I remember looking up on that big stage and thinking, 'That's Rebo the clown!'" Jerry said, referring to Bev's clown character name in the Mark Wilson show. "I remember it being so cool to see that clown in person."

Now that Jerry was interested in magic, too, his father had an excuse to finally attend the famous Abbott's Get-Together and plans were made to go later that year. When they drove back to Colon, Michigan, in August, all the fun, magic, and hijinks of those magical summer days began.

"When we drove into Colon and parked on the main street, the first person I saw outside was Karrell Fox," Jerry said. "He had this 'raccoon' running up and down his body trying to control it. Then he sud-

denly took the raccoon and bopped it on his hand and it turned into a raccoon-skin hat that he put on his head. At that moment I thought oh, this is gonna be fun."

It's interesting to note here that Jerry's first experience watching a performance at Abbott's Get-Together was a comedy-style routine rather than a more serious style of magic. "When I attended the Abbott's conventions, I always leaned towards the comedic entertainers," he said.

Karrell Fox would create a lasting impression and inspire Jerry's performance style in the years to come. Along with Karrell, Abb Dickson and Bev Bergeron would also inspire him, and Bev would eventually become one of his good friends.

The first magic book his dad bought for him was Henry Hay's *The Amateur Magician's Handbook*, which proved to be a treasure trove for Jerry, introducing him to many new tricks and magic techniques.

Around this same time, he saw an ad for a ten-week clown course offered by his local 4-H. This intrigued young Jerry and he asked his dad if he could attend, explaining he thought it was a good idea



*A young Jerry dressed in clown on Halloween.*

to add clowning to his magic repertoire. His parents agreed, and Jerry enrolled. "My first magic show for a real audience was for my younger brother's birthday party when I was twelve," he said. "By then I had a magic show, which included my 'Strat-O-Sphere,' die box, multiplying wands, a card trick, a color-changing handkerchief, the whole nine yards. I felt pretty good after doing that show." In the sixth grade, Jerry played Harry Houdini in a school show called *A Trip Through American History*.

Jerry was voted "class clown" during his senior year. Although his name and newly designated title appeared in the yearbook, his photo did not. He booked a magic show on the same day the school took photos. However, he did appear in the wrestling and cross-country team photos, as well as the school band photo. As a member of the band, Jerry played the coronet, French horn, baritone, and tuba. His musical training later came in handy for his clown routines.

That same year, Jerry was asked to host a school talent show and showcased some of his magic routines in between contes-

tants. The talent show used the same theme as the popular seventies show *The Gong Show*, with Jerry adopting the personality of the show's host Chuck Barris. He found that Barris's zany, wise-cracking style to be a comfortable match for his personality.

Beginning at sixteen, Jerry had a part-time job running the printing press for his hometown newspaper the *Bellevue Gazette*. His duties included doing the darkroom work to develop and burn the plates that were used on the big printing presses. He also worked on printing two other small-town papers in the area. Since these papers only came out once a week, he worked two eight- to ten-hour days per week. His high school allowed him to leave early for his job if he completed all his academic work first.

One day he saw an ad for the Ringling Bros. and Barnum & Bailey Clown College in an issue of *Clowns of America* magazine. Interested in pursuing a clown and magic career, he got his parents' permission to mail in a request for an application.

The circus held auditions in between shows in the cities they traveled to, but since Jerry wasn't able to attend any of these, his written application was his one shot to get in. He finished filling it out, put it in the mail, and waited.

"One night I was working at the newspaper when the phone rang," Jerry said. "I answered 'Bellevue Gazette, Jerry speaking' and the voice on the other end said, 'Hi, this is Ron Severini with Ringling Bros. and Barnum & Bailey Clown College. Is this Jerry Darkey?' I replied, 'Yes it is.' He said, 'Well, I'm pleased to announce that you have been accepted to clown college.'"

This was in April 1980. Jerry was about to graduate from high school, which meant Clown College – which was scheduled to begin in September – was right around the corner. "I was trying to compose myself and sound calm on the phone, but in reality I was doing a happy dance," he said.





*Jerry, center, with Bev Bergeron and Don Arthur.*

A typical day at Clown College lasted ten to twelve hours, with classes covering everything from clowning to the circus. During these long days in Venice, Florida, the students were constantly under observation by the instructors and dean to determine if they had what it takes to be a clown with this world-famous circus.

The two-and-a-half-month course culminated with the students performing their newly written routines in a gala show for the circus's producers. During Jerry's year, Irvin Feld and his son Kenneth were the producers.

The next morning, Jerry learned he was one of only thirty-two students from his class who received a contract.

After a three-week break, Jerry returned to Venice to start rehearsals for the Red Unit of Ringling Bros. and Barnum & Bailey Circus. Circus days could be long and grueling. The clowns practiced the production numbers with the other performers during the day, then stayed late into the night to work on their own routines.

Jerry now had to adjust to life on the circus train. That meant getting used to living in a "roomette" measuring three feet by six feet in size. Jerry, like most clowns, immediately took it as part of their great new journey and adventure, but there are stories of other new clowns seeing their tiny room for the first time and walking out, never to return.

Jerry seemed to be doing well in rehearsals and was enjoying the process until one day, he was told to meet with one of the producers in his office.

"There sat Irvin Feld behind a desk, smoking one of his big cigars. I can still smell that smoke," Jerry said. "He asked me to take a seat and then said 'We've decided that things aren't working out for you on the show, and we'd like to give you two weeks' pay and transportation back to wherever you'd like to go.'"

Jerry tried to remain composed, but he was fighting back tears. Everything he'd ever dreamed of – and worked hard for



*Teenage Jerry hosts his high school talent show with a Gong Show theme.*

– was being taken from him without warning.

He still doesn't know exactly why he was let go, but he does remember the circus had given the clowns a big juggling number that year and he wasn't really a strong juggler.

Jerry was scheduled to leave Venice the next day, but wasn't giving up yet. Instead of buying a bus ticket back to Michigan he bought one to Haines City, Florida, where Ringling had a theme park called Circus World. Sixteen people from Jerry's clown college class received contracts to work there, and he knew he could find a place



*Jerry and his father at the Abbott's Magic Get-Together in Colon, Michigan.*

to crash for a few days while trying to get hired. But when he arrived at Circus World, the boss clown told him that if he was let go by Ringling's traveling show, it would be impossible for him to get work at Circus World.

Jerry returned to Michigan and his job at the newspaper, unsure what his future would look like.

"When I got home, I wrote a letter to Don Arthur, who was the magic instructor at clown college. I told him what happened and that I was now back in Michigan working at my old job," Jerry said. "Don wrote me back a letter that I still have today. It said, 'Jerry, there are other circuses out there. There are many more opportunities. Don't give up, you're very talented, stick with it.'" That letter kept Jerry focused on his goal of becoming a clown.

Two months later, his focus paid off. Jerry received a call from the new boss clown at Circus World saying they needed to hire a new clown and that his classmates had recommended him. He moved to Orlando, Florida, the theme park capital of the world, and started working at Circus World in February 1981. It changed Jerry's life more than he could have even imagined.

"A few days after I started working, there was a party for one of the clowns. I met a woman named Paula, one of the light technicians at Circus World. She was trying to get a group together to go to the Valentine's Day event at Walt Disney World. I said I would go along and we wound up hanging out together and talking all night. It actually turned out to be our first date," said Jerry, describing how he met Paula Large, the woman who became his partner of forty-three years.

When I asked Jerry what attracted him to Paula, he said he loved her artwork (she was an amazing artist who sketched and painted) and her sense of humor. "She found me funny," he said with a laugh. "That's always important to a clown!"

Jerry had been working at Circus World for a year and a half when he got word



*Jerry with Bev, Mark Wilson, and Paula Large at the 2001 I.B.M. Convention.*

he was being let go due to downsizing. Thanks to his experience, he was able to work immediately at a printshop in Winter Park, Florida. Once again, his mother's advice to have something to fall back on proved to be valuable advice.

Not long after, he received a call from Ron Severini who said he was looking for clowns to perform in the evening at the Holiday Inn in Kissimmee, Florida – the closest hotel to Disney property that wasn't actually owned by Disney.

It was now the summer of 1983. Jerry was told he'd be working with another clown, and that other clown turned out to be me. I was only seventeen years old at the time but I lived nearby, so they hired me. I was thrilled to work with Jerry because I knew him through our mutual friend Billy Scadlock, who worked as a clown at Circus World. Here I was, right out of high school, working with a real Ringling Brothers circus clown! Jerry and I became fast friends and he generously shared his wisdom with me.

The Holiday Inn also hired a ventriloquist named Joyce Carrol and a local magician named Rob Labby, bringing a full-fledged variety show to that small

pizza parlor stage seven nights a week. Jerry continued working at the print shop during the daytime but realized he made more money by performing in the evenings. By that time, he and Paula had moved in together. Paula was hired by the art department of Harcourt Brace Jovanovich, a major book publisher, to take photographs and create illustrations for the textbooks they published. When they asked her to design a set of flash cards for young children, she designed a set featuring "Jerry the Clown," based on Jerry himself. To this day, Jerry has no idea how many kids learned from seeing his image.

Jerry was trying to decide if he could quit the print shop and become a full-time entertainer, so he discussed it with Paula. "Paula always supported, encouraged, and believed in me from the very beginning," Jerry said. "She told me that I should do it and encouraged me to buy an ad in the Orlando-area Yellow Pages to advertise my services.

For the younger readers here, the Yellow Pages was a separate book from the telephone book that contained listings for local businesses. Since the book was only published once a year, Jerry would have





*Left: Working the Viking Princess cruise liner. Right: Jerry and his partner Paula, who spent decades clowning together, pose for a photo.*

to wait until the beginning of 1984 to see how his investment would pay off.

In the meantime, Jerry and Paula started contacting corporations and event planners in Orlando. They learned there was a demand not only for clowns, magicians, and balloon twisters, all of which Jerry could do, but also for face painters and caricature artists – things that Paula could do.

“When the new Orlando Yellow Pages book came out there were only five people listed in the Entertainment section,” Jerry said. “This was years before the internet was available, so this was the place where people could search for entertainment. Since we offered so many options, we had lots of gigs come in for both of us.”

Jerry was getting as much work as he could handle, and so was Paula when it didn’t compete with her job at HBJ. It made Paula realize she could be doing more of what she truly loved as an artist, so she made the decision to leave HBJ and

entered the entertainment industry with Jerry full time.

“This is when we became the ‘dynamic duo,’ since we could now offer both my skills and also Paula’s,” Jerry said.

The fact that they did all the work on their own, without paying for an agent, aided their success. By 1988, Jerry and Paula were staying busy with regular weekly gigs throughout Central Florida.

“A hotel in Cocoa Beach asked me to perform on Fridays and Saturdays, then another hotel in Orlando asked me to come in five days a week and make balloons at breakfast,” Jerry recalled. “Then one day I got a call from Ron Severini, who was now the director of entertainment for Walt Disney World, asking me to perform seven nights a week, and Paula five nights, for their summer event at the Disney Shopping Village. Since I was already contracted at the other places, I did all three for the summer. That means that on Fridays and Saturdays I was working at all three



Drawings by Paula, inscribed by the subjects Fukai, Tom Mullica, and Ali Bongo, at the 2001 I.B.M. Convention in Orlando, Florida.

places, going from 7:00 a.m. until late in the evening.”

Jerry was now living and working full time in the theme park capital of the world, honing his skills to fit the needs of this new community.

This carried on for three summers. By the early nineties, Jerry was contracted to perform on a cruise ship out of West Palm beach that did six one-day cruises to the Bahamas a week.

“I don’t mean to sound like I’m bragging but there wasn’t a mall or store grand opening from Orlando to Tampa that I didn’t perform at,” Jerry said. “They were all Jerry the Clown gigs and once again, everything came in because of that ad I had placed in the Yellow Pages.”



Jerry at his high school talent show.

Aside from the Yellow Pages ad, Jerry was also making cold calls. On one occasion he showed up in person just to make an inquiry.

“I had read that the Marriott World Center resort was going to have an Easter brunch. One day I was driving past this place on my way home from a gig, so I decided to stop. I walked into the lobby in full clown makeup and costume and asked where the food and beverage manager’s office was. To my surprise, they just pointed to a door and told me to go down the hall,” Jerry said. “I found his office and walked right in as Jerry the Clown. He was surprised, but I introduced myself, made him a few balloons, and said, ‘I saw you have an Easter brunch coming up and I’d love to be part of the entertainment.’ He loved the idea and booked me for it on the spot. Then I showed up two weeks later for the event and while I’m in the restaurant making balloons, the resort security guys come up to me, ask me what I’m doing, and tell me I’m not supposed to be there. I said, ‘Yes I am, the food and beverage manager hired me.’ Security called him and he told them that I was supposed to be there! All was okay, but I couldn’t help but wonder where the security was that day I was wandering around the office halls in clown makeup looking for the manager.”



*With Ali Bongo at the 2001 I.B.M. Convention.*

Don Arthur, who wrote the previously mentioned letter encouraging Jerry to continue clowning, introduced Jerry to I.B.M. Ring 170 (Orlando, Florida) in 1985. Jerry joined the I.B.M. with Don and Bev Bergeron as his two sponsors.

“Magicians like Ed Balducci, Bev Bergeron, Don Arthur, Lee Noble, Dick Randall, and Dick Berry were in the Ring at that time,” Jerry said. “They really taught me a lot and helped guide in the art of magic.” Today, Jerry is a member of the I.B.M.’s Order of Merlin.

In the mid-1990s, Don teamed up with circus owner and show producer Bill Birchfield to create a show titled *Clown Around*. It toured theaters, civic centers, and schools throughout Florida, and featured Don’s magic and Jerry and Paula’s clowning. Their friends Billy and Cricket Scadlock joined them, as did Bill Birchfield as the show’s ringmaster and host. The show was a success and toured for several years.

Jerry and Paula continued making calls and seeking new leads for work, living by

the motto: “The best time to find work is while you still have work.”

The “dynamic duo” of Jerry and Paula also pursued regular gigs, including a fourteen-year run at Wing Shack, a family restaurant located across the street from their apartment complex. This engagement ran from 1993 to 2007.

Paula encouraged Jerry to work on his close-up magic skills now that he was doing more walk-around gigs, which turned out to be a good call. Paula’s secret to always being right? She wasn’t a magician, and she didn’t want to be a magician. She just knew what she liked when she saw magic – and of course that’s what spectators liked best, too.

This was an important lesson for Jerry. As magicians, we often think about the tricks and effects we want to do while dismissing tricks that seem “old” or overdone, forgetting that our audiences might be seeing those tricks for the first time. Jerry believes in always giving his clients and audiences what they want. It keeps them coming back, again and again.





*Jerry with Steve Marshall.*

Repeat business was something Jerry and Paula knew well.

“We would always look at our previous year’s calendar and if we hadn’t heard from someone who we had performed for the previous year, we would give them a call,” Jerry said, describing what he sees as the secret to their success. “We’d tell them how much we enjoyed performing for them and would like to know if they’d like us to come back.”

Previous clients almost always said yes, for three reasons: Jerry and Paula had given excellent performances the year before, they could offer new material if desired, and they made the booking process effortless.

“Paula was always thinking of new ways to apply her art in different directions,” Jerry said. “Sometimes it was original postcards that she would paint live to match the theme of the party. One time a client asked if she could paint sand dollars. She did watercolor caricatures, and face painting was always popular. She also painted my props, made my costumes, and played Mrs. Santa when I was Santa. She was also super smart. If she was painting someone’s caricature at an event and the client came over to talk with them, Paula would slow down to give them more time to chat.” Little things like this didn’t go unnoticed by clients and added to their repeat bookings.

Another highlight of their career was performing for golf legend Arnold Palmer at his New Year’s Eve party at the Bay Hill Club and Lodge in Orlando, for fifteen



*With Karrell Fox and Abb Dickson.*

years in a row. “For a few of the years, they also hired me to be Santa Claus for their Christmas event in mid-December,” Jerry said. “So there I was as Santa, and then a few weeks later I’d be back in my tuxedo doing magic.”

Things were going great for Jerry and Paula, but big changes lay on the horizon.

In 2018, Paula went for a medical checkup and was diagnosed with congestive heart failure. She was admitted to the hospital for two weeks to undergo testing and rest. “When she came out of the hospital she had gotten rest, lost a lot of weight, and had a lot more energy,” Jerry said, remarking on how Paula went right back to work. “It was actually hard for me to keep up with her!”

An agent hired Paula to attend events at college campuses, where her artwork was popular with students. She went all over Central Florida painting caricatures and creating custom artwork. Jerry would join her on occasion, but stayed busy with plenty of his own clowning and walk-around magic gigs.

When the pandemic hit in 2020, work slowed down but Paula still worked on personal art projects and was commissioned to do work for other people. Jerry kept

working and learned to do “social distance magic,” like so many other magicians and entertainers at the time. He said that some of the new techniques he learned actually made some things easier, and the fact that he couldn’t use a volunteer streamlined some of his routines. As much as he loves including audience participation routines in his shows, he still uses some of his routines without audience participation to this day.

Jerry also used this time to study and practice his close-up magic skills, and he and Paula enjoyed having more time together at home. For years, one of their morning rituals was to wake up and watch morning cartoons together on TV. During the forty years I knew them, they were always “Jerry and Paula.”

As the pandemic restrictions began to lift, Jerry picked up more gigs but Paula’s health began to decline again. In June of 2023, Paula was diagnosed with ovarian cancer during a routine checkup. Unfortunately, it had already begun to spread to other parts of her body. Jerry decided to accept only repeat business and honor existing contracts so he could focus on Paula and become her full-time caregiver.

When an offer came in for the 2023 New Year’s Eve event at Universal Studios, Paula urged Jerry to take it since she knew he had fun performing at it the year before.

Paula’s health rapidly declined and on February 8, 2024, Jerry got up as usual, turned on the TV, and held Paula’s hand as they watched cartoons together. Later that morning, Paula passed away peacefully at home with Jerry by her side, quietly turning the page on a forty-three-year love story with their earthly bond passing into eternity.

Jerry’s next gig was two weeks later for a Mardi Gras event in Orlando. He knew it would be difficult, but he was happy he made it through okay. He was surprised by how once he started performing, he didn’t feel any different from previous

gigs. Entertainers can enter a different zone when they start performing and know exactly what they need to do no matter how they may be feeling inside. Jerry did confide that the hardest part came when he went home. He walked into an empty house and wasn’t able to tell Paula all about the gig like he’d always done.

Over the next year, Jerry slowly resumed his regular performing schedule. He started taking gigs farther from home since he could now take bookings that required him to be away for a few days. He also began attending events hosted by entertainment and event planners to network and book other shows. He does a few trade shows every year, and his big personality and circus training help him draw crowds and repeat bookings.

In his downtime, Jerry is working on cataloging Paula’s artwork to keep it alive for future generations to enjoy. When Paula went to shows and magic conventions she didn’t take photos, she sketched the performers and gave them a copy, then asked them to sign the original for her and Jerry.

Jerry has mastered the art of reinvention to keep up with changing times. In the last year, he’s made some other big changes – losing forty pounds to have the look he wanted for the photos taken for this story.

Jerry is a true professional with a lot of insight and experience to share. He knows how to work both a stage and a banquet room. He also understands the art of walk-around magic, being sensitive to when it’s the right time to approach a crowd and, equally important, when it’s time to walk by and come back later.

Whether he’s in the cereal capital, the magic capital, or the theme park capital of the world, Jerry is a true world-class performer who knows how to entertain, how to change himself to meet different expectations and make audiences and clients happy, and most importantly, how to get hired back again and again.

## Magic Down Under Profiles of Prominent Australian Magicians

By Kevin Casaretto

# Jean Hugard

Jean Hugard was born on December 4, 1871 in Toowoomba, Queensland, Australia. His real name was John Gerard Rodney Boyce. Hugard was educated at Toowoomba Grammar School. When he left school, he worked for the Queensland National Bank until his departure in 1898.

Hugard came from a non-theatrical background. He rose to become one of the great famed authors of magic at that time, which included the likes of Robert-Houdin and Hoffman. Hugard was often dubbed the “Dean of Magicians.”

Over the course of his performing years, he was known by his stage names Oscar Kellmann, Chin Sun Loo, Ching Ling Foo, and Jean Hugard. He was inspired to begin performing after witnessing a Haselmayer show in 1880. In 1896, he became a professional performer.

With several partners, he founded Burkestown’s Endeavour Metalworks, which produced tinned beef. The venture was a success for several years until severe drought and a recession ruined the business. Afterward, Hugard returned to Toowoomba and took up several temporary jobs.

In 1915, Hugard left Australia and settled in the United States. From 1916 to 1918 he worked in vaudeville, and from 1919 to 1929 he worked at Coney Island. In 1928, Hugard appeared in a Broadway show called *The Squearley*.

He performed the Bullet Catch with what were then modern-day firearms. When Hugard retired, he moved to Brooklyn and began to write more, publishing approximately thirty books on magic.

When John Northern Hilliard died, he had only completed about half of his book *Greater Magic*. Hugard was tasked with completing the project and expanded the manuscript to nearly a thousand pages in length.

At the end of his life, Hugard was blind in both eyes due to cataracts. He died in Brooklyn, New York on August 14, 1959 at the age of eighty-seven. The *New York Herald Tribune* published a double column obituary, which was usually reserved for statesmen or movie stars.



*Jean Hugard.*

Hugard was known during his life as “The Great Hugard” and his books are still referenced to this day. He was a well-respected Australian magician whose legacy continues to shape the future of magic.



# Kevin Spencer: Teaching Like a Magician

By Jason Goldberg

When *The Linking Ring* profiled Kevin and Cindy Spencer in its May 2014 issue, they were in the middle of a busy touring season. They were also busy with other projects, most notably the Magic Therapy program they started to support the therapeutic use of magic in physical and psychosocial rehabilitation.

When they retired from the touring stage in 2015 after more than twenty-five years on the road, they thought they might slow down a little to catch their breath. Instead, their career has taken a surprising turn – one that has made them as influential in classrooms and hospitals as they once were in theaters. One of Kevin's newest projects is his book *Teach Like a Magician*, which distills decades of performance, research, and teaching into a framework for educators, therapists, and magicians alike.

While Kevin's magic career began with large-scale stage illusions, his academic path pulled him toward teaching. He holds a master's degree in arts and interdisciplinary education and a doctorate in special education, as well as additional certifications in neuropsychology, autism studies, and trauma support. At Carlow University in Pittsburgh, Pennsylvania, he now leads courses on art and disability, working with students from general education, early childhood, art therapy, psychology, and social work disciplines. He serves as an associate professor by special appointment in the department of occupational therapy within the School of Health Professions at the University of Alabama at Birmingham, where he researches how magic tricks can support the development

of cognition, motor skills, communication, social interaction, and creativity in children. He is also a faculty member for Harvard's Pediatric Sedation Conference, where his work centers on the passive application of magic tricks as a distraction technique to help reduce anxiety, promote choice and autonomy, and enhance the affect and self-concept of pediatric patients.

In addition to numerous works in scientific publications, Kevin has channeled his experiences within the performing arts, medicine, and education into several books. *The Fantastic Four Magic Club* is a children's adventure story intended to inspire confidence and collaboration in young readers. *A Practical Guide to Sensory Inclusivity in the Performing Arts* provides guidance to artists and venue managers for how to design sensory-friendly environments. He is currently working on a book that will focus on how both active and passive magic can support emotional healing and patient autonomy.

Kevin's latest book, *Teach Like a Magician*, is intended for anyone who wants to increase student engagement, but especially for teachers and magicians. In some ways, the book is related to other works for lay audiences about how magic can be applied to everyday challenges, such as David Kwong's *Spellbound*, which focuses on how magic can help people persuade and influence others. The heart of *Teach Like a Magician* is an eight-point acronym: **MAGICIAN**. Each letter represents a principle that blends performance insights with educational research:

**M (motivation):** Magic begins with wonder. Without intrinsic drive, neither teacher nor student will invest the energy needed for transformation.

**A (active learning):** Moving beyond rote drills, magic demands hands-on experimentation, trial and error, and risk-taking.

**G (goal-directed instruction):** Clearly defined objectives give structure to every lesson, much like a magician knows the end reveal before every sleight.

**I (imagination):** Teachers, like performers, must step onto their classroom “stage” ready to spark curiosity and push past their own comfort zones.

**C (creativity):** Tricks teach more than manual dexterity; they challenge students to think critically, solve problems, and adapt on the fly.

**I (immersion):** Presence matters. When learners are fully engaged in the moment, they tune in to every nuance of instruction.

**A (affirmation):** A simple nod, a word of praise, even a gentle touch can reinforce confidence and make lessons memorable.

**N (natural rapport):** Building trust takes time, but it forms the foundation for open dialogue, risk-taking, and creative exploration.

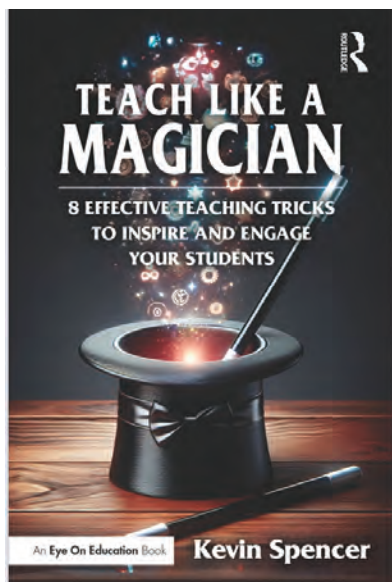
Kevin distinguishes between active magic – hands-on performance that builds skills – and passive magic, in which watching tricks can reduce anxiety, foster trust, and even shift how people see themselves.

“Magic is the only artform that requires an audience. It’s not a trick until you put it in front of someone and the moves you’re doing reveal something impossible,” Kevin explained, adding that it offers unique opportunities to support educational goals. “For example, many students learn things by rote, but society requires critical thinking skills. It’s difficult to teach special-needs students those skills, but using magic can do that.”

All the tricks Kevin teaches are in the public domain and have been around for decades. *Teach Like a Magician* grew out of a professional development workshop for teachers he’s been leading since 2013. He saw the impact of his work with patients and wanted to expand it to new audiences, such as educators.

During the pandemic, he began shaping the outlines from his workshops into a manuscript. After an initial rejection in 2021, Kevin persisted and continued working on the book. He approached the publisher again and found a more receptive audience, though they encouraged him to expand the scope into a university-level reference and in-service teacher text, a product they were more interested in. The writing and revision process forced him to revisit research in the field, refine his goals, and integrate decades of stagecraft with pedagogy. The writing process itself helped Kevin grow his own knowledge. “I became more organized and systematized in my head,” he said. “I had to look both at what’s happening in a classroom and on a stage. I can speak more authoritatively about the subject because I really internalized what I had learned.”

As Kevin worked on the manuscript, he hit on the idea of using the **MAGICIAN** acronym and sought the most important concepts that align with those letters. “For example, if teachers and students don’t have motivation, you don’t have anything,” said



*Teach Like a Magician book cover.*



*Kevin watches a student practice the Jumping Rubber Band, an effect that provides many therapeutic benefits like fine motor dexterity, multi-step sequencing, and visual-motor integration.*

PHOTO COURTESY OF AIKEN PERFORMING ARTS (SC).



*A student smiles after successfully performing the Linking Paper Clips effect. The effect has several therapeutic benefits, including fine bimanual coordination, expressive sequencing, motor planning, and motor skills like finger flexion/extension and wrist rotation.*

PHOTO COURTESY OF AIKEN PERFORMING ARTS (SC).

Kevin, who realized during writing that the book was as much about the teachers as it was the students. “Teachers are performers, too. They’re on a stage in front of their students. It’s their responsibility to engage students and get them excited. That means

teachers also need to get outside their comfort zone. We ask students to do new things every day, but we all get anxious in trying new things.”

He believes the book has applications beyond the classroom. For example, he has



found that English as a Second Language (ESL) students who translate trick explanations into pragmatic English, and then perform the tricks, boost both their language fluency and stage confidence. Sales trainers, occupational therapists, and corporate facilitators have also recognized the power of goal-directed, wonder-driven instruction. The result is a guide that, as Kevin says, “plants seeds for future educators long after my touring days are over.”

For magicians, *Teach Like a Magician* offers more than a teaching manual. If you are looking to deepen your craft or pivot toward educational and therapeutic work, *Teach Like a Magician* offers both a roadmap and a reminder that every illusion performed is

an opportunity to inspire wonder, foster growth, and leave a lasting impact on learners of all ages.

Kevin’s philosophy is simple. “Don’t wait until everything is perfect. Step onto the stage, connect with your audience, and let the magic do its work.” Furthermore, get involved and allow yourself to make a difference. “When you make an impact on a person’s life, it’s really powerful.”

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*More information about Kevin can be found at [www.kevinspencerlive.com](http://www.kevinspencerlive.com). *Teach Like a Magician* and *The Fantastic Four Magic Club* are now available from Amazon and other retailers. Jason Goldberg is an associate editor for The Linking Ring.*

### Excerpt from *Teach Like a Magician*

What does it mean to teach like a magician? After spending over 10,000 hours in classrooms with students of all ages and abilities, I’ve delved deeply into the techniques, skills, behaviors, habits, and approaches that shape effective teaching. For several years, I also taught a university-level course for pre-service teachers, where we explored the intersection of the arts and disability. The acronym **MAGICIAN** represents eight research-based practices that are essential for improving student engagement and learning, particularly in challenging educational settings.

Teaching like a magician entails incorporating elements of showmanship and charisma into the educational process. Similar to magicians who captivate their audience with sleight of hand and compelling narratives, educators can employ various techniques to engage students actively. By infusing enthusiasm, energy, and passion into their teaching style, teachers can create an immersive learning environment that enthralls students’ attention. The art of captivating storytelling, the clever use of visual aids, and the skillful utilization of body language can all contribute to a teacher’s charismatic presentation. By harnessing these techniques, educators can create an atmosphere where students eagerly anticipate each lesson, promoting deep learning and knowledge retention.

The concept of “teach like a magician” encapsulates the essence of creating extraordinary educational experiences that captivate, inspire, and empower learners. By embracing the qualities of charisma, illusion, surprise, and transformation, educators can reimagine their roles as “magicians” in the classroom. This approach encourages them to explore innovative teaching methods, engage students on a deeper level, and facilitate meaningful learning experiences. Teaching like a magician goes beyond the transfer of knowledge; it encompasses the art of awakening curiosity, fostering critical thinking, and igniting a lifelong passion for learning. By blending the magic of education with the enchantment of performance, educators can create an educational landscape that embraces imagination, wonder, and the limitless potential of human growth.



# Ring Events

THE INTERNATIONAL BROTHERHOOD OF MAGICIANS

## Ring 17 (Toronto, Ontario, Canada) Hosts Guest Lecture by David Ben

The Sid Lorraine Hat & Rabbit Club kicked off with a new format this year. Before each lecture, one member will share a trick with the group. Our thanks this month to Rob Fishbaum (Fish the Magish) who taught everyone one of his favourite routines which involves the barehanded and quite deceptive vanish of a pocket handkerchief and its reappearance from a purse frame. Rob's handling was excellent.



Rob Fishbaum.

The Toronto magic scene ground to a halt one night in September. Not surprisingly, every magician was at David Ben's lecture. David has been a force in magic for the past fifty years. He is the sole protégé of Ross Bertram; a sleight of hand virtuoso; author; publisher; magic collector, historian, and consultant; and the star of numerous magic shows that played at the Shaw Festival, Luminato Festival, and Soulpepper Theatre. If

you ever saw *The Conjuror*, *The Conjuror's Suite*, *Tricks*, *Natural Magick*, *Card Table Artifice*, or *Hocus Pocus*, you are one of the lucky ones. Twenty-five years ago, David started Magicana, an arts organization dedicated to the exploration and advancement of magic as a performing art. Oh, and in 2024 David was appointed to the Order of Canada!

David opened his talk with his presentation of the Egg Bag, An Ode to an Egg. This was the opening effect in *The Conjuror* when it premiered at Shaw in the summer of 1996. David's version culminates in the production of three eggs from the bag, which are subsequently cracked into a wine glass to prove their validity.

David referred to his appearance at the club as a homecoming and stated this wouldn't be a typical lecture focusing on tricks or theory, but rather a presentation of his life in magic. It was chock full of stories and anecdotes about the many teachers, mentors, and friends he has met during his career.

If not the sole catalyst, David's interest in magic was piqued after seeing Doug Henning's *World of Magic* TV specials. The appearance of Ricky Jay on Doug's second special certainly made David take notice of how close-up magic was able to hold its own in the company of grand illusions. Doug opened with *The Vanishing Elephant*; Ricky demonstrated his ability to use cards as weapons and performed *The Exclusive Coterie* from *The Expert* at the Card Table, complete with a script that was practically verbatim from Erdnase. (Can they endure?)



*(l to r): David Ben and The Egg Bag. • David drinks a little protein shake after performing the Egg Bag.*

In the seventies, David attended the Society of Canadian Magicians conference for the first time and it is there he met P. Howard Lyons, who became a huge part of David's life. Most notably, Lyons introduced David to Ross Bertram by making them roommates at the event. Howard would impart much knowledge to David, including "an experience is only a mistake if you learn nothing from it." Something we would all do well to remember.

Following their introduction, David would meet with Ross every Saturday for four years, honing and improving his skills. Ross recommended that David learn as many sleights as possible so he could improvise.

Although David was performing magic as a teen and already a passionate student of the art, Ross consistently emphasized the importance of education and stressed that "you can't earn a degree studying Erdnase." David heeded his advice and would go on to attend the University of Western Ontario, the University of Toronto, and the London School of Economics where he would earn an advanced graduate degree in Tax Law (LLM).

David told our gathering that what makes great magicians is their capacity for management. If you can't go to school full time and perform magic on the side, he would argue that you don't have what it takes to be a pro-

fessional magician. As we know, most magicians have to be their own actors, directors, producers, script writers, set designers, choreographers, and promoters and marketers. Capacity for management is crucial.



*David takes questions during the Q&A session.*

When David was attending the University of Toronto, he worked at Morrissey Magic where he assisted Herb Morrissey in selling magic tricks behind the counter. Herb could sometimes come across as cantankerous and curt, but during David's many hours at the shop, he was an endless source of advice and wisdom. To wit: "You either treat magic as your vocation or avocation; if it's your vocation, learn one or two



tricks a year, but really study them in depth.” David would put this advice into practice and has amassed quite an impressive repertoire over the years. After watching one of his shows, I remember contemplating all the effects he’d performed and was floored upon considering the amount of time he must have spent learning and practicing each individual trick (not to mention having to deal with staging and blocking for that particular performance).

Stewart James was another person who inspired David. Stewart was in his Golden Years when David was invited to his home. Nevertheless, it was an honour because it was not a common occurrence. While visiting, Stewart showed him a blue steamer trunk that he had inherited in his teens but never opened. When David asked Stewart why he had never opened the trunk, Stewart said he found it better to imagine its contents since “unresolved mysteries ignite the imagination.” (On a related note, search YouTube for J.J. Abrams’s TED Talk about the Mystery Box he acquired at Tannen’s as a youngster but never opened.)

When not singing with Lefty or telling tales of Juan Escodero, Jay Marshall was no slouch when it came to managing his finances, and he reminded David about a couple of harsh truths about show business: first, at the conclusion of each performance you are automatically unemployed; second, you have no pension when you retire. The solution? Invest. Indeed, Jay would consistently invest a portion of his pay by purchasing shares of the very same companies who had hired him. These included businesses such as IBM, McDonald’s, General Electric, and many more members of the Fortune 500. Jay ended up with a solid portfolio.

Jay’s advice to David regarding magic consisted of three words: “Master Table Crap.” *Table Crap* was the name of Jay’s book of impromptu dinner table magic and stunts. Each item was designed to make a strong impression and serve as a conversation piece. David obliged our members’ requests to perform a couple things from Jay’s book by swallowing a table knife and pro-

ducing his shoe from under a napkin.

David reminded us that Vernon’s secrets for success were twofold: pick one trick and commit to being the best at it, and learn how to use a knife and fork. (Please note that expertly swallowing a knife or producing a shoe while dining with guests may negate peoples’ admiration of your cutlery etiquette. Pick your moments.)

A lifelong student of Erdnase, David maintains that he finds the philosophy of the text to be most important. Specifically: every ruse is more or less dependent on another one, and the best deceptions combine the true with the blind.

David rounded out his talk by mentioning the work he did in conjunction with two Canadian heavyweights: Allan Slaight and Patrick Watson. Patrick was a former chairman of the Canadian Broadcasting Corporation (CBC). He and David teamed up for the aforementioned productions that had their genesis at the Shaw Festival. Patrick once told David, “If people sense you know what you’re doing they will follow your lead.” Over the years, many people have (correctly) sensed that David knew what he was doing and have followed his lead, whether it was joining forces with him in the development of his theatrical endeavours, taking the advice he provided via his keynote speaking engagements, being sufficiently inspired by his sleight-of-hand skills to pursue the study of sleight of hand in earnest, recognizing the important literature that has been published by Magicana, and buying the rights to its catalogue of materials as was done last year by Vanishing Inc.

In his early years, Allan was an amateur magician and later went on to found Slaight Communications, eventually becoming the CEO of Standard Broadcasting Corporation Limited, Canada’s largest privately owned multimedia company.

Patrick was one of the founding members of Magicana. The Slaight Family Foundation was a major benefactor to Magicana, enabling them for the past ten years to present the Allan Slaight Awards to individuals in recognition of their outstanding achievements in magic.



(l to r): David Ben and Nicole Lee. • Chris Mayhew performs *Everybody's Card*. • President David Peck.

Upon request, David performed his version of *Everybody's Card*, entitled "*Everybody's Card III*," which can be found on page 128 of his book *Tricks*. (*Everybody's Card I* and *II* can be found on pages 292 and 297, respectively, in *The Royal Road to Card Magic*.) As I write this, I'm reminded that it was David himself who recommended my dad buy that book for me when we were on one of our regular visits to Morrissey Magic in the eighties.

David then invited Chris Mayhew to instruct him on his technique for executing the Top Change. (Hint: The positioning of your feet is as important as the positioning of your hands.)

To conclude, David performed Vernon's classic *Twisting the Aces*. He mentioned it had never been one of his favourite tricks, but he made some adjustments to it and it's now the one item he carries with him at all times. He performs it with the cards atop a wine glass, using the light from a participant's phone to bathe it in light. Similarly, he encouraged our members to find tricks they don't like and change them, bit by bit, until they become enjoyable to perform.

I enjoyed David's talk immensely and, as far as I know, the Toronto magic scene was up and running the very next day! For more information about David and *Magicana*, go to [www.davidben.com](http://www.davidben.com) and [www.magicana.ca](http://www.magicana.ca).

On September 24, 2008, my fiancée (now wife) graciously put off celebrating her birthday so we could stay home and watch David Blaine's *Dive of Death*. The special had been pre-recorded, but the *Dive of Death* finale was to air live. However, due to the Great Financial Crisis then rocking the world and its financial institutions, United States President George W. Bush made a special announcement at the beginning of Blaine's special. This forced the *Dive* segment to air later than planned, throwing off the logistics of the stunt and resulting in an anti-climactic and revealing moment.

We stayed home for *this*? The evening was ruined for both Blaine and my fiancée. Conversely, David Ben's talk was a glowing success! Thank you to my amazing wife for letting me, once again, postpone her birthday celebrations in the name of magic.

David Sutherland

## Rafael Benatar Showcases his World-Class Magic at Ring 50 (Washington, DC)

Venezuelan magician Rafael Benatar came all the way from Spain to lecture for Ring 50, after spending a couple of weeks working at the Magic Castle, in Chicago, and at Marc DeSouza's new theater. He shared with us amazing magic representative

of the Spanish School of Magic thinking. Rafael is one of the most active members of that school.

First, he invited Tanveer Francis to the stage and gave her half of a deck. They both shuffled their halves and picked a card from

their pile: both cards matched. That was repeated three times. Next, they exchanged packages. This time, Tanveer named a card, and that card and its mate were found to match. That was repeated a few more times until Rafael missed and got a 6 instead of a 9, but with a little turn, the 6 changed into a 9. The effect is called “You and I,” from his *Parlour* lecture notes.

After this strong opening, Rafael asked both Mike Wolf and Scott Phillips for their favorite card, and he handed his favorite card to Dwight Redman. Dwight inserted Rafael’s favorite card in the middle of a spread with all the cards face down. The two cards next to the card inserted by Dwight were found to be Mike and Scott’s favorite cards. This is “The Favorite Cards of My Friends,” from his *Tricks I Do All the Time* book.

Showing something different than cards, Rafael showed six paper strips that immediately transformed into six twenty-dollar bills. This is an effect called “Instant Paper to Money” by Miguel Pizarro.

Going back to cards, Rafael asked Augie Arnstein to think of any card and deal to the table the value of the card, followed by spelling the color of the card, and the suite of the card. His back was turned during this procedure, but he was able to successfully name the thought-of card. The effect is one of Spanish magician Ramon Riobbo, and it uses some clever mathematical principles. The name is “The Mystery of Kabbala,” and it’s also found in *Tricks I Do All the Time*.

Next, Rafael demonstrated an any-card-at-any-number routine using two decks and a memorized stack. The presentation made it look like both decks were shuffled by both spectators, when in reality only one of them was shuffled. Geoff Weber named a number, Augie selected a card, and the card was found at that number in the deck. The deck had been in Danny Selnick’s pocket since the beginning of the routine.

Rafael talked about the fine details of the



(top down): Rafael Benatar matches cards with guest Tanveer Francis. • Ring 50 Past President Danny Selnick displays the card Rafael predicted. • Rafael spreads the cards to explain how he was able to match cards. • Rafael shows a surprise ending to his *Cups and Balls* routine: a real banana.

PHOTOS BY LARRY LIPMAN



timing-spread force with the finger. He ended the first half on his lecture with some demonstrations on dropping doubles to the table without the cards separating, including one straight from an Ascanio Spread. All included in his lecture notes.

After a small break where people had a chance to check his products, lecture notes and downloads, Rafael demonstrated and explained his Cups and Balls routine. His lecture notes are also available on that. He explained fine details on how to turn the cups face down and how to correctly apply Ascanio's in-transit actions. His last loads are a potato, an onion, a lemon, and, finally, a banana. The routine talks about emails, spam folders, forwarding emails, and other

tech terms. It was developed with a Nokia phone for the last load in mind, but now it ends with a banana because Rafael says bananas are funny.

That was the end of the lecture but not the end of the treats. He shared a couple of other routines without explanation. In one, he played with Scott and Augie using invisible selected cards that moved from one packet to another, the cards becoming visible or invisible at his will. He also performed an effect he referred to as a hallucination. A card was selected, and he picked another card but, for a second, that card looked like the selected card. The hallucination lasted just a moment before the card reverted to the original value.

*Marc Carrion*

## **Ring 59 (New Haven, Connecticut) Hosts Two Lectures by Jay Scott Berry**

Members and guests of the Greater New Haven Magic Society enjoyed two days with Jay Scott Berry on September 15 and 16. Jay presented his Excelsior Lecture on the 15th, performing and then explaining the eighteen-minute act he recently shared at The Magic Castle. The same level of detail he put into the subtleties and moves in the show was displayed in the generosity with which

he taught young and old magicians alike. The following night, a few of us gathered again at a secret location for a workshop with Jay. He opened by explaining he would be happy to go into greater detail and offer move-by-move reviews of our efforts to learn material taught the previous day, but would also be happy to go into other questions and arenas. Jay was enthusiastic and



*(l to r): Jay Scott Berry shares his entire recent Magic Castle performance, followed by a full explanation. • An I.B.M. youth member experiences Jay's show and teaching.*



(l to r): Jay responds to a request to review the moves of his famous Ring on Ribbon. • Ring 59 members learn a non-trick skill: Jay's unique version of Paper Rose.

joyful, never flagging in helping us regardless of our skill level. He even finished up by handcrafting a special version of his

Cloaking Device for the younger magician present, whose hands were a tad smaller than those of most adults.

*CJ May*

## Ring 115 (Singapore) Invites Do-Kimoon to Share Cardmagic Techniques

I.B.M. Ring 115 invited Do-Kimoon to give a Zoom lecture to our members on September 17 at 7:30 p.m. He kindly agreed, and a total of twenty-seven members attended the lecture. The meeting was hosted from the Kah King Zoom account, with John Teo and Mr. Bottle serving as co-hosts. Around 7:20 p.m., Do-Kimoon entered the meeting room and expressed his gratitude for the opportunity to participate, despite potential language barriers. Mr. Bottle introduced Do-Kimoon, who then began his presentation.

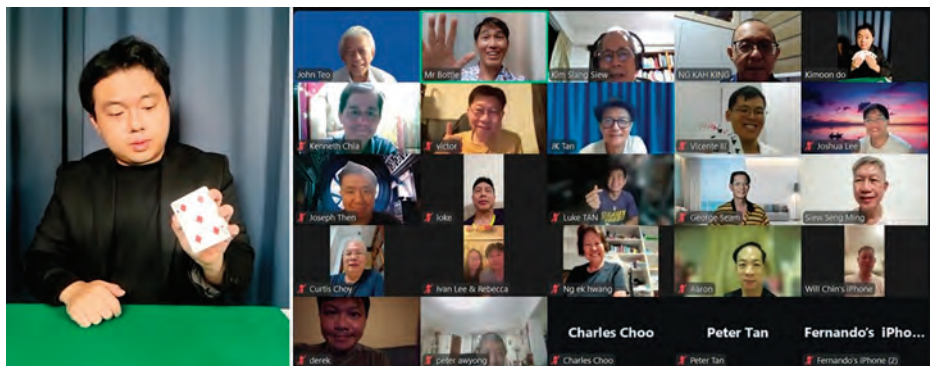
In his first trick, Do-Kimoon righted a wrong-selected card, the Five of Diamonds, by stabbing it with a knife. Three of the diamond pips came off the card and were found on the blade of the knife, making the card the Two of Diamonds, the correct chosen card. This was named “Chucky” after the horror movie of the same name.

He proceeded to find the four aces with the help of his “arrow card.” Do-Kimoon then showed how to create a blank card with

acetone and cotton, sharing a personal tip: accounting cream that he uses for dry skin. He recommended a Korean brand of money-counting gel called Susta, which is available on Amazon.

In “Visual Sandwich,” Do-Kimoon showcased a routine with a high level of visual appeal. He explained in detail the set-up and techniques he uses, such as the Frank Thompson cut, the double lift, and a two-finger control move. He emphasized the importance of practice and precision for effective performance.

Following that, he presented a visual effect using a smartphone, called “Realism 2.0.” A magician’s hand in the smartphone “stole” the selected card from a packet of four queens, from one side of the phone, and “transported” it to the other side of the phone so that it appeared face up in the remainder of the face-down deck of cards. This did not involve an app. He then generously shared the video file in MP4 format for uploading to our smartphones.



*(l to r): Do Kimoon shares cardmagic techniques during a Ring 115 Zoom event. • Members of Ring 115.*

The next trick was “Half and Half,” a self-working prediction effect utilising the “Quadraplex” principle by Nick Trost. Sixteen half-cards were mixed face up and face down by the spectator. Despite the mixing of the cards, the performer could predict three precise outcomes.

In closing, Do-Kimoon played a video of his multiplying balls routine using four balls and a wand. This is a stage effect. He then explained in detail the various moves and how he used the wand to transition between

segments of the routine.

Do-Kimoon kindly stayed beyond the scheduled time to answer various questions from all of us during the Q&A session. This lecture has something for everyone: there were both self-working tricks as well as effects that require sleight of hand. There were close-up and stage effects. Do-Kimoon was patient in explaining each technique he used. He has a charming personality and uses this to his advantage in the effects he performs.

*Ng Kah King*

## **Ring 402 (Zaragoza, Spain) Celebrates International Recognition of Youngest Member**

It is with great pride and joy that I share a remarkable achievement from our I.B.M. Ring 402 in Zaragoza, Spain. One of our youngest and most promising members, Zenit (the stage name of Nicolás Martínez Cardiel), has just returned from Portugal with an international award in Stage Magic, which he earned at the prestigious XXXIV Magic Valongo Congress.

At just nineteen years old, Zenit is not only the youngest member of our Ring, but also a shining example of dedication, creativity, and artistic maturity. His award-winning act was developed and refined within the collaborative environment of El Sótano Mágico, our home venue and creative hub, with the support of our technical and artistic team and the entire company of resident magicians.



*Zenit during his performance.*

Magic Valongo, now in its thirty-fourth edition, is the oldest and most respected magic congress in Portugal, held this year from September 26-28 at the Fórum Cultural



de Ermesinde. The competition featured top performers from across Europe, and Zenit's recognition firmly places Zaragoza and I.B.M. 402 on the international map.



*From left to right: Xulio Merino, Zenit, Adrián Madrid, Fermagic, and Ángel Simal.*

This accomplishment is not only a personal triumph for Zenit, but also a celebration of the collective spirit that defines our Ring: a commitment to nurturing young talent, fostering artistic excellence, and promoting magic as a cultural and emotional language.

We are proud to share the official results:

**Stage Magic**

**First Place:** Fermagic (Madrid, Spain)

**Second Place:** Ángel Simal (Palencia, Spain)

**Third Place:** Zenit (Zaragoza, Spain)

**Close-Up Magic**

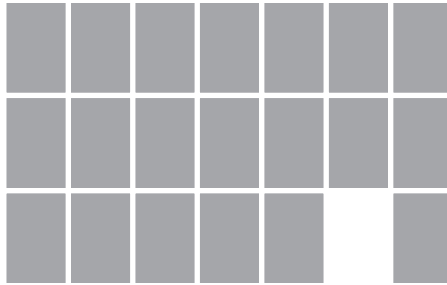
**First Place:** Xulio Merino (Vigo, Spain)

**Second Place:** Adrián Madrid

(Guadalajara, Spain)

**Third Place:** Nemi (Valladolid, Spain)

# Missing Linking Rings?



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

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

# Did You Know?

By Joe Hernandez



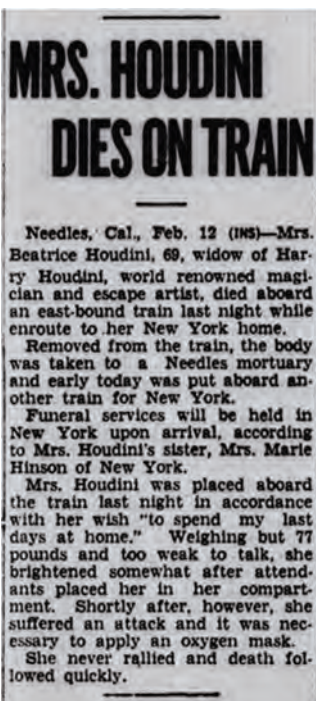
On February 11, 1943, Bess Houdini, the fragile, seventy-seven-pound widow of the renowned illusionist Harry Houdini, embarked on a crucial train journey from the bustling city of Los Angeles to New York. This journey, filled with anticipation, marked a significant moment in her life as she sought closure and reflection following her husband's death several years earlier. The air was charged with the weight of her journey, a journey that was more than just a physical distance. The anticipation of this journey was palpable, a testament to its profound importance.

Dozens of magicians greeted her at the station to bid farewell. No sooner had she boarded the train than she told her sister Marie, who was accompanying her to New York, "Thank God they are all gone." However, according to Marie, there was a mishap. Contrary to the newspaper reports, there was no oxygen mask to apply. The oxygen tank that was transported was no longer functioning, and Bess had to do without the much-needed oxygen. Bess continued to complain about her need for fresh air. Nevertheless, she went without the oxygen.

In a tragic and ironic twist of fate, Bess's life was abruptly cut short during a stopover in a small town in San Bernardino County, California. This town bore a particularly poignant name, as it was "Needles," reminiscent of one of Harry Houdini's most famous and daring magic tricks involving escaping from a perilous situation with needles. The suddenness of her death, like a bolt from the blue, left everyone in a state of shock, a shock that reverberated through the train and beyond.

Compounding the tragedy, Marie Hinson reported that Bess passed away even before the train made its scheduled stop at the station. This shocking event left fellow passengers in disbelief and concern, and they grew increasingly frustrated as the train was held up for an agonizing nine hours. The delay was due to an official investigation into the circumstances surrounding Bess's sudden death. This situation left everyone on board feeling impatient and sorrowful as they waited for the necessary procedures to be concluded, a tension that was palpable in the air and grew thicker with each passing minute.

(continued on page 52)



*Newspaper report from February 12, 1943, announcing the death of Bess Houdini.*



# *A Portrait of the Professional*

DALE SALWAK

## **Our Senses and the Audience**

*[T]he addition of an observer  
changes the behavior of the person observed.*

– Susan Tomes

“To be a professional is to learn to perform with the ear of a writer, the eye of a painter, and the touch of a musician.” I don’t know of a single, more eloquent sentence that better captures the ideal toward which many performers strive.

When Neil Foster, ever the pro, spoke these words – words that still fire my enthusiasm – I promptly recorded them on a blank 3x5 card which is always nestled in my pocket, ever ready for an idea that resonates with me from reading or an overheard or received comment.

“I can use that,” I said.

“Please do,” he responded, and then with a laugh, “with or without attribution.”

The occasion was one of many weekend visits, always an unwavering treat, with Neil and Jeanne at their Colon, Michigan, home. It was April of 1975. We were having dinner at the local Magic Carpet restaurant (regrettably, now closed), and trying as always to fathom, during an exquisite time of contemplation, the mysteries and depths of everything magical.

We agreed that to be willfully engaged with the audience is to listen, truly listen, and to adjust accordingly our timing, emphasis, tempo, emotions.

Why? Because to perform is to invite the audience into an intimate but silent conversation, heart-to-hearts, making each member feel personally addressed. If we are not listening – read Gay and Kathlyn Hendricks’ *Con-*

*scious Loving* (1992) – then we risk losing one by one their attention as well as their confidence. Performing is a cooperative venture.

This is why, with some necessary exceptions (say, to cover up the sound of a trap door snapping shut), students of the art are advised to adjust the volume of their music to a comfortable, respectful level, and the stage speakers to at most fifty percent.

Otherwise, an invisible barrier is created between the performers and the audience so that they end up performing *at* them, not *with* them. “If the viewers sense that separation, as they usually do, if they know that we cannot hear them,” said Neil, “then our connection can wither and die.”

To help develop the inner ear, many performers early in their careers tape record from the wings their act, then play it back afterwards to gauge and understand the audience’s reactions. When did they applaud and when didn’t they? Why? Did the pacing and rhythm work? What could be done to increase the impact? What was missing?

Our conversation then swerved to Channing Pollock who trained himself early-on to see everything he did through the eyes of the audience. “He rarely missed much,” said Neil. “Look at the videos. Attentive to every detail, he always knew how he was being received.” (Let’s not forget that most of us fell in love with magic after *seeing* and *connecting* with a routine and the performer.)

We have all experienced someone pro-



ducing cards when slowly the hand drifts upstage until half the audience's view is blocked by the performer's body. To remedy this, to help them to see from the spectators' perspective, students are encouraged to imagine themselves surrounded by glass. When standing stage right or left, for instance, everything they do is pressed flat against the glass which is downstage of the center of the body.

Also, its useful to think of routines as a series of pictures and to imagine that each member of the audience is holding a camera. Give them time to take a quick picture. Thus the performer vanishes a card. "Click." He shows the other side of his hand. "Click." He turns his hand back over and reproduces the card. "Click." And so on through the act.

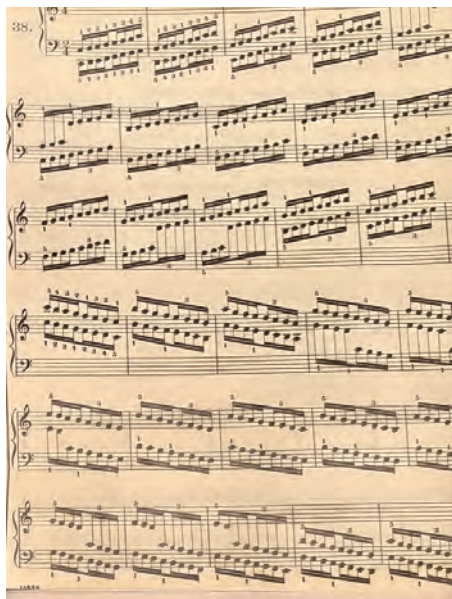
Then we turned our attention to the subtlest of skills, the physical interaction with props. Shortly after Neil arrived in California from Aurora, Illinois, he performed his billiard ball routine for Benny Chavez in the Sunset Boulevard studio.

"You're working too hard," he said with a glint of steel in his voice. "Lighten your touch. Just let the magic happen. Make it look easy, effortless, without thought of technique or body loads."

Then he added, "Perform as if the last time, but with the freshness as if the first time." Like his wife Marian, he left nothing unspoken, and that's part of what made both of them such effective teachers.

Along with daily practice, some performers, if musically inclined, have found it helpful to play through a progression of ever-demanding scales such as Hanon's *The Virtuoso Pianist*. This daily discipline not only strengthens the fingers but also develops the coordination and sensitivity of touch so necessary for our art.

Professional artists in other genres can guide us as well. On the importance of listening, I recommend the first chapter of Eudora Welty's *One Writer's Beginnings* (1984); on seeing, Balthus' *Vanished Splendors: A Memoir* (2001); and on touch, Geoffrey Payzant's *Glenn Gould: Music and Mind* (1997).



*The daily discipline of playing Hanon's The Virtuoso Pianist strengthens the fingers and develops the coordination and touch so necessary for magic.*

It would be a disservice, however, not to include here something on the resilient communities of blind and deaf magicians from which we have much to learn about connecting through the senses.

As we discover in the documentary *Dealt* (2017), the utterly amazing icon of individuality, Richard Turner, began at the age of nine to lose his eyesight from degenerative eye disease after a bout with scarlet fever.

By his teenage years, he was blind, yet this inevitable loss – a key to his ambitions and creative longing – became a source of inspiration and a catalyst for developing an exceptional sense of touch and hearing to perform highly technical card magic. To this day Richard, a defiant genius who has swept to international fame, continues to inspire the devotion of those around him.

There's also a palpable sense of purpose and optimism and joy in Chavez graduate Chad Allen's interactions with his audiences as seen on "Penn & Teller," at the Magic Castle, and many other venues.

As a student with an unstinting devotion to his art who happens to be blind, he laid



(l to r): Richard Turner, who happens to be blind, developed an exceptional sense of touch and hearing to perform highly technical card magic. • Chad Allen, who happens to be blind, has an unstinting devotion to magic. • Probably no one has done more to preserve and advance the history of deaf magicians worldwide than Dr. Simon J. Carmel.

his cane on the floor to represent the edge of the stage. He felt it with his feet and adjusted his angles for the imagined audience. He learned by touch and voice. Once he could feel or hear it, he could see it.

Chad continues to offer lectures and presentations at acclaimed organizations including the National Federation of the Blind, The Adventurer's Club, The Exploratorium Museum, and the American Council of the Blind. "You don't see with your eyes. You see with your brain," he said, steadfast in his belief, "and that's what I'm trying to teach people more than anything." Seeing is not limited to physical sight.

"I strive for something we all strive for: to live the life we want to live," Chad added. "For me, that's as an entertainer with a message. We all have obstacles to overcome, and through determination, we can achieve impossible things."

Probably no one has done more to preserve and advance the history of deaf magicians worldwide than the physicist, cultural anthropologist, author, illustrator and linguist, a rare man: Dr. Simon J. Carmel.

As Secretary-General of the Society of World Deaf Magicians (1990–2014), he has performed throughout North America and Europe to both deaf and hearing children and adults. In 1998 he won the Grand Prix of the World Deaf Magicians Championships in London, and in 2010 the Florida State Magic Championship in Daytona Beach.

His books – *Silent Magic* (2008), *Invisible Magic* (2013), *Out of the Magic Cloak* (2019), and *Wizards in the Silent World* (2024) – admirably document with a deep empathy hundreds of inspirational and heart-warming stories (many of them hard-to-find treasures) from forty-three countries, spanning 1860 to 2024, about how the deaf magicians overcame challenges to triumph in their love of magic.

We look to all these examples not only for stimulation but also for reassurance. They remind us that learning to connect with audiences, regardless of the extremities of experience, takes most professionals years of waiting and developing, but that anything is possible in the quest for artistic perfection.

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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 Chad Allen, Dr. Simon J. Carmel, Ryan Salwak, and Patti Salwak (a specialist in Speech Pathology) for their 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).



## Bad Boys Made Good

After fifty years of performing magic together, Penn and Teller (still labelled the “bad boys of magic,” even though they are now respectively seventy and seventy-seven years old) have been inducted into the Magic Circle. The long-awaited presentation took place on the steps of the London Palladium halfway through their first West End eleven-date residency to celebrate their golden anniversary earlier this year. In the past, the pair were denied membership to the Magic Circle owing to their unconventional style, but the anniversary was seen as the perfect moment to end this long rejection. The presentation was made by Magic Circle President Marvin Berglas.

Penn said, on behalf of them both: “We’re honoured that the Magic Circle has invited us to be members, after we’ve violated its cardinal rule – don’t give away secrets – for five decades. This is going to be fun.” Marvin Berglas said: “I’m thrilled to finally welcome Penn and Teller to become honorary members of the Inner Magic Circle, which is our highest honour. They have done so much for magic and inspired so many magicians. Penn and Teller have used the secrets of magic in a highly intelligent way. They not only greatly respect the art, but understand it to an incredibly high level. Magicians keep secrets in service to their audience. Our greatest performers realise



*Presentation to Penn and Teller by Magic Circle President Marvin Berglas.*



that secrecy is an artistic decision in order to create a feeling of astonishment and wonder in our audiences. The experience of wonder will always be central to the art of magic.

“However, for generations the top magicians of the world have also occasionally exposed simple methods in order to increase the ultimate surprise and amazement of a particular trick. This is a concept that Penn and Teller have taken to a degree of mastery. They have always performed with honesty and integrity. This recognition also represents the Magic Circle moving forward and recognising the various forms that magic can take, and applauds and encourages originality and different respectful approaches to the performance art form.”

What really clinched it for me with Penn and Teller was the way in which, when I last saw them, they rushed down the aisle at the end of the show to beat the audience to the foyer, where they greeted everyone personally on the way out, posing for selfies and so on. Teller remarked that they stay there every night until everyone has left, and anyone who wants to meet them can do so.

The “bad boys of magic”? Well, they could have fooled me.

Horace Goldin (Hyman Elias Goldstein, 1873 –1939) seems to have divided critics more than most, on both sides of the Atlantic.

A valuable primary source document for the researcher is a notebook in which pickpocket Mark Raffles copied entries from the “day-book” of the Empire Theatre in Middlesbrough. Opened in 1899, it was built and owned by William Bastiman, who made it his life’s work and was found dead in one of its seats in 1940. The theatre remained in the family and was being run by William’s grandson when Mark appeared there.

According to Bastiman’s meticulous records, Horace Goldin was on sixty-five percent of the takings (a remarkably high cut) in February 1931. He was described as: “A most excellent performer. His tricks are clever and smartly presented.” As Bastiman had a vested business interest one can assume that, from his point of view at least, this evaluation is accurate.



*Goldin caricature.*

Goldin proved popular with British audiences, with a sell-out run of six months at the Palace Theatre in London. He had an eye for topical references, so that an otherwise ordinary escape became “Dreyfus Escapes from Devil’s Island.”

Goldin was not always so popular with some theatre owners, however, who gradually became less willing to have their stages carved up, often by inexperienced carpenters. He met with resistance when performing at the Singapore Opera House, where he intended to cut several traps. This action was initially prevented on the grounds that the stage would be weakened and become unsafe. These objections were only overcome when Goldin assured the manager that the traps would be cut on a bias and reinforced with iron bars, thus strengthening the floor rather than weakening it.

It is not clear how Goldin related to his fellow performers, as he spent much of his time suing them for publicity, sometimes not even bothering to turn up in court.

One normally reliable commentator was Billy McComb, who encountered Goldin on two occasions. According to his “Woolgatherings” column in *Magic* magazine, the first was at the Empire Theatre in Belfast, when he was just eight years old. Owing to a strong Polish accent and a speech impediment, Goldin rarely spoke on stage, but on this occasion, contrary

to his usual whirlwind approach, he launched into a lecture on his “Sawing a Lady in Two” and the ways in which he had improved it. Goldin’s patter was interrupted by cries from the gallery of “speak up!” and “get on with it!”

In Selbit’s version of 1921, the lady in question had been entirely encased in the box and obscured from view. In Goldin’s version, her head, hands, and feet remained visible throughout. Now, he had entirely dispensed with any covering: “A lady sawn in half with a four-foot circular saw without any box or covering of any description.” It was now billed as the “Human Log.” Goldin ensured that the heavily injured lady’s dress was ripped at every performance, and that nurses and ambulances were stationed outside the theatre.

Some years later, McComb saw Goldin again at Belle Vue, where a shortage of space did not allow him to present any large-scale illusions, a simple substitution trunk having to suffice. McComb managed to visit the magician backstage, but found him remonstrating with a representative of the Moody Bros printing company from Birmingham, using unexpectedly colourful language. Moody Bros had been responsible for producing the splendidly colourful and dramatic Tiger God poster, circa 1910, but Goldin was not satisfied with their latest design of a dark poster superimposed with dark-blue writing. Subsequently, Goldin entrusted his printing to Al Cooke, and so McComb may well have been present on a significant occasion.

I have a less impressive, but detailed, handbill/programme dating back to 1935, when Goldin appeared at the Royalty Theatre in my home town of Barrow-in-Furness, with “England’s greatest road show.” To give you a flavour of a typical Goldin experience, patrons were promised “a show which has no equal,” and “fifty tricks and illusions in fifty minutes,” emphasising pace and speed. The effects were very vaguely described as Cabinet of Youth, A Magical Divorce (bring your wife to see it!), and Dematerialisation. The lady sawn in half was termed “a living miracle” and “the greatest wonder of the world.” Two houses at 6:50 and 8:50 p.m. did not allow much turnaround time, with support acts including Joe Baker, Hatton and Manners (the hot dogs of comedy), Jean

Kennedy (Scottish comedienne), Dick and Nancy Carlton (dancers with four rhythm-filled feet), Leon Pierre and his Gang (brainless but clever), and La Petite Poupee (a doll in the air). There was also a “Phantom Rope Trick” and an “Oriental Execution” (a man blown to atoms), along with the latest novelty from the continent: the “Disrobing Auction,” written, devised, and produced by Goldin himself. The “Bullet Catch” would be presented at both houses on the Friday evening: “As this entails tremendous risk, it is impossible to include it in the regular programme.”



As an intriguing postscript, Goldin died following a performance at Wood Green Empire, on August 21, 1939. As a homage to Chung Ling Soo, he presented the “Bullet Catch” which had proved fatal at the same venue twenty-one years earlier; but Goldin passed away in his sleep. He was sixty-six.

# Youth Trivia Contest



**December's Question:** In May of 1972, a significant, influential piece in magic literature was started that would take more than thirty years to complete. *What was it?*

**Answers must be postmarked by January 20, 2026.**

The winner of the I.B.M. Youth Trivia Contest for September 2025 is thirteen-year-old Justin So from Decatur, Georgia.

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

There were quite a few youth members who submitted answers to this month's question, and a good portion of them were correct. Justin's answer was selected by a drawing from all of the correct responses. All of the correct responders felt that *Claude Alexander Conlin was possibly the least admirable character in magic*, and they supplied cogent explanations supporting that conclusion. It's certainly debatable and a bit complex, but here are the basics of what we were hoping you'd tell us.

*Most of us, at one time or another, have been told "If you don't have anything nice to say about someone, don't say anything at all." That's usually very sage, prudent advice. However, if we followed that guidance in this piece about Claude Alexander Conlin, the page would have to be left ... well ... blank.*

*Perhaps that's a bit harsh, but you get the point: this guy was not an admirable role model.*

*You probably would recognize this scoundrel's face from the stone lithograph posters on which Claude Alexander Conlin was promoted as "ALEXANDER, THE MAN WHO KNOWS." These advertising*

*materials usually featured Alexander, his head adorned in a jeweled turban, often staring at the viewer with piercing eyes. In one poster, Alexander is depicted gazing to the viewer's left, and his turban is wrapped around his head to form a question mark. This striking image has been imitated, copied, and adopted by conjurors and by companies for more than a century.*



*Ask Alexander poster.*

*He didn't start out disrespectful, but he gravitated to the dark side early in his life. He was born in 1880, in a small town that would eventually become Alexandria, South Dakota. It's about fifty miles (or*



eighty kilometers) west of Sioux Falls, South Dakota. When he was about two years old, he and his parents moved east, to Owatonna, Minnesota. Young Claude was raised there and when he was sixteen, he was kicked out of school because of a clash with one of the Catholic school's nuns. Telling.

After that experience, the teenaged Claude Alexander Conlin traveled by himself to the southeastern corner of the state of New York. He settled for a summer near the village of Cassadaga – the heart of the “spiritualist” movement. While many of the participants and followers of Spiritualism were sincere, there were a lot of fraudulent mediums who pretended to predict the future, read minds, and manifest spiritual encounters. These charlatans systematically bilked money out of trusting and hopeful customers. Conlin worked at a recreational resort in the tiny hamlet of Lily Dale, near one of the lakes, where he became acquainted with the underground community of swindlers and impostors. As he absorbed their techniques and their methods, he began to develop his own approach to presenting false psychic abilities.

Following his year in Lily Dale, Conlin journeyed west to the opposite end of the continent. He landed in Skagway, Alaska, a hundred miles or one hundred and sixty kilometers north of Juneau, near the Canadian border. It was 1897, and the Klondike Gold Rush was booming. Still in his late teens, Claude Conlin was soon the victim of a con man playing the three-shell game. He lost all of his money.

That traumatic experience could have caused him to feel intolerance towards anyone who cheated innocent people. He could have developed empathy for victims of confidence games, and he could have become devoted to an honest way of life ... but he didn't. Instead, in an “if you can't beat them, join them” reaction, Claude Conlin began working for Jefferson “Soapy” Smith, a vicious gangster, and the very shyster who had conned young Claude out of his last cent. He became comfortable with corruption and conning

people, and he participated in many parts – if not all of the parts – of Soapy Smith's unlawful activities. It was in Alaska that Claude Conlin acquired his hardened but hidden, kill-or-be-killed mindset. From racketeering, to con games, to shake-downs, to brothels, Conlin's moral compass pointed in the direction of immoral.

It was also in Alaska that Conlin developed a friendship with a struggling bartender, waiter, and future theater-mogul named Alexander Pantages, whom he first met earlier, in Seattle, Washington. Pantages would eventually build, from the ground up, a business of more than eighty elaborate vaudeville theaters around the United States. These ornate auditoriums showcased the acts in his huge “Pantages Circuit.” Conlin and Pantages trusted and looked out for each other, and they remained friends throughout their lives.

One of the events that occurred during this period has generated tremendous speculation and myth. By early 1898, Pantages had begun to build his theater empire, and was operating a theater he had renamed “The Orpheum Theatre.” It was four hundred miles, or seven hundred kilometers north of Skagway, in Dawson City, Canada. In spite of the distance, Soapy Smith decided that Pantages should turn over a portion of the profits to Soapy, as a “protection fee.” When Pantages refused to submit to the shakedown, Smith let it be known that he would have Pantages killed. Nice guy.



*The Orpheum on Front Street in Dawson City.*

In any case, Pantages wasn't the only person to be in a conflict with Soapy Smith. In July, 1898, Soapy found himself in a gunfight with a gentleman named Frank Reid, on the boat docks of Skagway. The indisputable fact is that both Soapy Smith and Frank Reid were shot and killed. The uncertain, "whodunnit" part of the story is that the bullet that killed Soapy could not have been fired by Frank Reid; it came from a different caliber weapon, and it came from a weapon located on a different side of Soapy. The legend is that Claude Alexander Conlin fired the shot that killed Soapy Smith, and he did it to protect his good friend, Alexander Pantages, from Soapy Smith's promised threat. Author and historian David Charvet believes that all of the facts line up with this conclusion, in spite of its mythical quality. Pantages apparently believed this as well; he repeatedly stated in the years that followed, that he owed his life to Conlin.

Claude Conlin left Skagway and eventually ended up back in Seattle, Washington, just after the turn of the century. Conlin had developed some skill at sleight of hand, gambling cheats, counterfeiting, psychic readings, and other tools of the con-man's trade. He had a strong interest in performing a magic show, and so he began stringing some performance pieces together.

But then he made the acquaintance of a young Seattle magician named Glenn V. Jester. Jester was only in his teens, but he had earned a reputation for the hypnotism and mentalism segments of his shows. They quickly became friends, and Jester began suggesting that Claude Alexander Conlin could be successful with his own magic and mentalism act. Jester taught him the basics, coached him, and Conlin began his new life as a conjuror performing as "Alexander the Great."

His career didn't take off as he had hoped. He tried things that seemed to be working for other magicians. He added escapes to his act, à la Houdini. He added large illusions, including a levitation. But he was still struggling to advance beyond small vaudeville bookings.

When all the show's equipment failed to arrive at their booking due to a snow storm, Alexander had to perform his entire



Stock lithograph adapted by Glenn V. Jester.

show without props ... without escapes ... without levitations ... without a large cast. Alexander the Great put on an entire evening show almost solo, performing only mentalism. And, he killed.



Claude Alexander Conlin.

Over time, he completely changed his persona and his show. By 1914, his act was focused primarily on mindreading and mentalism. He abandoned the formal white tie and tails wardrobe and adorned himself in flowing, colorful, eastern garb, including a jeweled turban. And, he stopped billing himself as Alexander the Great. He became “Alexander, The Man Who Knows.”



*Alexander, the Man Who Knows.*

His old friend Alexander Pantages had become a huge success in the worlds of vaudeville, theaters, and cinema. Pantages signed Alexander to a five-month contract, touring on the Pantages vaudeville circuit. He paid Alexander the equivalent of (in 2025 dollars) nearly \$1.85 million.

Alexander recognized the power of what we would today call “branding.” He had stunning lithograph posters designed, and trainloads of them were printed. The posters usually bore the mark of the printing company “AV YAGA,” from Bombay. This was a ruse designed to make Alexan-

der appear more exotic and mysterious. No such printing outfit ever existed, and Alexander had never been through India.



*Alexander the Great poster. The mark of Av Yaga, the Bombay printing company who produced Conlin's lithograph posters.*



A few of his posters include an image of a “crystal ball,” and even identify Alexander as a “Crystal Seer.” Alexander was probably first exposed to using crystal



balls as props through his interactions with the fraudulent psychic and spiritualist performers in and around Cassadaga, New York. This transparent sphere (most likely made of glass as opposed to quartz crystal) became an identifying feature of his fortune-telling persona. It's very likely that Alexander – one of the most famous characters in entertainment during his career – was a large part of the reason that illustrations of fortune tellers commonly include psychics and swamis staring into crystal balls. (He had glass spheres manufactured in large numbers, to sell as part of his “merch.”)

None of these changes and advancements occurred overnight, but they turned into gold – literally. “Alexander, The Man Who Knows” became one of the most well-known, successful, and highly paid entertainers of his day – magician or otherwise. He amassed a huge fortune.

He also led what were basically, in the simplest terms, two lives.

During the first few years leading up to his success, Alexander got married – three times. He divorced his first wife after a year. He remarried and had a son with his second wife. Then, he married his third wife in San Francisco without bothering to separate from or divorce his second wife, or even tell his new, teenage bride that he already had a wife and baby in Los Angeles. In fact, over his life, Alexander was married somewhere between eight and fourteen times – nobody seems to be certain – and several of these unions were polygamous. He also didn't bother to honor his vows to any of the women to whom he was married. He was an extremely active serial adulterer.

Almost the entire time that he was cultivating one of the most successful professional records for a single entertainer in the history of show business, he was cultivating equally significant records of successes in criminal activities. These included money laundering, grand larceny, tax evasion, stock fraud, financial fraud, loan sharking, extortion, blackmail, boot-

legging, drug smuggling, jail breaking, and involvement in at least three murders.

Alexander assumed many identities, most of them as a way of aiding him in avoiding being caught in a crime. Judge Gary R. Brown found that Conlin worked as a fraudulent medium and clairvoyant using the names Paxon, Sheldon, Sa-Hara, Mundo, Karma ... the list goes on and on. He changed his name so frequently that law enforcement agencies couldn't figure out who to pursue.



1910 New Orleans mugshot of Claude Conlin.

(COURTESY OF JUDGE GARY R. BROWN)

But he did, on occasion, get caught. Alexander was arrested several times in 1910, and always managed to slip free through legal maneuvers and chutzpah. He managed to get released from a jail in Mexico through bribery, and a few years later, he escaped from a prison in Hot Springs, Arkansas – twice! He had been recaptured after his first escape, so he broke out again. During his second escape, he released many of the other prisoners. During that first escape, he was assisted by his brother.

Yes, Claude Conlin had a brother. Clarence was younger and also performed a touring magic show. Most reports indicate that his show was a carbon copy of his older brother's show, and that Clarence was a very good showman, although his fame never matched that of his brother Claude. He wasn't as enamored with performing, however, and he became an attorney. In fact, Clarence represented his brother through most of the legal trials and tribulations that Claude Conlin seemed to invite. The legend is that Clarence pulled



next to the prison building, made some cuts in the bars, ran a chain between his car and the bars, and punched the accelerator. Claude Alexander Conlin exited through the resulting opening.

Somewhat later, he managed to offend large numbers of his magical brethren. In 1921 he released his book, *The Life and Mysteries of the Celebrated Dr. Q.* While this volume revealed the methods used by fraudulent spiritualists to con their clients, it also provided blueprints for the manufacture of stage props, without permission of the creators. Plans and instructions were plagiarized and “borrowed,” again without permission, from Floyd Thayer, Will Goldston, and Burling Hull. He even revealed the famous “Zancig Code.” Substantial segments of the magic community were furious.

The bottom line is that Claude Alexander Conlin was not a nice person. Conlin was convicted of some felonies – violent and nonviolent – but he got away with many others. It’s very possible, even likely, that most of the huge fortune he accumulated during his showbiz career was actually gained through criminal activity, and not from his work as an entertainer. He damaged some lives, ruined some lives, and ended some lives. So, the next time you find yourself admiring one of his spectacular lithographs, keep in mind that the subject of the poster wasn’t so admirable.

By the way: The names of magicians that we considered to be incorrect answers submitted by Youth members will not be revealed. That wouldn’t be very nice. (However, you probably know who you are.)

You can find more information about Claude Alexander Conlin in books, including *Alexander, the Man Who Knows* by David Charvet and John Pomeroy. The second edition was published about three years later, and includes tons of updates and additional information. There are also many pieces in past issues of periodical publications, including *Genii*, *MAGIC*, and *The Linking Ring*. There’s an extensive piece in the Summer 2025 issue of

*Gibecière* written by Judge Gary R. Brown.

Claude Alexander Conlin died in 1954. Glenn Jester died in 1873.

We’d like to give a special “Thank You!” to David Charvet, Gary Brown, and Vic Trabucco for their generous assistance with this month’s subject.

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Justin, in Las Vegas, Nevada, there’s a relatively new magic shop. It’s called *Tricksupply.com*. We know that’s a website. But it’s also the name of a *real*, brick-and-mortar magic shop, in a *real*, brick-and-mortar building! Owner Wolfgang Wollet and Manager Doug Conn are really impressed that you’re aware who “Alexander, the Man Who Knows” was, so they’re going to contact you directly and design a special prize package of magic just for you.

*JUMPIN’ JO-ANN DUCK! What a score!*

*Tricksupply.com* opened about five years ago. As a result of the pandemic, they had to close their doors and open them again a few times since then, but the business is up and running, and running *strong*.

Owner Wolfgang Wollet has decades of experience in magic and magic shops. He previously owned “The Magic Hands” magic shop near Stuttgart, Germany, he worked for a time near Niagara Falls planning a magic center, and he acquired the online portion of the magic business of the “Hank Lee Magic Factory.”

Wolfgang wanted to have a magic supplier that delivered the ease of an online store, equipment with the quality of a top-notch manufacturer, and the service of a traditional brick-and-mortar magic shop. The result was *Tricksupply.com*.

Located about five-hundred feet east of the end of one of the runways of Las Vegas McCarran International Airport, the showroom is a small, four-hundred square feet facility – but it’s connected to a huge warehouse stocking over 20,000 items! *Tricksupply.com* is a *trick-supplier* for full-time professionals, part-time pros, hobbyists, serious students of magic, and brand-new

sorcerers. If you need it, they'll have it.

Tricksupply.com is not only a retail shop offering fine conjuring supplies, they also manufacture their own line of top quality, new, and unusual magic. They're very active on social media, and livestream on YouTube every Friday afternoon. And they care about you as a purchaser. Manager Doug Conn will make certain that what you're buying is suitable for your background in magic. He'll help you learn how to use your purchases, and teach you the

ins and outs. Wolfgang and Doug want you to have the best experience possible.

They're located at 2510 East Sunset Road, #5, Las Vegas, Nevada 89120, USA. Call them at 1-702-430-1625, from 11:00 a.m. until 6:00 p.m., seven days a week. Visit them online at [www.tricksupply.com](http://www.tricksupply.com), or if you're in the Las Vegas area, come in to visit. It's a great place to spend time and talk with other magicians. A great big thank you to Wolfgang Wollet, Doug Conn, and tricksupply.com!

## *Calling All Youth Members!*

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

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

Make certain that you include some references. If we decide to use your question, we'll send you either one-hundred shares of "Klondike Gold" common stock, issued by Claude Conlin or a really cool magic book – our choice.

**See if you can win! Follow the Contest Rules on page 152 and  
mail your responses to the address above.  
Answers must be postmarked by January 20, 2026.**

## *Did You Know?* – from page 39

Marie also mentioned that the cabin next to theirs was occupied by the actor Cary Grant and his second wife, the Woolworth heiress Barbara Hutton. Marie stated that she could hear them arguing throughout the ride, with Mrs. Grant constantly complaining about the service and the terrible food.

Joe Hernandez is the author of *Conjurer's Wisdom Vol I & II*, *Magic Babylon: 1,001 Strange Conjuring Facts, Fallacies, and Tales*, *Phonetastic*, *The Foolosophy of Conjuring*, *Houdini: Reflections*, and his new book *Houdini: The Ultimate Trivia Compendium*, from which the above story was taken. These books are available at [www.booksbyjoe.com](http://www.booksbyjoe.com), magic dealers, and Amazon.



## Special Events

*“Any event can be special, if you work to make it so!”*  
– Kent Cummins

How can you make a living or substantial part-time income as a magician?

One solution is to embrace special events. If you’re trying to make a living as an entertainer, performances at special events can be a huge part of your income. If you’re not worried about income but want to share your love of magic with the world, special events can provide a myriad of opportunities. You can reach dozens, hundreds, or even thousands of people all at once.

### What Is a Special Event?

Here’s the official definition: “A special event is a one-time or infrequently occurring gathering outside of a normal schedule, program, or activity. These events are often unique, memorable, and have a specific purpose, such as a celebration, festival, parade, concert, or a public gathering. Special events can be for pure entertainment, celebration, fundraising, marketing, or a combination of these.”

Even regularly scheduled events, such as monthly parent-teacher meetings, quarterly management meetings, and annual conventions can be made special by imbuing them with creativity.

Wait – did I just hear that special events might be for *marketing*?

### Using Special Events to Market Your Magic Business

The best way to use special events to market your magic business depends on your goals. If your goal is to make money, you’ll need to consider different factors when choosing events than if you just want to share your art.

I am writing this in October, which is typically the busiest month for magicians. December, the month when you may be reading this, is also a great month for private parties – and thus for hiring magicians. No matter where you live and work, the holidays often bring special events that can use a little bit (or a whole lot!) of magic!

Your appearances at special events can provide visibility and credibility, as well as income. They often serve as an opportunity to distribute your marketing materials, even if most of those materials require a QR code to access.

When I was making my living as a magician, I made sure my photos and contact info appeared in the special event’s marketing materials. I then made color copies and included them in my presentation folders to send to prospective clients.

If I was trying to get more business today, I would provide links to the special event’s





**DUDLEY C. CUMMINS**  
PRESENTS  
**CUMMINS COLOSSAL CIRCUS**  
**DANCE RECITAL**  
THE ONLY 6 RING CIRCUS IN THE WORLD  
PRESENTED ONE RING AT A TIME

**CLOWNS** — Chuck Moody, Finous Doran, Byron Hodge, Kent Cummins, Van Davis, Bobby Paul, Larry James, Pat Rose III, Johnny Brockwell, Curtis Favrett.

**1ST RING — TRAINER** — Cora Jane Jarrett.  
**RABBITS** — Merry Grace Newton, Linda Rothe, Johanna Young, Geraldine Lee, Nancy Kay Gillis, Connie Mae La France, Kay Harlow, Andrea Cox.

**2ND RING — TRAINER** — Kay Mills.  
**PONIES** — Mimi Wardlaw, Cynthia Cartall, Janalee Davis, Phillis Ann Ricks, Janet Ray Chalk, Randee Changala.  
**JOCKEYS** — Candy Jones, Linda Lee Ledbetter, Toni Sellers, Pamela Myers, Pat Roberts, Sara Lee Favrett.

**3RD RING — THE TUMBLERS** — Larry James, Van Davis, Bobby Paul, Pat Rose III, Johnny Brockwell, Finous Doran, Kent Cummins, Chuck Moody, Byron Hodge, Curtis Favrett.

**4TH RING — ADAGIO** — By Pamela Lee and Chuck Moody.  
**TRAPEZE PERFORMERS** — Ellen Wood, Pamela Lee, Ann Lynch, Mary Pettit, Laralee Hodge.  
**MYSTO THE MAGICIAN** — Kent Cummins.  
Assisted by Laralee Hodge.


**5TH RING — TRAINER** — Dixie Dee Harrison.  
**WILD ANIMALS** — Mary Winfield Young, Nan Wardlaw, Linda Wardlaw, Jenny Moody, Allev Jr, Cauthorn, Sandra Kay McNair, Lourene Jarrett, Janice Robertson.  
**TIGHT ROPE WALKER** — Mary Agnes Finger.  
**CLOWN** — Finous Doran

**6TH RING — 10 PRETTY GIRLS** — Kay Mills, Dixie Dee Harrison, Roberta Robertson, Janella Robertson, Cora Jane Jarrett, Phillis Foster, Kitty Keasler, Virginia Pearson, Sue Gullodge, Mary Agnes Finger.

**FINALE** — BY ENTIRE CAST.

MUSIC BY ESTER BROWN

## Felonious the Fool



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

Featured at 'Scarborough Faire and other medieval locations.  
Verse from *Times Without Reason* by Maroon

### “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



(l to r): 1952 Circus recital program. • *Felonious the Fool* one sheet. • *Great Tastes of Austin*.

## The World-Famous Austin Magic Auction

The World-Famous Austin Magic Auction ([www.austinmagicauction.com](http://www.austinmagicauction.com)) started in the mid-1970s. The Great Scott and Judy created it as a one-day mini convention so that young magicians from I.B.M. Ring 60's junior ring could have the experience of a magic convention without the usual cost. The event included a small auction.

When I left the United States Army active duty and returned to Austin, I realized that with some effort, the auction could be expanded and improved. Last year, we celebrated the fiftieth anniversary of what has become an all-day event with thousands of magical items selling for tens of thousands of dollars to more than a hundred magical enthusiasts.

## WORLD FAMOUS

### Austin Magic Auction



**Sellers - Register Now**

Seller Registration  
DEADLINE  
Oct. 31st!

Sell Magic | Buy Magic | See Magic

1150 S Bell Blvd, Cedar Park, TX 78613 | [austinmagicauction.com](http://austinmagicauction.com)

## Special Events at the Fantastic Magic Camp

When I started the Fantastic Magic Camp in 1993, I wasn't planning to use it for marketing. I truly was looking for a way to give back, a way to use my experiences to help new generations of children. That's why I didn't initially call it "The Kent Cummins Magic Camp." I didn't want it to be all about me.

In order to get more kids to attend the camp, I constantly put on special events to promote the camp. I also participated in other local youth events.



I accomplished my goals. Thousands of children, and the grownups who love them, have been positively affected by the Fantastic Magic Camp ([www.magiccamp.com](http://www.magiccamp.com)). Everywhere I go, people recognize me because of the camp.

## The Fantastic Magic Center Expo

Last year I realized I had too much magic stuff. (Am I preaching to the choir?) But it wasn't just the stuff I've personally collected over more than seventy-five years as a magician. It was nearly a dozen magic estates I'd saved from the landfill by negotiating with the families of local magicians who have passed on to the magic shop in the sky.

My "magic room" is half a duplex, but I was also paying for a large storage unit at Public Storage. How could I get rid of some of this stuff without throwing it away?

Host a special event.

At my Fantastic Magic Center "magic room" in Georgetown, Texas, I had room for about three dozen people. I put together a team and together we created a fun, profitable, one-day event that attracted magicians from all over Central Texas. Each of them left with lots of that extra magic stuff!



## A Little Night Magic

For my special Houdini event on October 30, I sold thirty tickets for \$30 each to create a magical evening. It was a blast! My original idea was to use the event to provide a meaningful way to introduce my new book, *I Want to Be Like HOUDINI!* The event quickly sold out and was loads of fun for everyone who participated.

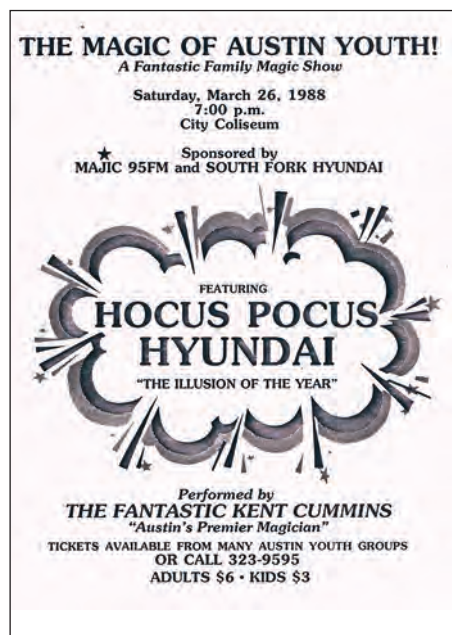
I also got names for several people who were interested in becoming beta readers for my book's manuscript, as well as willing to write reviews.

## How to Find the Right Special Events

Special events are everywhere: circuses, carnivals, parades, fairs, and festivals. School fundraisers, church socials, and parent-teacher meetings. Scouting and other youth organizations. Sporting events, music events, and theatre events.

Maybe you hadn't thought about it, but most special events can be enhanced by incorporating magic. It doesn't hurt to think

big. When event coordinators hired me to perform magic shows, I was often able to convince them to use magic as a theme for the entire event – leading to many opportunities for me to get paid!



## Magic Clubs and Special Events

If you're reading *The Linking Ring*, then you're probably a member of at least one magic organization. The I.B.M. has an annual convention, as do the Society of American Magicians (SAM) and the Texas Association of Magicians (TAOM). There's also Stan Allen's "Magic Live" in Las Vegas, international events like FISM and Blackpool, and dozens of smaller magic gatherings all over the world.

Lance Burton got his start by competing at FISM. I also competed at FISM in 1967, but unlike Lance I did not win!

I love being part of magic club events. It helps people learn what I can do, and I get to learn about other club members' talents and skills.

Many magic club members are magic enthusiasts rather than performing magicians. Over the years, several magic enthusiast members of the clubs I've joined have hired me to perform at their special events.

If your magic club does not put on any

special events, such as public shows or magic auctions, maybe you can be the one who gets it started.

## Putting the *Fun* in Fundraising

Schools and youth organizations have fundraising events. Nonprofit organizations have fundraising galas. There is no reason why you can't help these organizations by adding some magic to their events.

Magic makes the event more fun, more memorable, and more profitable!

## Can I Create My Own Special Events?

Absolutely! Creating your own special events gives you more control and a larger share of the profits – but also the losses.

If you're not a risk-taker, associate with someone who is. Of course, it already takes an entrepreneurial mindset to become a full-time entertainer, so maybe this will work for you.

Think about your goals. What do you want to accomplish? What resources do you already have? What resources can you find by working with others?

A client once asked me to speak about teambuilding. When I thought about it, I realized every successful special event I'd ever created was the result of building and supporting an effective team.

It has worked for me throughout my personal and professional life. It can work for you!

## Digital Resources

Use artificial intelligence (AI) tools to help you get started. There's even a digital magazine you can check out called *Special Events* ([www.specialevents.com](http://www.specialevents.com)), which I used to write for when it was a print magazine.

## The Bottom Line

I love being an entrepreneurial entertainer, and I've loved creating exciting special events full of magic! Share *your* stories and ideas: [kent@kentcummins.com](mailto:kent@kentcummins.com).

Listen to "Tales from the Fantastic Magic Center" at [www.fantasticmagiccenter.com](http://www.fantasticmagiccenter.com). New episodes appear every Monday morning at 8:00 a.m. CST.





## The Snake Can

Fifty-five years ago, I published a kid-show routine that I've never stopped using – the Snake Can. It appeared in my *Amazing Magical Inventions* show for twenty years using the original Peanut Brittle can version and in countless preschool shows using Jelly Bean cans. And this month it is my Christmas gift to you.

Back in 1968, my future wife Lynne assisted me during a school carnival show and saw what I did not: A boy in the front row, who was eating a hot dog at the precise moment the snakes jumped out, spit out the hot dog. It landed on the stage six feet away – that's how surprised he was!

I taught the routine while giving lectures for many years, by then having performed the Snake Can live more than two thousand times. When I toured the United Kingdom in October 2008, I showed the routine at each lecture. My friend John Doyle, who helped me work the tour, shot pictures each night and tried to capture the exact moment when the snakes popped out, along with the volunteer helpers' reactions. Check out the surprised reactions, even from the adults. Then think about how children react with even more surprise.

You'll notice the interior drawings were rendered by a less-than-professional artist: me. (Hey, I only scored C+ on the "Famous Artists" school test when I was seventeen, but they offered to sell me the home course for \$500 anyway.) Bill Blackard, who did the cover, went on to illustrate more than fif-

teen David Ginn books, but I did the drawings for my first few books.

At a magic convention in 1970, I was riding in an elevator with Ed Mishell, who did lots of artwork for Tannen's catalogs and magic books.

Ed actually knew who I was, which was a surprise to me since I was still the new kid on the magic block. "Why don't you let me illustrate your books?" he asked. I said I'd think about it, and thanks for the offer. I couldn't believe that a famous artist like Ed Mishell would illustrate for me, a near-nobody who had published only a few little books. I wondered if he had seen how amateur my drawings were and was taking mercy on me!

I don't know why I never pursued Ed's offer. Maybe by that time Bill Blackard was doing a fine job at home for me in Georgia. Whatever happened is now water under the bridge.

Years later, Sammy Smith's son Wesley showed me a Jelly Bean Snake Can at a convention. As a kid, he wanted me to open it and be surprised when two spring snakes jumped out. The real surprise was that I started showing the routine in workshops with Steve Taylor and Sammy from 1995–2002, as well as at other lectures, and sold thousands of those Jelly Bean Snake Cans! Thanks a lot, Wesley. Your royalty check is in the mail!

Now, let me make a positive statement about the Snake Can: After more than two



*David surprises audiences with his Snake Can routine during lecture appearances in the United States and during his 2008 UK tour. PHOTOS BY JOHN DOYLE*

thousand live performances over fifty-seven years, no one – *no one* – has ever said to me, “I saw you switch the cans.” And I honestly believe they don’t see the switch.

Why? Because there is too much going on with the girl, comb, toothbrush, and sunglasses – and because the switch happens before we actually get to the trick itself. By that time, it’s too late for it to matter. The switch has already happened.

In the pages that follow, I’m sharing a facsimile of the complete booklet published in 1970 and revised with my daughter Autumn’s help in 1998. Now it’s your turn to

read, enjoy, and hopefully use my partly famous routine. Just wait until the snakes jump out, and listen to the children’s reactions!



*David Ginn’s props for the Snake Can routine.*



by DAVID GINN



## **THE SNAKE CAN**

The magician invites two volunteer children on stage. After some comedy by-play with the black hands gag and a breakaway fan, he introduces a can of peanut brittle candy. He offers each child some candy, but when the can gets back to him, he finds no candy left for himself. After handing the can to the little girl, the magician shows a large handkerchief and causes it to disappear from a boy's hand. On opening the peanut brittle can, the little girl is startled when five giant spring snakes jump out—with the missing handkerchief tied to the last snake!

And that, in a nut shell, is what this book is all about. One routine for children. But a routine which has been tried, tested, and performed in better than 500 live shows; and thus I know it to be strong, for with "The Snake Can" I get good laughter, smiling faces, frightened looks, and startling screams when the snakes jump out of the can.

Since children like the surprise of spring snakes, I conceived the effect with that in mind. But there's more—

## **THE ORIGIN**

For several years I had been performing my 20th Century Water effect, and I was beginning to get repeat school shows. I knew many kids would remember the previous show, so I had to come up with something else to fit that slot: a strong audience helper number.

The Snake Can was my answer. Two children on stage. A hank vanishes and reappears tied to a snake popping out of an empty can.

Handkerchiefs can disappear in many ways. That was no problem. But showing a can empty and then making five spring snakes plus a silk jump out could be. I had seen snake cans in novelty stores. Why not buy two and make a switch? With the cans in my possession, I decided on two ways of switching cans, depending on whether I worked with or without an assistant. I was on my way to creating a strong children's magical effect.

## **PROPERTIES**

Necessary equipment for The Snake Can routine falls into two categories: (I) Special Props used only for this trick and (II) Standard Props which may be used in other effects.



## I. SPECIAL PROPS

A. A MATCHING PAIR OF SNAKE CANS. My cans are a light-weight metal, three inches in diameter by six inches tall, each with a screw-on metal top. When purchased, each can contained three four-foot spring snakes, and I found that four or five snakes would actually fit into one can. Though three are sufficient, four or five snakes give a better climax.

B. A PAIR OF MATCHING 18- or 24-INCH SILKS. Mine are multi-colored with a swirl design. The design should be one the audience can easily remember after seeing it for a few seconds.

C. A JUMBO COMB, A GIANT TOOTHBRUSH, AND ONE PAIR OF GIANT SUNGLASSES. Available in novelty shops.

## II. STANDARD PROPS

A. CHANGE BAG. Standard size. Other devices for switching one handkerchief will do, but I will describe the effect as I do it with a regular change bag. My favorite is the Ickle Pickle model.

B. ONE 36-INCH PICTURE SILK. I use the clown, butterfly, or rabbit-in-hat. The clown is particularly good, since you can make a remark about "clowning around" when that silk appears.

C. BREAKAWAY FAN. Standard dealer item.

D. BLACK HANDS GAG. Towel shown clean leaves black dirty-hand prints when children wipe their hands on it. Though gimmicked versions are sold, this can simply be a thick terrycloth towel with black handprints on one side, which you don't show until the kid has wiped his hands on it.

E. RUBBER CHICKEN. Standard dealer item.

## SETTING UP

Since I usually work with my props to my left, I begin to set up by placing the toothbrush, comb, sunglasses, breakaway fan, and black hands gag on a table or bench to my left. With an assistant, all these props go on a table or chair just off stage to the left.

Next, I tuck the 36-inch picture silk into one compartment of the change bag. Close that compartment and put one matching silk in the empty side, pushing it to the bottom of the bag. Last, the rubber chicken goes into the bag above the matching silk. I place the prepared change bag down with the other props, all of which should be out of audience view.

Now I tie the other matching silk to one snake, push that snake into one can, and follow it with the other three or four snakes,

sealing the can by screwing on the lid. (Figure 1) The other lid goes onto the empty snake can.

At this time the set-up is essentially complete. However, placement of the two cans and the moves made to switch them will now depend on one factor: whether you work single or use an assistant. Either way, the effect can be accomplished, for I have performed it about the same number of times with an assistant as without one. In either case, the switch is made after the giant sunglasses are placed on the little girl, as the change bag is obtained.



FIGURE 1

SINGLE SWITCH

When I work the Snake Can in a single act, I normally have my tape recorder supplying music on a piano bench or table to my left rear. (Figure 2)

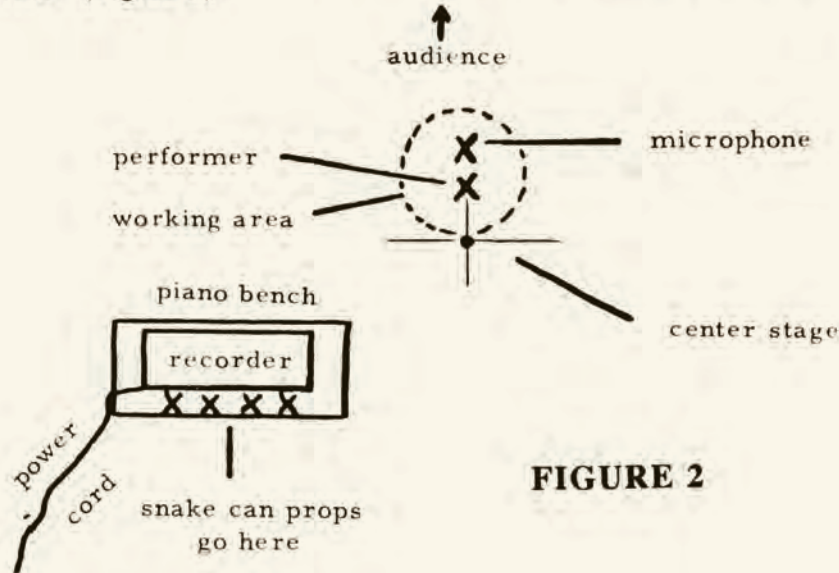
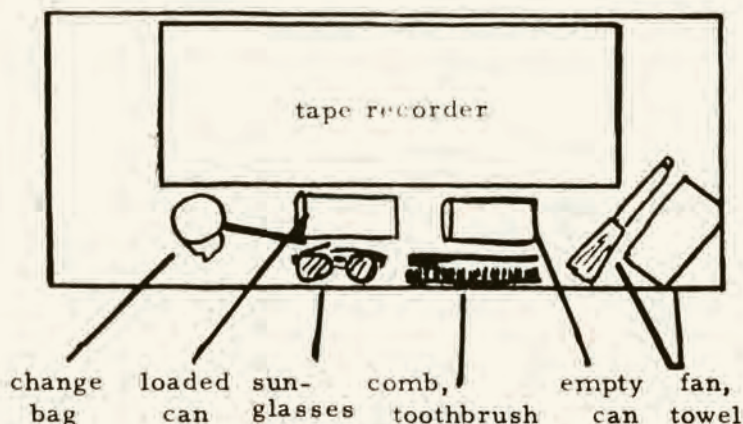


FIGURE 2



Behind the tape recorder are the Snake Can props, including the two cans, as shown in Figure 3.



**FIGURE 3**

Immediately after placing the giant sunglasses on the little girl, who always stands to my left, I easily step back to the tape recorder. The empty can is in my right hand. I lean down to reach for the change bag with my left hand and at the same time my right hand goes down, lays the empty can beside the full one, picks up the full one, and comes up just as the change bag is picked up.

During the whole move, which takes barely one second, I never look at the cans—only at the bag. Done smoothly and quickly, I can complete the switch before the audience laughter dies from seeing the giant sunglasses on the girl.

Few if any people will notice this switch. No one will be looking for it. And even if it ever is noticed, my number one goal is to entertain the people out front—fooling them comes second.

The can is now given to the little girl to hold, and the attention turns to the boy, who stands to my right, for the handkerchief vanish comes next.

## **SWITCH WITH ASSISTANT**

In working the Snake Can with an assistant, I have all the props off the stage to the left and she brings on the items in order as needed: towel, fan, empty can, comb, toothbrush, and sunglasses. The loaded snake can is still off stage to the left when my assistant brings on the giant sunglasses.



As the assistant hands me the sunglasses, I casually hand her the empty can since I will need two hands to place the sunglasses on the little girl. My assistant then walks away as though the can will no longer be used and I turn to the business of putting the sunglasses on the girl. By the time I have the sunglasses on the little girl, 3-6 seconds, my assistant is at the edge of the stage. She steps out of sight a moment and picks up the loaded can with her spare hand.

I turn to her and say, "Oh, would you bring out the handkerchief—and let me keep the can."

Immediately she tosses the loaded can to me. She makes the toss underhanded and gently so I am able to catch the now-heavy can with ease. It must appear empty. Note, also, that the assistant does not put one can down and pick up the other can with the same hand; she retains the empty can until she delivers the loaded one to me, an important time-saver.

By now the laughter over the sunglasses has died down. The girl is holding the toothbrush in one hand and the comb in the other. I place the can sideways between her hands, having her press in to hold it while she still retains the comb and toothbrush and wears the sunglasses. Her attention is spread out to four objects now. With so much to take care of, she will be a confused little girl, not thinking that the can is heavier—and this is exactly what I want.

## **PRESENTING "THE SNAKE CAN"**

With all preparation ready and the show going along, I come to the Snake Can effect in my program. I begin by inviting two children, one girl, one boy, onto the stage. I select one child from the left side of the audience, one from the right. I never pick the child who shouts or yells or tries to run up on stage. I avoid trouble from the beginning.

"I only pick helpers who sit quietly in their seats and raise their hands," I tell the audience, and then I do just that. It is also better not to pick a child whose hand is not raised when you have plenty with raised hands.

When two children are on stage, I place the girl on my left, the boy on my right. I introduce myself to them and find out who they are, telling the audience their names. I go right into the black hand gag, informing the children that my equipment is very valuable and I "wouldn't want it to get dirty." The laughs come, then I introduce the fan.

"I'll bring on my portable fan." I display the breakaway fan. Sometimes kids laugh when they first see it. I say, "What'd you



expect—*electricity*?" Laughter. "Anyway," I say, "this is the expensive Japanese model!"

In turn, I let each child try to fan me and fail; I can always do it right. Finally, both children do it right, and the fan breaks on me. Another laugh-getter. I end up having the boy hold the fan in his right hand.

Now the empty "Peanut Brittle" can is brought into play, either picked up or taken from the assistant.

"Before we go on," I tell my helpers as I open the can, "how would you like some candy? Do you like Peanut Brittle?" The children usually say yes, but if they don't, offer them some anyway, telling them to take some home to their baby brother. ("I don't have a baby brother." "Sister." "I don't have a baby sister." That usually does it.)

I offer candy to the girl first. I have her reach all the way down into the bottom of the can, then I turn to the boy for the same thing, pretending that each child has taken a number of pieces of candy. Now I start to take some candy myself; I reach in but find none left. I frown. I stop talking and slowly look at each child. They usually giggle or laugh. Then I slowly turn the can upside-down and tap on the bottom. Bing! Bing!

"It's empty," I state dramatically. I turn to the boy. "How many pieces did you have, Michael?" Sometimes the boy will give me a number, say three, playing along. If so, that's good, and I repeat the number, going on to the girl. Other times the first child asked will say, "None." In this case, I repeat the word NONE but slur it and actually say NINE. This gets a good laugh since I am at the microphone and most of the audience does not hear what the boy actually says. If the child says "not any," I come back with, "Are you sure? Then why is the can empty?" As you can see, because of the variety of answers possible, the performer must play it by ear; yet there is ample opportunity for humor here.

"Well," I go on, "let's just make sure the can is empty. Caitlin, would you reach inside the can and see if there's any candy left?" I hand her the lid to hold in her left hand, as I help her get her right hand into the can. When her hand is inside, my left hand holds her right arm, turning it upward so the can stays there; and at that point I may take my right hand away.

"How about that! Looks just like the Statue of Liberty! Do you feel anything in there, Caitlin?"

"No," she'll say, and possibly, "only the bottom of the can." Which is funny too.



"Well, then, let's put the top back on the can." I hold on to her right arm, not letting it go down. The girl will hesitate. "Uh, Caitlin, put the lid on the can." She will raise her left hand with the lid in a strange attempt to do what I have asked. Then I pretend to wake up and notice as I say, "Oh, yes, you'll have to take your hand out first!" This is another strong laugh I have found. Now I let Caitlin remove her hand and screw the lid onto the can.

"By the way, Caitlin—did you comb your hair before you came on stage?" Whatever she says, yes or no, go on with: "You should always comb your hair right before you come on stage—as big a girl as you are! I'll let you use my comb!"

The big comb is introduced. Kids laugh at it, and I pretend to comb some of Caitlin's hair, letting Caitlin take over the job. If necessary, I whisper to Caitlin to "pretend to comb your hair." The audience loves this.

"And say, did you brush your teeth before you came up here? You should always brush your teeth before coming up on stage—as big a girl as you are! Well, I'll let you use my toothbrush!" I follow the same procedure for the toothbrush, but this time I take the can away from Caitlin and leave her with the comb in one hand and toothbrush in the other. Seeing her try to comb her hair and brush her teeth at the same time is even funnier than the previous bit.

I am now holding the empty peanut brittle can. I say to Caitlin, "And one more thing, Caitlin—did you bring your sunglasses with you? You know, this is a very bright and spectacular magical illusion we're about to do and you really need sunglasses—you didn't bring them with you?—the very idea! Well, I'll just have to let you use mine!"

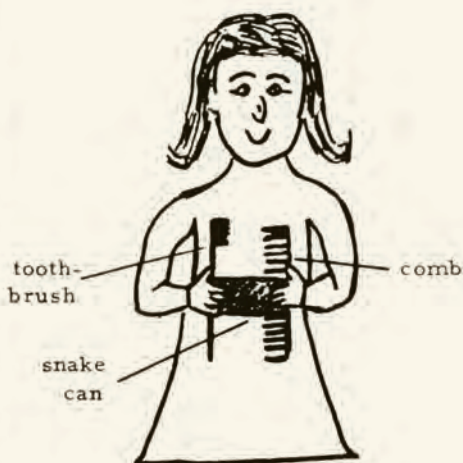
The sunglasses are brought into the scene and placed on Caitlin, who is told to continue combing her hair and brushing her teeth. This makes a good sight, provoking more the audience reaction.

**AND NOW THE CAN SWITCH IS MADE. IF NECESSARY, REFER BACK TO "SINGLE SWITCH" OR "SWITCH WITH ASSISTANT" AT THIS TIME.**

With the loaded can in my hands now, I turn to Caitlin and place it horizontally between her hands as in Figure 4. She retains the comb and toothbrush, one in each hand as shown. Be sure to have the little girl hold the can in close to her body.



"And now, for the handkerchief," I say, with the change bag in my hand. (Remember, if working single I already had it. If with an assistant, she brings it on now.) I turn to the boy. "Roger, I would like for you to reach inside the bag and pull out the handkerchief." I hold the change bag above his eye level, directing him to reach inside. The rubber chicken is the first and only thing he can get hold of, so he will usually pull it out, not knowing exactly what it is.



**FIGURE 4**

To make sure the boy pulls it out, my friend Bruce "Sparkles" Johnson, now of Orlando, Florida, says, "Go ahead. Pull it out. I said PULL IT. *Pull it!*" When the rubber chicken appears, Bruce quips, "Not that kind of pullet!" Well, the adults laugh!

The minute the chicken hits sight, a laugh riot begins with the children. Virtually anything may happen here. The boy may get scared, he may laugh, he may run or fall down or drop the chicken or throw it up in the air. Whatever happens, it'll be funny!

I put the chicken aside (table or assistant) and have Michael remove the real handkerchief. "Now hold it by the top two corners and show it to everybody. Take a good look, folks, and remember this handkerchief in case you ever see it again." While Michael holds up the handkerchief and Caitlin holds the can, comb, toothbrush, and sunglasses, I show the change bag empty by pushing the bag inside out. I don't draw much attention to this. "And now, Michael, let's put the handkerchief inside the bag."

Michael uses one hand, usually the left, to push the handkerchief into the bag. "All the way down, Michael." He is still holding the breakaway fan in his right hand.

When the handkerchief is out of sight, I switch the bag compartment over (unknown to the audience) and at the same time ask Michael to hold up his left fist as in Figure 5. Then I put the change bag over his fist as shown in Figure 6.

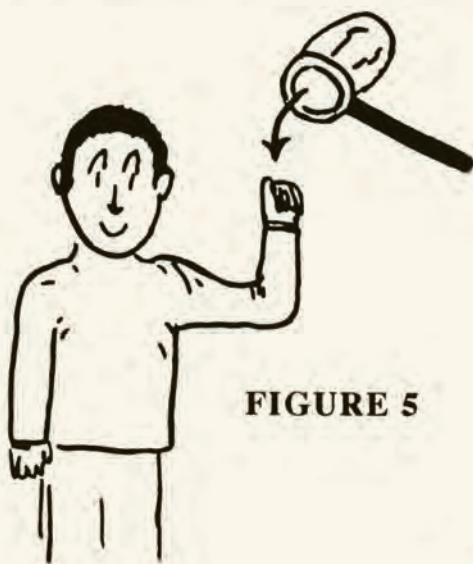


"Do you feel the handkerchief, Michael?" Yes. "Well, listen carefully. I want you to hold on to one part of the handkerchief using just your thumb and first finger." I demonstrate with my hand. "Don't wad the whole thing up—just hold on to a little part of it and don't let it get away. Got it now? Okay. Now, let me have the fan. Thank you." Pause. Look around. "Are you ready, Michael?" Yes. "Are you ready, Caitlin?" Yes. "And now, Ladies and Gentlemen, I am going to wave this magic fan over Michael's hand, which is holding the handkerchief inside the bag. When I do, one of two things will happen. Either the handkerchief will disappear from Michael's hand while he is holding onto it or—all the hair will fall off Michael's head! And grow on Caitlyn's LEGS!"

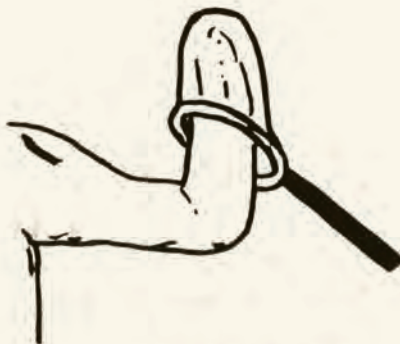
LAUGHTER.

"Well, here we go: One! Two! Three!" I wave the fan over Michael's hand. Nothing happens. I say, "And now, Michael, is the handkerchief gone?"

"No," he will usually say. Snickers follow.



**FIGURE 5**



**FIGURE 6**

"Then we'll try it again!" Pause. "One! Two! Three!" More fan waving.

"There," I finish waving the fan. "And now, Michael, the handkerchief IS gone, right?"

Again he will say, "No," because he is actually holding onto the 36-inch picture silk without knowing it. Laughter again.

[Note: Occasionally the boy will say, "Yes," when asked if the handkerchief is still there. He does this trying to play along, not knowing I don't need the help. If he does this, I play along, saying, "Good! And now we'll just bring it back!" Then I continue.]

"We'll try it ONE MORE TIME!" I announce sternly, as though angry with Michael because the trick doesn't seem to be working. The children will laugh at this, too. "Now, Michael, here we go again! ONE! TWO! THREE!" I wave the fan over Michael's hand one last time, then say, "And now, at long last, Ladies and Gentlemen, the handkerchief HAS DISAPPEARED ENTIRELY from Michael's hand, HASN'T IT, MICHAEL?" My foot lightly kicks Michael's shoe at this point, and I heavily nod my head up and down in the affirmative. The audience thinks I am trying to FORCE Michael to say *yes*. If he says *no*, fine. If he says *yes*, I say, "Very good. The handkerchief is really gone, right, Michael?" At that, he will probably break down and say, "NO!" Good.

When he finally says NO, I pretend to give up.

"Well, I'll tell you what. Let's take the handkerchief out and start all over." I pull the change bag off the boy's hand, leaving him holding the 36-inch silk which is obviously bigger. I turn the change bag inside out to deliberately show it empty without saying it. Then I assist the boy in opening and showing the picture silk to the audience. The fan, silk, and change bag I place aside now.

"Now, Michael, I want to know what you did with my handkerchief. Where is it?"

"I don't know," he will say.

"Did you hide it? Is it in your pocket?" As I talk I happen to glance at the girl, who is still holding the rest of the gear. "Or, say, I bet I know what happened. Michael, while you and I were busy over here, Caitlyn ran around behind my back, pulled the handkerchief out, stuck that other one in, ran back over there where she is now, put our handkerchief in that tin can, closed it up, and pretended that she never moved—SO FAST THAT NOBODY SAW HER DO IT!"

Pause. Look at the girl.

"Caitlyn, is that what you did? No? Michael, do you think she did that?" His answer is only incidental. "Well, let's check and see. Caitlyn, go ahead and open the can. Let's see what you did." If she



has trouble opening the can, I take it from her, pretend to try it myself but really only loosen the lid, then give it back to her with, "Here, try it again."

The moment she opens the can, the snakes—all five of them—pop out. The audience screams, as do my two helpers, and I try to catch one or two of the snakes in the air, particularly the last one. If I miss, I send the boy quickly after them. I hold up the snake with the silk tied around it.

"What's this?" I ask, untying the silk. The screaming, laughter, and applause are still dying down. "This looks like the same silk handkerchief!"

Taking the can and snakes now, I end by saying, "Caitlyn and Michael, I don't know how you two did that trick—but let's all give them a great big round of applause for helping as they sit down!"

And thus ends The Snake Can, five to ten minutes of fun, laughter, and magic. May it bring you what it has brought me—applause, and the joy of entertaining thousands of children.

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by DAVID GINN  
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Lilburn, Georgia  
December 18, 1998

David Ginn  
December  
1998  
at home





# Teaching Magic

ROBERT DURANTE

It is hard to believe that 2025 is coming to a close and I have another year of columns under my belt. I appreciate all the emails I receive from readers, and I thank you for taking the time to read this column.

Looking back, the most emails I ever received were in response to my Monster Mash prediction from October 2021. This was taken from an effect I read years ago in *The Linking Ring*, which used the four elements. I saw the potential in this routine because it can be easily adapted to fit any theme. As a corporate entertainer, I have created these for a wide range of themes.

As we wind up 2025, here is how I changed this for my summer camp show, called "The Magic of Going Green." I talk about this a lot, but I always look for magic that can play big or small. You can make this any size you need. It is an excellent idea for your classes as an arts and crafts project.

**EFFECT:** After discussing the "3 Rs" – Reduce, Reuse, and Recycle – show your guests a poster featuring various items they can recycle. Tell your guests you have predicted one of the items on your poster. Now, ask someone to come and help. Read off Step 1 as you ask them to begin by placing their finger on any circle. Follow all the moves to the end. Their journey around the board will end on Soda Cans. Now, turn the poster around and show your prediction was correct.

**WORKING AND PRESENTATION:** The best part of this effect is that it is all self-working, but you do have to follow the directions from start to end. When creating your grid, ensure you place the squares and circles in the exact position, otherwise it will not function properly. If you follow

everything from start to finish, you will land on Soda Cans.



I want to share a funny story with you. For a summer reading show at a library in Toledo, I wanted to create an effect centered on baseball. Of course, as a Clevelander, I thought of our sports team the Guardians. In Toledo, when the lady landed on the Guardians, everyone hissed and booed. After the show, the librarian mentioned that even though I was still in Ohio, people from Toledo are known to be Detroit Tigers fans. So, I scrambled to make a new board that landed on Tigers, which brought me loud applause the rest of the week. So, like they say, "When in Rome."

If you enjoy this type of magic, email me and I will send you the PDF. You do not have the right to distribute or sell this item. Feel free to use it, though.

See you in 2026!

Bob Durante

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



- 1) Place your finger on any circle.
- 2) Move left or right to the nearest square.
- 3) Move up or down to the nearest circle.
- 4) Move diagonally to the farthest square.
- 5) Now move up or down to the nearest circle.



# *Polishing the Rings*

SKIP WAY

## **Exclusive Rings**

A few of us are old enough to recall when magic clubs were very selective with membership. Many magic shops required a skilled display of magic before acknowledging a club's existence. Organizers reserved membership in these early clubs for serious students and practitioners of the art, as well as required sponsors, and they enforced a stout vetting process.

The exclusive nature of these early clubs promoted magic as a serious profession driven by talent and skill. They offered intense artistic growth through a tight network of established and trusted peers. Many tended to restrict member focus to one or two specific magic genres such as cards, parlor, or bizarre. This concept targeted the growth and mentoring preferred by rising professionals and serious students.

Joining an old-school club often required an advanced level of experience and participation. Passive part-time attendees need not apply. They were more likely to seek out and recruit members with a proven track record in the industry, host in-depth workshops on advanced techniques, and offer exclusive performance opportunities.

Things have changed. Most modern clubs prefer a broader magic fellowship over tightly focused professional growth. Joining these clubs usually requires little more than paying dues and, for some, a token introductory display of skill. This social approach provides positive exposure to a much wider range of magic-based interests. It's common to see polished parlor routines performed alongside magic-themed ventriloquist or clown acts.

Each of these club formats offers its own unique set of opportunities, advantages, and disadvantages. Can we combine both formats to enhance our community reach, instruction, and prestige? A few clubs benefit from doing just that.

Imagine your club structure as a three-ring target. The outer ring holds our loyal yet largely inactive members. They pay their dues but offer little more than verbal support for the club. They rarely attend meetings and are little more than passive observers when they do. We may occasionally see them pop in for popular lectures and special events.

The kicker is that this inactive outer ring likely includes highly skilled members who feel underchallenged or unduly exposed by the open nature of the modern club. It may include senior members who feel out of touch with current club practices and younger members. This outer ring definitely includes working professionals with limited free time and some concern over unethical members stealing their time-tested routines.

The second ring holds our passive members, those who regularly attend club meetings but lack any real interest beyond the most basic club activities. They may occasionally join in but mostly watch passively from the sidelines. This lack of participation is often due to a lack of confidence, the fear of ridicule, or a defense against unethical theft.

These passive members display little interest in club leadership, committee work, or anything beyond paying dues and simply showing up. When they do perform, their



routines are often unpolished, poorly rehearsed, and offered merely to fill a niche. Many of these members may wish to advance, but they likely lack guidance, knowledge, and peer motivation.

This leaves the small center ring, our most active and creative members. This tight group approaches our art with discipline, mutual respect, and a relentless drive for improvement. This is our club's creative and dedicated elite core. Their performances and lectures are carefully scripted, rehearsed, and polished. They step naturally into leadership and mentoring roles and participate in all club activities. Ethical conduct and trust are important to the members of this inner circle. Our challenge as leaders is to entice the members in the two outer rings to strive toward this highly productive bullseye.

What if we adopted the old school concept by positioning the center ring as a prestigious elite club within the club? Not an exclusive self-centered clique, but an elite and distinguished core of skilled and motivated magicians promoting, by their example, strong ethics and high skills with a tight focus on advancement within this art.

This influential core might host exclusive in-depth study sessions and workshops for core members. The old-school nature of this core may encourage our inactive seniors to return as honored mentors. Tightly enforced ethics and pro-level sessions may appeal to our absent pros.

An elite core requires a clearly defined set of qualifications for induction. For example, nomination by a core member, creative participation, strong leadership potential, a strong record of meeting attendance, and an established level of skill and experience.

Admission into this core group is a privilege that one must continue to earn. Demand more from your elite core. Require attendance and full participation at all regular

club meetings and core sessions. Squash efforts to treat the core as an independent clique. This elite core exists as a positive role model for all members rather than a secretive and exclusive clique.

Enforce strong intellectual property protection for all members with special emphasis on core member conduct. Actively coach core members on maintaining a high standard of creative excellence, participation, and ethics. Encourage core members to mentor regular club members toward core membership. Positive peer pressure pushes us all toward excellence.

In recognition of their dedication, present core members with distinctive nametags or lapel pins, choice seating at meetings and lectures, and other desirable benefits. Maybe assign a ceremonial title such as Elder or Mystic. Establish this core group as a desirable and attainable goal for all members.

Treat acceptance into this core as a solemn ceremonial event before the entire club. Cite the advancing member's specific qualifications during the ceremony to firmly set the standard for other club members.

The concept of magic clubs as closed and secretive societies jealously guarding age-old mysteries died decades ago. The social nature of our modern clubs supports magic's ever-growing popularity. Combining these two concepts may be the key to strengthening that interest for all, keeping our clubs alive and growing for years to come.

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).

***Share the Magic!***  
***Invite a friend to a Ring meeting.***

# Five Ways to Get More Gigs with Digital Marketing

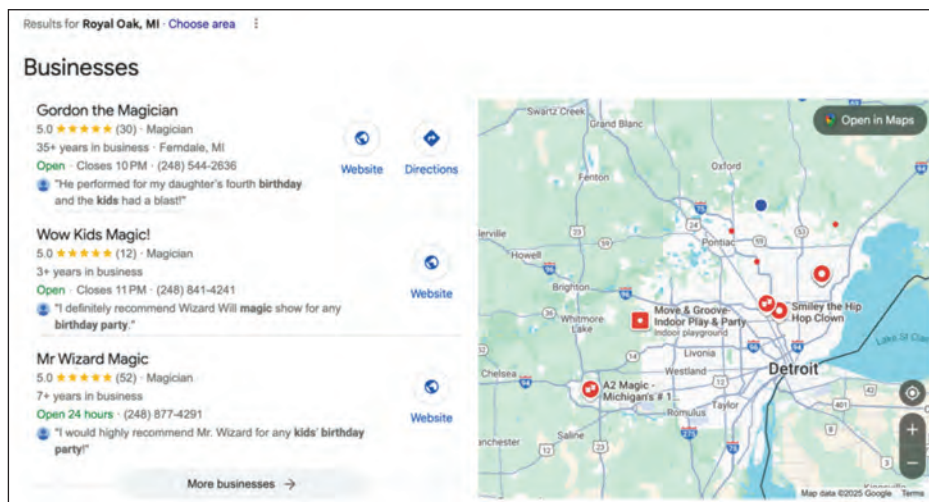
By Andy Makar

If you're a kid's party magician or family entertainer, you don't need a huge marketing budget to grow your bookings. You just need smart, consistent digital marketing that helps parents and event planners find you online. The majority of my kids' entertainment leads come directly from being found online using a mix of digital strategies.

Here's a step-by-step guide on how to get more magic show bookings and keep your calendar full year-round.

## 1. Set Up Your Google Business Profile (GBP)

Your **Google Business Profile** (GBP) is one of the most powerful free marketing tools for any magician. When someone searches "birthday party magician near me," a complete GBP helps you show up in Google Maps and the Local Pack.



### Action Steps:

- Add your business name, phone, and website
- Upload photos and videos from your shows
- Ask every happy client for a Google review
- Keep your hours and contact info up to date

A strong profile improves local visibility and builds credibility instantly.

## 2. Build a Search Engine Optimized Website

Your website is your digital storefront. It should clearly explain who you are, what shows you offer, and how people can book you. I have a lot of content on the website to help answer questions. By providing the information online, all the potential client needs to do is ask if you are available.

If you don't know how to apply on-page search engine optimization (SEO) or even build a website, hire a professional on *Upwork.com* to optimize your site. You don't have to spend thousands on a website but you do need someone who can do the tech work to build a proper site.

### Must-Have Pages:

- Homepage: "Kids' Birthday Party Magician in [City Name]."
- Services Pages: Create separate pages for birthday parties, family events, school shows, etc.
- Contact Page: Include your phone, email, and booking form.

**SEO Tip:** Use local keywords throughout your pages — like "magician in Clawson Michigan" or "kids' party magician in Birmingham."

## 3. Create Pages for Trending Event Types

New opportunities appear all the time. For example, bachelorette party magicians are trending now. Create dedicated web pages for each type of show you offer: birthday parties, family events, bachelorette parties, corporate shows, and more.

If you're not sure what to write, use ChatGPT, Google Gemini, or Microsoft Copilot to generate sample copy and then customize it.

## 4. Run Google Ads to Get More Magic Show Leads

**Google Ads** (formerly AdWords) can instantly put your magician business in front of local families searching for birthday entertainment.

If you're new to it, hire a freelancer on *Upwork.com*. You can set a small weekly or monthly budget and still get results.

### Target keywords:

- "birthday magician near me"
- "kids party magician [your city]"
- "family event entertainment"

Magicians can use AdWords to target specific cities and pay anywhere from \$0.92 to \$4.43 per click to advertise. You set your monthly budget limit and send the user to your website.

<input type="checkbox"/> Keyword	↓	Avg. monthly searches	Top of page bid (low range)	Top of page bid (high range)
Keywords you provided				
<input type="checkbox"/> magician near me		10K – 100K	\$0.92	\$4.28
Keyword ideas				
<input type="checkbox"/> magic shows near me		10K – 100K	\$0.81	\$2.25
<input type="checkbox"/> magician for hire near me		1K – 10K	\$0.94	\$4.18
<input type="checkbox"/> magician to hire near me		1K – 10K	\$0.94	\$4.18
<input type="checkbox"/> magician near me for birthday party		100 – 1K	\$0.89	\$4.43



## 5. Use a CRM to Manage Leads and Follow-Ups

If you perform for repeat clients (like schools or organizations), add them to a Customer Relationship Management (CRM) system.

Tools like Zoho CRM, HubSpot, or even Google Sheets can help you:

- Track leads and bookings
- Schedule follow-up reminders for next year
- Keep contact info organized

I use Zoho CRM to track contacts, leads, and upcoming shows (deals), and set up recurring tasks for future follow-up.

A quick annual follow-up can turn one show into a long-term relationship.

## What About Social Media?

Social media marketing is an entire topic with different strategies for Instagram, TikTok, YouTube, and Facebook. In fact, social media marketing for magicians is an entire article *series* unto itself!

You're a magician, so creating creative content is an excellent way to demonstrate your skills for your potential clients. There are many tools available to schedule posts across multiple social media platforms and the effectiveness depends on your social media reach and content.

You can learn more about using social media to attract leads from this *free* course from Hubspot at [academy.hubspot.com/courses/social-media](https://academy.hubspot.com/courses/social-media).

## Final Thoughts: How to Grow Your Magic Business with Digital Marketing

Digital marketing is the most effective way for magicians to get more bookings, and it doesn't have to be expensive.

### Focus on these key actions:

- Set up your Google Business Profile
- Optimize your website with SEO
- Add pages to your site for relevant trends
- Run Google Ads for visibility
- Build relationships with clients and colleagues and track in a CRM tool

There are other, more active strategies such as direct mail, email marketing, or cold-calling a list of potential leads to book gigs. Apply a combination of marketing techniques to bring the right number of leads to fill your calendar.

With consistency, your magician business will attract more clients — and you'll spend more weekends with amazing families instead of searching for your next gig.



### About the Author

Andy Makar is a full-time IT consultant specializing in digital marketing and customer relationship management tools. After work, he's a part-time professional family entertainer and an active member of I.B.M. Ring 22 - The Detroit Magic Club. He can be reached at [andy@magicfunman.com](mailto:andy@magicfunman.com).

# Conjurer's Foolosophy

JOE HERNANDEZ



I've learned that magic operates on the premise that it can exploit the inherent limitations of the brain's typical processing abilities. Our brains are wired to filter and interpret vast amounts of sensory information, but this process is imperfect. Magicians masterfully craft their performances to create illusions that challenge our perception and misdirect attention. By understanding how audiences focus their attention and the common cognitive biases they possess, magicians leverage these quirks, leading spectators to see what they want them to see while concealing the reality of the tricks being performed. This intricate dance between perception and illusion makes magic interesting, truly fascinating, and captivating.

I've learned that silence is an unexpressed thought.

I've learned that the task of being a magician is always to deliver amazement.

I've learned that the purpose of patter is to make your magic strong; any words that do not accomplish that are removed.

I've learned that the spectator is an ally to the magician trying to fool them.

I've learned that any trick that's on sale is not good.

I've learned that sharing the experience of magic with others brings an unparalleled sense of joy and fulfillment. There's something truly remarkable about witnessing the astonishment and delight on someone's face as they become absorbed in the mystery of a trick. Each moment spent enchanting an audience deepens my appreciation for the art of magic and creates a unique, unbreakable bond between the performer and the spectator, making the experience even more magical.

I've learned that magic offers me peace of mind, which in turn provides me with good health. This is why despite having a few bookings, I have wealth.

I've learned that if you find yourself in a pickle during a performance, do not get sour about it.

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Joe Hernandez is the author of *Conjurer's Wisdom Vol I & II*, *Magic Babylon: 1,001 Strange Conjuring Facts, Fallacies, and Tales*, *Phonetastic*, *Houdini: The Ultimate Trivia Compendium*, *Houdini Reflections*, and *The Foolosophy of Conjuring*, from which the above was excerpted. These books are available at [www.booksbyjoe.com](http://www.booksbyjoe.com), magic dealers, and Amazon.

# A Tale of Two Tomes

By Thomas Henry

From the get-go, books have always been my advisors, instructors, and even lovers. And a few have served as calendars, for as Henry David Thoreau wrote, “How many a man has dated a new era in his life from the reading of a book.” What follows is an account of two such books. One revolutionized my civilian outlook, the other set my course in magic. Quite unexpected, though, is how the former actually anticipated, then embellished, the latter.

Oscar Wilde’s *The Picture of Dorian Gray*, hands down, has been the most important book in my life. Ostensibly a Gothic thriller concerning a lad who makes an otherworldly pact to remain young forever, it’s in reality a critique of individualism versus society, with colorful observations on human strengths and weaknesses. Wilde accomplished this by weaving in countless uproarious epigrams throughout, for which he was famously noted. Having never gone out of print since debuting in 1890, it’s still readily available in most any bookstore or library (Fig. 1).



Fig. 1



Fig. 2

If restricted to magic, however, then Henning Nelms’s *Magic and Showmanship: A Handbook for Conjurers*, (New York: Dover Publications, Inc., 1969) takes top honors (Fig. 2). It explains techniques for garnering an audience’s conviction, most of which are old hat to actors, yet remain relatively unknown to magicians. Incidentally, I snapped up this book when it premiered, and have worn out two copies along the way!

What follows, then, is a fun ramble through the pair which could be subtitled, “Henning Nelms Meets Oscar Wilde.” Each point is headed by a quotation from *Dorian Gray*, which is then amplified by a passage from *Magic and Showmanship* illustrating the practical implications for magicians. Any emphasis indicated by italics is due to Nelms. The relevant page numbers of the latter appear in the end notes should you wish to delve deeper.

## ***Being natural is simply a pose ...***

Dai Vernon once advised, “Be natural.” However, as Wilde’s almost paradoxical pronouncement above suggests, there’s more to this than meets the eye. Nelms agreed, when he wrote: “No good performer is ever completely natural, he just seems that way. He tries to conceal his faults and make the most of his assets. He stresses characteristics which make his presentation more vivid and minimizes those which tell against it.”<sup>1</sup>

Rather interesting to note here is that this is the fundamental skill card cheats, pickpockets, and shoplifters depend upon! Clearly, Wilde was on to something.



***Perhaps one never seems so much at one's ease as when one has to play a part.***

With preparation and rehearsal, the performer can indeed seem perfectly at home in the role played on stage. But that's just half the battle, for it takes two to tango.

Nelms counsels: "After you decide on the best role for your audience, you must lead it to adopt that role unconsciously."<sup>2</sup> Later he brings up the importance of consistency: "As the audience has its own role to play, you should do everything in your power to keep it in character. This applies to the audience as a whole as well as to individual volunteers."<sup>3</sup>

***The true mystery of the world is the visible, not the invisible.***

What at first glance appears to be a trifling throw-away line from Wilde actually conceals a very deep truth. As a rule, audiences are most deceived by something ordinary lying in plain view. This frequently implies simplicity of method, too. Nelms elaborates: "Witch doctors, pagan priests, spiritualist mediums, and confidence men have impressed their dupes by making the least possible use of trickery and applying all the psychology they could muster."<sup>4</sup>

From this, of course, Theodore Annemann's corollary derives, "The effect is the important thing; how you achieve it is not."

***... I can believe anything, provided that it is quite incredible.***

Wilde may have been out for giggles here, but Nelms spun this seemingly whimsical line into the entire second chapter of his handbook ... the most important chapter, to my mind. It all hinges upon that verb *believe*. A very deep concept, he encapsulated it as: "Conviction differs fundamentally from deception. Successful deception results in unquestioning belief. Conviction requires only what is called 'suspension of disbelief.'"<sup>5</sup>

When tears well up in our eyes watching

*Dances with Wolves*, it's because highly skilled actors achieve conviction. On the other hand, when Sir Arthur Conan Doyle swore that Houdini unwittingly possessed paranormal powers, despite the latter's protestations to the contrary, that's deception.

***It has been said that the great events of the world take place in the brain.***

Directly related to the previous point is that business of recognizing the difference between what the audience sees and what it believes it sees. This holds equally for actors and magicians. Nelms writes, "A play does not take place on the stage but in the minds of the spectators."<sup>6</sup> And then a little later, "*What occurs on the stage is of no consequence except as it affects the thinking of the spectators.*"<sup>7</sup>

As an aside, observe that mental magic's methods of equivocate and dual reality statements stem directly from this powerful postulate.

***And beauty is a form of genius – is higher, indeed, than genius, as it needs no explanation.***

And now we move into the realm of scripting for our routines, the secret ingredient which changes lead into gold. Wilde's phrase, "as it needs no explanation" is the key.

Nelms expresses how this applies to magicians especially well. "With rare exceptions, every conjurer is his own dramatist. He should, therefore, be familiar with at least the rudiments of playwriting. *One of the dramatist's most important jobs is to relieve the audience of all mental effort.*"<sup>8</sup>

I can imagine Dai Vernon chiming in at this point, spouting "Confusion is not magic."

***Words! Mere words! How terrible they were! How clear, and vivid, and cruel! One could not escape from them. And yet what a subtle magic there was in them! ... Mere words! Was there anything so real as words?***

Wilde hits the nail on the head in this panegyric to the power of language. Then focusing on the practical consequences, Nelms devotes a fair amount of his guide to teaching the ins and outs of crafting a worthy script which conveys your character, the plot, and dramatic structure. One particular passage stands out especially: “The choice of a single word can enrich an illusion.”<sup>9</sup> Conversely, a hastily prepared script is a permanent record of missed opportunities.

***I adore simple pleasures ...  
They are the last refuge of  
the complex.***

Wilde’s message is quite profound when you stop to think about it. Complexity may be unavoidable in day-to-day life, but when it’s time to relax and be entertained, the audience is sure to welcome a simple pleasure.

Nelms works this up into an important goal worth striving for: “At each moment in a routine, we should offer one – and only one – source of information. We should try to make this also the center of interest at that moment. We must succeed in making it the *focus of attention* as well.”<sup>10</sup>

Dai Vernon’s well-known dictum springs to mind here: “A good magic effect should easily be described in one sentence.”

***Like all people who try to  
exhaust a subject, he  
exhausted his listeners.***

Still on the topic of fashioning a script, Wilde’s quote reminds us of a potential hazard. Nelms provides a prudent rule of thumb to skirt the difficulty: “Avoid anecdotal or informative material unless you feel sure that it would interest the spectators as conversation even if they did not expect any experiment or demonstration.”<sup>11</sup>

If nothing else, showing is always better than telling.

***Romantic art begins with its  
climax.***

Wilde is referring to paintings from the Ro-

mantic era, deliberately trying to be provocative. Yet surprisingly, Nelms says much the same thing, but now applied to the structure of a script and the ensuing performance.

“No matter how breath-taking the climax may be, it comes at the end. Hence, it has no effect on the interest while the trick is going on.”<sup>12</sup> And he returns to this theme elsewhere, “You cannot create atmosphere at a climax, you can only strengthen it.”<sup>13</sup>

This suggests the importance of capturing interest at the outset, then cultivating a harmonious aura thereafter.

***I love acting. It is so much  
more real than life.***

Once again, Wilde is being playful merely to inject a bit of humor in his tale. But Nelms takes the claim quite seriously. In fact, he more or less echoes this when stating early on why he wrote *Magic and Showmanship*. To wit, “The magic of drama is infinitely more powerful than the magic of trickery. It is as available to the conjurer as it is to the actor. The only difference is that actors take it for granted, whereas few conjurers are even aware that it exists.”<sup>14</sup>

***Even things that are true  
can be proved.***

Now we move into the realm of creating fresh and original routines. Wilde’s comment seems quite perverse at first. Yet it indeed hides a truth which lies at the heart of getting the audience to readily accept the impossible. This applies particularly to the theme of a routine.

Nelms (referring to “genuine” magic, i.e., the supernatural) states, “You cannot read much about magic without learning that it has its own strict logic.”<sup>15</sup> And “The lore of magic is scientifically false but psychologically sound. Superstitions and magical concepts have survived through the ages because *they are the kind of ideas that people find easy to accept.*”<sup>16</sup>

In a nutshell, truth – in the theatrical sense – stems from a consistent internal logic.

***Nowadays people know the price of everything and the value of nothing.***

This aphorism from Wilde certainly applies to our everyday lives! But it's equally applicable to the economics of being a performing magician. Nelms wisely advises, "Before investing time or money in equipment, do not ask yourself, 'Is the apparatus worth it?' but 'Will the illusion that it enables me to create be worth the cost?'"<sup>17</sup>

Oscar Wilde has provided the perfect response, too, when a magic shop spendthrift asks, "Is the I.B.M. worth joining?"

***Even now I cannot help feeling that it is a mistake to think that the passion one feels in creation is ever really shown in the work one creates.***

Inventing new magic is surely the most rewarding aspect of our craft. However unlike a painting on display in a museum which prompts onlookers to praise the artist's cleverness, originality, or technique, the ingenuity or difficulty of a routine's method necessarily remains hidden.

To the magician enamored of just how adroitly a knuckle-busting sleight has been executed, Nelms offers this sage bit of advice: "... *your skill should be your most cherished secret.*"<sup>18</sup> By analogy, it's the face of the clock, not the intricate works behind it, which tells the time.

***The man who could call a spade a spade should be compelled to use one. It is the only thing he is fit for.***

Related to the previous point, Nelms opines that it's vanity to feel superior employing a difficult sleight when an easily deployed gaffed prop would impart exactly the same theatrical effect. "The conjurer is in the business of making people believe in things which are not true ..... Anyone can learn to per-

suade an audience that a twenty-pound canon ball is a twenty-pound canon ball."<sup>19</sup>

The wonderful English magician and mentalist Jon Tremaine put it even more pithily: "Methods are unimportant."

***Because to influence a person is to give him one's own soul ... He becomes an echo of someone else's music, an actor of a part that has not been written for him.***

Wilde may be stating the obvious here, but he says it so well! Nelms rephrases it amusingly as, "Stealing another man's routine is as futile as stealing his false teeth. Neither one will fit."<sup>20</sup>

***He says things that annoy me. He gives me good advice.***

This quote from Wilde can be applied in two ways. First, when we performers seek advice from fellow magicians, we must be prepared to listen and unemotionally assay its merit.

But then Nelms considers how this might be the case for audiences of psychic entertainers who employ cold reading in a fortune-telling act. "Most people ask the advice of others because they are not prepared to act on their own. Either they want their opinion confirmed, or they hope the advisor will find some excuse for them to avoid doing what they know they should do."<sup>21</sup>

***It is not good for one's morals to see bad acting.***

And finally we get to the performance. As usual, deep inside Wilde's risible repartee lies some apt wisdom. Nelms turns it into a sound benchmark: "When we offer to entertain – and convince – an audience and fail to do so, the fault is ours. If the audience does not like our material, we cannot complain of its taste but must take the blame for choosing unwisely."<sup>22</sup> *(continued on page 100)*





# *Sick and Convalescent*

**I.B.M. MEMBERS**

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**Allen Klein**, 2850 Apache Court, The Villages, FL 32163

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

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# JOSEPH BRUNO

## *ONE-MAN PARADE*

Written by Joseph Bruno • Edited by Lauren Jurgensen • Illustrated by Tony Dunn



Joe is a retired electrical engineer who worked in the aerospace industry. His interest in magic, which he has pursued as an avocation for more than eighty years, began at an early age. Joe has performed his magic act and mentalism show for children, adults, and corporate functions. He is a member of I.B.M. Ring 179 (Baltimore) and the Order of Merlin Excalibur, as well as SAM Assembly 6 (Baltimore). He has been a continuous member of both organizations since 1962.

This is Joe's twelfth Parade. His first Parade appeared in the January 1970 issue. Two of his Parades were awarded trophies for Best Parade of the Year. He is the author of more than half a dozen books, including *Anatomy of Misdirection* and *Twelve Steps to Creative Magic*. He has also lectured on seven different subjects to various magic groups.

## ALMOST-REAL PREDICTION (REVISITED)

Back in 1975, Jack London released a mental effect called “Almost-Real Prediction.” It involved three spectators who randomly chose digits from their social security number, credit card number, or telephone number. The numbers were written down on cards by the spectators and then added up. The mentalist had previously written a prediction of the total and handed it to someone in the audience to hold.

The effect was very good. It had several strong points. The effect involved three spectators, it was truly impromptu, and it used numbers that had a personal meaning to the spectators, but it also had several procedures that I did not like. First, having spectators write on the slips meant you had to find an excuse to get the papers from them so you could look at them. Second, rapidly adding and remembering each set of numbers distracted from your attention to the presentation. Third, the obvious columnar arrangement of the numbers.

My solution to these problems was to stress a numerology premise rather than a prediction. The theme of the experiment is that personal numbers can reveal things about people. No matter how you jumble things up, there is always some definite relationship that is therefore discernible.

Bring three people to the stage and stress the numerology aspect of an experiment you would like to try. State that you want each of them to select four digits from numbers that have personal significance to them, such as digits from their social security number or phone number.

To address the first and second problems, hold a pad to be used as a writing surface. You write the numbers on each card and hand it to the spectator. As you are writing each number, calculate the total of the digits and jot it down on the pad. Do this from right to left so any carryover digits will

automatically appear in the correct columns.

To address the third problem, work to the audience. Don’t let the three people on stage see the pad until after the numbers are totaled. Their attention will be on the total, rather than the columns of numbers.

### WORKING AND PRESENTATION:

1. Write a prediction on a slip of paper. Fold it and/or put it in an envelope, then hand it to a spectator in the audience to hold.

2. Talk about what numerologists are claiming. I say that I’m not a numerologist, but the concept is intriguing so let’s try an experiment and see.

3. The patter I use for the telephone number is that the first three digits could give a clue to the neighborhood they live in or a person’s economic status. But the last four digits should be totally random. Or are they? Perhaps the fact that the spectator decided to call the phone company at 10 a.m. instead of some other time reveals an unconscious preference or pattern. I use a similar pitch for the social security number and credit card number.

4. Hold a writing pad with a slip of paper hidden behind it, pre-folded the same way as the one you handed the spectator at the beginning. Re-open the paper. Ask each spectator to call out a four-digit number that has significance to them as you write it on an index card, using your pad as a writing surface. As you do, calculate the total and write it on the pad. Outdent (the opposite of indent) each entry, moving it one space to the left, so the carries will be in the proper columns (**Fig. 1**). Hand the index cards to each spectator in turn, then calculate the grand total and write it on the hidden paper. Refold the paper.

5. Up and down the line of spectators, study each person’s traits to come up with a total. Write the total near the bottom of the pad.

6. Have each person call out their numbers in random order as you write them on the pad in columnar order from right to left. Although you have the numbers called out by the participants from right to left, at the end, have them verify the numbers from



left to right. It will make more sense to the audience.

7. Turn the pad toward the audience and have each person verify their individual numbers as you check them off. Next, get the prediction from the audience member and switch it for the one behind the pad. Read the total and have your prediction verified.

**Example:** Four numbers are 3654, 4972, 3614, 3819. The respective totals are: 18, 22, 14, and 21. Write them down as shown in **Figure 1** and total them:

Fig. 1

$$\begin{array}{r}
 18 \\
 22 \\
 14 \\
 21 \\
 \hline
 22638
 \end{array}$$

## ONE CUP AND BALLS

This is an impromptu routine that can be performed with objects found in the home.

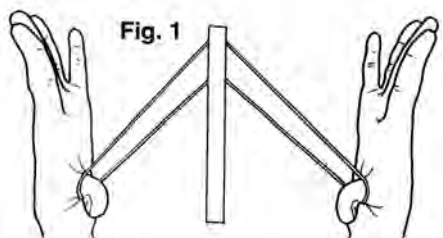
**EFFECT:** Four small paper balls are placed on the table in a square pattern. A Styrofoam cup is placed over one of the balls. Another ball is placed under the table. The ball under the table is passed through the tabletop to join the ball under the cup. This procedure is repeated with the remaining two balls until all four balls are under the cup.

**WORKING AND PRESENTATION:** Five balls are used. One ball is concealed in the cup at the start. Place the four visible balls onto the table in a square pattern about 12 inches apart. The cup is held mouth up in the left hand. The right hand takes the cup at the bottom and places it mouth down over the ball at the upper-left corner. Use a gentle sweeping motion and the ball will not fall out. (This is a common move in Cups and Balls routines.) Pick up the ball at the upper-right corner with your right hand. Place your hand under the table beneath the cup. Rap the underside of the table with your

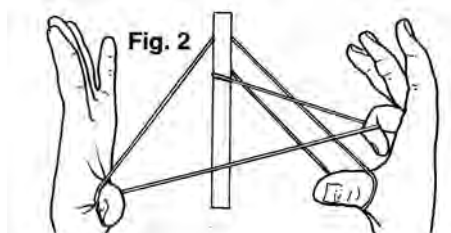
knuckles. Keep the ball in the finger palm position at the base of your second and third fingers. Lift the cup with your left hand to show the second ball has joined the first one. Your left hand is holding the cup at the bottom. Turn the hand so the cup is mouth up. While attention is focused on the two balls, your right hand is casually placed palm down on top of the cup and drops the ball inside. Repeat these moves with the remaining two balls, in a clockwise order, showing all four balls under the cup. At the end, place the four balls into the cup and put everything away.

## LOOP OFF CHAIR

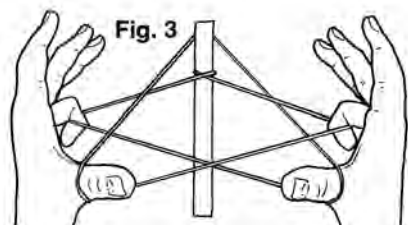
This is an old “you-do-as-I-do” type of stunt with which you can have a lot of fun. I don’t remember ever seeing it in print. Take a piece of twine about five feet in length. Tie the two ends together to form a large loop. Place the loop around some object, such as a rung of a chair back. Then place your two thumbs through the loop as shown in **Figure 1**.



With the little finger of your right hand, reach over the top of the two strings leading from your right thumb. Hook the *bottom* string from your left thumb and pull it back, crossing over the strings to your right thumb, as shown in **Figure 2**.



Then, with the little finger of your left hand, reach *under* the strings from your left thumb. Hook the *bottom* string from your right thumb and pull it back, crossing *under* everything as shown in **Figure 3**.



Here's where the tricky part comes in. You tell people to let go with their little fingers and the string will come off the chair, ending up between their thumbs. But when they do that, they naturally end up back the way they were in **Figure 1**. When you do it, you make a secret move. Roll your right hand downward and outward, letting the string slip off your right thumb. Keep rolling your right hand until it comes into the loop held by your right little finger. As soon as it's got the loop, let go with both little fingers and stretch the string between your thumbs. It will be free from the chair. The whole thing happens in an instant. The small motion of rolling your hand is disguised by the larger motion of moving your hands apart.

When presenting the stunt, demonstrate it first and then have several people try it. Occasionally, demonstrate it again to maintain interest.

## MISER'S DREAM

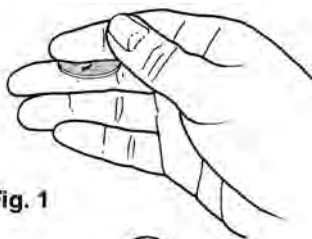
The Miser's Dream is a classic of magic. Here are two easy methods for performing the effect, the first of which can be performed impromptu.

**EFFECT:** A paper bag is held in one hand. The magician reaches into the air with the other hand and produces a coin from thin air. The coin is placed in the bag. This is repeated numerous times. The magician plucks coins from the left, right, high, low,

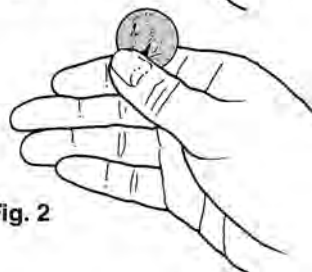
etc. He produces a seemingly endless supply of coins. At the end, the bag is turned upside down and all the coins have vanished, turning back into thin air from which they were produced.

### WORKING AND PRESENTATION:

The coin is in the folded bag. As the hand is placed in the bag to open it, the coin is retrieved and placed into the finger clip position between the first two fingers (**Fig. 1**). The coins are produced by pushing up beneath the coin with the thumb (**Fig. 2**) as the hand reaches into the air. When the hand is placed in the bag, the side of the bag is tapped to simulate the sound of the coin dropping, and the coin is finger clipped again. After the bag is turned upside down at the end, the coin is placed in the bag and disposed of as the bag is put away.



**Fig. 1**



**Fig. 2**

The second method uses a Styrofoam cup. The cup has a slit near the bottom to let the coin slide through (**Fig. 3**). Hold the cup in one hand with the slit toward the palm. Have a coin palmed in the other hand. Produce the coin and place it in the cup. Tilt the cup so the coin slides out of the slit into the palm as you take the cup with the other hand. Rotate the cup as you take it so the slit is toward the palm of the other hand. Repeat the production as often as desired by changing hands each time. At the end, take the cup

with the other hand to show it is empty, palming the coin as you do.

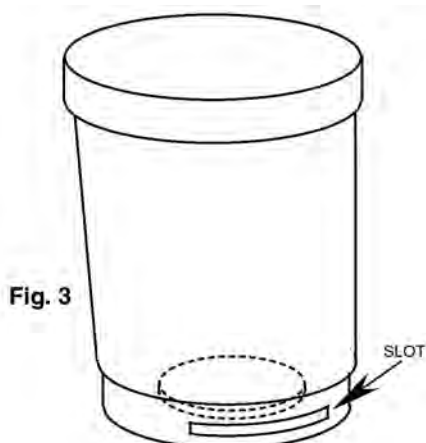


Fig. 3

## ANOTHER FOUR ACES

**EFFECT:** The four aces are shown and then placed face down on the table as shown in **Figure 1**. Three indifferent cards are placed on each ace. The magician snaps his fingers over the first pile on the left of the top row, then turns that pile face up. All are indifferent cards and the ace has vanished. This is repeated with the middle and the last pile. Finally, the bottom pile is turned face up to reveal the aces have gathered here.

**WORKING AND PRESENTATION:** Begin with the four aces at the face of the deck with the Ace of Spades being fourth from the bottom. Turn the deck face up. Spread the four aces into a fan to display them. As you do this, continue spreading three more cards below the aces. Get a little finger break under the seven cards. Close up the fan, squaring the cards and retaining the break. Pick up the seven cards. Turn the deck face down and place the seven cards face down on top of the deck. The four aces will be beneath three indifferent cards. Deal the three indifferent cards into a face-down row, and the first ace below them, as shown in **Figure 1**. Deal three indifferent cards onto each pile beginning with the bottom pile. Lay the deck aside and continue as described under the effect.

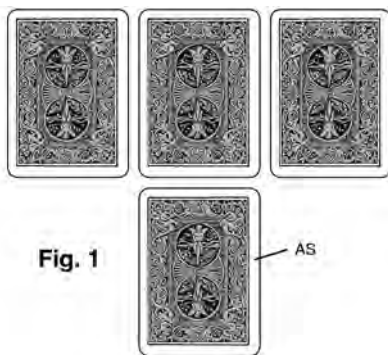


Fig. 1

## ROYAL BALL

This trick is a storytelling effect, so I've interspersed the moves with the suggested patter. All patter appears in *italics*. Feel free to improvise with your own story.

**SET-UP:** Four kings, four queens, and four jacks. The order from the top of the face-down, twelve-card packet is: KC, KD, KS, KH, QH, QS, QD, QC, JS, JH, JC, JD. The order of the suits is important to the story.

**WORKING AND PRESENTATION:** *"Once upon a time there was a country that had four separate kingdoms. Each kingdom was ruled by its own king. Here are the four kings."* Take the top four cards off the face-down packet one at a time. Turn each king face up and place it face up on the table in a spread toward your right.

*"Every year, the four kings would get together and host a ball. One year, four beautiful ladies attended the ball. These four queens will represent the beautiful ladies."* Take the next four cards from the top of the packet one at a time. Turn each queen face up and place it face up on the table in a spread toward your left.

*"Every story must have villains, and here they are."* Take the last four cards, turn them face up, and spread them, showing the four jacks (but calling them "knaves"). Place the spread jacks face up on the table, toward your far right.

*"This affair was intended to be a mixer, where the guests could mingle and meet new friends. So, the four kings decided to go over*



and introduce themselves to the four beautiful ladies.” Pick up the king packet and place it face up on the queen packet.

*“The eight of them mingled for a while, then eventually broke off into mating pairs.”* Pick up the packet of eight cards. Hold it face down and milk shuffle it. That is, pull the top and bottom cards off together, placing one pair on top of the other. This process will pair the matching kings and queens. Then shuffle four singles from the top to the bottom. Do this twice. Take off pairs of cards and place them face up in a pile on the table, to show the matching pairs in D, C, H, S, in left to right order. Then pick up the eight cards and fan them.

*“The four knaves decided to see if they could lure the ladies away from the kings. While each couple was dancing, the knaves cut in.”* Take the four jacks and place them between the queens and kings, matching the suits. (The original placement of the suits will put them in proper order from left to right.)

*“While they were dancing, the kings cut in again. The knaves were left out in the cold, and the kings eventually married the queen of their choice.”* Turn the packet face down and shuffle it by pulling single cards off the top, in-jogging the second, fifth, eighth, and eleventh card (i.e., take a single, in-jog a single, a double, in-jog a single, a double, in-jog a single, a double, in-jog a single, a single). Strip out the out-jogged cards from the top of the packet and place them back on top. Take off the matching pairs of cards from the top of the packet, placing them face up in an overlapping row from right to left. Show the four jacks and place them aside face-up.

**NOTE:** I also made this trick up with 4-inch by 6-inch cards. Since the larger cards are harder to shuffle, I made the cards strippers by trimming 1/8 of an inch off the non-index side of the cards. Hold the cards with the wide side of the paired kings and queens up. Then place the jacks in between the matching kings and queens with the wide side down. Square up the packet and strip out the jacks from the bottom of the face-

down packet and place them face down on the table. Place the rest of the packet on top. Repeat this move two more times. It appears as though you are mixing the cards. Then take the top two cards from the face-down deck. Fan them and show a matching pair of a king and queen. Place them face up on the table. Do this with the next three pairs of cards, placing them on the table in an overlapping row so all the pairs are visible. Then fan the four jacks, show them, and place them face-up on the table.

## THE BLUE PHANTOM (REVISITED)

In my second Parade in 1973, I described an effect I called the “Blue Phantom.” It was a playing card version of an apparatus effect by the same name. The effect of the apparatus trick is that a blue disc is placed on top of a stack of white discs. The stack is covered by a tube. When the tube is lifted, the blue disc has moved to the middle of the stack. The effect is repeated and the disc moves to the bottom of the stack.

In my playing card version, a blue-backed card is placed on top of three red-backed cards. The pile is covered by the card box. When the box is lifted, the blue card has moved down one card. This is repeated twice more, with the blue card moving down one more position each time, ending up on the bottom of the stack. On the last try, the blue card vanishes. In the 1973 version, I used a gimmicked card box and a special blue-backed blank card with the picture of a blue phantom printed on it. In this version, I just use regular cards and an ordinary card box.

**REQUIREMENTS:** A boxed red-backed deck and one blue-backed card. You could also use a face-up card instead of a blue-backed card, but then you will need to change your patter.

**SLEIGHTS:** Gambler’s Palm.

**WORKING AND PRESENTATION:** Show the blue-backed card and place it on the table. Pick up the red deck and remove it from the box. Close the box and place it

aside. Pick up the deck and spread the top three cards. Get a little finger break under the fourth card, square up the packet, and take the four red cards off the deck before holding them in one hand. Place the deck aside.

Gambler's Palm the bottom card and place the three remaining cards on the table in a spread. Explain that phantoms can walk through walls but they like to do it in darkness, so you will use the card box to provide cover. As you say this, pick up the box, show it, and place it over the palmed card. Place the blue-backed card on top of the three red cards and square the packet.

Place the card box, with the hidden card underneath, on top of the pile. Tap the box, then place it aside. Pick up the cards and Gambler's Palm the bottom card. Spread the top four cards to show the blue card is now second from the top. Place the four-card spread on the table. Pick up the card box and place it in the hand over the palmed card. Square up the packet and repeat the procedure three more times. Each time, the blue card moves down one position. On the last time, Gambler's Palm the two bottom cards and lap them, or scoop up the three red-backed cards and place them on top of the two palmed cards, then place everything on top of the deck. Dispose of the blue-backed card at your leisure.

## FOLLOW THE LEADER

Here is an easy method for performing this classic effect.

**EFFECT:** Twelve cards are shown, six red and six black. A red card and a black card are placed face up on the table. These are the leader cards. The remaining red cards are placed face down beneath the red leader card. The black cards are placed face down beneath the black leader card. The packets are switched, but when the top cards are turned face up, they match the leader cards. The packets are switched again and the same thing happens, then both packets are placed under the red leader. Both top cards are red. The packets are slid below the black leader

and both top cards are black. Finally, the packets are switched again to reveal the last cards match the leaders.

**SLEIGHTS:** I came up with a sleight for this routine called the double glide. There are two ways to perform the sleight. In the first method, hold the cards in one hand from above in the normal glide position. With the middle finger of the other hand, glide back the bottom card about an inch. Then glide back the next card. Now you can withdraw cards from the "bottom" while retaining the two glided cards on the bottom.

The second method is to display the cards in a face-up fan. Obtain a little finger break below the two face cards. The other hand holds the two cards by the middle finger on top, thumb at the bottom. As you close the fan, slide the two cards downward into glide position as you turn the packet face down. Then release the break.

**WORKING AND PRESENTATION:** Hold the packet face up with six red cards on top of six black cards. Fan the packet to display the cards. Remove a red card and place it face up on the table toward the right. Remove a black card and place it face up on the table toward the left. Turn the packet face down and double glide the two bottom cards. From the bottom of the packet, deal five cards, one on top of the other, into a face-down pile below and to the right of the red leader card. Call them the red cards. In fact, there are two black cards above the three red ones. Square the remaining cards and deal them one at a time from the top of the packet into a face-down pile below and to the left of the black leader card. This reverses their order. Call them the black cards. There are actually two red cards above three black ones.

Pick up the face-down black packet, milk shuffle the top and bottom cards together and place them on the top of the packet. Replace the black packet. Pick up the red packet. Milk shuffle the top and bottom cards together and place them on the bottom of the packet. Switch the positions of the red and black packets. Turn up the top cards of each packet and place them halfway on top

of their matching leader cards. Switch the packets again. Turn over the top cards and show them to again match the leader cards. Place them halfway on top of the first cards, forming an overlapping row. Pick up the packet below the black leader and place it to the right side of the red packet. You have reversed their positions with both piles under the red leader pile. State that if you placed them both under the red pile, they would both be red. Turn up the top card of both piles, showing them red. Place both cards face up under the red row. Slide both packets to the left of the black leader card without reversing their order. Show that both top cards are black and place them face up on the black row. Finally, reverse the two remaining cards. Turn them face up and place them on their matching rows.

## OIL AND WATER

Here is another method for performing this classic routine.

**EFFECT:** Twelve cards are shown face up, six black above six red. The black cards represent oil and the red cards represent water. Everyone knows that oil and water don't mix. The black cards are placed face down on the table toward your right. The red cards are placed face down on the table toward your left. Starting with the red pile, the cards are taken alternately and placed in the center to form a face-down pile alternating red, black, red, black, totally mixing the oil and water. The packet is picked up and jiggled a little to give the oil time to rise to the top. The first six cards are then dealt face up, one at a time onto the table. They are all black. The remaining six cards, all red, are fanned and placed on the table.

**SLEIGHTS:** The triple glide. Review the directions for the double glide given in the "Follow the Leader" routine in this Parade, but this time glide back three cards. If you choose to use the break method, hold a break above the bottom three cards instead of the bottom two.

**WORKING AND PRESENTATION:**

Begin with the packet face up. The six black cards are above the six red ones. Display the cards in a fan. Close the fan and turn the packet face down, emphasizing the black cards are on the bottom. Perform the triple glide by either of the two methods. Count six cards from the "bottom," using the glide, onto the table toward your right. Call this pile black. Actually, there are three red cards above the black ones. Square the remaining cards and place them on the table toward your left. Do not count them. The order must remain unchanged. Call this pile red. Actually, there are three red cards above three black ones. Starting with the left pile, pick up the top card, show it to be red, and say this is the red pile. Then place it face down between the two piles to form a third pile. Next, place a card from the black pile face down on top of it, without showing it. Continue alternating cards to form a single face-down pile. As you do this, call out red, black, red, black, etc. It appears you have thoroughly mixed the two colors. Actually, the red cards are on the bottom of the packet below the black ones. Pick up the packet. Jiggle it to give the oil time to rise above the water. Then show the oil has risen to the top, dealing the top six cards face up on the table. Then fan the red cards and place them on the table.

## WILD CARD/BLANK DECK ROUTINE

More than sixty years ago, I came up with a routine combining two card effects that were popular at the time. I think the routine will still play well today. It uses two gaffed decks, the Wild Card deck and Joe Berg's Blank Deck. The Wild Card deck is still available today from several dealers so I will not give details about the makeup of the deck, but you can find details online. I could not find Joe Berg's Blank Deck available anywhere except for used ones on eBay. However, you can make up your own version of the deck with twenty-six blank-face cards and twenty-six blank-back cards. The blank-face cards are shorted so the deck can easily be cut in half. If you are making up your



own deck, see **Note #1** for an alternate construction.

**SET-UP:** Set the blank deck to show fifty-two blank faces. Put the blank faces on top and the blank backs on the bottom. Place a pencil dot on the blank side of one of the blank-face cards at the upper-left and lower-right corners. Place this card at the rear of the stack of blank-face cards to act as an easily located separator between the two halves of the deck. Have the Wild Card set with the five regular and four gaffed cards on top. My set has jacks and tens. Place all nine cards on top of the blank deck.

**WORKING AND PRESENTATION:** The theme of the presentation is a mis-made deck. The suggested patter is described in *italics*.

*"I sent away for a deck of cards and look what they sent me."* Take off the Wild Card set.

*"Look at these cards. I'll show you the other cards later."* Set the blank deck aside. *"They sent me nine cards all alike."* Count four jacks and then a ten.

*"Oops! There's a different one. I thought they were all alike. There's another jack. That's five, six, seven, eight. Eight jacks. I thought there were nine cards, all alike. The backs are okay though. See!"* Deal four cards face down. Turn over the packet and deal four jacks face up.

*"This fools me. I thought they were all the same."* Do the Wild Card routine, changing all the jacks to tens. On the first one, assume an attitude of surprise. On the second one, verify a strange phenomenon. On the third, show fascination. On the fourth, show fascination but direct it toward the audience to include them in your discovery. For the fifth through the eighth, show increasing confidence. Set aside the Wild Card set and say, *"I knew they were all alike."*

Pick up the blank deck and say, *"These are all alike, too. No faces."*

Ribbon spread the deck on the table, showing fifty-two blank faces. Gather the cards, getting a little finger break below the pencil-dotted card. Square up the deck, then cut it at the break and do a half pass, turning the bottom half over. Then turn the deck over. Spread the top half of the deck showing no

backs. *"And no backs, either. Now how am I supposed to do a card trick with these cards?"*

Turn the deck over and say, *"Suppose I said take a card. Wouldn't that be silly? Go ahead. Take a card."* Offer a card from the top half of the deck to a spectator.

*"Okay, what's the card?"* The spectator sees a face and names the card. (**See Note#2.**)

*"He's going along with it."* Have the spectator show the card. Say, *"Look, it's the [name his card]."*

Meanwhile, rotate the deck so the blank backs are on top again. Place his card face up on top of the deck. Snap the deck and cut it at the halfway point and complete the cut. The shorted cards make this almost automatic. Spread half the cards to show that all the cards have faces now. Snap again and turn it over. Spread half the cards to show the deck also has backs.

**NOTE #1:** Instead of cutting twenty-six cards short and then re-rounding their corners, take one blank-face card and one blank-back card and make two short-corner cards. With the cards blank side up, trim the upper-left and lower-right corners. With the deck blank side up, place these cards at the back of their respective halves of the deck. You can cut to the short-corner cards by riffling down the corner of the deck with your thumb.

**NOTE #2:** Instead of having the spectator name the selected card, you can "read his mind" to reveal it. When you are putting the deck together, select the face-up cards so they can be set up into a Si Stebbins or other stacked deck order. When the card is selected, break the deck at that point and peak at the card that was above it.

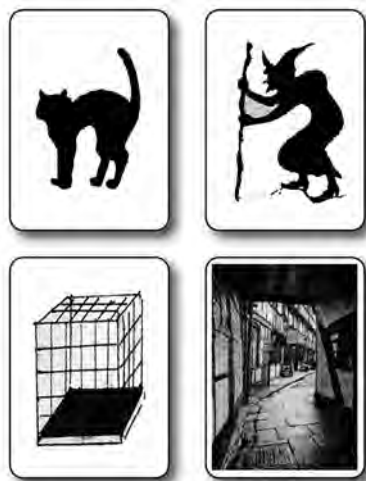
## HALLOWEEN CARD TRICK

**REQUIREMENTS:** I made this trick up with 5-inch by 7-inch cards. I also made it up with 4-inch by 6-inch cards to pack smaller for intimate groups. You'll need nine cards, either blank face or blank on both sides. It does not matter which type you use since the backs are never shown.

Print a picture of a black cat on six of the

cards. Cut one-eighth of an inch from the width of two cat cards to make them slightly narrower. Re-round the corners of these cards. Pencil dot one corner on the back of both cards (the pencil dots will help when you set up the trick).

Next, print a picture of a witch on one card, a picture of a cage on one card, and a picture of an alley on one card. Refer to the pictures in **Figure 1** for examples. You can find royalty-free, attribution-free, and modification-free pictures online. Visit the Creative Commons website ([www.creativecommons.org](http://www.creativecommons.org)) for details about license types and usage limitations.



**Fig. 1**

**SET-UP:** From the top: four cat cards, the alley card, one narrow pencil-dotted cat card, the witch card, the cage card, and the other narrow pencil-dotted cat card.

**WORKING AND PRESENTATION:** State that one of the symbols of Halloween is the black cat, and you have four of them here. Show the four cat cards by displaying them one at a time and placing them to your right on the table, but leaving them a little spread toward the left.

Next, show the alley card with the pencil-dotted, narrow cat card concealed behind it, explaining this is where the cats prowled. Place the alley card and the concealed cat card on the table to the right of the cat cards. For

right-handed people, if you grip the two cards with your thumb on top at the lower-right corner, middle and ring fingers on the bottom, the little finger at the lower edge, and forefinger at the right edge, they should stay aligned when you place them on the table.

Now explain that one Halloween, a witch needed some black cats for a spell she was doing. Take off the witch card, show it, and place it on the table to the left of the cat cards. The witch brought a cage for the cats. Show the cage card, keeping the narrow cat card concealed beneath it, and place it on the table to the left of everything, leaving a gap in between.

The witch went to the alley and found the alley cats. Place the witch on top of the left-most cat card. Pick up both cards and square them. Tap the cage with the cards. Say that the witch caught one of the cats and put it in the cage. Pick up only the cage card with your other hand to show a cat was under it. As you do, place the cage card on top of the two cards held in the other hand. As you do this, slide the witch card backward with your thumb, and square up the cage card with the cat card concealed beneath it. Pick up the tabled cat card to show it, then replace it. Pull out the witch card from between the two cards. Replace the cage card with the concealed cat card beneath it on top of the first cat card.

Repeat the procedure three more times, each time picking up the cards to show one more cat has arrived. On the last cat card, pull out the witch card and place the cage card with the concealed cat card under it on the table to the left of the four cat cards.

Now explain that after Halloween, the witch returned the cats to their alley. Repeat the entire procedure, this time returning the cats to the alley, one at a time. On the last cat card, place the alley card, the witch card, and the concealed cat card on top of the cage card. Pick up the four cat cards, one by one, to show the cats are back home in their alley.

## COLOR CHANGING CARD

**EFFECT:** A Three of Diamonds is held vertically in the hand and shown to the

audience. The card is covered with a handkerchief. When the handkerchief is removed, the Three of Diamonds has turned black. The card is covered again and changes back to red. The performer says he will do it again without the handkerchief. This time, he waves his hand in front of the card and it changes to black. The hand is waved in front of the card again and the color changes back to red. Finally, he states he will use no cover at all. He waves the card sideways, back and forth, and it changes to black. The waving is repeated and the card changes back to red.

This trick should be performed at least four feet from the audience.

**REQUIREMENTS:** You will need a regular Three of Diamonds, two specially printed cards with a red Three of Diamonds on one corner and a black Three of Diamonds on the other, and one random card. I made this trick using 4-inch by 6-inch playing cards so they can be easily seen. These cards are available on Amazon for \$7.95 for a full deck. They are also available at Walmart and other sources. The actual dimensions of the cards are 3-5/16 inches by 4-3/4 inches. The narrow width makes it possible to hold the card in one hand.

**SET-UP:** You will need a pair of scissors, an X-acto knife, a metal ruler, and a cardboard cutting surface. Please note the cuts must be precise so the parts fit together properly. You will also need glue or a glue stick and clear cellophane tape.

I made the specially printed cards by printing them on bond paper. Print two Three of Diamonds with black diamonds and indexes. Print two Three of Diamonds with red diamonds and indexes. Cut them in half vertically and then glue one red and one black half to a random card, as shown in **Figure 1**. Take one of the cards with one red and one black index. Cut a 1-1/2 inch by 1/2-inch slot at the center of the card as shown in **Figure 1**. Offset the slot toward the black index. Cut 1-1/2 inch by 3/4-inch corners off the regular Three of Diamonds to remove the index markings. Then carefully cut out the three diamonds in the center of the card

with the X-acto knife as shown in **Figure 2**. I chose diamonds because they are easier to cut out than the other suits.

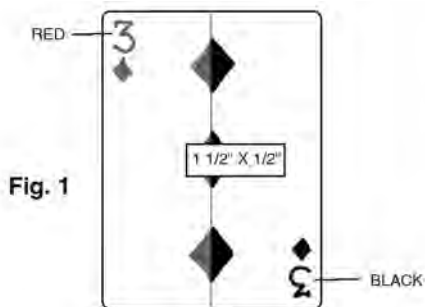


Fig. 1

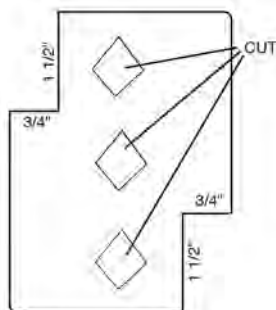


Fig. 2

Cut eight 1/2" wide x 2 3/4" x 1 1/2" L-shaped pieces. You can cut four of them from one card as shown in **Figure 3**. Cut the remaining four pieces from another card. Round the corners as necessary.

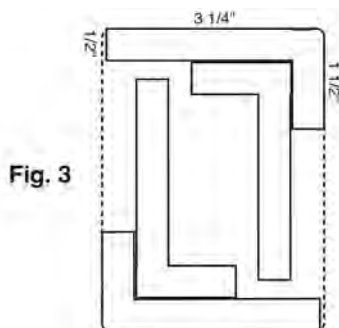
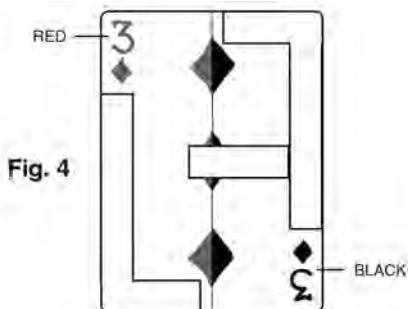


Fig. 3

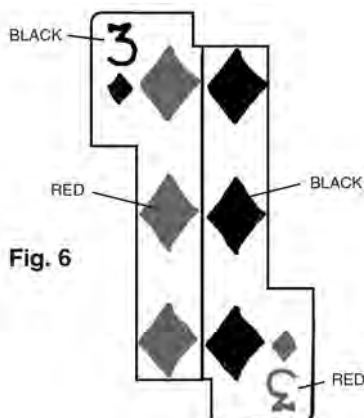
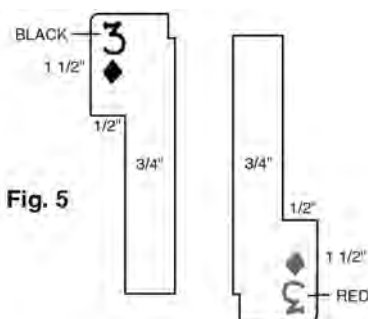
Glue four of them together to make a thick L-shaped piece. Do this with the four remaining L-shaped pieces, then glue them to the sides of the card with the slot as shown



in **Figure 4**. These pieces will act as dividers between the layers.



Cut two 1-1/4-inch wide strips off each side of the remaining Three of Diamonds, top to bottom, as shown in **Figure 5**. Then cut 5/8 of an inch off the non-index end of each strip. Cut off a 1/2-inch wide strip 1-1/2 inches below the index. Also cut a 1/8-inch by 5/8-inch notch at the inside edge of each piece as shown in the **Figure 5**. Tape the two pieces together side by side with cellophane tape on both sides, forming a Z shape as shown in **Figure 6**.



**ASSEMBLY:** Place the “Z” shaped piece on the card in Figure 4 between the dividers. When completed, the “Z” shaped piece should slide left and right between the top and bottom layers.

Cut six pieces 1/2 inch by 1/2 inch. Stack them up and glue them together to make a thick piece. This piece will be used as a sort of “handle” to move the Z card sideways, back and forth. Line up the Z card at the black side of the slotted card. Glue the “handle” to the back of the Z card, lining it up with the end of the slot so it can be moved in both directions. Then glue the card with no corners from **Figure 2** to the divider strips.

**WORKING AND PRESENTATION:** Hold the card vertically in one hand with the middle and ring fingers at one side and the thumb at the other side. The forefinger should be at the back of the card, positioned at the slider handle. The slider should be toward the left, showing the red Three of Diamonds. When the forefinger pushes the handle to the right, the card will turn black. Push left with the forefinger and the card will turn back to red.

If the card flexes too much when pushing on the slider, back up the card shown in **Figure 1** with another slotted card.

I also made this trick up with 5-inch by 7-inch cards to play to larger audiences. Change the dimensions accordingly, approximately 1.5 times.

## BRUNO SHUFFLE

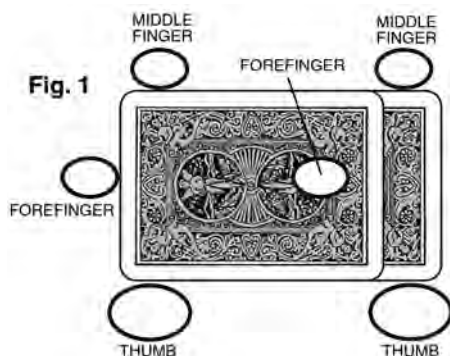
This is an improved version of a false shuffle I came up with more than forty years ago and published in the January 1970 issue of *The Linking Ring*.

First, cut about one-third of the deck off the top of the deck. Then riffle shuffle the two halves together, making sure the bottom half straddles the top half (i.e., the top and bottom cards should come from the bottom half).

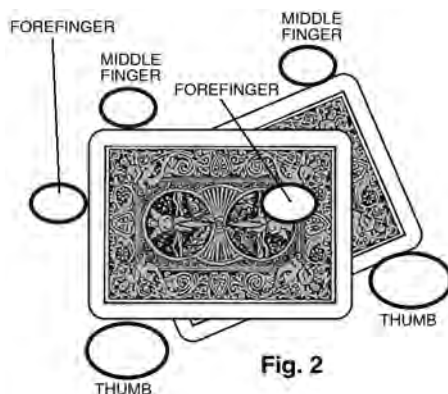
Turn the deck so it's held vertically, long edges on the table. Squeeze the very edge of the bottom portion between the fingers and thumb. Push the top portion partway into the

bottom portion. The squeeze limits how far the two halves will come together. The fingers of the hand pushing in the top half should be in front to provide cover that the halves have not been pushed in all the way.

Pick up the deck and rotate it about 135 degrees, holding it between the two hands. The back of the deck should be facing the audience at a 45-degree angle. The bottom portion is held at the side edges by the thumb and middle finger of one hand, with the forefinger at the top edge. The top portion is held at the edge with the other hand, by the thumb and middle finger. The forefinger rests on top of the deck to provide cover for the outjogged top portion of the deck (**Fig. 1**).



Split the deck by pushing down with the thumb of the hand holding the top portion so it's about 45 degrees (**Fig. 2**). Then pull out the top half and place it on top of the bottom half. The whole procedure should look as though you riffle shuffled the deck and followed it with a cut.

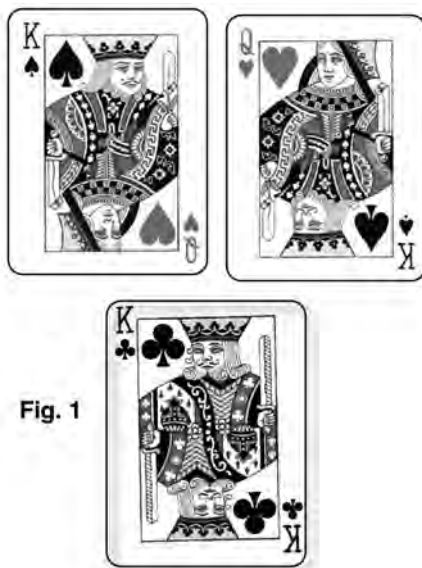


## IMPROVED SPREAD FORCE

The spread force is usually done to force the bottom card of the deck. I found it awkward to slide the bottom card when you're spreading the deck between the hands. More than fifty years ago, I came up with an easier method: forcing the top card instead of the bottom card.

To begin, slide the top card off the deck into the palm of the other hand. Then spread the deck on top of it, keeping a break between the two halves with the fingers holding the deck. Have a spectator touch any card in the middle of the spread. Break the deck at that point. Close the spread by tapping the top portion against the bottom portion. Then turn the top portion face up to reveal the selected card (your force card).

## THREE CARD MONTE WITH INLAYED CARDS



**Fig. 1**

**REQUIREMENTS:** Three cards, one regular and two with matching split designs (e.g., a regular King of Clubs and two split cards with a King of Spades on one half and Queen of Hearts on the other half – see Figure 1).

If you can split cards, you can make the special cards by inlaying the opposite designs. See the attached article on splitting cards. You can also make these cards by visiting [www.lybrary.com/card\\_designer](http://www.lybrary.com/card_designer), but you will need to obtain proper card stock to print them. The website carries card stock.

**SET-UP:** Start with the KC at the face, a QH in the middle, and a KS at the back. Hold the packet near the bottom, facing the audience so that when fanned, the normal faces are showing but not the inlays.

### **WORKING AND PRESENTATION:**

1. Fan the cards in the left hand to show the queen in the middle.
2. Square the packet then turn it face down and give it a twist, reversing the ends.
3. Fan the cards to show the queen at the back of the fan.
4. Move the King of Clubs from the face to the back of the fan.
5. Show the queen is back in the middle. The hand hides the queen on the card at the face of the fan.
6. Turn the packet face down and give it a twist.
7. Fan the cards to show the queen at the face of the fan. Be sure to cover the bottom of the face card.
8. Move the King of Clubs from the back to the front of the fan.
9. Show the queen in the middle.
10. Turn the packet face down and give it a twist.
11. Fan the cards to show the queen at the back of the fan again.
12. Turn the cards face down and give them a twist.
13. Fan the cards to show the queen back in the middle.

## **CARD SPLITTING**

**REQUIREMENTS:** Fingernails (don't chew your nails, it makes the job harder), a flat work surface, a slick magazine (don't use newsprint – the ink comes off) for cutting and gluing, Elmer's No-Wrinkle Rubber Cement, an X-acto knife (for splits

and inlays), a rolling device, and a pressing device.

For the rolling device, I use a 9-inch long chrome sink drain. Other possibilities are a small pastry roller, a j-roller, a wallpaper roller (wider than a card) or a hardwood dowel. The roller should be 1 to 1-1/2 inches in diameter. Don't use softwood or anything that has a non-smooth surface that could leave an imprint on your cards.

For the pressing device, I use two 3-1/2 inch by 5-inch pieces of Lucite and a couple of small carpenter clamps. Other ideas are pieces of metal or blocks of hardwood (again, avoid softwoods with grain that can imprint on the cards). You can also do it the old way by pressing under a stack of books. Jean Hugard suggested placing the card in the middle of a deck of cards and placing the deck in the card box, then adding a few extra cards to make a tight squeeze.

For optimal results, use a Scotch-Brite scouring pad cut in quarters, as well as a straight edge (or, even better, an L-shaped steel square.

### **SET-UP:**

#### ***SPLITTING THE CARDS***

1. Do this on a dry, low-moisture surface.
2. Use new cards. Don't try this with old, beat-up cards.
3. A card is made of three layers: a thin face, a thin back, and a thicker center ply. You are going to peel off one of the thin plies so you're left with a thin ply and the thicker ply. As noted by Jean Hugard, you must peel the two thick plies away from the thin single ply. You can't do it the other way because the thin ply will tear.
4. This step is not necessary, but it can make a difference. Decide if you are going to remove the face or the back of the card. If removing the face, start at a non-index corner so that when the cards are fanned face up, the "damaged" corner will be hidden. If removing the back, start at an index corner so a face-down fan conceals the corner.
5. Tap the corner of the card on the table three or four times until it's slightly dented.
6. Using a fingernail, start peeling the desired layer away. Roll the double layer



away from the desired face. Just get the peel started – about a quarter inch – then stop.

7. Hold the card by opposite corners between the thumb and index fingers of both hands. Roll the card up and down, diagonally, to soften it. Be careful not to make creases. Do this about twenty to thirty times, then roll it by the two other diagonal corners twenty to thirty times. This loosens the plies.

8. Place the card thin-ply down on a flat surface. Hold the started corner over the edge of the surface and press it with a fingertip. With the thumb and forefinger of the other hand, “roll” the top ply away from the thin ply about a half inch to get it started. Then place the corner up on the table and place your fingertip between the plies. Roll the plies apart about three-quarters of an inch at a time in quick pulls in a diagonal direction. According to Hugard, quick pulls make less wrinkles in the thin layer than trying to go slowly. After each pull, place more fingers in the split to hold the thin layer flat against the table to protect it as you go. Remember, *roll* the thick layer away to avoid creases in the thick layer because you’re going to reuse that layer, too.

9. After the third corner has been peeled, change direction. To cause the least damage to the last corner, do not peel it last. Rather, start peeling 90 degrees away from the direction you were going so you peel the last corner before you finish the last edge.

10. Once you’ve finished, roll the split halves over the edge of the table surface to remove the curls. Then take your piece of Scotch-Brite and remove the fuzzy material from the surface of both pieces. Be very careful to always rub from the center to the edge of the card to avoid bending and putting creases in the card. Do one half of the card, then turn it around and do the other half.

11. Place the two pieces between your Lucite blocks and clamp them overnight to make them nice and flat before gluing.

### **ASSEMBLY**

1. Place a slick magazine on your work

surface. Place both halves of the card to be assembled on the magazine, faces down.

2. Use glue sparingly to avoid lumps. Brush the rubber cement from the center toward the edges in one direction only to avoid bending or creasing the card with the brush, then turn the card around and brush the other half. Brush rubber cement on both halves of the card to be assembled. Set them aside to let them dry thoroughly.

3. Place a sheet from a slick magazine on the table surface. Place the straight edge or L-square on top and clamp it to the table surface. (Clamping is not necessary but it prevents things from moving.)

4. When dry, place the thick half-card glue side up, with one short edge against the straight edge. Place the thin half-card beside it, glue side up. Slide the halves together so their long edges touch. The rubber cement will stick à la the Clippo trick. Lightly press on the joint in two or three spots to help the halves adhere. Lift the outer edge of the thin half-card and close the halves together like closing a book. The halves will be perfectly aligned.

5. On your magazine surface, press the card with your roller. Start with the thin side up. Press hard to squeeze out any excess glue. Turn the card over and roll the other side.

6. Rub the glue off the edges. Then roll a second time on each side to remove any remaining excess glue. Rub the edges to do the same.

Press the finished card between the plastic pieces for two or three days to flatten.

### **MAKING SPLITS OR INLAYS**

1. Peel the faces off the two cards to be split. Clean and flatten the four halves overnight.

2. Line up the two faces of the cards and clamp them together using a small bulldog clip.

3. Place the cards on a slick magazine surface. Using a metal straight edge and an X-acto knife, cut through both layers. Make sure you do it in one cut, so you don’t have to go back over it.

4. Reverse the bottom halves and you now have the faces for two split cards. To glue them to the backs, place a back – glue side up – against the straight edge. Align one half of the split face, glue side up, against the side of the back. Align the other half with both the back and the first half. Make sure the edges stick à la Clippo. Flip both halves over together, book fashion, to join to the back.

5. For inlays, clip the two faces together with a small bulldog clip. Carve around the figures with the X-acto knife. To assemble,

align the large piece of the inlay, glue side up, with the side of the back of the card. Align the other part of the inlay with the first piece and with the edge of the back, like putting a jig saw puzzle together. Make sure all edges adhere. Then flip both pieces over onto the back like closing a book.

**Send comments and appreciations to:**

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***A Tale of Two Tomes*** – from page 83

There are countless more thought-provoking nuggets to be found in these tomes, but we must conclude our jaunt here for the sake of space. However, I sincerely urge you to lay your hands on both books – *The Picture of Dorian Gray* for the sheer pleasure of reading one of the wittiest yet most contemplative books ever, and *Magic and Showmanship* for its in-depth coverage of the legitimate theater skills immediately useful to the magician.

May I leave you with one final quotation from Wilde, though, which more than any other has shaped my outlook for over a half century?

***We are not sent into the world to air our moral prejudices.***

Wise counsel, both on and off stage.

**End Notes**

<sup>1</sup> p. 51	<sup>7</sup> p. 4	<sup>13</sup> p. 108	<sup>19</sup> p. 102
<sup>2</sup> p. 59	<sup>8</sup> p. 245	<sup>14</sup> p. 3	<sup>20</sup> p. 208
<sup>3</sup> p. 162	<sup>9</sup> p. 259	<sup>15</sup> p. 77	<sup>21</sup> p. 112
<sup>4</sup> p. 2	<sup>10</sup> pp. 184-185	<sup>16</sup> p. 77	<sup>22</sup> p. 102
<sup>5</sup> p. 19	<sup>11</sup> p. 256	<sup>17</sup> P. 118	
<sup>6</sup> p. 2	<sup>12</sup> p. 36	<sup>18</sup> p. 143	

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This is an updated version of “Red Rover” from my book *Power Plays* (2006). Thanks to Johnny New York for the title. You can find a performance video of this effect at [www.mallofmagic.com/cardcorner](http://www.mallofmagic.com/cardcorner) and scrolling down. The password to access the videos is **marlo7d**.

## Red Rover Made Over

**EFFECT:** Two packets of six cards are culled from the deck. One contains six black cards, the other six red cards. The spectator can choose either red or black. Let’s assume she chooses red. She is now asked to think of a number from one to six and then to think of the red card that falls at that number. When the spectator reveals the identity of the thought-of card, the magician shows that the red packet now contains only five cards and the black packet now contains seven. The thought-of red card is found to be the extra card in the black packet. Not only that, but the selection is also at the thought-of number, but now in the black packet.

**SET-UP:** None.

**WORKING AND PRESENTATION:** Create two packets of six cards each: one all red, one all black. In the original version of this routine, I suggested using packets containing only cards whose values were above six and using no duplicate card types, e.g., black sevens. I have modified this view as follows: The six card packets should not contain color mates, e.g., 7S and 7C. Furthermore, it’s probably a good idea to only use one or two court cards and no aces.

Spread both packets of cards on the table face up and ask the spectator whether she prefers the red cards or the black cards. Let’s say she chooses red. Say, “In a moment you will think of one of the red cards. However,

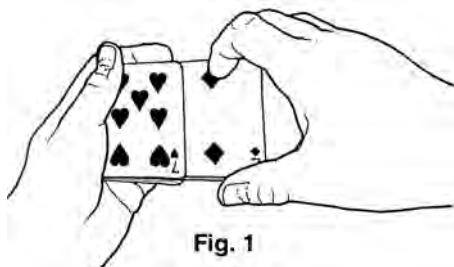
I don’t want psychology to be a factor. You might be drawn to the picture cards. Or you might reject them as too obvious. Please turn the red cards face down and shuffle them so you do not know the position of any card.” During this phase the magician shuffles the black packet and holds it face up in left-hand dealing position.

Spread the red packet face down on the pad and ask the spectator to think of a number between one and six. Say, “This random number will allow you to select a random red card and not be influenced by psychology.” Pick up the red packet and place it face up onto the face-up black packet in your left hand. Spread the red cards and say, “I want you to remember the card that is located at the number you are thinking of. Thus, if you are thinking of one, this is your card.” Point at the face card of the packet. “If you are thinking of two, this is your card.” Now point at the second card from the face. Continue this process with the other four cards, each time reminding the spectator which number goes with the card. At the end of this sequence say, “Do you know which card you are thinking of? It’s the card that’s at your thought-of number.” Hopefully the procedure was clear to the spectator, and she is thinking of the proper card. It is important to be very clear as to what the spectator’s role is here. It’s easy for the spectator to be confused. (**N.B.** Don’t look at

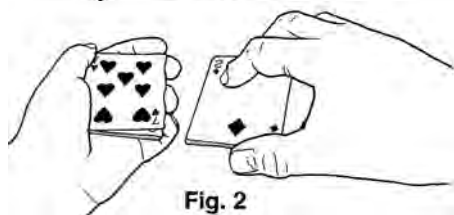


the spectator during this process. She may think that you're looking for a reaction at a certain point and guessed the thought-of card.) Let's say that the spectator's thought-of number is four and that she is thinking of the Nine of Diamonds (9D).

**STATUS CHECK:** The spectator is thinking of both a number and a card. Square up the twelve-card packet in left-hand Mechanic's Grip, as you grab a left fourth fingertip break over the bottommost four cards. The right hand moves over the packet and contacts the upper group with thumb at inner edge and fingers at outer edge (Biddle Grip\*). The right thumb takes over the break. The four cards below the break are held by the left hand in a Mechanic's Grip. Say, "Don't forget your thought-of number or card. Look one more time." Now, suiting action to words, the left thumb holds the top card in place (7H in the figure), and in alignment with the four cards below the break, as the right hand moves the seven cards between the top card and the break to the right and free of the packet. **Figure 1** shows this process in action. The left fourth finger stays where it was to grab a break between this red card and the four black cards beneath it (**Fig. 2**).



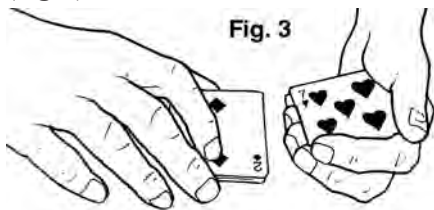
**Fig. 1**



**Fig. 2**

The spectator must believe that eleven cards have been moved to the right leaving only the top card in the left hand. To create this illusion, it is important that the first peeled card be closely aligned with the four

black cards held back in the left hand. You should keep them in a deep grip and use the left first finger to mask the outer short edge (**Fig. 3**).



**Fig. 3**

Say, "This card goes with the number one." The right hand immediately returns to the left allowing the left thumb to peel the next red card onto the packet in the left hand as you say, "This card goes with the number two." Continue peeling the other red cards for the numbers three, four, and five. If you keep things moving as you talk, the extra thickness won't be noticed. The spectators are focusing on seeing when their card appears.

When the sixth (last) red card is reached, a secret switch is going to take place. This is the Veaser Concept. To wit: Since you held a left fourth finger break under the first peeled red card, you now have five red cards above the break in the left-hand packet. The right hand's packet contains the last red card at the face and two black cards beneath it. This packet is brought to the left for the last red card to be peeled. The packet comes flush with the five red cards above the break. The right hand now takes control of all eight cards above the break. The left thumb holds the sixth red card in place as the right hand moves to the right with the other seven cards above the break (**Fig. 4**).

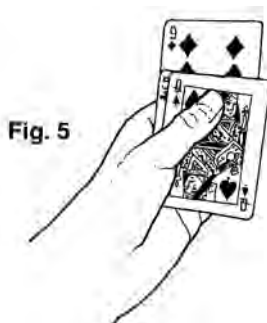


**Fig. 4**

A black card shows at the face of the right-hand packet, reinforcing the notion that the left hand has all six red cards and the right hand has the six black cards. The right hand tables its seven-card packet face up.

Point at the packet in the left hand and say, "You are merely thinking of one of these red cards. No one can know which one." You may, if you wish, turn the packet face down and perform a false count of five as six. Be sure you return the single red card to the face of the packet at the end of the count. If the spectator has thought of a number other than six, you are all set to proceed to the finale. If she did think of "six," the card she is thinking of is the only red card in the packet of supposed red cards. We'll treat this special case at the end. All other numbers are handled as follows:

Say, "Earlier you thought of a random number between one and six. For the first time, tell us what number you thought of." Let's say the number is four. Turn the red packet face down and spread the cards, clearly showing there to be only five. Square up and place the "red" packet face up on the pad (obviously with the red card at its face!). Say, "One of the red cards is missing." Make sure that it's clear that your hands are empty as you slowly pick up the packet with the two black cards at the face. You may move one of the cards, exposing the other as you turn the packet face down. This reinforces the "total blackness" of the packet. Spread the packet face down clearly showing seven cards. Say, "There are seven cards here now. It would be amazing if the missing red card was here. It would be even more amazing if it was your thought-of card. It would be totally impossible if the card knew what number you thought of too. The number you merely thought of was what, four?" Outjog the fourth card from the top and square up the other cards, leaving the fourth card outjogged. Slowly turn the packet face up, showing that the outjogged card is the thought-of card for the killer climax (**Fig. 5**)! Be careful not to flash any of the other red cards. Remove the card and drop it onto the face of the tabled "red" packet.



**CLEANING UP:** If you wish to end with the cards segregated by color, just get a right thumb break under the top two cards of the supposed black packet. Place this packet onto the tabled red packet and then cut at the break. This leaves the six red cards at the face with the black group at the back.

**THE SPECIAL CASE:** Occasionally a spectator will think of the number six. It's infrequent but it happens. You can find out using an old ploy. When you table the "red" packet face up, card six is at the face. Say, "You didn't think of the number six did you?" If she says that she did, continue with "How did I know?" If she indicates that she didn't think of the number six, say, "I was sure that you didn't." If her number is not six, continue as above. If it is six, refer to the solution under "Status Check."

**STATUS CHECK:** You have one group of five cards with her selection at the face. Assuming that her selection is red, it is followed by four black cards. The other pile contains two black cards at the face followed by five red cards. Both piles should be on the table face up. You will make magic by making it seem that the red and the black cards have switched places – all except for her selection. It will seem that her selection is the only red card remaining among six black cards. The other pile will appear to contain the five missing red cards.

Pick up the black pile. There are two black cards at the face followed by five red cards. Say, "I'm going to do something amazing. I'm going to make the black cards and red cards switch places. All except the

card you are thinking of!” Flip the seven cards face down and say, “Now there are only five cards here. The other five red cards.” Hold the packet in right-hand Biddle Grip\* as you peel the top four cards one by one into your left hand, face down. Place the last three cards, as one, onto the four as you continue, “See. There are only five cards here.” Remove the top card and flash its face. It’s a red card. Place it face down at the bottom of the packet and flip the entire packet face up. Finally, spread the seven cards as five by keeping the last three cards squared as one. Apparently, you only have five red cards. Square up and table this packet face up.

Pick up the other packet and say, “Only your thought-of card remained here.” Deal the top red card (the selection) face up to the table. You will now have to make it seem that there are six black cards remaining. A Biddle Count will be used again. Take the packet face up into right-hand Biddle Grip\* and peel the first two cards into your left hand. Now, as your right hand returns so that you can peel the next card, you must steal back the first two underneath the packet. Continue the count. You’ll end on six, so it will seem that all the black cards are accounted for. Slide the black cards under the red packet. Finally place the selection on top. This totally cleans things up. You can spread the twelve cards. There will be six red cards on top of six black cards as there should be. This solves the problem created when the spectator thinks of the number six. One of my magic friends likes this ending better than the “normal” ending. So, hopefully it has sufficient magical content to make a potential flaw into a significant moment of magic.

**FINAL THOUGHTS:** This is a very strong routine. A thought-of card travels invisibly from one packet to the other. It takes time and energy to set the stage properly and avoid potential confusion on the part of your spectator. And, since considerable time is spent setting up the effect, it is even more important than usual that magic happens at the end of the journey. I once had a spectator name a card that wasn’t in either packet. She evidently had forgotten the card and just made one up. It’s a good idea to have an Invisible deck or Brain-wave deck for moments like this.

**CREDITS:** Jon Racherbaumer credits Edward G. Brown with the first routine of this type from more than forty years ago. I saw Ricky Jay perform a thought-of card across on television years ago. He used a complete packet switch to achieve the result. Obviously, if you can switch the packets, the thought-of card will be in the other packet. Jon published an effect called “Biddling Brown in the Round” in *Card Fixes* (1990). This was the starting point for this routine. I have used the Marlo technique described in *Card Fixes* to partially switch the packets. What I have added is the dimension of color to really clarify what cards are where. I have used the original routine many times and have found that the addition of color strengthens it. It also provides a method for dealing with the possibility that the spectator thinks of the number six. This was not done in the original routine. You were just hung out to dry if that happened (and it has happened to me). If you’d like to delve deeper into this sort of “cards across” routine, Andi Gladwin’s book *The Card Magic of Edward G. Brown* does exactly that.

**Mike Powers**

*mpowers@mallofmagic.com*

## Parade Contributions Wanted From Rings and Individuals

**Send your contributions to the Executive Editor at [editor@magician.org](mailto:editor@magician.org). We prefer Microsoft Word documents. Include a headshot, short bio, and rough illustrations or photos for our artist to work from. We look forward to hearing from you. Thank you!**





## Coke Can Gone

Readers will either be aware of the Vanishing Ketchup Bottle or probably own one. A classic and fine effect that still to this day slays audiences. There is a small investment in preparatory time that will pay dividends with a new version.

**EFFECT:** The magician has a sealed soda can examined. Once returned, the magician places the soda can into an empty paper bag. The paper bag is crumpled to everyone's surprise and amazement.

**SET-UP:** You require a magic wand, an empty soda can, a regular closed soda can, tin clippers, strong glue (silicone caulking or sealant), a brown lunch paper bag, and a silicone can sleeve (check out Amazon). The silicone can sleeve looks virtually exact to the real McCoy. Obtain a silicone can sleeve to match the soda can's brand that will be in use during the performance. Using your tin clippers, cut the top and bottom of the empty soda can and sand the edges smooth. Glue the cut pieces using the strong glue, preferably one that is somewhat pliable, to the silicone can sleeve itself (**Fig. 1**). Allow the gimmick to adequately dry. Premature use reduce you to crying like an infant.

**PRESENTATION:** Hand out the regular soda can to a spectator to examine and shake. Remember to state that the soda can must not be opened. This is a very important point to note. Trust me when I state I learnt this the hard way and wept like a newborn. At the opportune moment, switch the regular soda in for the silicone

can sleeve gimmick soda can. Place the gimmicked soda can into the brown paper bag.



Fig. 1

To help sell the idea, pick up the magic wand, insert it into the bag and proceed to tap the top of the can a few times. All you need to do at this point to make the vanish is to crush the brown paper bag into a flat package or crumpled ball. Either toss the paper bag behind your back or dispose of it into a receptacle.

**TIP #1:** Practice in the mirror.

**TIP #2:** Turn the bag landscape prior to crushing. It is more deceptive!

**NOTE:** I love this magician's fooler. It really is a killer effect!

Have plenty of joy and take care.

**Andrew Woo**

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# Auto-magic

MICHAEL BREGGAR

Happy Holidays! This column will be the last of our time-machine romp through my “Auto-Magic” faves of the last ten years. In January, we will continue our pursuit of new material and put brand-new coats of paint on some hidden or forgotten gems.

So, let’s wrap up 2025 with a wonderful routine that my British colleague Chris Wardle kindly shared with us in January of 2022. Chris’s piece took an idea of mine (published in *The Linking Ring* in 2018) and sky-rocketed it to a new universe. He put his touches on the approach and method and created a super new version. He published it in a book he wrote with James Ward called *Creating the Impossible* and has graciously offered it up to share with you.

As in 2022, I have reproduced Chris’s text as it was presented to me (with very minor edits).

You will certainly thank Chris for teaching you some ...

## “Universal Words”

By Chris Wardle

I always enjoy reading Brian Lead’s “Mastering Magic” articles in the I.B.M.’s British Ring publication *Key Ring*, and his “Your Number’s Up!” item in the February 2018 issue set me thinking. It was Brian’s suggestion to consider other ways to utilize the “Age Cards” or “Calculator Cards” effect (based around the binary numeration principle, which has been around since 1631) and Nicholas Hunt’s “Newe Recreations.” By coincidence, the January 2018 *Linking Ring* magazine included a super effect by Michael Breggar in his wonderful “Auto Magic” column, which also used this

principle. In Michael’s version he went one step further and added dummy cards with no values to increase the apparent choice and featured lists of categories of awards related to movies. These two articles set me thinking and the following emerged. This is a good example of extending an old principle and seeing what else can be generated from it by taking it in another direction. It also highlights the benefit of reading tricks rather than just learning through watching DVDs or downloads as, in reading these two effects, I could visualize another version of the basic idea in my mind’s eye.

The performer patters on the theme of languages, explaining that recently s/he was mulling over where to go on holiday when s/he stumbled across a website article which noted how English words and phrases were spreading all around the world. Consequently, wherever you go, you will find words with which you are familiar. As a result, it is getting easier and easier to converse in other languages. Also, as new English words are created, particularly those involving advances in technology, they become universal terms. A set of lists is then produced, showing the most common English words used in other countries where the primary language is not English.

The performer mentions French, Italian, Russian, and Spanish as examples and a spectator chooses one of these languages. They are asked to look down the list and to *think* of any one of the words. They can also point to it to show a neighboring spectator, while you look away, to ensure that they do not forget the word they are thinking of. (Note: They are not choosing a number on a list, so there is no whiff of this being a mathematical effect!) They must remember the

FRENCH	ITALIAN	RUSSIAN	SPANISH	GERMAN
JOGGING	STICKER	BLENDER	PICNIC	FAST FOOD
GOLF	GOLF	DIGITAL	MANAGER	ZOOM
DIGITAL	COCKTAIL	COCKTAIL	PASSWORD	BABY
WEEKEND	WEEKEND	WEEKEND	WEBCAM	BASEMENT
MANAGER	PASSWORD	PUB	PUB	COOL
WEBCAM	WEBCAM	JEANS	JEANS	ELEGANT
JEANS	EMAIL	EMAIL	EMAIL	SOLO
INTERNET	INTERNET	INTERNET	INTERNET	WILD

Fig. 1

chosen word, but not tell you what it is. You then ask the spectator to check to see if the word they have chosen is also in the most common list in the other countries you mentioned. They study each list in turn. If they spot the word, they keep that list. If they do not, then they place the list face down.

Here are the words/lists I use. Each language list is printed on a separate card (**Fig. 1**).

Before handing them the last card, which is German, you say that you are getting a strong impression of the word because they are thinking about it so intently. Tell them to not even look at the last card, but just to hold it in their hands and concentrate. Looking into their eyes, you write down a word on a small pad you have taken from your pocket. You tear off the page, committing yourself to this word, placing the pad aside. Ask for the freely chosen word – let’s say it’s *internet*. Turning the paper around, you show you have written ... *internet*!

### Puttin’ on the Berlitz

The secret to this trick is in giving a numerical value to each card. Thus (in alphabetical order for ease of recall): French is 1, Italian is 2, Russian is 4, and Spanish is 8. The German list has no related value. It is a red herring and essentially not part of the set. This is why you don’t mention it at the start. The card has completely different words on it than the other cards and exists purely to throw the spectator off the scent.

You simply add up the values of the cards the spectator keeps as you hand them to him.

You don’t have to remember anything because your pad has a crib written on the inside cover, which you can glance at as you secretly write the thought-of word. When you tear off the page, simply put the pad aside or pocket it.

Here is the crib:

1. LOGGING	2. STICKER
3. GOLF	4. BLENDER
5. DIGITAL	6. COCKTAIL
7. WEEKEND	8. PICNIC
9. MANAGER	10. PASSWORD
11. WEBCAM	12. PUB
13. JEANS	14. EMAIL
15. INTERNET	

Usually, you would ask for a number to be chosen or that a selection be made from a list of all the options, then say: “Now here is a set of cards, please give me all of the cards which have your chosen number on them.” Personally, I feel this telegraphs the method. Although there has to be some elimination and card comparison, here you are comparing English words which have filtered into other languages and, with a “travel,” “languages,” or “holiday” patter theme, the method is further disguised. There is also no initial list before the words are brought into play, which is often the case in earlier versions, which reveals the limit of the choices offered.

There is nothing to reset, you have not



asked for a number at all, and you have used words and a plot with which everyone will be familiar. You also make a point of *not* saying how many words are on each card, so the other spectators assume there is a much-wider choice. This makes the outcome seem even more impossible.

This method can easily be adapted to other sets of words, phrases, or ideas. To make up your own set, the chart below shows which words (numbered from the crib sheet) belong on each individual list:

**LIST VALUE 1:** Use crib words #1, 3, 5, 7, 9, 11, 13, 15.

**LIST VALUE 2:** Use crib words #2, 3, 6, 7, 10, 11, 14, 15.

**LIST VALUE 4:** Use crib words #4, 5, 6, 7, 12, 13, 14, 15.

**LIST VALUE 8:** Use crib words #8, 9, 10, 11, 12, 13, 14, 15.

Email me in any language at [mbreggar-magic@gmail.com](mailto:mbreggar-magic@gmail.com).

## BAMBOOZLERS

Diamond Jim Tyler

### RIGHT BRAIN – LEFT BRAIN



**BET:** Wager that someone cannot draw the number 6 in the air with their right hand continuously while making their right foot swing in a clockwise direction continuously.

The odds are on your side that your volunteer won't be able to do it. This is a wonderful party stunt. Very few people can do it without lots of practice. It is funny how the brain works. When your friends start discussing the mysteries of the mind ask them this question:

*"If the left side of the brain controls the right side of the body, then are left-handed people the only ones in their right mind?"*



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



## HAROLD HUDGINS III

Harold Hudgins III, 82, of Arlington, Texas, died October 11, 2025. He held I.B.M. number 67694 and had been a member since 2008. He belonged to Rings 15 (Fort Worth, Texas) and 174 (Dallas, Texas). Harold served for twenty-three years in the United States Air Force, thirteen of which he spent as a recruiter, and achieved the rank of master sergeant (E-7). A talented drawing artist, Harold illustrated for his squadron. Later, he incorporated his drawing skills into his magic performances, which became a side career after he retired. He performed around the Dallas area as "Old Doc Holiday" the cowboy clown. He was a member of the Mayfield Road Baptist Church. Harold is survived by his wife Pamela Jenkins, children Harold and Susan, sister Claudia, and extended family and friends.



## FORREST D. McCOIG

Dr. Forrest D. McCoig, 87, of Newport News, Virginia, died June 1, 2025. He held I.B.M. number 20890 and had been a member since 1966. He belonged to the Order of Merlin Excalibur (fifty years of continuous membership) and Ring 103 (Norfolk, Virginia). In 1963, Forrest earned his medical degree at Medical College of Virginia and had a distinguished career as



an emergency medicine physician at Hampton General Hospital, Mary Immaculate Hospital, and the Hope Center, all in the Tidewater region of Virginia. He was recognized with many awards and commendations in his field over his twenty-eight-year career and led many professional organizations and training programs, including founding and teaching the first EMT and cardiac tech courses in Virginia. Dr. McCoig also served in the US Navy as a medical officer aboard the nuclear submarine Ethan Allen from 1966-1969, ending his tours as a lieutenant commander. As a young teen in Chattanooga, Tennessee, Forrest — known among friends as "Frosty" — began magic under the tutelage of Malvin H. Ortwein, a local businessman and I.B.M. member. He also loved motorcycling, boating, model trains, and Civil War history. As an exceptional artist and illustrator, he created many portraits, paintings, drawings, and cards. He often showcased his ventriloquy skills in his magic with his self-made vent figure.

In 1958, Forrest married Katharine McCoig, his wife of twenty-three years and mother to their children James, Amy, and Laura. Later in life he found love again with Janet McCoig, an emergency room nurse. They married in 1991 and brought another daughter, Kelly, to the family. Forrest had 10 grandchildren, Nikki, Lisa, Ian, Emma, Christy, Jenna, Austin, Alex, Adam, Zoey and Emma. Six great grandchildren rounded out his family. Forrest was preceded in death by his parents, his former wife Kathy, his son-in-law Robert Schmitz, and his granddaughter Lisa McCoig. He is survived by his wife Janet; children James (Mary) McCoig, Amy

(Rob) Schmitz, Laura (Dean) Spiers, and Kelly (Christy) Mancil; grandchildren Nikki, Lisa, Ian, Emma, Christy, Jenna, Austin, Alex, Adam, Zoey, and Emma; and six great-grandchildren.

### ELDON ROARK

Eldon Roark, 74, of Virden, Illinois, died August 9, 2025. He held I.B.M. number 33110 and had been a member since 1978. He belonged to the Order of Merlin Shield (thirty-five years of continuous membership) and Ring 239 (Springfield, Illinois). Finding a magic trick inside a box of Cracker



Jacks led to a lifelong love of the art and eventually a full-time vocation. Eldon became a magician, illusionist, designer, writer, teacher, and creator of magic. He founded E.R.M.S., a company in Virden, which became not just a platform for his performances but also a place where he crafted illusions, built magic props, and wrote for magic publications. Eldon also launched White Magic Manufacturing, through which his creative designs of illusions and props found their way into the hands of magicians around the world. Eldon was a storyteller who brought people together in shared amazement through his performances, whether that be a strolling close-up trick, a half-hour stage show, or a full-illusion spectacle. He believed not just in entertaining, but also in inspiring: lecturing for magic fraternities,

writing articles for magic publications, and always pushing creative boundaries. Eldon is survived by his wife Leah, his son Troy (Heather), and two grandchildren.

### DAVID LEE ROPER

David Lee Roper, 88, of Midwest City, Oklahoma, died April 1, 2025. He held I.B.M. number 33401 and had been a member since 1994. He belonged to Ring 308 (Searcy, Arkansas). He earned bachelor's and master's degrees in Bible at Abilene Christian College and went on to hold



pastor's roles at various churches with the Church of Christ in Oklahoma City and Forth Worth, Texas. He served as a missionary from 1968 to 1977 in Sydney, Australia, where he helped establish the Macquarie Church of Christ and School of Biblical Students. He published numerous Christian tracts, books, and booklets. He served as an associate editor and writer for Truth for Today World Mission School in Searcy, Arkansas. A prolific writer, he also wrote *The Comedy Magic Textbook* and numerous Christian and children's books. David was preceded in death by his wife Jo, parents Dave and Lillian Roper, and his brother and sister-in-law Coy and Charlotte Roper. He is survived by his daughters Cindy (Richard) Honaker, Debbie (Steve) Roper, and Angi (Dan) Lovejoy; sister-in-law Darlene Tibbles; eight grandchildren; and two great-grandchildren.

### 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, Lauren Jurgenson, 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, Parkway United Church of Christ 2841  
N. Ballas Road, St. Louis, MO 63131 / Web Site: [www.IBMRingOne.com](http://www.IBMRingOne.com)  
SANDY WEIS., Treasurer / E-mail: [ibmringone@gmail.com](mailto:ibmringone@gmail.com)  
1755 Elkins Drive, St. Louis, MO 63136

On October 1st, Ring 1 hosted a lecture featuring Gustavo Raley. Gustavo is from Buenos Aires, Argentina. He specializes in designing creative effects which are performed by magicians all over the world. Several members received their copy of their S.A.M. publication the day he lectured, and discovered an amazing coincidence—Gustavo was on the cover of the M.U.M. He has been on stage and on television in over 40 countries and has won many awards. He entitled his lecture, "The Creative Process." This lecture encouraged the members to use their imaginations to design effects which they can call their own. He feels each presentation of an effect should be unique to that individual. Approximately 35 members attended. He shared the following effects with the members—Rubik's Cube, Unlimi-tea, Card Sip, Vanishing \$1 bill, Tic Tac Box, Super Can, and more. One of Sandy Weis's favorite effects was the Super Can. She thinks most of the members were amazed at how it was designed and performed. The members thoroughly enjoyed his lecture. He had various effects for sale, at a discounted price, after the lecture and many of the members did purchase his effects. The Ring highly recommends other Rings to book him when he visits the United States again from May to July in 2026. Even Ring 1's "professional" magicians learned techniques and effects from his lecture. Thanks to Michael W. McClure and his wife, Susan, for everything they did to make this lecture happen. The Ring really appreciates their dedication in helping it to grow with new members joining regularly.

On October 13th the Ring held its annual President's Banquet at a new location, Schlafly

Bottleworks, located in Maplewood, MO. Our member RSVPs totaled 54, and everyone in attendance was very pleased with the location, the atmosphere, and the food. After the buffet dinner, awards were presented. The winners of the September Magic Contest received their trophies and plaques from President Steve Queen. Past President Darryl Lenz handed out several activity and appreciation awards. Board Director Steve Finkelstein, on behalf of the Ring One Board, gave a special award to Susan McClure. President Queen then presented her husband, Michael, with a personal, heart-felt tribute and token of his appreciation. This husband-and-wife team received these very special awards for all they have accomplished to help the Ring grow. They were both surprised since they had no idea they were being honored. Steve Queen, and his wife Jen, had volunteered to entertain the banquet audience with a magic show. They did a tremendous job and everyone was very impressed with their magical ability and also their captivating presentation. The Ring is already planning next year's celebration.

Steve Finkelstein shared the following—The St. Louis Kidney Walk took place at Westport Plaza on September 28th. Volunteers from Ring 1 have been performing at this event for several years. Thank you Dan Todd, Darryl Lenz, John Skarin, Raleigh Muns, and Larry Minth for your dedication. Also, thank you Steve for organizing this event and performing magic for the children.

Bob Blattel recently performed three magic shows at Gateway GTO's charity car show. This car show was held at the Church on the Rock in St. Peters. It was a new location for the car show and there were lots of children who enjoyed Bob's magic. He has been performing magic at this event since about 2010. The money earned is donated to the National Children's Cancer Society. They even featured his picture performing magic in their magazine, *The Hood Scoop*,



September 2025 issue. This was a huge event with at least 141 cars that paid at the gate. Bob got involved with the Gateway GTO Club after he purchased a Pontiac GTO in 2007. He sold his GTO two years ago, but the club asked him to stay as the Charity Chairman, which he gladly accepted. Since he sold his GTO, his only special car is now a 2016 Dodge Challenger. The Ring thanks Bob for his years of volunteering for this organization.

The Ring always welcomes visitors to attend its meetings and activities. Check out the website [www.I.B.M.RingOne.com](http://www.I.B.M.RingOne.com). *Sandy Weis*

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

Meets 7:30 pm 2nd Fri., Valley Christian Church, 7155 Glenwood Ave.,  
Youngstown, OH  
PETER LUCKE, Secretary  
E-mail: [IBMring2Youngstown@me.com](mailto:IBMring2Youngstown@me.com)

This meeting opened the next club year. Club officers are now: President Brian Moss, VP Bob Gurdak, Treasurer Gary Morton, Secretary Peter Lucke, and Sgt. at Arms Susan Campbell. The following members and friends were present at our October meeting: Susan and Donna Campbell, Fritz Coombs, Martin DeVore, Bob Gurdak, James and Eric Killmeyer, Jim Klayder, Peter Lucke, and Gary Morton. The theme of the evening was Geek or Halloween magic. Peter Lucke opened the evening's magic with a Halloween effect. Peter played spooky music on his iPhone, Mussorgsky's Night on Bald Mountain. While the music was playing, Peter did the classic Crystal Cylinder effect of removing the outer metal cylinders, filling the crystal cylinder with three colored silks, replacing the metal cylinders, and then removing them again to show that the silks were now replaced with small chocolate candy bars. The candy was then distributed to the audience. Bob Gurdak continued with Card Through Handkerchief. Bob invited Susan to assist him. Bob spread a deck of cards, and Susan verified that they were well randomized. He asked Susan to shuffle and cut the deck. Bob spread the deck, and Susan selected a card; it was the 10D. This card was to be the ghost. Bob replaced the card in the deck and put the deck back in the box. Saying that ghosts prefer to remain in the dark, Bob wrapped the box in a large cloth. He then held the wrapped-up box near his ear and said that the ghost told him that the selection was a spot card, a red card, and not a heart. Bob then shook the cloth, and after a moment, a card slipped out. It was the 10D. James Killmeyer entertained us with The Ace Arrow. He pointed out that the Ace of Spades is like an arrow and can point to things. He asked Gary to assist him. James shuffled the deck, and

when Gary tapped on the top card, it was revealed as the AS. James placed the ace on the table, spread the deck, and asked Gary to point to a card. It was the 3D. James then replaced the 3D near the middle of the deck. He then tossed the ace into the air with his right hand and caught it with the deck in his left hand. James then spread the deck to reveal the ace was now next to the selected 3D. Jim Klayder mystified us with Twisting the Aces and Dr. Daley's Last Card Trick from Dai Vernon and Dr. Daley. Jim took a deck of cards in his left hand, manipulated it, and revealed one of the aces. He continued this process until all four aces were on the table. He then took up the four aces face down as a packet. Jim then turned face up each ace by turning the packet around, end for end. To produce the AS he had to turn the packet around twice. As an additional effect he dealt the black aces to the table, and then shuffled the two aces in his hands. He asked where the black aces were, and showed them to be in his hands, and the red aces were on the table. Gary Morton amazed us with Sans Skill from Vol. 8. Of Semi-Automatic Card Tricks. Gary invited James, Bob, and Fritz to assist him. He asked James to shuffle a deck and Bob to cut the deck, and Fritz to tap the deck. Gary then handed a packet of cards to each assistant and asked them to shuffle their packets. Gary also shuffled his packet. The assistants were asked to select one of their cards, remember it, and place it on the table. The remainder of their packet was placed on the table below their selected card. Gary's packet was placed on the table at the left of the other packets. He then had each helper place his selected card on top of the packet below, but jogged forward slightly, and part of the next packet was placed on top. Gary then gathered the packets and pushed the three selected cards back into the deck. He then mixed up the deck in a variety of ways. Gary next turned over and spread out about one-fourth of the deck face up and asked each helper if their card was visible. It was not, so Gary spread the next quarter of the deck and repeated the question. No one saw their card. Gary gathered up the cards and placed the deck face down on the table. He asked each assistant to snap his fingers over the deck. When the deck was spread, there were three face-up cards, and they were the selected cards. Brian Moss performed All Expenses Paid from Jim Krenz. He asked Susan and Bob to assist him. To begin, he asked Bob to count off 20 cards. He then had Susan verify that there were 20 cards; she said, "Yes." Brian asked Susan to cut off about one-half of her packet and set them aside. This packet was given to Bob,

who counted out nine cards. This meant that Susan's packet had eleven cards. Brian then pretended to remove one card from Susan's packet and transfer it to Bob's packet. He asked Susan to count her packet; it had nine cards. When Bob counted his packet, it had eleven cards.

Fritz Coombs concluded members' magic with Blocks through Sword Penetration. He showed us a box with a sword running through the length of it. He removed the sword and opened the box to reveal six differently colored wood blocks inside. Each block had a hole in the middle through which the sword could pass. He asked the audience to choose two of the blocks. Fritz replaced the blocks, closed the box, and thrust the sword through the blocks. When he opened the box, the two chosen blocks fell out, and the others remained, held by the sword. Our guest Marty DeVore performed Roll attributed to Chris Congreave. He was assisted by Bob and Gary. Marty showed us three dice. He asked Bob and Gary to roll three dice; the result was 13. Marty said he had a prediction. He opened a deck of cards, dealt out 12 face-up cards, and one face-down card. Then on the jack of diamonds, he had written a prediction that the face-down card on the table would be the six of spades.

*Peter Lücke*

### **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)

The scent of anticipation hung in the air as 22 members and 10 guests gathered for the September Ring 5 meeting. It was a night packed with the kind of fellowship, business, and, of course, magic that makes these gatherings so special.

We kicked off the evening with the business meeting, sharing a positive, albeit reflective, report on the recent Popcorn Festival. It was a success, a testament to the club's spirit, but it also offered a few valuable lessons. We had 5 guests that learned about us at the festival.

The room buzzed as a series of exciting announcements were made. November 3rd was marked as a key date: the incredible Joshua Jay will be giving a lecture. Admission was set at an affordable price, with an added bonus—proof of up-to-date local and national memberships means free entry. Members were also reminded that Joshua Jay's public shows would be happening the night before at the Roger Glass Center for the Arts at the University of Dayton.

Then came news about October. The regular meeting on the 10th is canceled, but for a good reason: the Xact event. Performers are already

lined up, but Dave Davis is serving as the go-to person for anyone else who wants to participate. Otherwise, it is a "pay at the door" event, with a special discounted rate for club members. And just like the Joshua Jay lecture, proof of local and national membership means free admission.

The conversation then shifted to a more festive, and slightly spooky, topic: Trunk or Treat. The club is set to participate at the Archer's Parking Lot on October 22nd. Volunteers are needed to perform magic and hand out candy, and the call went out for a member with suitable vehicle to help with the setup. More details will be forthcoming, but the idea of sharing magic with the community has everyone buzzing with possibility.

Before moving on to the main event, we touched on some ongoing club business. Officer elections are on the horizon, and members were encouraged to start thinking about potential candidates and the possibility of reviving the advisory committee. A quick reminder was issued that all officers must be members of both national associations, since our meeting includes both I.B.M. Ring 5 and SAM Assembly 56. Looking even further ahead, the Christmas party is shaping up to be a showstopper, featuring a performance by the club officers themselves.

With the business portion of the evening complete, the real magic began. Members and guests, one by one, took to the podium. The air was thick with the scent of cards and the rustle of silks as they showcased their skills and entertained the group. After the formal performances, the magic continued in smaller circles as people "sessioned," sharing skills and perfecting their craft. The night didn't end there, though. The fellowship carried on to Archer's for DMC after-hours, where the discussion and camaraderie continued late into the night over food and drinks, a perfect end to a perfect evening of magic, business, and big plans.

*Mike Bayer*

### **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)

Georgia Magic Club (Ring 9) meeting September 15, 2025 TIP (To Improve Performance) LECTURE: "Tips for Tips... Thinking outside the thumb" by Lynn Fox. These are just some of the things that Lynn talked about and displayed: Thumb tips of different sizes, textures, and materials. Realistic ones are "to be shown, but not seen." Similar devices that are meant to be hidden, such as dye tube, cigarette pull, Palmo ball, How to wear,

palm, clip, & grip, Various holdouts, Techniques such as the Kosowski Bill Switch and the proper method to steal (from behind, not from inside fist). Items that can be vanished or produced, such as billets, sponge balls, salt. Modifications include Flip Tip, D'Lite, magnetic, swami lead writer, flame · Many references, including Dan Garrett. Other uses include Thumb Tie Escape, anchor for Invisible Thread, Burned and Restored Napkin. Bonus tip: after washing silk, let it dry on a mirror. Printed notes available as hand-out.

**BUSINESS MEETING:** President Clark Kjørlaug greeted 30 members and 2 non-members (both performed for membership). Later, Danielle Charbonneau arrived to observe and interview for an Arts and Entertainment article for the *Atlanta Journal-Constitution*. Upcoming events mentioned include Secret Aisle (September 19, featuring Kyle Littleton), Ken Scott's Atlanta Harvest of Magic (September 25-27), Magic Valley Magic Convention in Clanton AL (October 10-12), Carisa Hendrix/Lucy Darling in Atlanta (November 10-12, location TBD), and TRICS in Charlotte NC (November 22). Steve Langston reported that the Georgia Magic Book Club has finished reading /Second Wind/ by Asi Wind and discussed it at a Zoom meeting the previous week. Come join the Facebook group and offer suggestions for the next book. Walter Fields reported that Patrick Buchen has joined the team of magicians at Project Magic. They would welcome additional performers. According to Steve Goldstein, with so many magic events coming up, the next Magic Meetup is likely to be in mid-December. Scott Robinson presented his lecture to Ring 9 last month, and Joshua Jay is scheduled for Sunday, October 26. The Ring 9/Georgia Magic Club Annual Auction is next month at our regular monthly meeting slot, October 20. Eric Schuster has published everything you need to know at [www.gamagicclub.com/auction](http://www.gamagicclub.com/auction) and recommends that members who want to sell at the live auction register early to enjoy priority seller appearance. 5:30 setup, 6:00 Flea Market, 7:00 Business Meeting, and 7:15 to approximately 11:00 Live Auction.

There were several September birthdays recognized. Steve Goldstein reported that he saw Steve McCoy and that he is aware and has a sense of humor. Secretary/Treasurer Bill Packard presented the Theme Performance Winner certificate for August to Zach Ivins. President Clark Kjørlaug called for Nominations for Officers and Board Members for 2026. The nominees in the first round (there will be another round next month) are: · President: Clark Kjørlaug (incumbent) · Vice

President: Zach Ivins (incumbent) · Secretary/Treasurer: Bill Packard (incumbent) · Board Members at Large: Eric Schuster, Debbie Leifer, Ken Scott /Equinox/ editor Dominic Prestera reminded the club members that contributions are due next month.

**PERFORMERS FOR MEMBERSHIP 1.** Lisa Varon assembled puzzle blocks to represent a deck of cards and transformed the nine-block set into a real deck of cards, then located a card that a spectator had selected and returned to the deck. 2. Jimmy Vo had a card selected via a dealing procedure and revealed its identity with the help of a Whispering Card that transformed into the selected card.

**THEME MAGIC PERFORMERS:** "Spooky Season" – Perform something spooky. 1. Wayne Carter, after some byplay with a Voo Doo doll, caused it to rise to an upright position while in the palm of his hand. 2. Steve Goldstein, with spooky music, a wooden box, a picture of Houdini, and a deck of cards, invited Houdini to attempt to locate a selected card by producing a significant amount of smoke as the card was dealt. 3. Steve Langston caused a spirit in a handkerchief to bend a signed coin. 4. Aryeh Rabin performed Cannibal Cards (Aces) that ate not only several random cards but also the rest of the deck (the cards had turned clear). 5. Mike Dunagan, now having completed his obligations as President of the I.B.M., performed by mentally pairing each horror character written on index cards with each of the five people who wrote them, then after all the cards were torn in half and placed into two piles, set aside top pairs by spelling "Did The Monster Die" with spectator decisions along the way, hoping to show that each of the pairs matched. 6. David Fluker demonstrated Quantum Mechanics by showing how a reversed card in one shuffled deck caused the same card to reverse in a second new deck, then righted the card in the second deck causing the same to occur in the first. 7. George Roberson caused a picture of Jeff Goldblum, in several torn and restored phases, to transform into The Fly and back to normal, then as he picked up all the items to exit, we could see that his hand had turned into a claw. 8. Eric Schuster, accompanied by visitor Danielle Charbonneau, dealt-under spelled her answers to several questions to reveal from a packet of negative personality traits the odd card "Awesome." 9. Zach Ivins used a pendulum to locate a selected card. 10. Gary Poleynard interacted with a robotic "Thing" hand (in a cardboard box) that smoked a cigar, displayed various signs to communicate, brought out a deck of cards for a selection, tossed out cards a few at a time then in bulk,

revealed the selected card, then as a reward shared a cigar with the magician. 11. Jason Kresner invited Mark Hatfield to read a poem on the back of a photo of artwork, then select a card from a deck of pictures with a couple tosses of a coin; Jason pointed out that the photo from a distance looked like a skull, the first letter of each line of the poem spelled "HUMAN SKULL," the head side of the coin was actually a skull, and the selected picture card was also a skull. 12. Ross "the Hat" DeMocko played a harmonica to summon the spirit of its inventor, and it eerily played some notes as he tried to put it away; then he borrowed a cellphone and was able to play it like a harmonica.

**GENERAL MAGIC PERFORMERS** 1. Mark Hatfield performed a highly polished Cups & Balls routine with a triple large ball flash finish. 2. Christophe Fouquet showed Kathy Hoffman a packet of cards with "Pick Me" (and variations) on the face – the one she picked was the only one with a different back. The Wheel of Names Giveaway winners were Dominic Pretera (some lecture notes and a deck of cards), Bill Packard (David Ginn's *Kidbiz*), and George Roberson (Matthew Wright's "Horizon"). Lisa Varon and Jimmy Vo were both congratulated on their membership auditions, and the winner of the Coveted Royal Blue Pin for August's theme "Spooky Magic" was Gary Poleynard. Next month's meeting is the Annual Auction.

*Bill Packard*

### **RING 13, PITTSBURGH, PENNSYLVANIA – Tampa-Greenberg Ring**

Meets 1st Thu., 7:30pm, Eat'n Park, 1250 Banksville Rd., Pittsburgh, PA  
MARK ZAJICEK, Secretary / E-mail: mtz@sei.cmu.edu  
Web site: [www.ihmring13.org](http://www.ihmring13.org)

In October, our Ring vice president Ralph Kelly presided over our meeting during Levi's absence. We accepted nominations for Ring officers and Board of Directors for the coming year, with elections to be held in November and officers to be installed at our December meeting. We approved Ring membership applications for Joe Bedard and James Cooper—welcome, Joe and James! Gary made a comment that sparked a lively discussion about the benefits of *The Linking Ring* magazine. Ralph introduced our performers with a suggested theme of "book tests." Tony Brahler showed a deck of card whose backs were numbered 1 to 52. Tony asked Sam to name any card, which was removed and set aside. Tony instructed Sam to deal cards from that deck face up until he wanted to stop, and Sam turned over that card to show the number written on its back. Tony picked up a second deck and dealt that number of cards onto the table to show that that card

matched Sam's originally named card. Gary Filson told a story of Houdini's last card trick performed before he died, and Gary showed what he claimed were photographs of those actual cards that Houdini used. Gary spread the photos face down across the table, and he asked Joe to pick one. Gary asked Joe to pick up and read a copy of an old newspaper article describing Houdini's last performance. The card identified in the newspaper article matched the card that Joe picked (Wayne Houchin's "Houdini's Influence"). Joe Bedard fanned a deck of cards, then he rubbed the faces and made all the faces turn blank. Joe rubbed the cards again and made them return to normal. James Cooper handed a book to Gary that he claimed he had memorized every page. James set up a Scrabble game board and picked up eight letter tiles while he asked Gary to open the book to any page and look for any big word. James arranged his tiles on the Scrabble board to successfully spell out the word that Gary had selected. Jeff Vanderhoff showed his grandpa's magic money clip that held four, one-dollar bills. Jeff snapped his fingers and made the bills turn into four, twenty-dollar bills. Jeff handed the bills to our server, Nick, but the bills had changed back to one-dollar bills. Next Jeff told us of his fear of loud noises as he blew up and tied a balloon. Jeff passed a large steel needle through the balloon without bursting it (Mel Mellers' version of "Needled"). Sam Shea placed two piles of seven cards each face down on the table, and he asked Nick to take random cards from each pile to create a new pile of seven cards. Sam turned over a prediction card that correctly stated that Nick would pick five black cards and two red cards. Next Sam asked Nick to repeat that process but with the cards face up. Sam showed his second prediction that correctly stated that Nick would pick four black cards and three red. For the final test, Sam showed his prediction first, which stated four red and three black, and he let Nick pick from the face-up cards. Nick tried to defeat the prediction; but Sam turned over Nick's selected cards to show that his cards consisted of four red-backed cards and three black-backed cards (Liam Montier's "Predictor"). Our server, Nick, was so astounded by watching our performers that he brought the rest of the staff and servers out of the kitchen to witness a rapid-fire sequence of magic. Ralph Kelly performed a brief routine making sponge balls vanish from his hand and reappear with one ball in Kayla's hand. Next Ralph performed a version of "Gemini Twins" in which four cards changed from two pairs of black-haired twins into red-haired twins. Jeff made balls of paper napkins



repeatedly disappear in front of Nick's face while tossing them over his head (à la Slydini). Joe made Nick's selected card vanish from a small packet of cards and then reappear face up inside the rest of the deck. Jeff made a pendant hanging on a string held by Nick's hand swing in different, specific directions just by thinking about it. James dealt cards face up on the table until he bet Nick that the next card he turned over would be Nick's selected card. To close, Ralph inserted two aces into a deck to trap a selected card in between the aces. The staff are looking forward to seeing us return in future months.

*Mark Zajicek*

### **RING 16, MEMPHIS, TENNESSEE – Society of Memphis Magicians**

Meets 1st Tue., 7:00pm, Germantown Presbyterian Church

JEFFREY DAY, Secretary

Web sites: [www.ring16.org](http://www.ring16.org)

Our business portion of the meeting mostly was taken in discussion of our public show on February 21st, 2026 at the Concourse Theatre in Memphis. It is a State of the Art Theatre which seats about 500 guests. Many of the members are meeting there tomorrow to scope out to see where we are to perform. Next our guests were introduced which included Luceo Martinez who won the Winter Carnival of Magic Stage Competition a few years ago. We have many members performing around town – Magic is Booming in Memphis! Next we had the Report of the Nominating Committee by Grayson Smith aka "The Amazin Grayson." He presented the slate of officers in a Magical Manner. First he began by predicting a number that was arrived by using two fuzzy dice from the mirror of his antique automobile. This was followed by the slate appearing on the top of his scalp written in ink. Grayson is always unpredictable and always entertaining. He was inducted into the Order of Merlin at the I.B.M. convention this summer. Now on to the magical portion of the meeting. Our first performer was Jeffrey Day. Jeff is the resident magician at the Woodruff Fontaine House in Memphis Historical Area. He is preparing another one of his big shows to be presented there in November. Jeff performed the Card Through a Bill followed by "A Mystifying Rope Routine" set to music. It was a beautiful routine that only Jeff can make flow so magically. Our second performer was Doug Green who is a well known Mentalist. Doug performed an original routine titled "A Mile in His Shoes" which is a very funny mentalist routine where Doug ends up wearing clown shoes, bow tie, clown nose, and wig - bringing the prediction of Max the Clown to life! Doug is our director for the upcoming Magic Show. Our third performer

was Martin Siler. He is another of our local mentalists. His original routine was titled "One in a 1000." He had 4 spectators write down 4 digit numbers which when added together equal a previous prediction. Martin is a CPA and that might be why his numbers always work out. Our fourth performer was Joe M. Turner. He is probably one of our busiest magicians in the area. His talents range from playing the piano at the famous Peabody Hotel, performing magic between belly dancer sets at a local Mediterranean Restaurant (must be a tough gig), and his Memphis Magic Night shows. Joe performed his version of a Gene Maze and Meir Yedid routine titled "Fast and Loose – the Endless Chain." This was a very enjoyable routine where the spectator finally does win in the end. Our fifth performer was Michael Clayton. Michael is a very busy performer around this area. He recently performed a large show at the Peabody Hotel to a sold out crowd. Michael will perform the illusion portion of our big public show in February. Tonight he performed a Music Prediction that he had worked on with Doug Green. The prediction was revealed with a phonograph record playing Elvis' "Suspicious Minds." Michael followed with a card routine with the selected card, the Queen of Hearts, appearing in a photo of Doug Henning and Michael taken when he was a young man. Both routines were very enjoyable. Our final performer of the evening was Dr Jon Stanford. Dr Jon performed the Wellington Switchboard. It is a routine with lights and switches that really defies all electrical logic. Magic is the only solution!!! After the regular performances everyone paired into groups to talk and perform. Magic is Alive and Well in Memphis and the surrounding area. If you are ever in town the first Tuesday of the month, we meet at the Germantown Presbyterian Church at 7pm and we would love for you to drop in to be with us. *Dr. Jon Stanford*

### **RING 18, SAN ANTONIO, TEXAS – M.S. Mahendra Ring**

Meets 4th Thurs. 7:30 pm, Beethoven Mannerchor Halle Und Garten,

422 Pereida St., San Antonio, TX 78210

Web site: [WebMaster@IBMring18.com](mailto:WebMaster@IBMring18.com)

PAUL MIMS, Secretary/Treasurer

E-mail: [paul.mims@hotmail.com](mailto:paul.mims@hotmail.com)

I.B.M. Ring 18 held its monthly meeting at its usual place with the usual suspects in attendance. After a short business meeting to discuss the Past-Presidents Dinner and the Clubs annual Christmas Party, Club President Greg Youngs welcomed back long-time member Bill Winters, who had just completed two years of Navy duty out of state. The club moved on next to the open forum session, with Doug Gorman providing an update on the recent MagistoruM Convention,

where he was a presenter and dealer. Doug's performance was well received, receiving compliments from none other than Jeff McBride who headlined this year's event. Joe Libby mentioned a few upcoming events he will be performing and invited members to show up. There was also feedback from the 2025 TAOM Convention, which according to those in attendance, fell short of past years; it is hoped that the TAOM convention will get back to its roots as a well-attended family event with a large turnout and top-notch talent. The club then moved on to performances. Joe Libby performed a well-received book test, Bill Winters did a golf themed Mental Epic, Doug Gorman added a money routine called Carnival Hornswoggle, while Ray Adams did a color changing chips effect and a card routine. Wayne Kunkler entertained with a xxxxxxxx routine. After all the performances were done, the club adjourned until next month. *Bill Winters*

### **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)

There is nothing more beautiful than Autumn in Minnesota. If you can't enjoy a walk through rustling leaves of yellow, orange, and red, go indoors and watch some magic! Our October in-person meeting was attended by 18 members and two guests. Rick Hinrichs made some improvements to his Gozinta Box routine. Taking some modifications suggested by Tyler Erickson, Rick is honing this into a really nice routine. Dan Norat, with president Andrew Selbitschka, shared a key-bending exercise. Paul Laidig, the Vintage Magician, offered his version of the Poor Man's Misers Dream. Guest Al Schneider (yes, that Al Schneider) is working a technical card trick with a smartphone reveal. He presented this to the group and used Dan Norat as his victim, er helper. Al hopes to put this on his website for the enjoyment of the public. It was quick, fun, and certain to appeal to those "techie" card people. Harry Entwistle has created a card effect that he calls "Happy, Happy Day". He presented this with the help of Tyler Erickson and the trick was well received. David Hansen has been dabbling in black art (not the Black Arts). He shared a black art box that he is working on and asked for suggestions for improvement. The group came up with several ideas that could improve and enhance the trick. We cannot wait to see the end result! David then performed a card trick "Liar" with Fast Eddie Olson. We offered some ideas for

making the trick more presentable, specific to audience participation management. Our Monday night Zoom meeting had a small group of attendees, but was packed with magic. Rick Hinrichs performed the packet trick "Miracle" and Dan Koopmans shared his work on the Virginia City Shuffle. We discussed how these two tricks are similar yet have a very different impact when performed - ending clean vs dirty, number of cards in packs, types of cards used. We took some time to discuss packet tricks. We discussed how great it was that Al Schneider showed up at our in-person meeting. Tyler Erickson then provided a tutorial on the Schneider Vanish and Transfer. We also discussed the Ramsey Subtlety - "Whenever you make something disappear, the chase is on!" Paul Laidig is working on a routine with Fantasio candles that he hopes to start performing. Tyler Erickson is working on card fan productions, specifically split fans, and shared some of his work on modified card springs utilizing diagonal pressure (corner to corner) to create less sound. Tyler also shared some work on the Leipzig Slap Change and the One Handed Top Palm. We ended the meeting discussing working with a Thumb Tip and pocket management. If you are ever interested in joining us for a meeting - either in-person or over Zoom, you will be most welcome to join us!

*Jennifer Graham*

### **RING 20, HARRISBURG, PENNSYLVANIA – Eddie Clever Keystone Ring**

Meets 2nd Thur., at 6:00pm (order off the menu), meeting 7:00pm at John's Diner 146 Sheraton Dr., New Cumberland, PA 17070

MARK KROTULSKI, Secretary

E-mail: [eddieclever20@gmail.com](mailto:eddieclever20@gmail.com)

Meeting Location: Beacon Hill Diner (formerly John's Diner) 146 Sheraton Drive, New Cumberland, PA 17070-2440.

In attendance were John Fortino, Mike and Maryann Gelehrter, Richie Matthews, Jack Ritter, Dan Scully, Stephen B. Smith, Maria Tellez, and Mark Zagursky.

The meeting opened at 6:03 and the President greeted the members and guests.

Secretary's Report - Approval of previous meeting's minutes. Maria motioned, Mike seconded, Minutes approved unanimously. No other Secretary's business

Treasurer's Report - Submitted and approved.

#### **Old Business**

Wayne Shifflet of Mingus Magic will be at our November 13 meeting for another "Support Your Local Brick and Mortar Magic Shop Night." If you would like him to bring anything in particular, let him or Mark Zagursky know

ahead of time. Wayne says look on the Murphy's Magic website to find items that he stocks.

### **New Business**

On October 20th, the club will be entertaining vets from the Lebanon VA at the VFW on the Carlisle Pike behind the Community Aid store.

The President has been incompetent on scheduling the Xmas party, but he is going to try to set it up at Marzoni's again.

### **Good of the Order**

The Secretary is suffering from a bad cold and didn't want to inflict it on any of us tonight. Al Bienstock had a scheduling conflict tonight. Having just returned from Mexico City and the Vanishing Inc. Retreat, Vic is on his way to Puerto Rico. Our newest member, Podini joined the I.B.M. this past month and has already submitted an article to get published in *The Linking Ring*. Jack Ritter has been in I.B.M. for 50 years. Richie Matthews is our club historian, and has asked any and all club members to submit ephemera to him regarding themselves or the club.

### **Coming Up**

Next month's theme is Halloween magic at the November meeting Election of officers for 2026 and the visit from Wayne of Mings Magic. December: Holiday party.

Motion to adjourn - Dan motioned; Mark seconded; Motion passed unanimously.

### **On to the rope magic workshop...**

Mike (Podini) taught the sliding/disappearing knot. Mark taught the Slydini knot tie. John taught a version of cut and restored rope. Smith demonstrated the Fedko Rope Routine, and taught the first phase of it involving tying a knot in the rope and flicking it off the rope and out into the audience.

Smith also taught the "Ringo Rope" penetration effect in which several rings penetrate off of ropes held by assisting spectators. Mike (Podini) taught his multi-phase ring on rope routine that starts with a levitation and proceeds to ever more impossible ring/rope penetrations.

*Michael Reist*

### **RING 21, HOLLYWOOD, CALIFORNIA – Caryl Fleming**

Meets 1st Thu. at Holy Virgin Mary Orthodox Cathedral auditorium, 650 Michelorena St., Los Angeles, CA 90026 / 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)

This month had a very special significance for Hollywood's Ring 21, as our new guard was officially sworn in and recognized as we celebrated our 87th annual awards & installation banquet. The celebrations were held at the El Mariachi Mexican Grill in Encino, CA. (cheap plug, I know!) and the evening was nothing

short of unforgettable. Lots of our members arrived looking like a million bucks, (myself included of course!), and prepared for a very spellbinding evening with magic from our very good friend Jay Scott Berry. The night was full of camaraderie as all of our members in attendance brought family and friends and exchanged great tips on tricks to enhance and elevate their magic. Our raffle was totally awesome as there were prizes that were super-hot and full of value! Needless to say, everyone had to have a piece of that and the winners at the end of the night couldn't have been more excited. After a delicious dinner, some drinks and the establishment of the new guard for our club, it was time for Jay Scott Berry's fantastic magic show. He presented some very original performances using silk magic, rings, sponge balls, cards, and some wonderful and lovely volunteers to assist him on stage. He truly defined what it is to be a classically original magician and keep wonder alive and well. I had a private conversation with Mr. Berry and really can't divulge much, except that he is no longer coming back to the west coast of the United States after He lectures for us this coming November. So if you couldn't make it to our banquet to see him, come to our meeting in November 2025 where he'll lecture in his final one in LA... EVER! After the incredible magic show concluded, awards were given out for best stage, close up, comedy acts and all participants who performed this year. It was the first time in a long time we have had awards for magic competitions at Ring 21. Winners included our vice president, the mind-boggling David, the remarkable Reid, and the always amazing Allen, our president, baffling Bob Weiss and a 3-way tie that was hard to believe because of how amazing they all were! After all the formalities and awards, it was raffle time to help bring the event to a close. The banquet was truly one to remember as lots of remarkable memories were made and without a doubt, the best yet! Tune in next month where I'll be reviewing our lecturer Jay Scott Berry's entire routines and making sure his last west coast lecture is sent off with bang!

*Manny D'Mago*

### **RING 26, NEW YORK, NEW YORK – Harry Roz-On Ring**

Meets Last Fri. each month at 7:00pm at The Mountain House Gallery, 702 9th Avenue (corner of West 48 Street) New York, NY 10019  
CARRINGTON "ACE" GREENFADER, President  
E-mail: [carrington.greenfader@gmail.com](mailto:carrington.greenfader@gmail.com) / Website: [www.80-20.org/meeting](http://www.80-20.org/meeting)

Attendance and enthusiasm was great for the first lab of the 2025-2026 season. As customary, the evening started off with an hour's worth of camaraderie, a meal, a raffle, and some give aways. Joel Kahn donated some items to be raffled at this and

future meetings Tom Klem, although not present, also donated items for the raffle. Frank brought down some *M-U-Ms* and *Genii* magazine from the late 1990s and early 2020s for members to take home. With the theme being Magic with Every Day Objects, past President Frank Reyes started off the evening with "The Paper Tree". Frank took several sheets of newspaper and, after rolling them together and making four cuts to one of the ends, he pulled the ends extending the height of the tree to over eight feet tall. Frank also performed a version of "Quarter Through Hand". Secretary James O'Brien performed a seldom seen effect using a bill, two playing cards and a stapler. A bill is sandwiched between two cards and then stapled together. With a pass of the hand, James was able to pull the bill away from the cards without any damage to the bill. Very nice. Committee member Adrien Pierard performed a nice version of coin through leg. This is definitely an impromptu effect that will stump a person. Adrien tried an effect using the four sixes. But when he finished a spectator looked through the deck only to find no sixes. Adrien then produced the sixes from his pocket. Sterling Lee, always with a new and novel effect, demonstrated a mental effect where a thought of card was predicted by him. To prove it the named card was displayed on his watch. But to top that off, when everyone looked and their phones the card was displayed several times in the WiFi part of their phones. Right out of George Schindler's "Magic with Every Day Objects" First vice-President Robert Wallner entertained by making a salt shaker float simply by touching the top of it. Committee member Sidney Sheldon performed an effect using a wooden cone and produced several items of fruit ending with the vanishing of the cone. The kicker? The cone was completely solid. Joel Kahn performed a nice card effect by Andy Nyman. Not to be outdone, Jack Diamond (yes, his real name) performed another baffling card effect by Derrick Chung. Thanks to Barbara Greenfader for taking the photos. Thanks to all who attended. What an evening we had for our September 2025 Close-up night. Several non-magicians attended the evening and, along with many of our members, raved at the quality, skill, and entertainment of the performers. President "Ace" Greenfader welcomed everyone and recognized several of our luminaries of our magic community who were present for the show. Ace mentioned that today would have been past President Rene Clement's birthday. After some updates, President Greenfader introduced the producer and MC for the evening show past President

Frank Reyes. Without further ado, Frank introduced Jack Diamond. Jack proceeded to baffle the audience with his rendition of the classic coin effect "Flying Eagles. He followed it up with turning several strips of paper into twenty dollar bills. The spectator he chose for the effect screamed with surprise. Jack ended by having a spectator freely select a card and sign the face of it. Jack selected a card also and he signed the back of it. After a few shuffles of the cards, Jack located his card and held it. He asked the spectator to look for her card but it had vanished. When Jack turned his card around it was the spectator's signed card with Jack's signature on the back. Adrien Pierard was next with the classic effect, "Color Vision Box". This is a rarely seen effect that many of us have and don't use because it seems so beginner. However, Adrien showed that any effect is a miracle in the right hands and with the right presentation. Next was his presentation of the rubber band effect, "Crazy Man's Handcuffs". Even done right under the spectator's nose, the spectator was astounded. Adrien brought his set to a close by doing a magnetic spoon effect and ending with an example of spoon bending. Sheldon Lippman followed with a unique effect using a cone to produce some lemons and limes. At one point he made the cone vanish and re-appear. What's puzzling is that the whole routine was done with a solid cone. Sheldon followed this up with a lost and found signed spectator's card. He continued with a four ace card effect that turned into four kings. Wrapping his time up, Sheldon performed a beautiful four coin Matrix. Up next was Dave Cremin. It was great to have Dave and his wife there considering that he is recovering from a recent heart attack. Dedicating his performance in memory and honor of Rene Clement, Dave proved that he was up to the task of entertaining. Dave started out doing a J.C. Wagner effect where several blank cards are shown and then one by one they are printed. He then did another card effect using 5 cards where the audience was supposed to follow a certain card. He kept eliminating a card because the audience was not able to follow the card. When he was down to the last card it turned out not to be the card everyone was supposed to follow. He next produced a bunch of cards from his mouth. He ended by finding a selected card in, let's say, an unexpected place. Closing the evening's fun was second vice president Tommy, The Man Who Knows Too Much, Burnett. Tommy performed a version of Any Card at Any Number. This went over extremely well. Tommy also produced two miniature easels as part of his next matching card effect



that baffled many of the magicians in the know. The evening ended with everyone hanging around and discussing the wonderful evening's show. Thanks to the performers and all who attended. Please follow us on our Facebook page, I.B.M. Ring 26. *Frank Reyes*

## **RING 27, NEW ORLEANS, LOUISIANA – Earle J. Christenberry, Jr. Ring**

Meets 1st Thu. each month, 7:0pm, Knuckleheads Sports Bar & Grill, 3535 Severn Ave. Ste. 10, Metairie, LA 70002. Optional meal anytime after 6:00pm – brief business meeting around 7:00 - 7:15 – followed by magic.  
KEVIN CARNEY, Vice Presiden / E-mail: [kmcarney@charter.net](mailto:kmcarney@charter.net)  
101 Rue De LaPaix, Slidell, LA 70458 / (985) 643-3611  
Web site: [www.ibmring27.com](http://www.ibmring27.com)

We briefly acknowledged the continuing performances of our local magicians and noted that Dr. Joe Dalgo is rehearsing his new show *Attic Apparitions - A Theatrical Seance*. We racked up a plethora of prestidigitations, productions, and performances tonight. But prior to that we remembered and honored our late colleague polymath, Renaissance man, Milton Scheuermann. His widow donated Milton's sizable library of magic books to us via Kevin Carney. These will be distributed to member attendants of our meetings until they are all awarded. Tonight two large boxes of books, all lovingly preserved and in almost new condition, many with Scheuermann's personal notes and coding system included (which to us is very special), were eagerly received. Cajun sensation Craig Boudreaux fanned a handful of \$1 bills then waved them into twenties. I'm not sure if that was all legal, but Craig credits Richard Saunders' "Extreme Burn: Locked and Loaded". Craig continued his set with a version of something performed on AGT, "Vernon's Variant" (Lewis Ganson, *Dai Vernon's Ultimate Secrets of Card Magic*), and the John Bannon stunners "Twisted Sisters" and "Duplicitiy". Jim Hussey captivated us with his dazzling multi-phase half dollar coin routine while honoring Hispanic Heritage Month with appropriate patter, humor and jokes. This performance culminated with a vanish that Hussey credits to Joshua Jay. Hussey's manipulations inspired Barry Fernelius to also do some coin vanishing that continued our applause. Allen Boudreaux evidently spent years collecting Las Vegas casino card decks. He used a beautiful Franken Decked one and a poker chip to dumbfound Lenny with an unexpected double prediction (Liam Montier's "What Happens in Vegas"). After that Allen used two decks and some of his mentalism mastery to identify Darlene's chosen card. Bravo. Kevin Carney displayed an artifact from the remnants of Ernie Heldman's magic shop; a large replica of one of the Lone Ranger's

silver bullets. This one was shot clean through perpendicularly by some other large caliber bullet. Carney then displayed a red silk through the hole and, just happening to have one of those other large caliber bullets, used it to trap the silk in place. Several of us tugged to no avail trying to remove the silk. Carney then uttered, "Tonto, I need that flashy red thing," and wouldn't you know it, the silk slid right out while the other bullet still penetrated the silver bullet. Herb Miller recounted a story of a neighbor, a dog, a doorbell, and misheard words. There was a trick in there but I was too entertained to make proper notes. Miller then went on to recount more from his saga of Gambling Dan. These events involved a certain John, a pea, and three shells. Herb used clever patter, parlance and persuasion in this pastiche of the shell game. Delightful!!! Ready for more, Allen Boudreaux found heresy and divinity in the notes of an iPhone. Allen then used Cherry Casino cards, some billets and mentalism to read Hussey's mind and sketch of the Van Halen and Weezer logos (Boudreaux credits Lloyd Barnes). And, for a showstopper closer he impossibly inserted a spongeball into a tied clear balloon (Robert Ray and Robert Gray's "ImpossiBalloon"). That really got our attention. Darlene Bertrand gave us a Tricky Trainwreck-ed version of the "Twenty-one Card Trick" that included a face down deal phase creating a magician in trouble situation that lost the mentally chosen card. Really, it was gone; only twenty cards remained. Darlene saved the day by finding the selected card *still* in the card box! Darlene's performance inspired Miller to do a different version he learned from *The Linking Ring*. Lenny "Tricky TrainWreck" Bertrand realized an effect exhumed in a Jon Racherbaumer column from the December 2020 issue of *Genii*. The appearance of a "You just ran out of cards" card delightfully overwhelmed the climax of finding the selected card! Racherbaumer's written history(?) and description of this trick is worth discovering. Barry Fernelius closed our evening on a high working the pasteboards for Derek Dingle's "Too Many Cards" and Jim Swain's "Capitulating Queens". *Leonard Bertrand*

## **RING 29, LITTLE ROCK, ARKANSAS – Little Rock Magic Ring**

Meets 1st Thur., 6:45 pm., First Community Bank, 17820 Central Parkway, Little Rock, AR. / Web site: [www.LittleRockMagic.org](http://www.LittleRockMagic.org)  
MARK MULKERIN, Secretary

Little Rock Magic Ring 29 met Saturday, October 11, 2025 at Dane Dover's home. President Marty Haughn presided. The meeting began shortly before 2:30 pm after socializing for some time over a potluck picnic. Marty covered several upcoming events including the

estate auction of Jon Bucher to benefit Arkansas Rings, the logistics of gathering of all four Arkansas Rings November 9th in Russellville, and the November 1st magic show featuring the Arkansas Masters of Illusion. The meeting then segued into honoring several members. Mary Ann Campbell and Jim Henson were recognized for their 50 years of membership to the I.B.M. with an accompanying certificate. Dan Hecke was honored with a Ring 29 Lifetime Membership for his commitment to magic and involvement in the Ring. With business and ceremony fulfilled, Marty transitioned the meeting to performances. Blayk Puckett performed first with a fun and impressive five ball juggling routine. Dan then offered a Loony Tunes psychic test suitable for audiences of all ages. Next, Dane had us all on the edge of our seats with his spiked block and five paper bags Russian Roulette routine. Dr. Chris Westfall then offered a silk to fake egg to real egg feat with remembrances of Mark Wilson woven in and Mary Ann ably assisting as he taught her the trick. Marty finished up the performances with an effect in which Mary Ann selected several lettered card and one of several objects presented. The selected object was revealed to be predicted by the word Mary Ann's selected cards spelled out. Performances complete, several members related stories and thoughts on magic. Dane began with a recent show he'd seen that didn't fit the audience well. Mary Anne described some of her experiences using doves in an act that had been trained by fellow Ring member David Duggie. Jim rounded out the discussions with a remembered meeting with Mark Wilson and a roulette gone wrong. The meeting finished with more of Jim's generosity as he demonstrated then gave away tricks, books, and DVDs. After a group photo, the meeting wrapped up with some more socializing. *Mark Mulkerin*

### **RING 32, ALLENTOWN, PENNSYLVANIA – Allentown Society of Magicians, Inc.**

Meets 2nd Mon. of the month, at 7:00 p.m., at Hops Restaurant, 1945 W. Columbia Ave., Allentown, PA.  
Web site: [www.ring32.rhhomepage.com](http://www.ring32.rhhomepage.com).  
JOE KEPPEL, President

Our October meeting was missing a few members due to Covid and members with shows. But the members in attendance had a nice time of conversation and, of course, great magic. The theme this month was to demonstrate a trick and sell it. Lots of variety and interesting magic being presented. First of all, I want to mention our past secretary of many years, Bob Good, has decided to step down for various reasons, one of which was reaching his 80th birthday. Bob's sense of humor, knowledge of

magic, and dedication to Ring 32 will be greatly missed. Thank you, Bob, for all you have done to make Ring 32 a great experience for us all. Some interesting magic items were demonstrated and available to members. Some of which were Bruce Ward's copper lota vase, along with several other items. Al Grout, yours truly, our new secretary, demonstrated a complex card trick called Boxing Match, which was well received. Our oldest member, Nick Tibberts, just had his 90th birthday, and still driving, and enjoying the company. Don Severn demonstrated a new routine, of a magic wand, great patter, and amazing card manipulation, that was mind blowing. Our president, Joe Keppel, a great close up magician, and long time pro, was full of magic stories and history. Again, a great time tonight, and another thank you, to Bob Good, who will be greatly missed. *Al Grout*

### **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)

Thirty-five avid magicians met in October and were treated to a grand evening of magic. Carol Ann Maurer gave an excellent history program focused on Adelaide Herrmann. Few magicians realize that Adelaide was known as "The Queen of Magic" in the late 19th and early 20th centuries. For years, she was stage assistant to her husband Alexander Herrmann and assumed his show, debts, and properties after he died in 1896. Despite trials and tribulations, including a fire that consumed all her magic, she became famous and was venerated by other magicians around the world. Carol Ann's presentation was both informative and entertaining.

Lee Wise was in charge of the evening's mini-lecture – Modern Methods for Magical Organization. His discussion of digitizing, organizing, and storing magic was extremely helpful. His use of QR codes was most informative.

President Gene Protas called the business meeting to order at 8:11 p.m. Minutes from the July meeting were approved as published. Treasurer Judy Hollingsworth presented the financial report. Chairman of the Nominating Committee Donnie Kornegay presented the slate of officer for 2026 as follows: President Gene Protas, Vice President Johan McElroy, Secretary/Treasurer Judy Hollingsworth, and Sergeant-at-Arms Donnie Kornegay. There were no nominations from the floor. The election will be held in January. Gene talked about the excitement building for the Houston magic clubs' 2026 installation banquet and show on February 15 and the 2026 TAOM convention. The meeting was adjourned at 8:28 p.m.

Open mike subject de jure was "Magic with Numbers". Performers included Drew Heyen, Johan McElroy, Ricardo Teixeira, Alex Osypov, Daniel Chan, Alex Rangel, Rob Greenlee, Rick Hebert, Eric Falconer, Greg Conner, and Gene Protas. Prizes were awarded to Alex Rangel, Rick Hebert, and Rob Greenlee. *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)

Our program for the September meeting was a lecture held in combination with SAM Assembly 3 by internationally renowned magician Joshua Jay. This all new lecture focused on his book, "The Particle System". This innovative new system from Joshua Jay revolutionizes memorized deck magic. The Particle System contains a variety of clever built-in benefits and is far easier to learn than many other stacks.

Josh's first effect was a backward card trick called Time Travel. To begin, everybody applauded as they normally would at the end of the trick. Next, Josh "found" a card (3C) before a volunteer had a chance to pick a card. The volunteer then shuffled a deck and the 3C was found to be missing from the deck. After producing the 3C Josh showed that the shuffled deck had magically returned to new deck order. As a final effect Josh showed that the wrist watch he had removed at the start of the effect had reappeared on his wrist.

Josh picked two volunteers from the audience. They picked a card (8C) and randomly placed it face up in the deck while Josh looked away. They then placed the deck back in the card box. Josh correctly predicted that their card would be found 24th from the top, which it was.

One volunteer merely thought of a card (JH) and Josh asked him to cut the deck. It was shown that he had cut to the selected card! The other volunteer named the 6D and Josh instantly cut to the 6D!

Josh then named three cards and volunteers touched three cards in the fan. The touched cards were turned over and found to be the three cards Josh had named!

Next up, Josh demonstrated a number of card effects using his Particle System stacked deck. Josh went over the Particle System in great detail, including some tricks you can only do with the Particle System. The card deck he uses is a beautifully made marked deck with several special cards that can enhance the effect. For the lecture, the deck was a mere \$10. I bought one!

Josh next did an amazing version of Any Card

At Any Number (ACAAN). He named a number (15). A volunteer named the value (4). A second volunteer named the suit (Diamonds). The four of diamonds was found to be the 15th card in a deck that had been sitting on the table the entire time!

After the break Josh told the story of a couple who met over a card trick. Josh and a volunteer each shuffled decks of cards they both turned over the top card and the two cards matched! Josh then began turning over more cards and every card in the two shuffled decks matched the order of the other deck! The couple in his story was actually Josh's parents!

Josh finished off the lecture with a slide show of people around the world that he had met and performed for. Each of 52 slides featured a local individual, often in native costume, picking a card from a fan of cards which Josh held. It was a wonderful souvenir of his travels around the world performing and teaching magic. *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)

Grant Vinson kicked off the October meeting as our featured performer for the month. He showed posters of six bands that he said he really liked. He asked Cassidy Smith to choose any one of the bands. Each poster was sealed into a large envelope and the envelopes were mixed. Cassidy chose where each envelope was attached to a bulldog clip on a cord held by Grant and Ashlee. Once all the envelopes were in place, Grant said a magic word and all but one of the envelopes fell to the floor. Cassidy opened that envelope and found that it contained his selected band: AC/DC.

President Cassidy Smith led a discussion on predictions. Lots of good ideas were presented.

Jim Green showed an obviously empty clear latex balloon. As he slapped his open hand onto the side of the balloon, a sponge ball appeared within the balloon. He graciously offered to teach this to anyone who was interested.

Cassidy Smith gave a review of the soft opening of the "Magic Comedy Theater," which occurred two evening prior to the meeting. Jonathon Meyer, the owner of the theater, was assisted at the opening by Cassidy Smith, Grant Vinson, and Rick Johnson. We all hope that Jonathon's venture is a rousing success.

David Teeman handed a small envelope to Derrick Beeson and asked that he put it in his pocket. David then brought out three old TIME magazines, which he said he got from a missile site in South Dakota that was being decommissioned.

Derrick chose which of the old issues was to be used. David riffled through the pages and asked Derrick to say, "Stop." He then asked Derrick to put his finger at any place on the page and pick a word near that location. Derrick chose the word "executive." David handed Derrick a dictionary and asked him to look up the word, but the page containing that word was missing. Sure enough, the page was found in the envelope in Derrick's pocket and the word "executive was circled.

Lee Woodside said that he had mailed an envelope to David Teeman a few weeks ago and asked David if he had the envelope. Lee opened the envelope and dumped out a piece of paper with a prediction: "Israel and Hamas to meet in Egypt." Lee then showed the headline of that day's paper and it agreed with the prediction.

Lee told about his late Aunt Clara, who used to have "psychic flashes" of things that would happen. He said that her attorney had contacted him last week and gave him a box from his dear departed aunt. Inside the box were a deck of cards, an audio cassette tape, and a letter. The letter asked that Lee hand the cards to an audience member and have her deal the cards face up onto his hand, stop dealing whenever she wished, and then Lee would play the tape. Ashlee agreed to deal the cards. The tape predicted that she would stop on the nine of hearts, which was exactly right.

Brian Tabor told about his method for handling a disruptive child at a kids' show. He said he no longer does shows for children. Bruce Rodesney added his thoughts on the subject.

Bob Caldwell reviewed a magic convention in Baltimore that featured John Bannon. He then performed a John Bannon card trick. He asked for numbers from two audience members and created a four-digit number. He then divided a deck into four parts and had each talon shuffled by an audience member. Ashlee decided which talon to use and Bob named off the cards she held. As she verified he was right, he wrote the value of the card on a piece of paper. When an audience member added all the numbers, they matched the number created earlier.

*Lee Woodside*

## **RING 49, HAMILTON, ONTARIO, CANADA – The Doug Henning Magic Wand Club**

Meets 2nd Tue., 7:00p.m. (except July and August), Ryerson United Church, 265 Wilson St. E. Lancaster, ON  
DOUG HUNT, President, / E-mail: stiltrecord@yahoo.ca (519) 750-4703  
Web site: ring49magic.com

Hello again from Ring 49 in Hamilton ON. Sometimes you get real killer presenters for club meeting, and we excelled this month – our members took turns demonstrating, teaching, getting effect and presentation feedback and generally sharing the knowledge with each other. This is all

real-life stuff from peers in the same performance sphere (let's face it, everyone wants to have a David Copperfield lecture, but how many of us are booking gigs that his material would apply to). Here's my dilemma: brevity is important for ring reports (or no one will read them) but it's imperative to give people their 'due'. Here's whirlwind attempt to meet both objectives. After the requisite preliminaries, the night started off with our own president Doug Hunt presenting a Balancing Bottles effect he developed (Doug combines magic and juggling). Great presentation followed by a very informative discussion on how he developed the props. Peter Wiltshire showed an effect with a large key and explained his thinking on using everyday items for props, followed by an effect using wood tiles with letters spelling 'REVERSE'. The effect was fantastic (no matter how he put the tiles into their box, then ended up in order). It turns out he built the prop himself – he does beautiful wood working. Magic Travis (Halyk), who also handles a supply table for the club, showed a clever effect with a fork and spoon (with a humorous tie back to our last meeting). Doug McCoy demonstrated and explained some packet card effects including one using a brain-wave Deck and another where the cards turn into credit cards. Rick Rossini took the floor with a Jumbo Card effect called Sidewalk Shuffle (sort of a Three Card Monty variation) and showed a classic coin through silk. Beebop the Clown (Laura Martin) performed an effect with animal cards and a silk. Vic Staniewski recently bought a Dice Box at an auction and basically queried the room on all sorts of performance tips and ideas. Many people are familiar with standard props like this and have developed unique ideas, so this was a really good opportunity for everyone to share thoughts. Finally, our own TVP, Scott Hood, closed the night with several effects. Someone picked a card, and a picture of his selection rose from his sketch pad. He also explained the use of a Svengali Deck for forcing a card. A real novel piece he displayed was a prop where the performer shows a wooden puzzle of a deck of cards that then turns into a real deck – great effect. Another great night in Hamilton.

*Rene Chouinard*

## **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)

Succeeding at strolling magic has less to do with magic and more to do with managing expectations, Joan DuKore told Ring 50 members at a special Tuesday meeting on Sept. 9.

Joan, a Las Vegas magician who frequently works strolling gigs at corporate and private



events, said there are different and often conflicting expectations from the magician, the guests, the host and the event planner.

The magician arrives laden with close-up tricks and expects to do them all. The guests arrive and head straight for the bar—they're not interested in seeing magic tricks—at least not right away. The host wants everyone to be happy and enjoy the evening—often including a special guest, such as a corporate CEO. The event planner wants to see the magician constantly performing, not just standing around.

Strolling gigs generally fall into two categories, Joan said: In-home parties and large events such as corporate or organization receptions.

For small events, Joan said a key question the magician should ask is: How many people will attend? If it's a very small number, Joan said the magician might want to avoid the gig or attempt to turn it into a stand-up show rather than strolling.

Other questions the magician should ask include: What is the general age of the attendees and what is the reason for the event?

Wedding receptions have long been a strong venue for magicians in the United Kingdom and Joan said the market is now beginning to also grow in the United States.

Guests generally fall into two categories: those standing, often in small clumps; and those sitting, sometimes at large round tables or long tables. Joan said she prefers performing for small groups of standing guests, even better if they are at a high-top table.

When faced with a long table, Joan said she often will perform several different effects for small groups of people as she works her way down the table. Among the tricks she will do in such a situation are rope effects, the egg bag and an ambitious card routine using double blank cards.

Joan usually carries her props in a small pocketbook—not a cocktail clutch—in which she loads a regular deck of cards, the double blank deck, a gimmicked deck, the egg bag (with a real blown egg), a length of rope, sponge bunnies, a crystal ball for contact juggling, dice, coins and a silk.

Event planners are less interested in the quality of a magician's repertoire and more interested in two things: will the magician arrive early and look nice? Joan said she tries to dress two steps above what she expects the guests will be wearing. Joan suggested that male magicians wear an outfit that will stand out so the event planner will be able to spot the magician in a crowd. Male magicians should not wear dark

blue or black clothes to an event where most of the other men will be dressed similarly.

The beginning of the party is often the most difficult for the magician. The event planner wants to see the magician working right away; the guests aren't interested in picking a card the moment they arrive. They want a drink. What to do?

Joan said she will often stand near the entrance doing contact juggling with a crystal sphere—where the performer moves the ball at her finger tips, seemingly in defiance of gravity. This shows that the magician is performing without coming on too strong for the arriving guests. Other openers that look good but don't involve interacting with the guest are card flourishes or billiard ball manipulations.

Once most of the guests have gotten a drink and are settling down to socialize, it's time for the magical interactions. Now, Joan said, comes the dreaded approach question. How do you start performing for a group of people who are interacting with each other?

There are three common approaches, Joan said: Walk up and acknowledge that you are interrupting and ask if they want to see magic; Insinuate yourself into the group and slowly start doing magic. Or, Joan's approach is to have the guests approach the magician.

Using the crystal ball encourages people to ask her if she's going to tell their fortune. Joan says "no," but it gives her an opportunity to produce big money—in the form of a jumbo coin that seems to mysteriously appear, disappear and be made of rubber.

Joan prefers to do quick, flashy tricks early on. Sam the Bellhop is a great trick, she noted, but it's not an opener. Her favorite opening card trick is a multiple selection effect because it involves several guests and keeps them involved. She prefers to have the guest name their selected cards and then reveal it, rather than revealing it first.

Depending on the party, there are often mostly men; mostly women; or about the same number of each. For men, Joan tends to do more card tricks. For women, she'll do routines such as sponge bunnies. Mixed groups will often see coin tricks such as coins through silk. For large groups, Joan will often do a standup rope routine or an egg bag routine.

In addition to demonstrating some of her favorite routines and effects, Joan gave some strong tips on marketing. Among her tips: develop strong relationships with other magicians whom you can recommend and who will recommend you for gigs. And don't try to steal clients from other magicians.

Frequent postings on social media are important, Joan said, to bolster your image as a busy, working magician. But don't put up posts that say how slow your business is and how you really need to book some gigs.

"Nobody wants to hire failures," she said.

*Larry Lipman*

### **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)

In September, Ring 60 gathered for our annual picnic with all the right fixins, fun and fellowship. After a festive feast of fried chicken, spicy mac and cheese and coleslaw, we enjoyed Trixie Bond's homemade apple pie and Tricia Heil Davis's rabbit coming out of a hat cupcakes. Numerous members participated in the one-trick contest to the amazement and enjoyment of the audience. President Scott Wells led us off with a captivating effect that included a collection basket, a silk streamer and his hands and thumbs being bound with shoestrings. Glen Watkins followed with an engaging large-scale series of predictions and John Carter then precisely produced the exact amount of change from his pocket based on a randomly generated number. Brian Lester expertly demonstrated his ESP skills with image writing via telepathy. Vice-President JD Stewart corralled us all in with his entertaining take on cut and restored ropes. Brian Lester and his assistant Johnlynn Covey were judged the winners, with special acknowledgement of their exceptional audience engagement. We moved from outdoor tricks to indoor treats, and held our October meeting at the Fantastic Haunted Magic Cener of the Fantastic Kent Cummins. We were glad to welcome long-time member Brad Henderson, and special guest Master Mentalist Jon Stetson. The meeting included tricks and treats, with Mr. Mystery, Saul Ravenscraft, Merlin the Wise, Peter the Adequate, and even the ghost of Bess Houdini called forth by séance spirit summoner Dee Ann Prince. After a tour of the Haunted Fantastic Magic Center complete with fortune telling, spirit conjuring, many a treat and spooky refreshments, we gathered in the theater for a Halloween magic show intertwined with rich magic history. President Scott Wells recounted the history of a haunted restaurant and performed with several ghostly artifacts. Peter the Adequate could not be successfully restrained despite multiple chains and bindings. Peter shared interesting stories of prior incidents involving his straight jacket. The Fantastic Kent Cummins enlightened us on the story and creation of Mr. Mystery, then ended the show with a monstrous prediction and production.

*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 LMC has had a very busy month of September to say the least. Starting on Friday, Sept. 5th the club presented its 36th annual production of 'It's Magic' A stage production of magic of all kinds and types featuring and performed by several members of the club in addition to a special guest magician or two from the surrounding area all displaying and showcasing their magical skills and talents in front of a very large and magic appreciating audience. This year's show was produced by club President Dennis Alm and co-produced by Cody Clark who also appeared on-stage. Also featured prior to the show were members of the club who performed walk-around magic in the lobby for the arriving patrons. The show was a huge success and a well-earned and much deserved "Congratulations" and "Well Done" were in order to all involved. A few nights later on Sept. 9th in Lexington, Kentucky, longtime LMC member Dave Cottrell won First Place in the 6th Annual 'Kentucky Seniors Got Talent' competition. Dave out 'prestidigitated' several other highly skilled and talented magicians from throughout the state in order to take the coveted First Place trophy. Dave has been performing magic for a very long time. He performed his very first magic show when he was in the 6th grade. After turning professional in 1992, he has been amazing audiences with his magic ever since. In addition to being an award-winning magician, Dave is also a very talented musician as a member of 'Kentucky Blue', a Bluegrass musical group for which Dave plays the banjo. Kentucky Blue performs throughout the Tri-State area of Kentucky, Indiana and Ohio performing at state and county fairs, various musical events and other such venues. "Congratulations Dave!" The monthly meeting of the LMC was held on Sept. 17th at its usual meeting place the Kosairs Charities Center on Eastern Parkway. There were more than 30 members and guests in attendance. Our featured guest lecturer was Gustavo Raley. Born in Argentina, Gustavo began performing magic at age 4 assisting his father Daniel in his shows. Gustavo has literally performed magic around the world as well as extensively in the US. Crowned 'Magician of the Year' in 2007 he has performed at both the I.B.M. and SAM National conventions as well as other major corporate conventions and events. He has performed at The Magic Castle in Hollywood and has

appeared on the TV show 'Masters of Illusion' He will soon be seen on Penn & Teller's 'Fool Us' in the near future. Gustavo is a highly talented magician and is also an amazing creator and inventor of several magical tricks and effects used widely throughout the world of magic. He is probably most famous for his creation of 'Super Can' a soft drink can that pours both Coca-Cola and Sprite depending on one's request. Some of his other magic creations include, 'Super Pad' 'One More Box', a very ingenious trick involving a number of gradually shrinking nest of boxes, the last and smallest containing a spectator's chosen and signed playing card. He also showed us how he gets his ideas for the creation of new tricks by combining an already established magic trick with another trick, thus creating an entirely new and amazing trick or illusion. A very unique way of 'thinking outside the box' if you will. One of his most delightfully and funny effect was called 'Tune Balloon' where he inflates an ordinary balloon, draws a face and then applies a simple gimmick which when activated appears to be making the balloon sing. In this example the balloon (Gustavo) sings 'Happy Birthday' One trick that really 'wowed' them was when he showed a Tic-Tack' box but in the blink of an eye turned the box into a dollar bill. That was really cool! As if all of this wasn't enough, Gustavo is a shadow artist as well. 'Thank-you' Gustavo for sharing your magical talents and ideas with us. Finally, on Sunday, Sept. 21st LMC member David Garrard along with our Ring's namesake Lance Burton presented, 'An Evening of Music and Magic' a concert benefiting the St. Matthews Baptist church of which David serves as Youth Pastor. The concert was a huge success, especially moreso when David Garrard and Lance Burton are the headliners. More "Congratulations!" and "Well Done" to everyone involved with any of the clubs events this month. So, as we all catch our collective breaths we say, "See you next month and have a magical day!"

*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

Ring 68 (Toledo, Ohio) met on Tuesday, October 14, 2025, at the main public library in Toledo on Michigan Ave. Seven members (George Magill, Martin Jarrett, Patrick Przysecki, Johnny New York, Michael Knight, Boomer Reynolds, and Doug Ferguson) were in attendance and Robert Purcell of Ring 22 was a guest of Johnny New York. Johnny and Robert thanked Ring 68 for financial support of the

Michigan Magic Day convention in May 2025, which was successful enough to return the support to Ring 68. After the business portion of the meeting, the magic began with Martin performing a comedy card revelation. Next, Doug presented Predictable by Liam Montier. Johnny showed his Stubborn Mule version of the Smiling Mule card trick. Patt shared a signed card to clip mystery that also involved a multiple selection routine. Robert presented a version of You Do As I Do and then Chris Mayhew's "CAANDY" trick. Next, George performed a value and suit card trick. Boomer showed us part of a false shuffle routine that he will present in full at our next meeting. Finally, the group adjourned to the Blarney Irish Pub for libations and more magic.

*Doug Ferguson*

### **RING 70, TACOMA, WASHINGTON – Great Virgil and Julie Ring**

Meets 4th Sun., at LeMay Car Museum, 2702 E. D St., Tacoma, Fife, WA.

RICK ANDERSON, Ring Contact,

501 S. 43rd St., Tacoma, WA 98408 / (253) 473-5456

E-mail: rickandersonmagic@gmail.com

Our September 28th, 2025 meeting was called to order by Ring President Rick Anderson. In attendance were Tony Smith, Lenora Anderson, SueAnn Anderson, John Villareal, Tim Flynn, and Tammy Summers. The attendance for this meeting was small, but lively. Tim Flynn shared the news about upcoming talks and shows by magician Scott Barry in both Seattle and Portland. Barry is retiring soon, so this may be the last chance to see him perform or lecture. In other news, congratulations to Club member Grayson Lockeby, who won the Faculty Award from Jeff McBride's Magic & Mystery School at the I.B.M. Lance Burton Teen Seminar at the national meeting in Houston this August! The award comes with a scholarship. John Villareal, with the help of SueAnn Anderson, did the Cut-and-Restored Rope effect, in which SueAnn cut the rope into two seemingly-equal lengths, which then turned out to not be equal. She tied knots in the rope, with John "blowing" two knots off, and pulling off a third. John showcased much of his signature humor through the trick. Tim brought up an interesting scenario, in which a kid will sometimes want to see magic with the pieces of rope left over at the end. He suggested giving the children the pieces, and saying that if they soak the pieces in water and leave them under the pillow at night, in the morning five dollars will be there (of course, while looking at the parents), and even slipping the parents five dollars in case they don't have one to spare. John then followed it up, to the delight of us all (especially SueAnn and Lenora, who were seeing it for the first

time) with his version of 5 Mystic Rings, a Linking-Rings routine developed by Jack Miller, and learned from Tom Frank, with a narrative poem based on Edgar Allan Poe's The Raven. This led to a conversation about performance, and techniques both large and small to help along the way, including how to deal with hecklers, posing a yes or no question to a volunteer and then whispering "Say no" just loud enough for some of the audience to hear, slowing down to let the audience enjoy it, and taking advantage of mistakes. Tim shared a recent show where he was locked out of the stage, banged on the door to get back in, and the audience loved it because they thought it was part of the act. Another recommendation was performing at club meetings and get-togethers as if the audience were laypeople, and not other magicians. Later on, we talked about the importance of making tricks our own and using our "own voice" instead of someone else's. The subject came up of not walking off the stage between tricks, lest the audience suspect we're switching anything out. In the opposite vein, we often worry about tables having too much clutter or curtains attracting the audience's suspicion, when in fact they rarely give it much thought. Rick Anderson did a one-handed card trick with Lenora Anderson, in which Lenora picked a card out of the deck in Rick's left hand, peeked at it, held the deck in her hands, and looked through to find her card. Upon not finding it, Rick said "I didn't say which hand!", then pulled her card out of his pocket with his right hand! Rick followed this with the Secret Soldier trick for SueAnn, in which she waved a plastic Army man toy over the splayed-out deck of cards in an attempt to find the one she originally picked. In a fake out, the toy was not put over the correct card, but a close look at it showed that the Army man was holding symbols for the correct number and suit! John once again demonstrated his mastery of the Cup & Balls routine, done in the style of Gazzo, and then Giovanni Livera's Ring/Nut Rope. Rick brought some books for sale, including Paul Daniel's Adult Magic by Barry Murray and Scams & Fantasies with Cards by Darwin Ortiz. Tony bought his copy of Jeff McBride's The Show Doctor, remarking that McBride's humor makes it a fun read. Tony brought in a Silk Caddy from his collection, with a few assorted silks to boot, and Rick demonstrated how to make silks appear and disappear therein. Tim demonstrated the Multiplying Bananas and the Gem Wand, and shared an inspirational story about a time that he did the Gem Wand at a large conference when just starting out as a performer. An older

magician derided it as "trinket magic", but another came up to Tim after and told him he did it well, which encouraged him. Decades later, Tim was elated when Jeff McBride asked him to do the Gem Wand for a small private show he hosted in honor of Eugene Burger. This shows the power of words of encouragement, and how even a small compliment to a beginner can resound for a whole career. And with that, our September, 2025 meeting was a wrap!

*Tony Smith*

### **RING 71, CINCINNATI, OHIO – W.W. Durbin Ring-J. Ronald Haines**

Meeting dates vary per month, 7:00 p.m. at Springdale Nazarene Church, 11177 Springfield Pike, Cincinnati, OH 45246.

Please check website, [www.Ring71.com](http://www.Ring71.com) for upcoming events.

CHARLIE MEYER, President / Email: [charlie.cadabra@yahoo.com](mailto:charlie.cadabra@yahoo.com)

Facebook: International Brotherhood of Magicians - J. Ronald Haines - W.W. Durbin Ring 71

Our annual picnic was held at the home of Don Westermeyer in July. Ring 71 does not have formal meetings in the late spring and summer. Several members meet informally each month until regular meetings resume in the fall. They help each other develop their technique and make suggestions on their presentations.

Formal meetings resumed in August. Ron Frank started off by performing a trick with beans. Gerald Ralston did a trick with 4 aces. This was followed by Ron Lawson doing a card trick with 3 stacks of coins. Clark Hamilton performed a prediction trick using a Rubic's Cube. Lary Payne showed us how to link 2 ropes inside a box. Charlie Meyer then did a change bag routine. Several other members performed for us and the meeting ended with Cindee Wolf teaching us a matching card trick.

Ron Frank held a sale of magic that he was no longer using in September. Many Ring members were able to buy some excellent magic at very reasonable prices.

*Al Scheide*

### **RING 75, FORT SMITH, ARKANSAS – Bill Pitts Ring**

Meets 2nd Sun. each month, 1:30 p.m., Fort Smith Library, 3201 Rogers Ave., Fort Smith, AR

KEN ZELNICK, Secretary / E-mail: [kzelnick@suddenlink.net](mailto:kzelnick@suddenlink.net)

Our September meeting came to order with a lecture by Josh Stacy. The October meeting was called to order by President Larry Bean. Meeting was opened with introductions and after-meeting location discussion. We will have the next Arkansas Quad -Ring Meeting on Saturday, November 8, 2025 at Pasta Grill in Russellville, AR, beginning at 2pm. Flea Market, mini-lecture, performing, etc. will be in the agenda. Discussion was held on the upcoming Cavalcade of Magic 2026. Reports on a recent Chris Funk show and the just past Magic Valley Ranch Convention. After a break, we got



into some performing. Larry opened with a Card prediction effect and then Christopher Leyden performed a Rope and Ring routine. Bob Possible continued the magic with a card manipulation routine. Next Nic Gay showed a Trick & Treat rising card idea for showing trick or treaters this year. Yours truly produced some “spooky” silks and Ken Zelnick performed a Vampire Hot Rod effect and a number matrix he had got from an auction some time ago. Rod Barret took the floor with the 27 Club routine followed closely by Clyde Hayre performing his Robert Johnson 1927 routine. A.J. Stouse used an ESP symbolised packet routine to amaze everyone and Jody Birchfield closed out the section using a rope penetration and getting feedback on an idea for a new move in his Cup and Balls routine. We then dismissed and several re-adjourned at a local restaurant to fellowship and discuss more magic.

*Ron Ingram*

### **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: prettymagic@gmail.com / Web site: www.ibmring81.com

We opened the October meeting with a quick discussion of officer nominations for 2026: Star Newman, David Pitchford, and Tom Vorjohan will continue as our President, Vice-President, and Secretary respectively, and we are excited that Dan Walsh accepted the nomination to be our new Treasurer. After some bits of business, Star led our icebreaker conversation, and then Tom Vorjohan taught two pieces. First, was something between a fidget and a flourish – getting a rubber band to twirl around the index finger. Second, having been at the Atlanta Harvest last week, he talked about the creative magic of Sean Ridgeway, and shared how Sean did an impromptu version (with zero cost) of the Mental Dice.

Our theme for the evening was “Spooky Magic” and seven of the thirteen in attendance performed during the evening...and not one card trick (guess they aren’t spooky enough!). Tom Vorjohan continued by producing an “opinion pole” from an old copy of the USA Today, then went into a version of Spiker with six Styrofoam cups and David Pitchford rolling a die to eerily miss the raw egg hidden under one cup. Using a ghost, a witch and a pumpkin head, Gary Roberts did a prediction effect proving that he knew exactly what Frank Velasco would choose.

After discussing that author Stephen King lives in Sarasota, Wic Cooney brought out a book of Edgar Allen Poe tales, and used three

spectators to find a random page and a random word...that Wic perfectly divined (twice!). He also offered his own \$100 cash prize to the three assistants if any one of them could find the clear glass with the big bucks, but Cooney kept the cash as it was in the unchosen fourth glass. Proving that “the skull knows all,” Frank Velasco worked with Brian Zimblar who made a series of very fair choices with three colored (yes, spooky!) skulls, and Frank’s prediction matched.

Our President, Star Newman, put a very creative Law & Order spin on a Free Will type of effect she calls The Heist that involved a flash-light, roll of tape and a badge that matched her detective map with eerie accuracy in the end. It is always great to have Bruce Young make the two-hour trek to join us, and he walked us through his very mysterious Halloween effect and a ghostly Spirit Cabinet. The cabinet looks great, the music was perfect, and this would be a stellar piece for any Halloween show. Ending our performances for the evening, we coaxed Brian Zimblar to share his macabre story and excellent magic of the old wizard in the library – and the choices that Jack Walters made while assisting Brian were an exact match to the prediction. Free Will won a second time!

*Tom Vorjohan*

### **RING 84, MELBOURNE, VICTORIA, AUSTRALIA – Charles Waller Ring**

Meets 1st Mon. 7:30 p.m. (except January), at the Welsh Church, 320  
La Trobe Street, Melbourne

AIDAN THOMPSON, President/Secretary

E-mail: aidan.thompson@fultonhogan.com.au

A few absentees for our October meeting, with our Prez unable to make it due to illness. Those who attended enjoyed a robust exchange of performances and explanations.

Mention was made of the Melbourne Fringe Festival performers and already arranged for the next Magic Circle meeting in two weeks, a lecture from guest artist L.J. (Liam). And guest lecturer James Brown has been teed up for the A.S.M. this coming week.

Magic for the night saw Peter Rowe demonstrating a delightful coin switch using a 50 cent piece and a one dollar coin. Very effective and visually convincing.

Peter followed this with a run through of a Ring off Chain effect, something he has worked before, but this handling was even more convincing.

Ben Lennon showed us his recently developed handling of the famed Six Card Repeat, but with just five cards involved and tailored for close-up work. The climax was quite unexpected, a Royal Flush popping up! He followed this

with a series of coin through hank penetrations. Kym Brockhoff stepped forward with his handling of Charles Gauci's marketed effect, Body Language. An audience favourite and it is easy to see why.

Peter Hanway took us by surprise with a flashy silk production from a tube (twice!) then explained his approaches for this and similar effects.

Finally, Ian Baxter presented his revised handling of the classic Stewart Judah effect Cabalistic Card Trick, with a full explanation following and notes being made available

An enjoyable night!

*Ian Baxter*

## **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

President Dave Dunlap opened our October meeting. Secretary Bill Fienning encouraged members who are planning to attend the 2026 I.B.M. convention in St. Louis to register by early next year. That includes getting room reservations and transportation arrangements. Our topic for the evening was our usual October topic of Strange Magic.

Jim Oliver asked each of three spectators to select and sign a playing card. He inserted the four aces in various parts of the deck and then returned the three selected cards to the deck. With a magical tap or two, the four aces came together and each had a selected card sandwiched between two aces. Gene Gutierrez told a story about St. Peter at the gates to heaven as he folded a piece of paper and made one cut in it creating several small pieces (because the paper was folded). Working with a spectator to select a pile of pieces, Gene formed the word of "other option," HELL, from the pieces. Then he ended his story with the Christian option by forming a Latin cross, representing belief in Jesus.

Tom Karas did a maneuver twisting his arms that the audience could not duplicate followed by some bending of his fingers that were impossible. Dave Dunlap performed a Living and Dead routine. A spectator wrote the name of a dead person on one blank card and the names of three living persons on the other three cards. Dave put the cards behind his back. He was able to separate the cards with the names of the living from the card with the name of the dead person. Tom Elmhurst demonstrated a small flat box that caused a coin to disappear.

Bill Fienning, our resident Bizarrist, explained that he would perform two routines both of which at least one spectator had found objectionable in the past. He started with his

Spawn of Satan (which has 12 errors imbedded in it). Bill opened with a rant from Deuteronomy about a bastard and his descendants being separated from the congregation of the Lord and applied this to anyone whose ancestors had communed with Satan. Then abruptly changing course, he helped the spectator find the spectator's lucky number, which turned out to be 666, the Number of Satan. Other tests only confirmed that the spectator was descended from someone engaged in witchcraft. The spectator initialed a card stating that he did "disavow and forswear" allegiance to Satan. After Bill attempted to clear the negative energies from the spectator, it was apparent that it did not work. A second examination of the card revealed actually it said that the spectator did "vow and swear" allegiance to Satan, leaving the spectator cursed as the spawn of Satan. Bill's second routine was his version of Carl Herron's Pick a Sin, Any Sin. Bill, in the person of Satan's emissary, granted the spectator an indulgence for any of the Seven Deadly Sins. That does not turn out well and the spectator is doomed to Hell for eternity. (Note: Bill is careful about the spectators he selects to assist him.)

Chrissy Beyerlein did a nice story about how one's choices in life can affect them. Donnie Marchi showed a dollar bill folded in half to a spectator and asked him to select any digit in the serial number. The other side of the bill had that number circled.

*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 Ring's monthly meeting took place on Thursday September 25th, the first one after our summer break. Thanks to Graham Kita for opening up the hall, and Ken Cowie, Scott Barker for setting up the tables and chairs. Graham made coffee for everyone and put out water, some brownies that he bought, and a large box of assorted chips that were left over from the summer picnic.

The first part of the evening had everyone picking up their winning items from our annual September VMC Auction, which was run a week prior to the meeting. A special thanks to President Simon Cassegrain and Treasurer Roy Hopwood for organizing and setting up the auction. Roy singlehandedly did all the data entry of over 150 items for the auction's web page. Great job Roy! After the auction items were exchanged and some side deals took place for unsold items. Over \$200.00 was raised for the

club, thanks everyone who contributed items for another fun and profitable auction.

Tonight featured several members workshoping various magic tricks and techniques. Mike Vetterli demonstrated and taught several different false cuts. Jonathan Santiago was teaching several of his favorite card tricks and Henry Tom taught a great beginner's self-working card trick. Genpei Cai also taught some of his tricks using his lapping technique and some card and coin sleights as well. Thanks Gentlemen!

At about 8:30pm Simon passed the meeting to honour the VMC's own and past I.B.M. International President Billy Hsueh's FISM award. Billy traveled with past I.B.M. International President Shawn Farquhar to the prestigious FISM World Championship of Magic in Torino, Italy, this past July. Billy entered 2 categories, Close-Up/Parlour with his magic Teapot routine, and the Invention category. Billy won in the Invention category with his unique Teapot! Outstanding Billy! He brought his beautiful crystal trophy to show the club members. Graham Kita bought a delicious cake to celebrate Billie's accomplishments. Thanks Graham!

Various magic jam's then broke out for the remainder of the evening. Shawn was entertaining one new member and his dad, Aaryan and Nehul Parekh, with some of his amazing card magic. Henry Tom and Graham Kita took some great photos of the evening's festivities. Thanks gentlemen! Also, Shawn gave away a collection of his London Magic Circle's monthly Magic Circular magazines. Thanks Shawn!

Thanks to Graham Kita for giving Roy Hopwood a ride to the meeting and Ken Cowie for giving me a ride as well. We had nineteen members, and seven guests attend. *Scott Barker*

### **RING 93, DUBUQUE, IOWA – Tri-State Magic Club**

3rd Sun., 2:00pm, Adam's Dance Connection, 900 Jackson, Dubuque, Iowa

JIM MCCREA, President, (309) 235-6215

E-mail: jrmfpc@gmail.com

For the second month in a row, Ring #93, had four visitors at our club meeting. Two of the guests were returning for the second meeting in row. Actually, all four enjoyed their time with us and we hope to have at least some of them back again soon. Phyllis Fishnick had the thrill of performing the opening act for the September meeting. She welcomed guests and members with Psalm 118:24 this is the day the Lord has made, lettuce rejuice and be glad in it. (clown style; using a head of lettuce and an orange juice can for props), plus a few more gags..Called upon a volunteer to assist her in a research ESP study [Extra Silly Perception] of having the ability of sending thought waves using a com-

mon kitchen utensils, egg beater.. After a card was chosen, Phyllis kept that card close to her so one could see it. She held the eggbeater to her head; thinking of the card she had drawn, turned the handle slowly as she pointed to the audience. The experiment with ESP worked and transported the image of the card to the audience. WALA! It was a success, after the count of 1-2-3- the audience named the card King of clubs. Walking Magic Bob performed Sweet Prediction by Ted Bogusta. A quarter was signed by two spectators and then placed in a small wooden box, only to vanish and reappear inside a jar of M & Ms. Not just inside the jar but also attached to a mini bulldog clip. Bob then finished with a variation of the 10 to 20 card force. He took this to the next level as the force was used with the help of four spectators to reveal Four Aces in the deck where all of the other cards were blank. Jim McCrear began his performance by stating that magicians were contractually obligated to perform a card trick; however, he didn't want to be the one to find the volunteer's card. Calling Terry up to help, Terry selected the seven of hearts from a shuffled deck. Jim then said that he was hoping to have a celebrity find Terry's card. So he asked Terry to pick a number between one and 100. Terry said, "Eight." Then Jim showed Terry a list of 100 celebrities on his phone Notes app and allowed him to see that they were all different. Marilyn Monroe was listed next to number eight. Then Jim showed a prediction envelope that featured a photo of Ms. Monroe holding the seven of Hearts. For his next effect, Jim displayed a sheet of paper showing the numbers one through 80, which is used in the game Keno. He proposed to use that paper to generate a random page number for a book test. Folding the paper into quarters, he asked the volunteer to punch a hole through the paper with a pen. After the paper was unfolded, Chris's phone calculator totaled the four numbers with holes punched through them. The total was 162. So the volunteer turned to page 162 and concentrated on the first page, while Jim attempted to and succeeding in reading his mind. [image: pastedGraphic.png]Chris Westemeier performed "Zigzag Card," A single playing card is inserted into a frame with holes in it to show the card inside. The center of the card was slid over separate from the top and bottom of the card, leaving an empty space between them. Next he performed Tenyo's "The Final Piece." A box of jigsaw puzzle pieces was given to a spectator to mix up and then select a piece. An almost completed jigsaw of the Mona Lisa is shown, missing just one piece. The spectator's selected piece fits the empty space perfectly.

Later Chris performed and taught “Grandmother’s Necklace,” Sharing a copy of the text from Reginald Scot’s book “The Discovery of Witchcraft.” A necklace of three beads strung across two cords is shown. Chris held the beads in his closed hand and had two spectators hold the ends of the cords. One end from each is crossed over his hand and tied into an overhand knot and returned to the spectators, who were asked to pull tightly. The cords came loose from Chris’ hand as well as the beads that were held within. Mark Pepelea reminded us that there is still magic in the tricks we did as kids. Inspired by an R. Paul Wilson routine he performed a surprising ball and vase routine that went beyond what you usually see. Mark also performed a very dangerous looking effect called Hooked, which would be perfect for October 31st. Adam Kieffer took a classic four Ace close-up and turned it into a nice stand-up routine involving four spectators. In this self working miracle the deck was cut by the spectators into four piles. After moving cards from the top to the bottom, each discovered they all had aces on top of their piles. Adam then finished with a Twisting the Aces effect. The usual sharing of effects and magical ideas was followed by discussion of having Paul Draper lecture in January and the possibility of upcoming club shows. *Bob Beardsley*

#### **RING 94, HAGERSTOWN, MARYLAND – The King Ring**

Meets 4th Weds. each month, 7:30 p.m., Williamsport Redman Tribe  
#84, 16129 Lappans Rd., Williamsport, MD  
Web site: [www.kingmagicring.com](http://www.kingmagicring.com)  
CHARLES JAMES, President / E-mail: [khandu1@aol.com](mailto:khandu1@aol.com)

One of our newest members, Jason Wratchford, was emcee for our Backwards Night meeting.

Johnny-O! asked to go first. Holding the world’s largest change bag, John asked Charlie to drop in nine alphabet cards from a shuffled pack. Joe Cole dropped in some ribbon. Johnny-O! Summoned the power of buzz magnets and the word for the night’s theme was magically removed. It was “BACKWARBS” (John couldn’t find the letter ‘D’). The letters were strung, in order, on the ribbon.

Next up was Khan-Du and Co. Charlie started with a Chalet Dove to Balloon. Yes, I said, Dove to Balloon. Then, the balloon was placed into a Crystal Silk Cylinder. From which appeared ... a deflated balloon. That was indeed, backwards.

Following Khan-Du was Jerry Mullenix. Jerry was emptying out the closet and discovered an interesting show-and-tell item. It was an innocent looking coffee carafe. UNTIL, Spring Snakes flew out. Thanks for the heart failure, Jer!

Joe Cole stayed true to our theme (Backwards Night). Initially, it looked like a standard four-

coin matrix. But SUDDENLY all four CARDS were on just one of the COINS.

Jason Wratchford stepped away from his MC role to conclude our evening with a true classic, Dai Vernon’s “Five Card Mental Force.” Using Jerry as a volunteer, and through a series of verbal gymnastics, Jason had Jerry merely think of a card. Jason then removed only one card, face down. Jerry announced the name of the card. Jerry, himself, turned the card over to show it was indeed the thought of card. *John Swomley*

#### **RING 96, LONG BEACH, CALIFORNIA – Merlin Efert 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, September 20th Ring 96 met to conduct its annual Stage competition.

We had an incredible turnout of 83 people in our audience. Our Board had put out the word that we wanted an audience in various ways, and the most successful one, based on an audience poll, was the local electronic community bulletin board.

Last year’s Stage Competition winner, Paul Case, acted as our emcee for the night, and got straight to it, without announcements or business meeting as that is what our lay audience probably wanted.

Our first performer was Alan Hanson. Alan is known for his detailed costuming and theming. True to form he did not disappoint. He came out in a Hawaiian shirt to tropical music. He performed a set of Linking Ring effects to strong applause. He followed that with the multiplying bottle effect that uses two tubes, a glass and many bottles.

Second up was our current President, George Reis. He walked on stage carrying a briefcase that read CSI: Crime Scene Investigations. George had set out a box near the door, with strips of colored paper and pencils along with a box. He started his set by opening the box and pulling out one piece of paper to choose who the crime’s perpetrator was. He drew out Al Capone. The next strip described the evidence, it was DNA. The last strip chose what crime he had committed; it was “double parking” his car. George had a volunteer come up to scramble a Rubik’s cube. DNA always works. George had a second cube that matched the scramble of the first. George also opened an envelope that said, “Lab report.” The lab report matched the evidence, predicting exactly what crime had been committed, by whom, and with what evidence.

Marty Gorman took the stage holding five envelopes. He chose four volunteers, and each



took one envelope. He told them one held a \$100 bill. After some byplay, the envelopes were opened. Four held simple pieces of paper. Marty's envelope had the \$100 bill. Marty brought another volunteer onstage; he had a set of clear cards with ESP symbols on them. The volunteer chose a card while Marty turned around. Sure enough, Marty predicted the correct card. Marty repeated the trick with a different set up, and still predicted the card, now in the volunteer's pocket.

Performer number four was Julian Angel. First, he pulled out a handkerchief which he waved around. Next, he produced a parasol from somewhere. Then he proceeded to produce copious amounts of playing cards which he threw into the inverted parasol. Julian brought up a little girl volunteer and pulled out a chicken puppet. The puppet danced to the "chicken dance." He had the little girl pick a card and put the chicken in a box. The chicken vanished, but instead there was a large plastic egg. Inside the egg was the girl's card. Julian finished by placing his arm through a long box and cutting it into thirds with blades. He pulled out the center section of the box, and you could see right thorough that his arm was not there. Fortunately, he was able to restore his arm.

We took a short intermission for a bathroom break and for the members to sit and chat with the guests. One reason Ring 96 likes to bring in guests to our big events is to possibly attract new members to join us.

Kim Hallinger was first up after the break. Our former Ring 96 President opened her act with a few square circle effects. First a fish came out while the music behind her played Disney's "Under the Sea." Next a string of jellyfish came out and danced. Finally, Kim pulled out a string of international flags that stretched more than the length of the room and had to be bent in the middle. Kim told the story of the Alta Dena fire that had ravaged the area she lived in last year. She had a frame with three silks hanging from a bar. She took the silks out one at a time and closed the frame. The silks were back moments later. She ended by telling the audience she would pull a rabbit out of a hat. She took the hat, showed it empty, and pulled out a stuffed toy rat. She put the rat into a box, and the box fell to pieces revealing a live rabbit sitting there. The audience reacted with strong emotion.

John Engman was next, and he did a routine of appearing and disappearing knots on a rope. He followed that up with his very successful version of the Malini Egg Bag.

Our resident mentalist Jheff came to the stage

next. He was holding a shopping bag as he asked two volunteers to each name an animal. One said Giraffe and the other said Zebra. Jheff seemed to hesitate as though he was caught off guard. But he rallied quickly and pulled out a stuffed animal from the bag that was half giraffe and half zebra. Jheff proceeded to show a paperback book which he put in a basket attached to an hysterically funny long telescoping pole. He used that to pass the book around and have five volunteers open the book to random pages and choose a word. When that was done, he had them stand up and he called out five words. "Sit down," he told them, "If I said your word." Four sat down. He seemed to have missed one word, but he soon read the mind of the last volunteer and got the word correctly.

The last performer was former Ring President John Piercy. John opened his set with the crystal tube. He inserted three different colored silks into a tube, and they were blown out only to be tied together. Next he told the story of a street huckster using the "Dot's Ok" effect to rob the unwary. The effect shows a domino with one dot on one side and four of the other. Of course it ends with eight dots on one side. John ended his show with cards that showed scenes from a circus. One Horse, one ringmaster and one elephant. All vanished in an envelope, one to be replaced by a card that read "Gone!" on one side with the clown on the other.

After all the votes were counted, Alan Hanson came in third place. Julian Angel was second, and Kim Hallinger took first place. Julian Angel also won the highly coveted people's choice award as voted by our lay audience guests.

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

Our President Jack Sharp is currently overseas so we were welcomed to tonight's meeting by Peter Wood who reminded us of our forthcoming convention and we discussed Mario the Maker who will be appearing at the Sydney Opera House in early October and Now You See Me Live which will be held in the concert hall of the same venue from December 19th. Peter then introduced Wayne Black to host tonight's entertainment "Organised Chaos", or as one member rudely commented, "Just another normal Ring 102 meeting." Wayne opened by describing what he means by the term

Organised Chaos in magic. He said that it refers to the dynamic and unpredictable ways that magicians present themselves and their art. It encompasses the magician's appearance, sound, and the seemingly chaotic yet captivating interactions with the spectators. He then brought back Peter Wood to open tonight's performing. Peter started by talking about his visit to the United States Playing Card Company. He showed some plain white cardboard that instantly turned into a red Bicycle card case from which he removed a blue pack of Bicycle Cards. When checked though they proved to have backs on both sides. Undeterred Peter removed four cards from the deck, despite their double back appearance he assured us that they were the aces. The pack as well as the Aces miraculously turned to normal cards with both backs and faces. Peter then distributed the aces throughout the pack and one at a time they rose to the top as Peter made a funny noise with his mouth. Explaining that different suits are different weights the Aces all rose to the top of the pack together. Peter then placed the Ace of Spades on to a spectators hand and he slid the Ace of Clubs under it. The spectator when asked which card was which he was surprised to see his cards were now the red aces and Peter had the black in this version of Doctor Daily's Last Trick. Peter then performed an interesting Triumph type routine where he divided the pack into two halves. One half was mixed up with some cards face up and others face down using a drunken shuffle technique. Mysteriously the mixed half restored itself and the other half became mixed. Wayne came back and mentioned famous magicians such as David Copperfield, Derren Brown, David Blaine and Penn and Teller as examples of prominent magicians that frequently use organised chaos, perhaps even unknowingly, to deliver their performances. Wayne then broke up his pack of cards amongst various spectators who were asked to mix them. The cards were gathered up, some weaved into each other, some face up, some face down, then a spectator gave the pack a final shuffle. Wayne then produced a series of predictions that disclosed the number of face down cards, the number left that were black and the number of odd cards. Although a slight error appeared to have crept in this was explained away in the final prediction "Except for the Four of Clubs". Phuoc Can Hua, our next performer demonstrated the Chinese Linking Rings to music. He started by linking two rings together, then a third one. He then separated them into single rings then he made various patterns including what I believe was a rocking chair, a

hand bag, a rickshaw, a car, a person, a hat, a watch chain and finally into single rings. Wayne then listed other famous magicians including Criss Angel, David Williamson and The Amazing Jonathon that he thought added a sense of danger to the performance by using organised chaos with their unpredictability. Wayne then performed an effect using an imitation fifty dollar jumbo note, two large slide on paper clips and a rubber band. Although the clips were kept well apart on the note they finished up linked together hanging from the rubber band. This effect, now often taught to beginners was originally in the Dai Vernon Book of Magic as Dai's method of performing Bill Bowman's "Pop-Off" or "Clipped".

Our next performer, Anthony Dillon said that he had seen this collection of Jokers advertised. This was the start of his delightful version of Wild Card where each Joker one at a time turned into Jack of Hearts with the last change in a spectators hand. Barry Abkin, originally from South Africa, but now a seasoned Australian performed a card routine using very Australian terminology to show the pack of cards were in a chaotic order. He then had the cards cut multiple times under the table by a spectator. The bottom card was handed to another spectator, the first spectator put the top card face down on the table and the next turned face up and inserted into the middle of the deck all without being seen. The rest of the cards were returned to their case. Barry successfully divined each one proving that from chaos we have order. Wayne then came back showing a miracle from Tenyo. A pencil was poked through holes in a special plastic case. When the case was opened the middle of the pencil had vanished to gasps from the audience. This was Tenyo's very ingenious Invisibility Zone based on the wand through body effect which goes back to Professor Hoffmann's Later Magic. John Kanawati using very funny patter described the pitfalls of purchasing magic by mail order. His description of what he imagined he was getting to what actually arrived was hilarious. In the meantime he started to perform a version of Card Warp which ended with the back of one card changing colour.

Wayne Black came back with his final effect, another item from Tenyo's back catalogue. A finger ring, it could have been borrowed, was placed in a little plastic stand. It was covered by a plastic cylinder which had slots running down two opposite sides. A small metal sword inserted into the top of the slots was slammed down on to the ring. When the cylinder was removed the sword was shown to have penetrated the

ring. Our final performer for the night was Peter Rodgers. He had a card chosen and on starting to read the spectators mind he claimed this was too easy. He said its a black card straight off, and to make it more challenging he asked another spectator to name any red card. The eight of diamonds was named. Peter then returned to the first spectator, he asked him to think of his card, Peter removed a card from the pack, placed it face down on the spectators hand, asked what was your card? It was the Ace of Spades which was shown to be the card in the spectator was holding. Peter then returned to the second spectators card. The fine print on the ace said that the spectator would name the eight of diamonds. Wayne thanked all the performers and told everyone that he has an alternative ending to his ring trick where the ring appears on a mousetrap. We all then adjourned to our usual supper and informal group discussions. *Peter Rodgers*

### **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

The I.B.M. Ring 106 hosted Jay Scott Berry on September 22 for his last performance and lecture. He was very forthcoming in providing a full explanation of his act and all the nuances that go along with it. He described having great mentors in his life and he is definitely paying it forward to all of us. The creativity in his magic will be missed by all.

As for our October meeting, we had a nice turnout, some new faces and some really good magic to share. Phil Schwartz showed off a pumpkin that glows, is animated and talks. He also informed us of James W. Baker's books. He published 13 books with magic tricks related to all major holidays. Phil has several of his books and brought along the Halloween themed book to show off. John Henderson then revealed his original The Greatest Card Trick. He videotaped the presentation and hopes to market it soon. This is a multilayered card trick based on the 'automatic placement' concept.

Dan Sylvestri showed off one of his recent purchases from the FISM convention in Italy. It was a flesh colored handheld device that can glow in different colors, and can also release a smoke effect. Stan Bladek presented his original Halloween trick for the members to critique. Let's just say, it still needs work. His follow up presentation of The Hole by Alexander de Cova got a much better reception and will be used as his opener for Chiller Theater at the end of the month.

Joe Klemmer did Chris Capeheart's 4 King

trick that fooled Penn and Teller. Our own Joe Garsetti then presented 2 routines that he will be doing when he appears at Smoke and Mirrors this weekend in Philadelphia. One was a prediction effect with \$100 on the line. This was the Nemo 1500 trick. The other routine was a jumbo 3 card Monte trick that was visually stunning and captivating.

We love seeing new faces at our monthly meetings. We will be hosting David Johnathan on November 6th for a lecture, so stop on by.

*Stanley 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

Before the magic began, there was a discussion of upcoming events, including a David Jonathan lecture that the 113 ring is co-sponsoring at Joe Garsetti's Sparta Avenue Stage. First up, Tim Fortune demonstrated Hector Chavez's Magician's Choice with M&M candies. From Sessions. Michael Healy performed SEO Magic's Lucky Rope. A wand placed in a box entwined with color ropes that are threaded through holes in the box. The lid is placed on the box, the spectator removes one color rope at a time until one is left, the only rope that is shown to be tied to the wand. Michael also performed Acronym, a phone app routine where Wikipedia entries help to spell a spectator's name. Dennis McSweeney presented his packet trick notebook, nicely organized with cards in clear plastic trading card sleeves along with each trick's printed instructions. Dennis performed his version of Jim Swain's Capitulating Queens, a color change effect showcasing Dennis' beloved Rumba count. Carl Morano performed David Jonathan's Color Sync, a vibrant mental effect using 5 spectators to match 5 differently colored cards. Dan Silvestri performed Cocktail Cards where a randomly selected drink card matched Dan's prediction! Alen Thompson presented another of his creepy DIY projects, a disturbing haunted doll. Mark Cahill presented Joseph B.'s Witness to Impossible, an ACAAN where an indicator card creates a value, suit and number to find a predicted card. John Henderson performed a frenzied Dani DaOrtiz ACAAN routine that utilized a partial stack. Three spectators each name a value, suit and number to find their card in the deck. This effect can be found in John Carey's Best of Friends book. Bill Schmeelk performed the newest Astor card routine called No Comment. A card is selected and through an elaborate process of elimination, the last card left is the spectator's card! A stunning

effect based on Marc DeSouza's Die of Destiny. Guest magician Vince Mendoza performed his soon-to-be-marketed Coins Off Ribbon routine. Vince used his custom Chinese coins to gracefully melt each coin off a red ribbon! Jay Paul performed John Murray's Four-Way Coincidence. A borrowed deck trick where cards are dealt, the spectator says stop and a four of a kind is impossibly revealed. For the evening's finale, Dennis McSweeney performed Quadraplex by Tageki. 16 cut jumbo cards are turned and folded into each other until four pieces of card are left. When the mismatched card pieces are put together, they impossibly match Dennis' mis-matched prediction card!

*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

Tonight, 37 members and 2 guests (Mr and Mrs Aamir Nakhoda), attended an evening of "Magic from Out of The Pocket", hosted by Ng Kah King and assisted by Axl Ching.

Starting off the meeting was Ng Kah King, who shared about his experience at a magic event in Nanning City, China. His main observation was that Chinese stage magicians weave a storyline into their magic act, complete with appropriate music and lightings. His performance consisted of the transformation of a lit candle to a stalk of rose, strips of paper into dollar notes, and the retrieval of a correct prediction from his wallet of what the audience would say. He also correctly predicted that a volunteer would select '3' from among 5 cards printed '1' to '5'.

Harapan Ong promoted his upcoming "MegaJam – We Flourish and Bloom" event that was to be held on 15 November. On the 14 November, there would be a lecture by "Ponta The Smith". Harapan then presented 6 large cards, each displaying a different country flag. He correctly predicted a volunteer's choice. Each of the cards had the beginning letter of the country printed boldly on its back. All the cards were arranged to read "F-R-A-N-C-E".

Shade Soo presented his modified version of "The Fastest Gun" card trick where he and a volunteer both pulled out a card each from their pockets at the same time. Both cards happened to be mates: the 8 of hearts and the 8 of diamonds. In explaining how the effect was done, Shade gave helpful tips on how to use our pockets for performing magic.

Axl Ching was the first of 2 members to take

their Induction Tests. He switched volunteer's card with his own, when both of them were still holding on to their cards in their hands. He also transposed the 4 Aces cards into black colour cards.

Teoh Zhi Chun transformed 5 indifferent cards into the Royal Flush. He proceeded to change the backs of the royal flush cards to multi-coloured ones. Finally, all the backs of the cards in the deck changed to multi-coloured backs.

A short break allowed members to patronise sales of magic items brought by members.

After the break, John Teo displayed an interesting criss-crossed set of red and blue decks of cards. A volunteer selected a card in the red deck. When the cards from the blue deck were taken out and spread, the duplicate of this card was seen reversed in the blue deck. John shared his dream of nailing a chosen card, the 4 of diamonds, onto a block of wood. He showed a photograph of this card being nailed to a block of wood. A volunteer chose a card, but it was not the 4 of diamonds. It was the King of Clubs. John then caused the King of clubs to be transformed into the 4 of diamonds, complete with the nail hole. On the photograph was the king of clubs nailed to the wood.

Ian Tan had a signed card vanish from the deck to reappear in his pocket. This was repeated. Finally, from his pocket were 51 playing cards and the signed selection was the only single card held in his hand.

Thomas Yeo transformed 5 peanuts with different colour wrappings inside a foulard into colour sticks.

Desmond Peh had a volunteer choose an ESP card. When the rest of the 4 cards were flipped over, they formed a prediction message of the chosen ESP symbol. Hethen caused a signed selection to vanish from the deck to appear first under the card box, then it rose to the top of the deck, stuck to his forehead, and finally as a folded card found inside the card box.

Kai Emmanuel invited a volunteer to place thumb cuffs on both his thumbs and cover them with a scarf. He managed to free his thumbs and also produced a bottle of drink from under the scarf.

Chew Liang Huat showed us a magic apparatus he produced using his 3D printer. A solid plate was placed inside a box and 6 miniaturised swords were used to pierce through the box, plate and cover. The plate was later shown unharmed. He contributed this piece of apparatus for auction later in the night.

With the help of a volunteer, Charles Choo tore a piece of paper into several pieces and then



restored it. This was followed with an effect using ESP cards.

Joseph Then demonstrated the concept of oil and water not mixing, with 4 black and 4 red cards. He mixed them up in various combinations but somehow, the black cards stayed together and separate from the red cards each time. Eventually, even the shuffled deck from which the 8 cards were taken, also demonstrated this property as the black cards and red cards were magically separated.

Eisen Lee had a volunteer select a picture card from a set of 8 different cards. He proceeded to eliminate the non-chosen cards. Just when the audience thought he got it wrong, he produced the chosen card with the cello!

Wee Kien Meng successfully predicted the favourite doughnut flavours of his 2 volunteers correctly— chocolate and strawberry. He then performed a ring and string routine using a shoelace and a doughnut. Finally, the doughnut vanished and magically appeared inside the doughnut box.

The meeting ended with an auction of magic paraphernalia with proceeds going to the late Ashish's family; and a lucky draw where 6 members got to bring home a magic item each.

*Low Hwee Lang*

### **RING 151, OTTAWA, ONTARIO, CANADA – Ottawa Society of Magicians - The Roy Cottee Ring**

Meets 2nd Tue., at one of three locations. Contact us for details.

JOHN PERT, President

5556 Van Vliet Rd., Manotick ON, K4M 1J4

As children returned to school and the leaves began to change, the members of the Roy Cottee Ring (Ring 151, Ottawa) gathered to share their own tricks and togetherness. On September 8th, members Kyle Leon, Mark Montreuil, Aurèle Constantineau, Pierre Bourgeau, Austin Flannigan, Ernest Thomas, Doug Cuff, Clarke Payne, Mark Aronoff and Mike Vuckovic gathered to enjoy an evening of magic and camaraderie. As President John Pert was unable to attend, Kyle Leon kindly took over as the master of ceremonies. He started by calling Mark Montreuil to perform. Mark tried out a new rope routine introduction, Roped Evolution, created by Juan Pablo. In the routine, ropes seem to melt through the magician's body, getting threaded through his sleeves behind his body, until finally seeming to penetrate both the body and the magician's neck. Doug Cuff was the next performer. Doug introduced two sets of cards that had the letters A, E, I, O and U on them. He gave one set to a spectator who then shuffled them. Doug then asked the spectator to cut the cards. After a series of choices by the spectator, and dealing cards as Doug spelled out TRY, in

the end, once the cards were dealt into two piles, the order of both piles matched, *impossibly!* Austin Flannigan went next. He divided a deck of cards in half, giving half to a spectator to put behind their back. He asked them to remove two cards which he then placed face down into his pack. Austin also randomly selected two cards and reversed them. Once the two halves were reassembled and spread, the four face down cards were removed, revealing that they were the four aces! A real Fooler Dooler from Daryl.

Ernest Thomas had a card selected and then cut into the deck, which got cut again. Ernest then started dealing cards face up, and the audience saw that one of the face up cards was the selection. Ernest then stated that the next card he would turn over would be the selected card, which seemed impossible. Confounding the crowd, Ernest then turned the face up selected card face down, the classic Circus Card Trick.

Mike Vuckovic introduced us to his lovely assistant, Toonienie (a Canadian \$2 coin colloquially known as a toonie), and placed her into a yellow box that was only slightly bigger than the coin. He then inserted many nails into the box, apparently piercing the coin. In the end, after the nails were removed and the box opened, the lovely Toonienie was fully intact and undamaged! Aurèle Constantineau treated us to another classic card trick. Aurèle showed us a packet of cards that contained the Ace to the King of diamonds, all 13. He had the packet cut, and then cut again. He asked the spectator to move from 1-3 cards from the top of the packet to the bottom, and then select a number. Aurèle then mysteriously found the card that matched the number. Then Aurèle dealt the cards into four piles and had two cards selected. After reassembling the cards, he spelled the name of the first selection, which found it, and then spelling the first selection found the second selection, much to our amazement.

Mark Aronoff showed us the latest reprinting of Hoffman's Modern Magic, a classic tome that has a place in many magic libraries. Mark then took out a coin, tossed it into the air and penetrated it with his first finger, the classic Karate Coin! Finally, Kyle Leon showed us an idea that he had been working on, a version of the classic Cheek to Cheek deck that could be performed without a reset. In the effect, a card is selected and then found to be the only face down card in the deck after the cards had been thoroughly mixed face up and face down. We had a lively discussion about Kyle's improvements to end the meeting. And so another night of magic came to a close.

*Mark Montreuil*

## **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](http://www.facebook.com/groups/70055716443)

Ring 158 met at 3:00 pm on Sunday, September 7, 2025. This meeting consisted primarily in reminiscences of our recently departed brother Bill DeFalco, who was instrumental over the years in revitalizing and continuing Ring 158. President Mark Durigon then conducted a Broken-Wand ceremony in honor of Bill. An obituary with photo is being prepared, and it should appear in the same *issue of The Linking Ring* in which this Ring 158 report appears. Our Ring met again on Sunday, October 5, 2025. After a meal, the meeting was called to order by President Mark Durigon. Present also were Clint McMaster, Mike Baker, Mike Genovese, Chuck Rygle, Rob Shook, Chuck Snyder, and Mark Zajicek. Old Business: The obituary for Bill DeFalco is being prepared. Next year will be the 50th anniversary of Ring 158 being named "Wizards Of The North". Discussion is being held about re-naming our Ring. The Christmas party will be held this year again at Rodney's, at 5pm on Friday, December 5th.

New Business: Mark Durigon explained that the Fall, 2025 issue of *Cosmopolitan Magazine* features an interesting article about magicians ("Magicians Are Literally So Back"). He also told us that Walgreen's once again has thin jumbo card decks for sale. Nominations for 2026 officers were taken. These are: Mark Durigon for President, Chuck Rygle for Vice-President, Mike Baker for Treasurer, Chuck Snyder for Sergeant-At-Arms, and Rob Shook for Secretary. Voting will take place at the next meeting. After a short break, magic was begun. This month's theme was "Spooky Magic". Mark D. showed a folded paper depicting various caskets from top-end to lower-end, culminating in a cheap garbage can. He also presented Skullorpy by Meir Yedid and MIKO with 3 1/2 pip cards, and also a guillotine finger chopper by Tenyo. Chuck R. demonstrated Triple Gozinta Boxes. Mike Genovese showed a floating key routine with a genuine casket key. Chuck S. demonstrated Space Cube by TCC Magic, a Rubik's Cube effect. Mike Baker performed several effects including a card fountain and a routine with movie names written on cards, of which spectator chooses one, and it matches a poster that he is holding, unseen, in a case. Mark D. ended the meeting and announced that next month's meeting will take place on Sunday, November 2, 2025, with the theme: "Stuff It" - Turkey Magic (tricks which didn't live up to their hype).

*Rob Shook*

## **RING 170, ORLANDO, FLORIDA – Bev Bergeron Ring**

3rd Wed., 7:30 p.m., at IHOP on Kirkman Road, Orlando, FL.

DENNIS PHILLIPS, Secretary

E-mail: [dphillips13@cfl.rr.com](mailto:dphillips13@cfl.rr.com)

Web site: [www.Ring170.com](http://www.Ring170.com)

The September Ring meeting was called to order by President David Freeman. We had 23 present and two guests, Alex Cruz and Willem Riley. After reviewing where magicians are performing at the local attractions and venues, David provided a magic history trivia quiz on the career of David Copperfield, to fill in for our usual Magic History Moment from Club Historian, Phil Schwartz. The after-meeting show began with Camille Walls having a volunteer freely select a card and she selected a card from the same deck and the values matched her prediction. Paul Q did a comedy prediction with two socks. The one the spectator chose had a sharp knife. He then had a spectator chose a picture card that he was going to make into an origami figure from a sheet of paper. Before the figure on the picture card was revealed he got frustrated and wadded up the paper in a ball. When the picture card was revealed, it was a paper wad!

Dennis Phillips did an effect with two "super-imposed" crisscrossed decks. One was blue and the other was red. His story was that the two decks were a gift from a quantum physicist as an example of super imposition and Einstein's "Spooky action at a distance". A card in the red deck is turned over, and the superimposed blue deck is opened to find the red card in it turned over. Phillips added a "FISM Flash" to the effect which added to the story and was startling. Dan Stapleton passed out 6 papers and had 6 people write their names. One paper was selected and the others burned, and then he rolled up his sleeves and rubbed the ashes on his bare arm, and the selected name was spelled on his arm with the black ashes.

Greg Solomon had a cute packet trick called Alien Autopsy. It was a trip to Area 51 as the selected picture cards showed the internal anatomy of that alien. His final effect, "Scrabble Snap" was a new version of the classic Rainbow Deck (Gemini Twins-Karl Fulves). All the deck had different backs and yet the two spectator selected cards had matching backs. As if that was not enough, all the card faces were blank.

Eric Geyer closed out the show. The spectator selected two suits and a card from each. By a "deal or mix" shuffle he arrives at two cards, one from each suit and the values matched.

*Dennis Philips*

***Sign up 1!***

## **RING 172, TUCSON, ARIZONA – The Joe DuPerre Ring**

Meets 2nd Tue. 6:30 p.m., Holy Way Presbyterian Church 4040 S.

Bilbray Ave., Tucson, AZ 83746

STEPHEN LEVINE, President

E-mail: StephenLevine63@gmail.com

Our September 2025 meeting saw eight attendees, including Bill B., Juan F., Jesse B., Curt M., Aidan R., Steve E., Mitch L., and Frank P. Jesse spoke about his recent performance at the Stars of Magic show in Tucson, and Juan spoke about his recent visit to the Magic Castle.

The group spent a little over two hours sessioning on various effects, mostly with cards. Steve as usual was invaluable in helping folks on points of technique and presentation and answering questions. By request, Steve also did a mini clinic on the basic moves and finger positions with regard to the shell game effect. The group also brainstormed some about meeting locations that have been tried in the past with an eye to the future, in the event our group outgrows our current pizza location for meetings, as well as a dedicated email address for the Ring to ensure continuity of the Ring in the future.

*Frank Prochaska*

## **RING 175, TAMPA, FLORIDA – Warren Hamilton Ring**

Meets 2nd Tue., 7:00 pm, Tampa Gardens Sr. Living, 16702 N. Dale

Mabry, Tampa, FL 33618 / Website: <https://tampamagicclub.com>

TOM VORJOHAN, President

(865): 254-9254 / E-mail: TomVorjohan@gmail.com

With fifteen members and three family members attending in October, we had a very busy and magic-filled meeting. For our first “Teach-In” installment, Bob Klase opened the evening with a fabulous lesson on a trick we all know: the Professor’s Nightmare. Bob shared and did a hands-on workshop for both the Karrell Fox set up as well as James Lewis’ fingertip set up, plus he taught two different counts and a superb way to conclude the trick. As we are celebrating our 60th anniversary this year, we planned a celebration of our namesake, Warren Hamilton, beginning with a cake (complete with a Jo-Anne the Duck etched into the icing!) and time to visit with each other, then our longest member, Mike Wheeler, recalled his first meetings he attended at Warren Hamilton’s workshop after he got his driver’s license. Mike recalled, “First and foremost, he was a craftsman,” but he also had a fantastic collection of posters displayed in the workshop. Mike bought one of Warren’s pieces in 1961 – almost 65 years ago – and he performed his story trick using the Hamilton Silk Cabby. Members were invited to bring any Hamilton pieces that they may have, and Daniel P. (Fite) did his version of Jo-Anne the Duck with three selected cards, Tom Vorjohan shared an original “improved” duck with “Hamilton”

stamped into the bottom of the base; and he showed a new version of the duck made by Smoky Mountain Magic as a 3D printed prop. Ken Spanola had a Jo-Anne that he got from Larry Hamilton at the Tampa Bay Magic Club, and Ken did his creative routine for us. To end the duck portion of the meeting Rudy Hernandez pulled out a gorgeous plaid “Gwendolyn” the duck that used to belong to his mentor’s (Tim Arrango) son, and he did his version of the routine by Cody Fisher.

For our non-duck portion of the meeting, Lowell Tauszik did a beautiful folded card in a bucket. Alan Zunich shared a ring box and a rattling Coin Box that he used with Tenyo’s Nest of Boxes. Mark Myers shared a project in work with a squirrel in a box that does magic. Daniel Fite shared one of Geoff Williams’ effects with a moving key card that takes a good trick to a great trick. Rick Casale succumbed to peer pressure and did a hard-to-believe version of Aronson’s Shufflebored and he explained it for the group. Tom Vorjohan did an effortless version of his favorite Professor’s Nightmare called Awakening, and he introduced our final magician: Geoff Williams. Geoff did a hysterical bit about the history of Warren Hamilton as a counterfeiter as magazine paper turned into money and back to paper in the blink of an eye. It was a great evening of magic and wonderful celebration of Mr. Hamilton.

*Tom Vorjohan*

## **RING 185, HONOLULU, HAWAII – Curtis Kam**

Meets 4th Thu (except Nov. & Dec.), 7:00 p.m., at Kalihi Palama Library, 1325 Kalihi St., Honolulu, HI 96819

LAUREN TANAKA, Secretary

E-mail: [laureentanaka@gmail.com](mailto:laureentanaka@gmail.com) / [www.hawaiimagicclub.com](http://www.hawaiimagicclub.com)

10 members attended our September meeting. Willy Chen, President, kicked off the meeting with the “Candle To Flower” trick using a black & red printed scarf and closed the meeting with the “Twin Card” trick. Vice President, Bradley Choy, shared a story about growing up in Hawai’i while performing his version of the “Kala Monty”. The moral of the story was: Don’t talk to strangers. Glen Bailey showed us the “Gypsy Thread” act and is always dressed to entertain. Yona Chock put smiles on our faces with her Dog Puppet assistant performing the “Appearing Flower” trick. Bob Festa, Sargent of Arms, wowed us when he made a Banana appear out of our ears, silk appear out of his thumb tip & Bob’s Pizzeria pizza appear hot and delicious! Harvey Ouchi reminded us of the “Rubber Pen” trick, aka “Rubber Pencil” trick. Kelvin Chun was out of town in China attending the Asian Magic Association Convention.

Good Samaritan Society - Pohai Nani hired magicians for their annual Magic Show on Oct.

14, 2025. Glen Bailey led the performers for this event. Thank you to Yona Chock for making this happen.

Planning for the 11th Annual Hawaii Magic Festival on Dec. 27, 2025 continues to move forward with a goal to sellout a 600 seat auditorium. Kaulana Chang, Torch Hawai'i, coordinates the Stage Performers and inspires them with his tips. Lauren Tanaka manages the details. Dr. Brad Kerwin, The Honolulu Magic Company, is always willing to help. The Magic Youth Award, spearheaded by Harvey Ouchi, is ready to begin – stay tuned for more information. Thank you to active I.B.M. Ring 185 members! *Laureen Tanaka*

### **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 October meeting was well attended with two new friends in attendance. It was “Do What You Want” night, and that led to some pleasant variety. Bill Devon started us off with a vanishing Beer Bottle. He placed it in a bag, did the standard doge of claiming the bag was empty, turning it over and so on. In the end, the bottle did disappear, but the beer remained in a clear mug he pulled from the now empty bag. Scott Cameron showed us his “work-in-progress” Linking Ring routine. He did a fine job. Tom Allen had a volunteer help him with a card trick, and Mary Mowder had a jumbo prediction card displayed. When the prediction didn't match, Mary pulled a silk from behind the prediction card that matched the selection. Al Skinner performed BANE for us, complete with 5 red cherries and a “poisoned” one. Ric Ewing had Andy Swan help him. Rick had a prediction card and gave Andy a free choice from a small packet. Unknown to Andy, all the cards showed Jack-o-Lanterns. He chose a card, and Ric asked him a series of questions. When the color was asked, however he answered, “White”. He turned his card around to show a ghost. Ric then showed his prediction and it was indeed a ghost. Dale Lorzo gave us a demonstration of his skills by producing a flower bouquet from a paper covered embroidery hoop, and then split it into two. He then did the three nut trick with the nuts threaded onto a bolt after squeezing them in his hand. Vikram Singh performed Jafor's Power by stealing the “power” from several volunteers. He then used that power to predict who would step forward, turning a large card around to show the name of the last man standing. Gary Berard had a signed card lost and found by a mysterious method. *Jeff Tinker*

### **RING 193, SALT LAKE CITY, UTAH – Len and Thalia Swinyer Ring**

Meets 1st Tue., 7:00 pm, at the Swinyer residence, 4970 Waimea Way, Holladay, UT.

MONT DUTSON, President / E-mail: [montd84@comcast.net](mailto:montd84@comcast.net)

Web site: [www.utahmagic.org](http://www.utahmagic.org)

Ring #193 met at the Swinyers' home on October 7, 2025, for our monthly meeting. It was graciously hosted by Thalia and Len Swinyer. 21 people attended this month. Attendees signed into a book & were given name tags.

A change of leadership for the Ring has occurred. Mont Dutson has stepped down as President of Ring #193 after 3+ years. Thank you Mont for the time, leadership and support you have provided! Mont was provided with a Thank You card & gift card. He was also inducted into the I.B.M. Order of Merlin Excalibur for 50 years of membership!

The new Ring leadership is:

RUDY CHACON, PRESIDENT

ERIC WANNER, VICE PRESIDENT

CARL BYRD, SECRETARY

THALIA SWINYER, TREASURER

The treasurers report listed cash on hand, list of paid members & those signed up for next month's Magic Competition.

Ring 193 Annual Magic Competition will be held Nov 4th, at the monthly meeting. It is open to all paid up Ring members. Please notify Thalia if you want to compete and tell her what you will be performing (to avoid duplicates). Currently there are six performances.

2 minutes are allowed to set up, 5 minutes to perform.

Prizes: 1st, \$100; 2nd \$75; 3rd \$50; honorable mention \$25. And the traveling winners' cup for the year (winners name is engraved on a nameplate on the base). This is the real prize.

Judges will be non-magicians.

Ring member upcoming performances.

Sat Oct 11, 5:30-7:30pm. Grow Ogden Farm Fall Festival & Pizza Party, 880 E 28th St, Ogden. Mont Magic will be at a hospitality table.

Oct 20, 7:00-8:30 pm. How'd They Do That? Magic Spectacular will be at The Hive Collaborative, 299 W 600 S, Provo. Eric, Kerry, Rudy, Jim are performing. <https://www.thehivecollaborative.com/event-details/howd-they-do-that-magic-spectacular>

Eric is performing at the Black Islands Corn Maze & Harvest Festival at 2pm on Saturdays at 2075 S 4000 W in Syracuse.

Javier Montelongo will be performing daily through October at Kuwahara's Pumpkin Patch and Thriller Park (12153 S. 700 W. Draper, UT).

Jason Fun at Cornbelly's Corn Maze & Pumpkin Fest in Lehi next week.



Katie has a 1947 copy of Greater Magic by John Norther Hilliard for sale for \$225 (another is on Amazon for \$350).

Jay Scott Berry will be at The Prestige Nov 17-29; this may be the last chance to see him before he goes to Australia. Jay is a premier magician who has performed worldwide, including The Magic Castle in Hollywood & London. Several members are already planning to attend.

This month's meeting was Halloween the Kerry - The history of witches flying on brooms began in the 1690's in Salem, MA. Those who were burned were tied to a broom (a wood handle with branches at the bottom was displayed, a realistic looking witch's broom) which was lit at the bottom. One lady to be burned was able to break free from her bonds and flew off on the broom before it was lit. Kerry recreated the incident with Steve & Terry assisting.

Terry wore a witch's hat and was tied up with ropes that were inspected prior to use the ropes were then pulled tight, going through her body, leaving her free to escape on the broom.

Eric - When Eric was young, Southpaws (left-handed people) were forced to use their right hands. That helped Eric be ambidextrous. Two others in the audience were also southpaws. Jim helped Eric with a card trick. Eric placed his right hand in his pocket and did the trick left-handed. Jim riffled the deck and looked at a single card. He thought of it while Eric asked is it a black card (Y), a club or spade (spade), is it a court card (N). Jim then looked for his card in the deck. It (4 of Spades) wasn't there. It was in Eric's right hand which had been in his pocket the entire time. (Pocket Nightmare by Max Maven)

Dale - was assisted by Kaye. He opened a pouch and took out a looped chain. He looped the chain on the table and had Kay place her finger in a loop several times, but her finger always came free when the chain was pulled. The chain was then placed through a ring, the chain placed around Kay's thumb, with the same result (Daytona Magic has The Endless Chain for sale. A download is also available from Penguin Magic. Also called Fast & Loose.)

Dan - assisted by Jack performed a bill trick with 5 \$5 bills. He bought shampoo for \$21.95. He took out the \$5 bills to pay and they had changed into 5 \$20's. They then changed back into 5 \$5's.

Dan then did a trick he got at Magic Live. Jack looked at pieces of magazine articles. The magazine articles then turned into assorted denomination bills, then back again to magazine articles. (Extreme Burn & Instant Paper to Money).

Mont - The White Chapel Murder or Leather Apron. The Fall of 1888 in London was known as the Autumn of Terror, where multiple young ladies were murdered. Mont had a flickering lamp from that time and a leather case with files on Jack the Ripper, an old rusty (he thinks it is rust!) physician's scalpel, and an old journal from the Scotland Yard lead detective, with articles, research & pictures of the victims. According to history the case was never solved but four main suspects were identified. A description & picture of each suspect was given, with the pictures placed for all to see. Pierson assisted Mont (he was given a hat & magnifying glass to help him decide who he thought was the culprit). He picked #4, which matched the prediction of the most likely suspect that was found in the lamp.

Mont also asked Rudy some questions (silver or gold, Hawaii or Alaska, Timex, or Rolex, etc.) to get to know him, then wrote down a prediction. He asked Rudy to look up "gold Rolex wristwatch" (using Rudy's own phone), select one result, enlarge the picture of the watch, and tell us what the time on the watch was. The time on the watch was 10:09, which matched Mont's prediction.

Rudy - using multiple people in the audience, a card was picked by choosing color (red or black), suit (diamond), odd or even (even), and number (eight) with the selected card being the 8 of Diamonds. Rudy had a deck of cards that Pierson opened. Pierson dealt 36 cards (price written on deck was 36 cents). The 36th card dealt was the 8 of Diamonds. (From book Wise Guy by Harry Anderson).

Charlie - rope trick with a normal piece of rope, verified by Rudy. Charlie tied 4 knots in the rope, wrapped the rope around his hand, and the knots disappeared. He then wrapped the rope around his hand again and the knots reappeared.

We then adjourned for refreshments (cake including carrot cake which is Mont's favorite) and conversation.

*Rudy Chacon*

## **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

Skip the business, this is October, and the theme was spooky stuff/magic. Of course, the usual members (Jack Baldwin, Kenneth Jordan, and Bill Mullins) waited for Halloween candy since they wore costumes. Patrick Brunson, President Matt Growden, and MC Jared Cassidy visited Kevin McConnell last month after he

came home from the hospital. He fell off his roof practicing his rubber band escape, breaking his skull and leg (not sure if the last clause is a HIPAA violation). Welcome new ring editor, Lauren Jurgenson. Members gave reviews of recent Huntsville's Steve Bargatze and Trace Cooper shows.

Evan Tate performed three card tricks with cards chosen, including face up face down shuffles repeatedly. Patrick did his annual predicting the death day of a member present using cards. Even Evan noted the date on his phone. Patrick followed with a calendar trick taken from a Michael Breggar calendar article in TLR. Matt had a card selected and placed in a green, fluorescent deck secured tightly with 4 rubber bands, then tightly wrapped with a scarf, with the chosen card escaping just like Harry Houdini.

*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

Ring 197 met on the 2nd Monday in September to allow members to enjoy and celebrate the long Labor Day weekend. Our meeting began with the usual agenda items of reports and updates. This one, however, had a sense of loss as we remembered our friend, Chester Gault. His recent passing has left a significant void in our group.

October's meeting will concentrate on the preparation for the Ring show in New Martinsville on the 18th. Our ring is fortunate that it will be sponsored by the organizers of the festival being held on that same day.

The theme for this evening's performances was "The Classics of Magic. Performers included Jay Foresta, Dock Cutlip, Kerry Blair, Bill Stokes, and Dale Wheeler.

Jay started us off with "Cups and Balls." His unique take on the classic was that he used 2 sets of cups and balls. Next, Dock performed his interpretation on David Parr's "Copycat." Bill served as his assistant. This effect included a deck of blue backed cards, a deck of red backed cards, and a bell. Dock created a series of "do as I do" actions with the cards and finishing with a ring of the bell. Bill followed suit.

Kerry followed with an effect that is pretty close to our Ring, the well-known, and coincidentally our Ring's namesake, Tommy Windsor's "Popcorn Box." Bill shared classic rope tricks utilizing elements from Karrell Fox. Additionally, he performed a rope variation from Supreme Magic Ian Adair's "Jump Rope."

Finishing the performance portion was Dale with the assistance of Bill, Kerry, Jay, and Charleen. "Grandma's Necklace" rounded out our evening of classics in magic.

We would love it if you would like to join us, either as a guest or a new member. If you are traveling through or living in our area and would like to come to a meeting, get in touch with us.

*Charleen Stokes*

### **RING 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/27850309211/](http://www.facebook.com/groups/27850309211/)

We dedicated the first session for this month to Close-Up magic without cards. Honorary President and I.B.M. International PIP, Vanni Pulé, penetrated a nut through a string a la "Brema", passed a chain through a hole in a large bolt and breached another bolt with a ball bearing. Philip Sammut regaled us all with some of his finest coin manipulations, penetrating a coin into a soda can in the process, and ending with a production of a jumbo coin. He also gave us his original presentation of the bottle hanging on a piece of rope. Lorenzo Brincat performed a slick version of the chop cup, ending with a large ball and a lemon. He also delivered a highly honed variation of the Professor's Nightmare plus a bonus routine with paddles being used as erasable white boards.

Another paddle routine came with a cosmetic change by our President, Gwilym Bugeja who used a Sharpie to change the writing on its casing. Initially he had produced a comedy item from an impossibly small space. He followed with Craig Petty's 'Key Master' and Houchin's "French Kiss" routine with blank cards. Bill Schweda made a number of coins uncannily disappear in his bare hands. Our guest from the Netherlands, Ed Jansen, showed us his version of the "Chicago Opener".

The session ended with the recently introduced "highlight" presentation, this time taken over by our President. Gwilym gave a very useful and expert hands-on demonstration of how to split cards and what can be made with the gaffs. He ended by giving a few made-up gimmicks to those who attended.

A subsequent meeting had Glen Mercieca as highlight presenter. He talked about different types of shows. He also shared his views about what one should wear, according to the event and venue. He also discussed the currently controversial subject of whether one should perform with animals or not. He performed the diary trick and a silk blow.

The general magic session opened with Brian Rolé performing the McCombial prediction with art masterpieces. Gwilym Bugeja did the six-card repeat and a very strong book test

called “Stab in the Dark”. He finished with a version of Cardiographic called “Stretching the Truth” where an animal is chosen and the unsuccessful drawing changes to the animal selected.

Philip Sammut predicted which Jumbo court card would be chosen, by having a hole in the selected one. Then he changed the Queens to blanks. Bill Schweda matched ESP cards with coloured envelopes. Robert Ellul managed to cut a bill in half inside an envelope, leaving the note unharmed while the envelope ended in two pieces. Vanni Pulé demonstrated three of his published routines, the torn card being restored gradually inside a frame, a rising drawing of a chosen card on the cellophane around the deck and a book test with the chosen page being magically torn from the book and appearing in a different place.

For the meeting that followed, we were lucky to have a guest from London, England. Bharat Patel is a veteran member of the British I.B.M. Ring and The Magic Circle. He is a versatile magician having worked in close-up, parlour and stage on various occasions. He won numerous gold medals in a wide variety of magical competitions and performed regularly before top celebrities at London’s most exclusive venues, on inaugural Virgin flights, at major film premieres and many other corporate events. He featured in his own stage shows in London with grand illusions and baffled many an intelligent mind with his mind reading routines. His lecture consisted in a memory card routine, which is his own creation, a truth and lie test, superb metal bending, a slick ring and string routine, a baffling chosen card in mouth and a very clean ending for the Professor’s Nightmare.

The tricks were very baffling, well thought-out and well-choreographed. Bharat was always one step ahead of the audience, even though he was performing to magicians. Most of what he did was audience-tested in hundreds of performances and you could tell. Besides, he uses no complicated props, although, one has to admit that his retentive memory helped. The President, Gwilym Bugeja, thanked Bharat Patel and his wife for joining such a well-attended meeting on such warm summer’s day and thanked the members who turned up.

*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)

President Doug Ferguson opened the September 28, 2025, meeting at 7:00 PM. Fr.

Steve Blum passed out the treasurer’s report for August. We nominated a slate of officers for 2026: President, Chris Topel, Vice-President Gary Friedrich, Secretary, Gene Craft, Treasurer, Doug Ferguson. They will be installed at the October banquet. Chris will also announce the Magician Of The Year.

Magic began with Fr. Steve Blum. He placed match sticks in the form of “ $5 + 8 = 0$ ” and asked us to arrange them so it was a true equation. He also presented religious sayings on cards. Gary Friedrich had Doug place several cards in separate piles. Gary was able to predict the top cards.

Mike Grubbs presented a unique Cards Across. Chris Topel counted to a specific card that matched his prediction. Gene Craft presented a unique mathematical routine that required the audience member to add, subtract and multiply to his prediction.

Doug Ferguson presented the evening show. He first cut to all four Aces in the deck. He also found a selected card in the deck and concluded with Australian 6’s. Eddy Grubbs was also present.

*Gene Craft*

### **RING 210, ANN ARBOR, MICHIGAN – Duke Stern Ring**

Meets 2nd Wed. each month 7:00pm at the Plymouth Community Arts Council, 774 Sheldon Rd., Plymouth, MI 48170

RANDY A. SMITH, Secretary

Web site: [www.aamagic.org](http://www.aamagic.org)

We had a great turnout for our Parlor Magic Competition. Spectators enjoyed wonderful magic from a great slate of performers. First up was Dan Jones who performed his classic vanishing coke bottle. Then Dan performed his comedy version of the Pom Pom Pole. Next up, Mike Thornton performed a clever book test involving a numerical dictionary reference. He then dusted off his billiard balls and treated us to a manipulation act from his Chavez days. April Barrett then opened with a quick Pumpkin from Chick Pan and then gave us a lesson in the history of scarecrows as her puppet Buddy aided her in a candy production and a pop quiz candy giveaway.

Phil Mann, the Magic Mann opened with a giant pole production, then a glass mysteriously shattered and Phil wrapped up with a visually appealing feather from book. Lincoln Stone wrapped up the competition with a nice Chop Cup routine. Everyone voted on their two favorite acts and when the votes were tallied President Sean Howell awarded the Fan Favorite Trophy to Mike Thornton. Second place went to Dan Jones and third to Lincoln Stone. Everyone did a great job and gained valuable experience performing on stage.

*Karl Rabe*

## **RING 216, SAN JOSE, CALIFORNIA**

Meets 2nd Wed each month at the Yu Ai-Kai Cultural Center, 588 N.

Fourth St., San Jose, CA

DAVID MARTINEZ, President

E-mail: [president@Ring216.org](mailto:president@Ring216.org) / Web site: [www.ring216.org](http://www.ring216.org)

President Cal Tong opened the meeting on August 13, 2025 and introduced the board members. He announced that next month there will be a surprise gift lecture, free to members, the speaker to be revealed soon. Then he introduced tonight's lecturer, the Bay Area's own David Gerard.

David has been well known to Ring 216 for years and many members have enjoyed watching his progress from his early part-time magic days – he was Ring 216's Magician of the Year in 2012 - to his current status as a top professional playing the upper levels of Silicon Valley parties and corporate events. He expressed to the more than thirty attendees his appreciation at being back in this room where he got his stage time. After a survey to find which topics the audience most wanted to hear, he began with his opener, a funny, fast-moving and powerful five-person prediction that quickly established his personality, the type of show for his audience to expect, and his ability to stun and surprise. In his detailed explanation afterward he was impressively candid about the effect's origins (from Asi Wind) and how he expanded it, and what it meant to him to move into performing mode from the start. He was unusually honest about the psychology of gaining self-confidence at the start of each performance.

He spoke on the business of getting gigs, keeping statistics and his discovery of the optimal number of gigs per year that kept him to his best performance quality. He named his mentors and how they contributed to each aspect of his advancement. He explained the development of his rapid, improvisational style and how the style integrates with the magic engineering to keep the audience both engaged and fooled "I want it to be so they can't look away. Freneticism helps."

David covered more of his go-to effects and explained each, with his psychological touches: coins across, cutting the tens, the double spectator peek routine, and more. He answered audience questions with admirable openness. The lecture was recorded and he made it available to those present for a small fee, including in it more magical material that he did not have time for in the lecture.

It is so gratifying to see a Ring member become a consummate professional and to come back and share so openly, and so warmly, his experiences and his magic.

I.B.M. Ring 216 of Silicon Valley meets the

second Wednesday of every month. We welcome all visiting magicians. *Gary Goldberg*

## **RING 236, CHAMPAIGN, ILLINOIS – Don & Dorothy Schultz Ring**

Meets 3rd Wed., 7:00pm, (except Nov. and Dec.) at The Salvation Army, 502 N. Prospect, Champaign, IL 61820 (and Zoom).

KEN BARHAM, Secretary

2318 Winchester Dr., Champaign, IL 61821 / (217) 841-5616

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

This was the first meeting at our new location at the Salvation Army, 2212 N. Market Street in Champaign. We will be meeting there until further notice at 7:00 PM on the Third Wed of the month.

The meeting opened with discussion of recent and upcoming online meetings offered through the National organizations. Just one of the many benefits of joining them. Next, members who attended the Trevor Duffy talked about some of the cool things he showed us. It was definitely a lecture worth seeing if you get the chance. He had a pretty wide variety of things he talked about and everyone who attended had a good time.

Rob "The Professor" Higgins gave a good review of Sonata by John Tamariz. He said the method is good, if somewhat complicated, and he hopes to be able to demo it next month. Andy Anderson described color match and gave it an enthusiastic thumbs up.

Ken Barham opened the magic with his rendition of the QIR rings and his Two Coin Repeat followed up by the Hopping Half. Rob Higgins took the floor with In Flight. Dave Wernick demonstrated his Magic Ice Cream Scoop which opened up some fun ideas. Andy Anderson returned with a description and discussion of Cuba Libre. Hesham Hassan showed us a really cool, self working, "Push Through" Card Production. Mark Carlson demonstrated a variation of the Cross Cut force that was taught at the Trevor Duffy Lecture. While being relatively easy, it is very deceptive which makes it a little tougher to get it into your brain. After a few repetitions, though, it clicks right into place. Bill Pierce closed out the magic c his Magic Blotter. As usual, there was a lot of discussion once the meeting was closed.

The next meeting will be Wed, Oct 15th at 7:00 PM at the Salvation Army on North Market Street in Champaign. The topic will be Nursing Home Assisted Living Facility Magic but anything you bring will be ok with us. *Ken Barham*

## **RING 244, LONG ISLAND, NEW YORK – Frank Garcia/Zach Mandel Ring**

Meets 1st Wed., 7:45 pm, Good Shepherd Lutheran Church 99 Central

Park Road, Plainview, NY / Web site: [www.Ring244.org](http://www.Ring244.org)

BILL KRUPSKAS, Secretary / E-Mail: [Magic122@optonline.net](mailto:Magic122@optonline.net)

Our October meeting was a small but enthusiastic group. The theme for the month was



spooky stuff, Halloween, voodoo etc. Bill Krupskas (that's me) started things off performing Dan Harlan's VooDoo. He also did a second effect, but I cannot remember what it was. Steve Goldstein demonstrated an item called Haunted Box by Joel Miranda. It had to do with horror movies. Dave Levitan brought his see-through guillotine that was built by master illusion builder Bill Schmeelk. Kevin Rhodehouse was next with an effect using a borrowed cell phone. He had a card selected and when he opened up a picture of Houdini on the borrowed phone, the selected card appeared on Houdini's eyeballs!

Billy Gray then performed that old classic – nickel nailed to his forehead. Magic Al Garber followed with a dis-embodyed Skeleton in the Closet. Terry Oberman demonstrated a nice effect using a list of 100 Halloween related items. Did I hear Digital Force Bag? Gary Levenson showed us Fright Night again with a horror movie theme.

Bill Krupskas was back demonstrating an effect using three of those souvenir decks. Actually he used a Las Vegas deck and he predicted a selected card and casino using a poker chip. Peter Nardi would be proud! A really nice meeting!

*Bill Krupskas*

### **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 WYMISNER, President / Lewiswymisner@comcast.net  
(970) 484-7014 / Web site: www.prestodigitators.com

August Meeting Minutes 2025: Cameo Heitzman performed an effect she called "Rainbow Connection."

Chris Manos did Cut & Restored Coke Bottle. Lloyd Mobley performed an effect he called "Perfect Timing." Baxter Dunn did a block off rope trick. Lew Wymisner (Loudini)) performed Insta Box where a card disappeared from a wooden box and re-appeared in a clear plastic box.

September Meeting Minutes 2025: Tim Pendergast (Tim Foolery) performed Harvey Berg's NE + Ultra Book Test. Doug Zimmerman showed his version of the Chicago Opener. Mike Frey performed an oldie but a goodie, Ultissimo. Baxter Dunn performed a Thomas Pohle effect with a glass full of liquid that mysteriously did not spill a drop when placed inside a box, and the box was rotated. In the Thomas Pohle version, the inside of the box may be shown to the audience. Brian Hallisey (finally) performing Martin Lewis' Sidewalk Shuffle. Gary Erichson performed an effect he called "The one-armed magician." Doug Zimmerman taught a version of the Card Stab

using a newspaper instead of a blindfold. Later in September, more than 20 people traveled to Estes Park, Colorado to the Stanley Hotel (The Shining!) to Aiden Sinclair's Underground, a magic theater that was recently featured in *Genii* Magazine. The headlining performer in September, who also did a private lecture for the group, was Siegfried Tieber. This "field trip" was made possible due to the generosity of the late Lloyd Worley (founder of SAM 292) and his family.

*Lew Wymisner*

### **RING 254, HIGHLAND, CALIFORNIA – the Karrell Fox/Paul Shartel Ring**

Meets 2nd Tue. each month, 7:30 to 9:30, Highland Senior Cntr. 3102 E. Highland Ave., Highland, CA

STEPHEN HEALTON, Secretary / (951) 570-7266

E-mail: healtonccl@gmail.com

Magic Swap Meet: Tricks, Treasures, and Technical Tips!

I.B.M. Ring 245 members had a fantastic time at our recent meeting, which featured one of our club's favorite events: the biannual Magic Swap Meet!

After a mercifully brief business meeting, during which we discussed the exciting, upcoming club show for the Highland Senior Center, we jumped straight into the main event.

The room was buzzing with activity, hosting many vendors selling a delightful array of items – from classic, time-tested tricks to some of the latest effects on the market. It was a true treasure hunt for magic enthusiasts! Every vendor reported a sale, and almost every member walked away with something new to practice.

Beyond the transactions, the best part of the evening was the incredible atmosphere of sharing. Not only did the vendors provide the "technical" instructions for the tricks sold, but they also graciously took the time to share their personal experience with each item. Their demonstrations proved that you don't need to "bust your knuckles" with overly difficult sleight-of-hand to present truly entertaining magic.

A huge thank you goes out to all the vendors who sold items and all the members who made it such an entertaining and informative evening!

Then later in the month, Magic, Laughter, and Escapes at the Highland Senior Center

Our latest performance for the community, a stunning show at the Highland Senior Center, was an unqualified success, leaving the audience delighted and dumbfounded!

The evening kicked off with our master of ceremonies, Colonel Steve, who set the perfect tone with a terrific, quick-witted joke that had the crowd roaring with laughter.

Next, the magic began in earnest with the dynamic duo of Peter & Miss Direction. They

brought the house down with a truly elegant escape routine that kept everyone on the edge of their seats! The precision and wonder of the act demonstrated why they are one of our club's most celebrated teams. Following the thrilling escape, Peter returned to the stage solo for a classic of magic, the multiplying bottles. He expertly commanded the audience's attention as bottles seemingly appeared out of thin air and multiplied across the table in a bewildering and delightful display of illusion.

Colonel Steve then returned to the stage with a crystal ball, pointing and laughing at its predictions. His joyful moment was interrupted when another club member joined him on stage and hit him with a pool noodle! When the Colonel asked why, the member quipped, "Because my dad always told me to strike a happy medium!" The quick-fire comedy bit was a hit!

The amazement continued as Dave took the stage with his famous Cups and Balls routine, baffling the audience with his sleight of hand.

After changing into his performance shirt, Colonel Steve returned to perform several of his own impressive illusions. One highlight was a card trick that featured a surprise assistant: a picture of Harry Houdini that helped complete the impossible feat!

Next up was our loveliest and youngest member, who charmed the audience with several wonderful tricks. She concluded her set with her famous, beautiful, and mesmerizing flying butterfly routine.

Finally, our heavy hitter, Chazz the Magician, closed the show. He presented many fantastic tricks that wowed the audience, concluding his powerful performance with a clever rope routine.

The audience loved each and every performer, and our club was held in high regard by all who attended. It was a wonderful night for magic and community!

*Steve Heaton*

## **RING 258, LEESBURG, FLORIDA – The "Magic Ian" Ring**

4th Thu. at 7:00 pm, in the Ball Room of the Lake Square Mall, Leesburg, FL 34748

ROGER L. REID, Secretary / (321) 945-7500

E-mail: rogerreid1114@gmail.com / Website: www.Ring 258.com

Esteemed member Allen Klein emailed that he has torn his rotator cuff and will have surgery to repair next week. We had a low turnout this month possibly because members may have objected to Hurricane Docksides charging \$100 for use of the room. This was addressed later in the meeting. If you stayed home you missed a Good One!

George and Kathy Drake went to the Lake Square Mall to speak with new management about meeting rooms. As a Tax-Exempt entity

our Ring will use the meeting rooms at no monetary cost. In return for use of the rooms we will produce four Magic Shows a year in the Mall. We will return to Golden Corral for our Holiday Party this year.

Our monthly theme was "Teach Your Favorite Trick". Each presenter performed and then taught their effect. David Lyons led off with a nine card mathematical prediction called "Deja Vous". Sandy Schwartz taught "Predict the Prediction" and "Marked Cards". Roger Reid showed "Hopping Half Sun & Moon" and "Lightning Loops" and handed out bags of loops and typed instructions. VP Andy Rohweder did "Tic Tac Toe Prediction". George Drake taught "Linking Rings" and "Linking Ropes". David Ginsburg wowed with "Card Guillotine" and "Pen Thru Bill". Greg Solomon Magished "Poker Test" and "Impromptu Torn & Restored Bill". Regina Schiraldi closed with a children's photo version of "Match Them For Me Now".

Next month's theme... "Halloween!"  
Nomination for 2026 Officers! *Roger Reid*

## **RING 265, LONDON, ONTARIO, CANADA – London Magicians Guild**

Meets 2nd Wed., Labatt's Engineering Bldg. unless otherwise notified.

MARK HOGAN, Secretary

We kicked off the new season with some visitors last month! Members from the Windsor Magic Circle were here to share their magic and some new ideas.

Bill Dileva (Bill Nuvo) started off the night with a juggling act set to a movie-trailer-style voice over. He then showed the group how to vanish a coin while apparently dropping it into a participant's hand.

Michel Lejeune performed sleight of hand with a magical jacket. Four signed cards traveled one at a time to four different jacket pockets. The effect even worked when someone else was wearing the jacket! It was Michel's version of Dai Vernon classic "Travelers" plot, with improvements from Larry Jennings' "Ambidextrous Travelers", a presentation influenced by Michael Close, a palm by Guy Hollingworth, and a finale with a touch of Steve Draun.

Bill Nuvo returned with a one-of-kind signature act, showing us how he could rotate each of his legs over 360 degrees. Very surreal.

Tim Traynor shared a wonderful performance of Alex Elmsley's "Dazzle". A packet of five playing cards continuously changed back designs. There must have been a dozen changes; each paired with witty jokes. In the end, all cards were examinable. Tim taught us one of the

false counts required and gave advice for preparing the necessary props.

Bill Nuvo closed out Windsor's presentation with his comedy straitjacket escape, while tied up in a very long rope. Kevin McQuillan performed and taught Peter Kane's "Single Shot", in which a deck of cards is turned into a gun and shoots out a card peeked at by a participant.

Peter Mennie showed off a new deck of cards paying tribute to Canada. The deck was designed by CAM president Ryan Joyce. They can be purchased here at <https://www.cammagic.org/shop>, or at a discounted price in person at our next meeting.

The meeting concluded with a magical free-for-all, with everyone socializing and catching up after the summer break. It was great to see so many returning faces!

Thanks again to the Windsor Magic Circle for visiting us for the first meeting of the new year.

*Mark Hogan*

### **RING 266, TYLER, TEXAS – East Texas Court of Magic**

1st Mon of the month, 7:00 pm, at Church of Living Hope on Hwy 69-North in Tyler, Tx.

JENE CARROLL, President

In October, the Tyler, Texas Ring held its first ever night picnic. We grilled hotdogs and, including visitors, had 27 people in attendance! Abe Shafer wowed us with some general shenanigans with a cookie. Our President, Jene Carrol performed a stellar card routine. David Gish did some great effects using mylar confetti! We also discussed our upcoming lecture featuring the very capable Gustavo Raley, who is currently touring Texas. Visit us soon if you're in Tyler!

*Paul M. Budd*

### **RING 273, CANBERRA, AUSTRALIA - Oliver Ring**

Meets 3rd Thur., 7:30pm at the Burns Club

PETER FOSTER, Secretary

Email: [pfoster@pcug.au](mailto:pfoster@pcug.au)

Another good meeting this month, although there were just the 4 of us: Humphrey Cornthwaite, Chris Donohue, Phil Bevan and me. Humphrey started off with Slydini's Silks. This was a multi phase routine where 2 silks were knotted together but magically separated. Very nice. Humphrey followed with a rope trick: a rope was wrapped around his fist, with a small loop at the top. A flick of the wrist, and the end of the rope was now through the loop. This was Threading the Needle. Chris then showed us another rope trick, where a knot appeared without (apparently) letting go of the ends. Phil then did something pretty amazing. It started off simply enough, with a silk vanish. This was Ghost Silk, which used a very nice pull. But the real show was in the reappearance. He said that

the silk would reappear on a chair. We all looked at the chair, and with a flash a full size teddy bear appeared on the chair, with the silk tied around it! Very surprising and very magical, as the teddy bear looked to be too big to have been concealed anywhere. He had gotten this from FISM, and he told us about his time there, and the well known names he had met. The theme for the meeting was Routines, ideally finishing with some sort of callback, so Phil now did a card routine. A spectator named their favourite card, then they picked a card. They actually repeatedly picked a card, but they kept getting their favourite card. This card was eventually put aside and another spectator picked a card. This one was a different card, but it ultimately became the first spectator's card. This was Comedy Callback. Phil followed with another card trick. A card was selected and lost in the deck, then the spectator took a bunch of cards to get a random number. The spectator dealt down to that number - the card at that number had STOP written on the back, and it was the selection. As a kicker, the rest of the deck was all blank cards. This was Stop It!!! by Chris Congreave. Chris then did one that involved 3 spectators. There were 3 roles (lawyer, real estate agent, magician) and several computer brands (e.g., IBM, Dell, etc). With the magician not looking, spectators chose a role and a computer brand. The magician was able to divine who was who and who had what. This was by Sean Taylor. Phil followed with another thing that he had picked up at FISM. This was a ring on rope routine, which used a chunky nut instead of a ring. For the finale, the nut was threaded on to the rope and placed in a spectator's closed fist. The rope penetrated, leaving the nut behind. But then the spectator looked at the nut - it was now solid, with no hole. Quite a kicker. I finished with some stuff with a controlled coin flip (this was Flip by Wes Iseli). This used an ungimmicked coin, although not all coins are equally good to use. Phil showed a minor extra thing you can do, to make it more reliable for any coin. Next meeting is on 16 October. The theme is Magic With Bottles and Glasses.

*Peter Foster*

### **RING 284, FORT WALTON BEACH, FLORIDA - Conrad C. Bush Ring**

Meets 3rd thu, 6:00 pm for socializing at Fresh Greece Pizza & Grill, 339 N John Sims Pkwy. W. Niceville, FL 32578. 7:00 pm meeting Valparaiso Library (459 Valparaiso Pkwy)

RONALD HUDSPETH, Secretary / E-mail: [RMHudspeth@spamcop.net](mailto:RMHudspeth@spamcop.net)

The third quarter for Ring 284 was "interesting," to say the least. As reported for the previous quarter, our meeting place (Landsharks Pizza) close their doors for good, so we returned

to Niceville McAlister's Deli for the July Meeting. We wound up cancelling the August meeting due to a lack of "adult supervision," as all of the Ring officers were deployed. However, under the category of BUSINESS & EVENTS we more than made up for that with our September meeting being held at Olive Garden in Fort Walton Beach as we hosted comedy magician extraordinaire Geoff Williams for a lecture. We were happy to see members from Panama City to Pace able to make the lecture with a new prospective member, James Hodges, in all the way from Dothan, Alabama! President Jeff Sobel has also located a new meeting place, so we will start the 4th Quarter at PoFolks Restaurant in Niceville. MAGIC: The meeting had several members present magic and mirth: Pres Jeff Sobel amused us with parody games /Connect 1/ and /Ship/ (spoofs on /Connect 4/ and /Battleship/ — but with only one move). VP Brian Ward performed David Penn's /Nest of Boxes/ and showed off Penn's magnetic 8-ball load and holdout, which led to a fun brainstorming session. Mark Zeid showed several card tricks, and Ron Hudspeth performed TCC's new Multiplying Bottles and then used astute hearing to gauge when Dave Hunt was lying by performing "The Oddest Coin," a close-up comedy mentalism piece based on Penn's "Oddest Ball." The September meeting/lecture of course featured our good friend from central Florida, Geoff Williams. Geoff treated us to a full evening of material from his first three lecture notes and, of course, his latest, "Underground Monsters." — Olive Garden's staff kindly let us run a little past closing. Although Geoff was the main event, the pre-lecture dinner provided time for Panama City members Matt Martin, Don McCoy and Ted Danger as well as Pace member Jason Simonds to get in a little table top/stroll work.

Remember that we meet for early dinner time on the third Wednesday now; if any of you find yourself in the area, please feel free to drop in. However, during tourist season or to facilitate special events like lectures, we may need to relocate the meeting for any given month. If you think there is any chance you might like to make a meeting, please e-mail below and we can put you on our e-mail reminder distribution. Our public announcements page on Facebook can be found under "Ft Walton Beach/Niceville/Okaloosa Magic Club." Also, we have potentially several members who drive in from points as far away as Panama City, Crestview and Pace, so if you might like to car pool, feel free e-mail RMHudspeth@spamcop.net for information.

*Ron Hudspeth*

## **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  
Web site: [www.ring313.org](http://www.ring313.org)

Our meeting began with member performances by Kevin Brown and Sam Konugres. Kevin demonstrated mind reading by identifying several ESP cards selected out of his sight by a volunteer.

Sam's volunteer was asked to make numerous selections from various groups of differently denominated bills. When complete the total value of the chosen and unchosen bills was correctly predicted. The kicker was that the back of each bill was clearly marked as being "taken" or "given" by the volunteer.

The evening's lecturer, John Abrams, had performed two shows in a nearby school earlier that day. He has enjoyed a long, successful, and lucrative career as a school assembly magician and author. He shared a part of one of his many school programs and used it to illustrate the rest of his lecture with many technical, psychological, and business techniques that make the schools eager to repeatedly book him.

John's accrues his regular six figure annual income without working evenings or weekends. In fact, doing exclusively school assemblies at two to three different elementary schools each week, with two shows usually back to back at each one. This allows him to be home early in the day and work only forty weeks a year. John also derives great personal satisfaction because at school assemblies, the appreciative audience is always in a packed house. Mr. Abrams discovered early on that performing for the pre-K to 6th grade audiences are the sweet spot for magicians.

Creating these school shows starts with a visit to your state's education department on line where specific learning concepts and objectives are articulated by grade level in great detail. Overarching themes about character and anti-bullying are also popular. Some of Mr. Abram's shows focus on these or STEAM/STEM concepts that you will find on education department websites.

When designing a show John uses the "Hamburger" model where the top and bottom of the bun represent your solid opening and closing magic tricks. The "Meat" of your performance is in delivering three to five concepts from the education website. Each concept is presented at least three times during in an entertaining way. Often a magic trick is incorporated in one of those repetitions. This show design



blueprint is applicable to putting together any of your own shows. Big opener and closer, with other good stuff in the middle.

John cited research that shows audiences significantly value and appreciate performers who use a recorded introduction to build themselves up. We all should use one.

After a show, but before leaving the stage, make sure to make a "Final Pitch" in which you mention all the other types of shows you have available. This often involves a promotional giveaway like a giant bill with kid magic tricks on one side and your picture, contacts, and shows on the other.

Mr. Abrams emphasized the need for constant communications with whoever books you. He articulated the many types of emails he sent both before and forever after an engagement. John also emphasized that when the email request a Google or Yelp review is ultimately sent, that you must actually request the "5 star" rating. If you don't you may only get "4 stars" no matter how good the show went. This is critical as your websites visibility in Google searches depends SCO Social Channel Optimization (or sometimes Search Channel Optimization) ranking.

Modern technology allows most of this to be automated through the use of CRM (Customer Relationship Management) software. Many vendors have specialty industry types but most are adaptable. There are also ones specific to magic.

John's book, *The Handbook for School Assembly Performers*, is filled with all of the specifics, including marketing secrets is available on Amazon or his website. *Alan Hanson*

### **RING 325, BRANSON, MISSOURI – The Tri-Lakes Tricksters**

Meets 3rd Sat. of the month atlt's Magic & Joke Shop, 6:00pm, 124

South Business 65, Branson, MO

DR. CHRISTOPHER BECK, President

E-mail: beckibmring325@gmail.com

Attendees: Jim Holmes, Thom Taylor, Gary & Mary Geise, Anthony Mullins, Yak Williams, Monica Holcomb, Jeffrey Pyzocha, KJ Phelps and visitors Lexie (9) and mom Christine Cole.

Saturday, October 18 our annual trip to Hamner's Variety show. As part of your FREE admission, everyone is encouraged to bring something well-rehearsed to perform at the meeting at 6:00pm-The meeting will be held at Hamner's Theatre. Hamners Variety Show will start at 8:00pm. This show is FREE for all members and immediate family members.

Saturday, December 20th is the Annual Flea Market/Auction. Ten percent (10%) of all sales to be donated to the club.

Yak has been in touch with Blake Walker who is interested in presenting a lecture in the new year. We will discuss further at next meeting.

Jeffrey is working on putting together a variety stage show in the spring at the Twin Lakes Playhouse in Mountain Home Arkansas. More details to come.

Paper Magic is the theme. Jim discussed Gene Anderson and his book about newspaper magic and the torn-and-restored newspaper made famous by Doug Henning. Karl Fulves Self-Working paper magic was also referenced.

Making sure everyone had several napkins Jim proceeded to demonstrate a torn and restored napkin effect. After tearing a napkin, he stuffed it into his other hand. He then pulled it out, showing it completely restored. Accidentally dropping another napkin that was also shown as restored. The trick requires three napkins, thus allowing the "accidentally" dropped napkin to be a double restore.

Our new visitor, 9-year-old Lexi was up first. Using a mini deck of cards she pulled the four aces and 12 random cards out. After placing the cards in four piles, and with Gary's assistance she was finally able to spread the cards and show the spread with four cards reversed and the others with faces up. The reversed cards were the four aces. The mini cards turned out to be a bit of a challenge to use.

Jeffrey was up next and spoke about Eugene Burger and his Final Cut knife trick. He also referenced Steve Fearson.

As a tribute to his Dad, who was an avid fisherman he demonstrated four colored fish spinners. Lexie assisted by selecting the Red spinner. When the box was opened the red spinner fell out. He indicated this effect came from Aldo Colombini.

Resident Russian/Ukrainian/Slovakian Thom Taylor, aka Nicholas Nickleby Instikoff demonstrated his Slovakian Christmas Key and it's Magical Powers. His Magic Test used three hats, Red, Blue and Orange. With the magical key the blue card was selected. Das Vedana.

Yak after darting around the shop, finally got himself organized. He demonstrated his previously attempted muscle pass, this time he was successful by doing it in slow motion.

Next, with Jeff's assistance he presented The Mystic Dice effect (From Italy, only \$100 at your favorite magic shop!) three boxes, red, blue and yellow with a dice for each one. Jeff took the boxes behind his back and marked them with numbers. When the box was opened the dice were layered with the 1 on top, 3, in the middle and 5 on the bottom. Opening the "Prediction" envelope the same sequence was displayed.

Anthony was up next. He showed a white piece of paper with the top edge turned down about 1". Slowly, rolling the paper with the folded edge out he proceeded to turn it into a tube. Twisting the bottom portion of the tube tightly together a Rose displayed which he gave to Mary.

Up next, KJ selected a black piece of paper and her assistant Lexie selected a colored piece of paper. They each tore their sheet into three parts. KJ took all the torn pieces and began working them together. After manipulating the pieces a bit more she displayed a pretty bonnet and placed it onto Lexie's head. *Marry Geise*

### **RING 327, CEDAR RAPIDS, IOWA – Fred Petrick "Mombo" Ring**

Meets 2nd Thu. of the month at the Iowa Magic Shop, 1090 Seventh Ave., Marion, Iowa

DON NELSON, President / Email: nelsondon@aol.com

Ring 327 met for our monthly Ring meeting September 4 and our "Sunday Magic Sessions" September 21. These were the first two meetings at our new venue, the CSPS Hall in Southeast Cedar Rapids. The previous meeting location, Ken's Magic Shop, closed in August following the death of the proprietor, Lifetime I.B.M. Member Kenneth Marlin, in July after a prolonged illness.

The first meeting centered on learning the facilities of the new location, which has meeting rooms and small and large performance areas. We discussed potential topics for future meetings, and also considered having some public performances by Ring members. We are currently planning to host a mentalism lecture in January 2026, with the specific details still pending.

The Sunday Magic Sessions continued the future planning but also involved some show and tell. Two of our Ring 327 members, Fred Mishler and Tom Yates, have been developing a comedy/parody magic act, performing as Sven & Stellar. They performed recently for an event hosted by a local neighborhood association. It was well received. They performed their adaptation of "crazy man handcuffs" using their entire bodies instead of fingers and large elastic exercise loops instead of rubber bands. They also performed a coin flip prediction, a no-hands balloon trick, and a pen-through-bill routine which turned out to be pen-through-tongue. They involved members of the audience who were coached to perform simple magic tricks, and one of them was awarded the coveted "Who's The Fooliest?" (WTF) trophy.

Also at the Sunday sessions Tom Yates demonstrated a trick he acquired at FISM involving a dowel penetration through a frame.

Fred Mishler performed the Ultraslice and Bizarro Flip card tricks. Don Nelson performed the Cut & Restored Balloon, his adaptation of the cut & restored rope using an animal-twist balloon.

*Don Nelson*

### **RING 334, MYRTLE BEACH, SOUTH CAROLINA – Grand Strand Magicians Society**

Meets 1st Thu., 7:00 pm at the Southatlantic Bldg., Unit C, 908 Seaboard St., Myrtle Beach, SC

GERRY THOMPSON, Secretary

[www.sandyshoesentertainment.com](http://www.sandyshoesentertainment.com) / (843) 650-0767

The weather was cool and the sky was clear, a fine night for a meeting. We started the meeting with announcements and upcoming events for the month of October. We then moved to the awarding of Door Prizes. We then had a special Door Prize of a dead body and Liam was the winner. We broke for snack time.

And now, it is showtime! Dale Rabon showed the Boomerang Illusion using sleeves for coffee cups. Ray Hardee was up next and brought out a small cabinet, opened it and there was a picture of Houdini on the back panel. A Houdini coin was offered and signed and placed in the cabinet. After the door was closed the coin jumped into a glass in the box. Next, a card was selected and placed in the box with the rest of the deck next to it. A dish replaced the glass. After the door was close the selected card jumped into the dish. Nice! Dave Tanner set a tray with a small haunted house and a jug with cork in it. A hank was taken from the house and put in the jar and corked. It began to move in the jar and then jumped out of the jar into Dave's hand and replaced in the haunted house. Loved it! Bryan Wilson had a belt strapped on his wrists, tightly at that. A black cloth was placed over his hands and managed to escape with some humorous byplay. Trois followed and had Gene, Ray, Billie and Dave name a number and he dealt that many cards in separate piles from a deck of cards and set aside. The cards turned out to be the four Aces and the rest of the cards had blank faces. Paul McTaggart lined up four glasses, from a small one to a tall one with the smallest filled with red fluid. As he pattered about Bella Lugosi and vampires, he poured the liquid from the small glass to the next glass, from the smallest to largest, somehow filling each glass. Then he went from the big glass to the smallest. Greg Holt performed the Key Mystery. A key on a chain running through one end of a stick. A second hole was in the middle of the stick. Greg was able to pull from one end of the stick to the middle hole then back to the end hole. Cool trick. Jesse Schuster took the stage but had to sneeze, good thing he has a tissue. The tissue turned into an origami swan. Cute! Thaddeus

Plezia wrote a prediction and had Charles think of a picture. Thaddeus named a picture and asked if that was it, no was the reply. No matched what was written down. To follow, Thaddeus wrote another prediction and had a card selected. Showing his prediction it was wrong. Using a lighter some of the letters vanished revealing the name of the card. Charles Graham did the Obedient Cube with Bryan. Greg showed us how to do the Mercury Card Fold. Roger Jones did a gag with a thumb tip.

The conclusion of our October-themed, "Spooky Magic" meeting included a mini lecture by Gene Voshell on Bill Neff's Madhouse of Mystery. Gene worked on the production of the book "Pleasant Nightmares," written by William V. Rauscher. At the start of his talk, all the lights in the room were turned out, you couldn't even see your hand in front of you. He said, we are going to simulate a Spook Show Blackout from the 1940s. Everyone is to remain seated during the entire dark room presentation. As the attendees sat listening to loud mix of music containing The Twilight Zone theme song, emergency sirens, train crossing bells rang, loud barking dogs, thunder, heavy wind, and ghouls screamed.

Dave Tanner provided a green strobe laser presentation in the dark across the ceiling while a fast-blowing fan blew air from the back of the room to the front. Thaddeus Plezia was also in the back of the room and randomly threw small plastic spiders onto the attendees. After the Blackout Gene reviewed the life and downfall of one of America's foremost Illusionists and the King of Spook Show presentations. The timing was perfect, Vaudeville ended the theaters converted to movie houses, and Universal Studios created their Monster Movies. The theaters had stages to perform on and horror shows to be viewed with this midnight faddish program. Neff was a great performer, networked with many Hollywood stars, and his friendship with his boyhood friend of Jimmy Stewart. Bill Neff had everything but alcohol became more important in his life and eventually became his downfall. At the age of 61-years old Bill Neff died penniless. Visit us when you are in the area. The "dead body" was a frozen chicken.

*Dale Rabon*

### **RING 362, BANGOR, MAINE – The Bob Nixon Ring**

Meets 2nd. Sun at the Baker Community Center, 22 ArmoryvRd., Augusta, ME

SCOT GRASSETTE, Secretary / E-mail: [grassette@gwi.net](mailto:grassette@gwi.net)

September 14<sup>th</sup> magic meeting. Quick business was followed by plenty of magic. We mixed things up by starting with "off topic". First up Wes Booth had some Show & Tell with

some items he's been working on including a shrinking wand which shrunk when pushed into a block of wood, and a fire effect with a hand held lamp of flames that turned into a bouquet of flowers. Scot demoed Persona by David Jonathan. Alola Morrison's persona was found to be Awesome! Joel Riemersma ran through a couple coin routines including Misbehaving and Never 2 Without 4. Joel is earning his title of Maine's coin guy. Geoff Miller had a couple of effects that fooled Penn and Teller, and are works in progress including Artimus, the appearing card and Flip, the coin divination effect.

The topic of the month was Escapes, Dennis Labbe kicked it off with Losander's Chain breaker. Dennis's fore finger and thumb were tapped together and he magically penetrated various items including a chain, a chair and Karen Seymore's necklace. Last spring Scot put on a set of classes for kids and showcased them in a performance open to the public and was willing to put on a mini workshop for the group. He opened by having Karen demonstrate the Siberian Chain Escape also known as one of Houdini's favorite escapes. There were several chains and locks available and the group worked together to get their wrists chained, and locked only to escape in seconds. The next escape was the Houdini wrist tie, and similarly after being shown the method the group was tied up and escaping in quick order. Scot also showed and demonstrated gimmick hand cuffs, shackles, mail bag, thumb cuffs. Time was running out in the meeting but he managed to show the Fisher Bamburg Packing box Escape featured in Tarbell. It's a very clever method to escape from a non-gimmicked box which was built during the pre-show in front of the audience. If you're curious it can be found in Tarbell vol. 6. The escapes continued at our regular post meeting gathering at Margarita's where Scot taught the Kellar Rope Tie out of ear shot of regular customers.

*Scot Grassette*

### **RING 392, BLOWING ROCK, NORTH CAROLINA – William E. Spooner Ring**

Meetings monthly at 2:00pm in various locations

DR. JOE MAZZOLA, President

E-mail: [jcmazzolado@gmail.com](mailto:jcmazzolado@gmail.com)

Fletcher Roberts called the meeting to order at the home of Gerry and Cara Hayes. Minutes were approved for last meeting.

We were reminded that on November 15 Dan Stapleton will perform a show at PT Marvel's Magic Theater at 316 Sharon School Road in Statesville, NC. The next day Dan will lecture for our Ring at the home of Cato and Susan Holler in Marion, NC.

The article "Dreams Can Come True" about our Ring and Fletcher Roberts' rise to full-time

professional magician appeared in Vol. 105 No. 8 of the August *Linking Ring* on ppg. 48-50. Please take time to read this and other information in your publication. No time has been set for the Mountain Times to run an article related to this, but they do have all the information which will be needed to feature a related article about Fletcher and our Ring. Hopefully it will generate some interest in others joining our Ring.

Fletcher shared that he participated in the Busker Festival in Boone, NC recently. Other magicians also shared spaces in other location as various performing and visual artists participated on main street. We were excited to learn that Fletcher is appearing in a Maddox Batson "Coincidence" music video on YouTube. I've watched it and Fletcher appears at about the one-and-a half minute mark doing a card trick. Nelson jokingly stated that he hated to upstage Fletcher, but that he had a magic program slated in December for about 25 retired school employees! It will be hard to top that!

The magic portion of our meeting began with Nelson's ring and rope effect in which a ring strung on a rope will appear tied in a knot when the magician performs the tying a knot in a rope without letting go of either end trick. He next showed a bar trick where the magi challenged a "customer" to balance a dime on the edge of a dollar bill. This "impossible" feat can be accomplished if a steady hand is applied. Finally, Nelson laid out ten coins in a 1 coin, space, 2 coins, space, three coins, space, and four coins pattern. The coins represented golfers. The challenge is to rearrange the coins so that the "slow" foursome and threesome move to the back of the arrangement and allow the single and double golfers to move to the front so play is faster. Only one "golfer (coin)" can be moved. This little challenge was in the latest *Linking Ring*, so check it out.

Next, Fletcher shared his altered version of "Triumph" which is designed for children. After having a card signed and returned to the deck by Sue Ellen, he shuffled the cards. He then mixed the cards face up and face down until he had gone through the entire deck using well thought out patter during this process. With a snap of the fingers, the cards magically were all face up except for the selected/signed card. Well done!

Gerry Hayes completed our magic session with three very interesting effects. First, he performed his version of "Black Magic" in which he uses a black envelope to transform a silver coin into one of gold. This is based on Larry Becker's Midas Mentalism. Next, Andy Nyman's "Kick in the Head" effect was present-

ed in which Sue Ellen selected the only red backed card from a blue deck! Last, the August 2023 *Linking Ring* inspired "Ever the Twain Shall Meet." Several cards on which were written various book titles were presented. Gerry secretly selected a card which he put face down. Sue Ellen then randomly chose a card which turned out to be by the same author - Mark Twain!! This was very effective magic we all enjoyed!

It was refreshing that each magician brought something of their own ideas to the "table" rather than duplicating an effect as it may have been originally developed.

The meeting was then adjourned followed by delightful refreshments Cara prepared for us. As always, we are appreciative of members willingness to let us meet in their homes when possible.

Nelson Brookshire

### **RING 398, APPLETON/GREEN BAY, WISCONSIN - Dr. Lynn Miner Ring**

Meets last Tue. except Dec., 6:30 p.m., email for location.

RICK MOREIN, Secretary

E-mail: rmorein497@gmail.com

The theme for our September was "Torn(cut) and Restored." We had a wide variety of effects performed. The internet was cranky during the meeting, so not everyone got to see all the performances live, but we heard they were great!

The evening kicked off with Bruce Hetzler performing a torn and restored theatre ticket. Mike Desotell then performed an entertaining piece where a large quantity of random puzzle pieces is dumped onto the table and then a spectator chooses any face down piece. Also on the table was a silk, which had been covering a puzzle with an image of the "Mona Lisa" which was missing a piece. The piece chosen by the spectator matched exactly!

Marv Roth performed the Clippo. He made this classic piece very entertaining by using it to show the difference between sharp and dull scissors on newspaper. Vice President Rick Morein noted that this shows that we don't need fancy props to perform an entertaining trick, and that we should go back to our old magic books looking for gems.

Sergeant-in-Arms Michael Schroeder performed Tony Clark's "Gypsy Balloon" with a heart shaped balloon. He talked about his love of magic and sharing it. He then broke the string on the balloon into many pieces and gave the balloon to a spectator. The string was restored! A discussion ensued on the different qualities of thread that are preferred for the effect.

Dr Lynn Miner performed Dan Harlan's "Starcle," tearing a piece out of the middle of the napkin, leaving a hole in the middle in the



shape of the moon. But, when he opened the discarded piece of napkin, it was in the shape of a star!

Rick Morein then discussed Gaeton Bloom's "The Amazing Standing Card" and what makes it a good trick. He also shared his thoughts on

TCC's "Grandma's Miracle" effect and how clever it is to use clear beads.

Rick then filled us in on all the exciting magic coming to the Fox Valley in the next few months, including "Master of Illusions."

*Kevin Koehne*

## NEW APPLICATIONS AND REINSTATEMENTS

SEND DUES, CHANGE OF ADDRESS, AND APPLICATIONS TO:

**I.B.M. HEADQUARTERS**

13 POINT WEST BLVD.,

ST. CHARLES, MO 63301

### DECEMBER 2025

#### 18 NEW MEMBER

BERNA, A.J., Burbank, CA

JOHN, WAYNE, Mission Viejo, CA

KURIT, ERIC, Stuart, FL

PARR, SEAN, Port St. Lucie, FL

KOCHETTA, VINCENT, Statesboro, GA

BRYANT, VINNIS, Collinsville, IL

CARREON, LUIS, Chicago, IL

LINDSEY, JAIDEN, Collinsville, IL

QUEEN, JENNIFER, Fenton, MO

BEYERLEIN, CHRISSY, Albuquerque, NM

HIGNETT, ANDREW, Cleveland, OH

PARHAMOVICH, BLAKE, Parma, OH

BECKMAN, VITALY, New Westminster, Canada

MOLLER, JENS, Nauort, Rheinland-Pfalz, Germany

PALME, JULIUS, Rottweil, Baden-Württemberg, Germany

TOMASO, DAVIDE, Conversano, Bari, Italy

IWANE, YUKI, Osaka-Shi, Osaka-Fu, Japan

HAMMERLE, SEAN CHRISTOPHER, Islas Baleares, Spain

#### 11 REINSTATEMENTS

DAVIDSON, LARRY, Sherman Oaks, CA

HAYNER, STUART, Wheatridge, CO

ALOIA, DENNIS, Canton, GA

PERGL, JEFF, Marietta, GA

PYLES, MARIAN (MICKIE), Greensburg, IN

LETO, EDWARD, Dunbar, KY

MARTYNOWSKI, SHARON, Parma, OH

RUSSETH, RICHARD, Middletown, OH

FLANAGAN, BILL, Friendswood, TX

GROVES, KYLE, Amarillo, TX

LEWIS, WILFORD D., Brownsboro, TX

## I.B.M. YOUTH TRIVIA CONTEST RULES

*(Continued from page 52)*

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 52.**

## *Answer to Pictures From the Past* – from page 12.

Alfred Peter Saal was born on May 6, 1891, in Toledo, Ohio, where he grew up and completed his schooling. He was a teenager when he became interested in magic, buying tricks and props through the Chicago-based Roterberg mail order catalog. However, magic was only a hobby for him, and he knew he needed to find some way to help support his family. When he registered for the draft in 1917, he listed his profession as “accountant,” but by the 1920s he had found a new profession as an undertaker and mortician. It was also by then that Al had improved his knowledge of magic and began performing more shows around Toledo. When he wasn’t working at the mortuary, he booked shows at venues from Toledo to Batavia, New York, where he performed at fraternal clubs, lodges, and private gatherings.

He tried his hand at both ventriloquism and shadowgraphy, the art of using hand shadows to perform a story or show, but eventually decided magic was what he wanted to perfect. Al advertised his show under the names of “Al Saal and His Trained Cigarettes,” as well as “The Man with the Lights Presenting Artistic Magical Creations and Shadowland,” and audiences thoroughly enjoyed his act. His primary income came from working as an undertaker, but his disposable income came from performing magic. He learned shadowgraphy under the tutelage of Theodore Bamberg, professionally known as Okito.

In the late 1920s, Al approached the magic company Petrie-Lewis and turned over the rights to his specialty cigarette ideas, including “The Saal Cigarette Stand,” “The First Cigarette Reproducers,” and the “Triple and Quadruple Cigarette Vanisher.” By the 1930s, he was reportedly the first person (according to *The Linking Ring* article) to have an act that successfully manipulated full-length, lighted cigarettes. Over time, he would also claim he invented the method of producing multiple lit cigarettes. Al was a master of sleight of hand, excellent at manipulations of cards and cigarettes. He could also vanish up to fifteen cigarettes during his performance. He was very involved with the I.B.M. in Toledo and was vice president of what is known today as Ring 7. When the time came to register for the draft in 1942, fifty-year-old Al signed up – just as he did at the age of twenty-six during the first world war. He was now working at a mortuary on Monroe Street where he was part owner of the business. His partner Chappelear liked Al’s magic tricks, but he was more impressed by his skills as a mortician.

That same year, Percy Abbott brought together more than four hundred magicians and magic enthusiasts for “The Caliph’s Capers” in Colon, Michigan. The registrants included Al and many of the “who’s who” in magic at the time: Dr. Zola, Duke Stern, Ed Marlo, Dory (who was there to emcee), Monk Watson, John Braun, Jimmy Trimble, and Lester Lake.



In the late 1940s, Al limited his magic show bookings to the Toledo and Detroit, Michigan areas to make it easier for him to keep up with his day job at the Chappelle and Saal Mortuary. In the 1950s, he often booked fraternal clubs and was seen a number of times at the Detroit Masonic Temple.

Al was said to be the first card manipulator to use a black light on his cards. When he fanned his cards under a black light, the cards spelled out messages like “good night.” If he was working for a club or group, the cards spelled out the name of the club or the group leader.

Al later served as president of I.B.M. Ring 68 in Toledo. He enjoyed hosting Ring meetings and inviting fellow members to his house, where he was one of many members who volunteered to perform their latest tricks. He was often a guest lecturer at local Toledo magic clubs, lecturing and then demonstrating tricks so the audience of magicians could take notes. Members left with a good understanding of his ideas.

Meanwhile, Al’s mortuary business had become so successful that it allowed him to step away whenever he needed to perform or attend an event, and the 1953 Abbott’s Get Together in Colon, Michigan was no exception. Registrants enjoyed magic by Al, Phil D’Rey, Suzy Wandas, and Bill Neff. Al performed his hand-shadow act, featuring the antics of his shadow animals and people on a lighted screen. In 1954, Ring 68 renamed itself the Alfred P. Saal Ring in honor of one of their oldest members.

Al performed at magic conventions with many well-known performers, including Karrell Fox, Senator Crandall, Jay Marshall, The Amazing Randi, and Philip Morris. He was among several performers at the New York State-Canadian Conclave in October 1954, and one of the top lecturers on the subject of manipulation magic. During the Conclave’s Friday night show, Al accompanied his shadowgraph performance with stories that brought the images to life and gave the audience a good laugh. He also performed at the thirtieth annual I.B.M. Convention in June of 1958, along with the talents of Dr. Harlan Tarbell, Jay Marshall, Johnny Giordmaine, Sid Lorraine, Ade Duval, and Jerry Andrus.

Al would drop by neighboring magic clubs to give advice or help a performer work out the kinks in their act. When asked by other magicians if they could use one of his ideas, he would happily work with them to help them understand the nuances of how he performed the effect.

Al passed away on February 15, 1962. Performers from around the world sent their sympathies to his family, and he is remembered by the many who met him during his years of performing and lecturing. Al was always stepping behind the booths at magic conventions to demonstrate moves to the buyers at the booth. Whether you were a novice or an expert, Al was ready to assist you with his positive attitude and encouragement.

*Gary R. Frank*



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