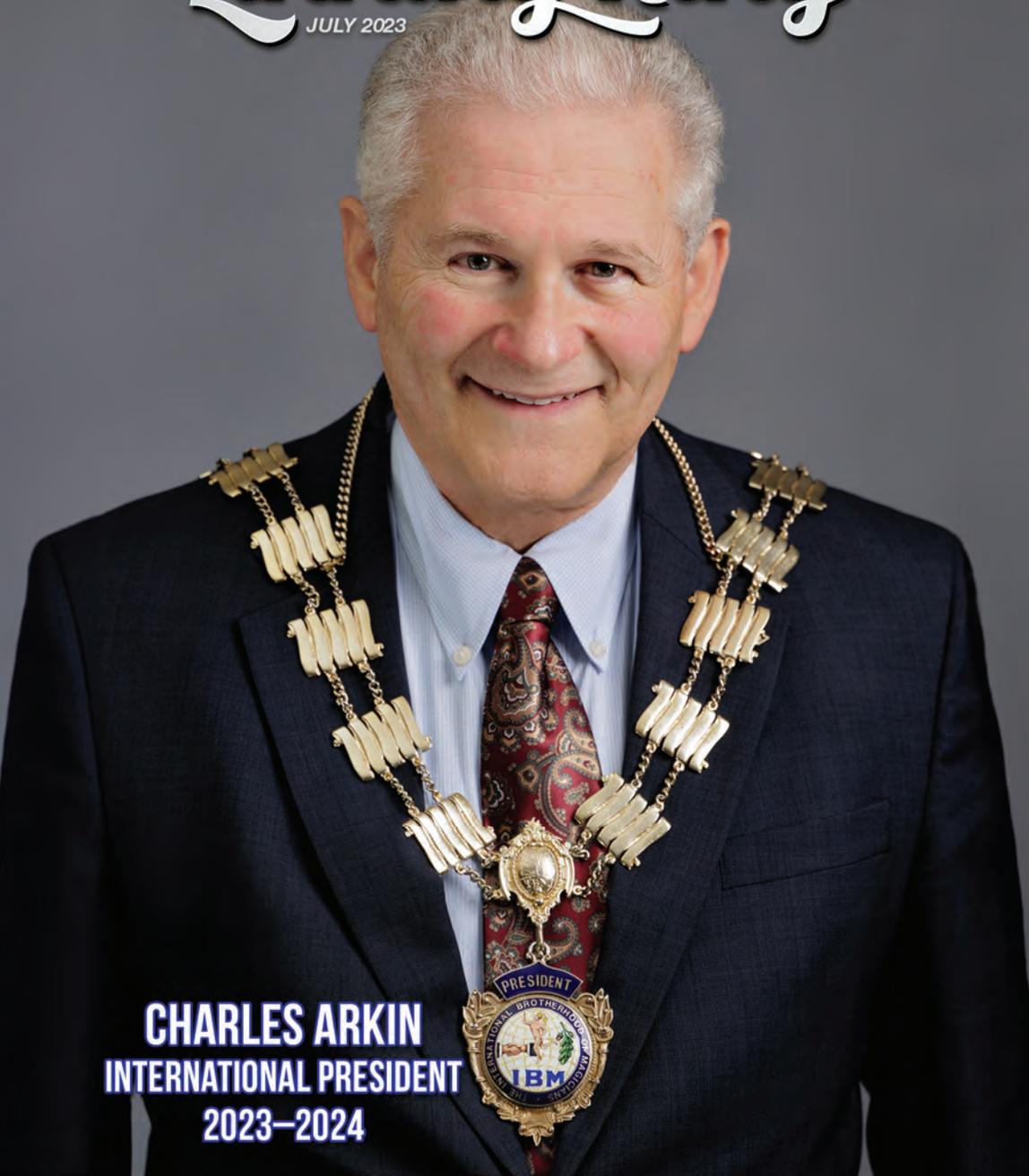


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The Linking Ring

JULY 2023



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

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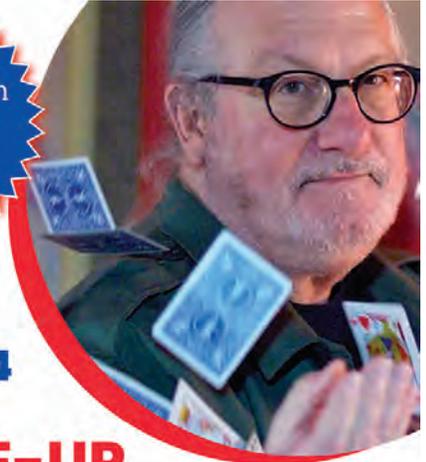
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From the Editor

SAMUEL PATRICK SMITH

Still Growing Up. Many of us who were drawn to magic as children used to pretend that we were older and more sophisticated than we really were. Remember?

We put on shows for our friends, sold tickets, made posters, dressed up like an adult, and maybe even donned a formal hat. We considered ourselves illusionists because we pulled our terrorized cat out of a cardboard production box. We were ten years old, and we didn't quickly grow out of pretending to be older than our chronological age. During the next few years we added "Master Magician" to our title, or "The Magician of a Million Mysteries." By then we were almost fourteen.

What is it that makes children want to be older than they really are? If we ask a child, age five, how old he or she is, the probable answer will be, "Almost six," and a twelve-year-old will say, "Almost thirteen."

Kids know that they get to do more of everything when they're grown up, and I think they're on to something. Even now as an adult if I keep growing up, I can do more things, and life seems to get better. When I have enough internal maturity to control, contain, or direct my emotions – toward myself, the world, and other people – I enjoy greater freedom and create fewer problems.

The ability to understand and manage our emotions – and perhaps recognize and influence the emotions of others – was first described as "emotional intelligence" in 1990 by researchers John Mayer and Peter Salovey. Later, psychologist Daniel Goleman popularized the theory in his book, *Emotional Intelligence: Why It Can Matter More than IQ*.

Recently I was thinking about this concept and came up with a list of nine qualities ("almost ten!") that we often find in a person who demonstrates emotional maturity:

- Thinks about others.
- Takes the blame for personally bad behavior.
- Tries to correct personal flaws when they appear.
- Practices self-acceptance.
- Accepts compliments with a simple "thank you."
- Accepts criticism with a simple "thank you."
- Realizes that sometimes other people are right.
- Realizes that sometimes other people are wrong.
- Avoids worrying about always getting what's due, because it just doesn't matter.

While I'm making this list, here's one last quality to make it an even ten:

- Doesn't act like a cat.

Cats think everything is about them. We cough, and they dash out of the room. We open the refrigerator, and they run to the kitchen to see what we're getting for them. In their little cat brains, everything that happens is for them, against them, or because of them. I love cats, but I wouldn't want to be one. I'd rather be the kid who discovered magic, remained excited about life, and never stopped growing up.

President's Page

CHARLES ARKIN



I am truly honored to be your International President for the 2023–2024 term of office. I thank you for your trust. I will sincerely do all I can do to help promote the I.B.M. and facilitate great magical experiences for our members.

Join, Learn, Connect. These words reflect key parts of our focus on obtaining new members as well as keeping existing members. This slogan was created with feedback from several board members, and will appear on special coins that I will be distributing over the next twelve months while visiting with magicians. We encourage people to join the I.B.M. to benefit from enhanced learning experiences and connect with us both in person and in the virtual online computer environment. We can and should deliver more impactful, educational, and personable connections than someone simply learning magic from YouTube-type social media platforms.

We have a terrific team on our I.B.M. Board of Trustees, committees, headquarters, and *Linking Ring* staff, and we are here to serve you. Please feel free to reach out to us with ideas as to how the I.B.M. can help you along your path in the magical arts. We have several strong committees to help publicize and grow our organization, but

we also need your help. I encourage you to be active members in your local Ring(s) and to assist with growth initiatives and fun magic programs.

To further encourage active members to expand our organization, we are rolling out with a limited-time **New Member Incentive Referral Program**. This program starts on July 15, 2023 and continues until June 1, 2024. A new I.B.M. member may identify one existing member who referred that new member to join our organization. An I.B.M. member may receive multiple gifts if they refer multiple new members. One gift for each new member, until a total of five hundred gifts have been provided.

The new member's application must state the referral person by name, and either the membership number or email address in the Comments Section. The name must be in the Comments Section of the application at the time the application is presented to the I.B.M. The referring member may choose from one of five gifts, while supplies last: (1) One of 250 President's Challenge Coins, (2) one of 500 Presidential 3-coin set of copper-gold-silver colored manipulation coins allocated to this program (see photos), (3) a deck of our

(continued on page 15)





Pictures from the Past

THE LINKING RING

THE LINKING RING

THE INTERNATIONAL BROTHERHOOD OF MAGICIANS



Vol. 39
No. 2

APRIL
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Victor Torsberg's interest in theater began in the 1920s when he appeared in a number of Chicago-area plays. Then magic entered his life, and he utilized his stage performance knowledge in a magic career that stretched over thirty years. To learn more, turn to page 145.

President's Page – from page 13

I.B.M. Centennial Anniversary Playing Cards, (4) two I.B.M. Insurance Policy tricks, or (5) a 10% discount voucher (not to exceed \$50 discount value) from our I.B.M. Regalia Store. For full disclosure, I am donating the Presidential coins, so the I.B.M. only incurs a ship-ping cost. The incentive gifts will be distributed monthly.

Travels this year after our I.B.M. Annual Convention in Pittsburgh, will include New Orleans (S.A.M. Convention); Colon, Michigan (Abbott's); Las Vegas (Magic Live); Eastbourne, UK (British Ring Convention); Atlanta, Georgia (Atlanta Harvest); Barcelona Spain (Ring 401); Columbus, Ohio (MagiFest); Blackpool UK (Blackpool convention); and Tacoma, Washington (2024 I.B.M. Convention). Lori and I look forward to meeting with you at various magic events. And with the computer, I look forward to visiting with many of you virtually via Zoom meetings including our I.B.M. Ring 2100 meetings in cyberspace.

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CHARLES ARKIN

INTERNATIONAL PRESIDENT 2023–2024

By Simone Marron

I.B.M. Life Member and incoming International President Charles (“Chuck”) Arkin was born in Chicago, Illinois in 1957, to parents Gerald and Barbara, and was raised in Roselle, a suburb of Chicago.

Gerald was an electrician and volunteer leader with the Boy Scouts of America, while Barbara stayed home to help raise the family. Charles has an older sister and brother – Ivy who lives in San Diego, and Dan who lives in Chicago. He has one daughter, Alexandra (“Alex”) and two stepchildren, Mike and Melissa.

He tells us, “In 1989 I was blessed with a daughter, Alexandra. I am just so proud of all her accomplishments. She was an honors student both in high school and at Northwestern University, where she earned her bachelor’s and master’s degrees. She then went to law school at Michigan

State University, and also graduated with honors. She lives in Milwaukee and is an attorney for the State of Wisconsin.”

Charles graduated from the University of Illinois in 1979 with a Bachelor of Science with distinctions in Finance and Economics. In 1989 he received an MBA with honors in International Business and Finance from Roosevelt University



Charles and Lori Arkin, 2020.



Chuck and 3 Card Monte, 2015.

in Chicago, and was recognized by the Delta Mu Delta National Honor Society in Business Administration. Later, while working full time, he attended a four-year evening program at Chicago-Kent College of Law, and received a Juris Doctorate degree from the Chicago-Kent College of Law in 2000.

His work history focused on the consumer and commercial lending industry during the day, and teaching finance and economics in the evenings. Charles moved from Chicago to Minneapolis in 1979, where he worked for the General Electric Credit Corporation, and was then transferred back to Chicago in 1985. He married and moved to Milwaukee in 1987 and commuted daily to work in the Chicago suburbs. In 1989, he also became a part-time adjunct college instructor for Roosevelt University, instructing both graduate and undergraduate students in finance and economics at evening school. He took a break from teaching for four years to study in an evening law program, after which he resumed

teaching evenings, while working in commercial lending during the day and performing magic shows on weekends.

Unlike most of the magicians in our community, Charles came to magic as an adult. He reminisces, "During a business trip to Denver in 1985, I went to a magic shop named Zeezo's Magic Castle in Englewood, Colorado. I bought a Scotch and Soda coin routine, Bingo Chips, and a Deland Deck of cards, and started practicing." He expanded his repertoire with balloon sculptures, silks with a change bag, and escape routines.

He began performing magic part-time as a busker, performing close-up magic and balloon sculptures at neighborhood festivals. He elaborates, "I handed out business cards, and began getting bookings for birthday parties, corporate events, and church shows. My most important work was performing at Milwaukee-area charitable events including the Muscular Dystrophy Association and Make-A-Wish Foundation picnics and summer camps."



Above: Chuck with his father, 1967. Right: Charles' daughter, Alexandra Arkin, in a modeling photo.



Arkin experienced some heartfelt and touching moments when performing for charities, especially when kids were involved. He explains, "I was busking for tips that would be donated to the Muscular Dystrophy Association, when I was asked to work for the MDA summer camp, which I did for several years. I was performing slapstick comedy and the kids were having a lot of fun." As Charles related this, emotion could be heard in his voice. He continued, "After the show, one of the staffers said to me that for many of the kids, this might be the last bit of joy they have, as many in the audience were not expected to be back the next year because of their physical condition."

These performances meant so much to Arkin. He explains, "I felt like I made a difference and added a little bit of light." Charles had similar moving experiences with his S.A.M. Assembly when visiting and performing at the Children's Hospital in Cincinnati. He tells us, "We would typically do two shows in a day, one being for kids that were being treated for cancer. I felt that we were able to give them a few moments of wonder and fun, which was very meaningful." Arkin also performed

for the Make a Wish Foundation kids for several years at their summer picnics in Milwaukee.

While performing at a McDonald's restaurant grand opening event in Illinois, Charles was spotted by a Chicago-based talent agent, who began booking him for Chicago-area festivals, corporate events, and private parties.

In addition to volunteer work in magic, Charles has also given back to the community with other volunteer work, including giving legal aid, producing wills for first responders, and giving tax assistance through the United Way.

One valuable lesson Charles learned in his earlier years was not to perform fire effects indoors. Once, while performing a dollar-bill burning and restoration effect, some ashes fell onto a client's carpet and caused minor damage. The other lesson he learned was to customize the show to fit the audience. He encourages magicians to "bring extra magic effects, and be ready to adjust which props and effects to present based on the audience composition. For



Chuck's parents, Jerry and Barb Arkin, 1983.

example, use more colorful, visual effects for younger audiences.” He generally performs slapstick comedy magic routines for younger audiences, and adds a mixture of mentalism and escapes for older audiences.

Arkin tells us, “My typical escapes were from straitjackets, handcuffs, chains, and mailbags. My most dangerous escapes were the Bed of Spikes, which I named the Deathtrap, an underwater escape from chains and handcuffs, and the Mousetrap Escape, which was a giant mousetrap with a spring and attached knives. I no longer perform these.”

In 1989, Charles became a member of the Houdini Club of Wisconsin, where he was given an honorary life membership for his service to the organization. He was elected President of the Houdini Club four times, in 1995, 1996, 2017, and 2018. He co-chaired their convention in 2017, and in 2018 was their Activities Director. In 2019, he was their Contest Chair, and he is currently their Legal Advisor.

At the Houdini Club, Arkin made the decision to specialize in escape rou-

tines, slapstick comedy magic shows, and making balloon sculptures. He explains, “I found that having a repertoire of magic, balloons, and escapes opened more opportunities to perform for a wider range of audiences, with tiered pricing packages. I credit my friends at the Houdini Club for sharing their joy of magic, and teaching me how to create show routines with a mix of comedy and illusions.”



A triple-award win, with trophies, 2009.

The Houdini Club is very close to Charles's heart. Arkin is a four-time winner of their Ben Bergor Escape Contest, a two-time winner of the Ben Tallman Literary Award, and also won both the Jack Leser Costuming Award and the Bob & Lynn Steffen Comedy Award. He tells us, "Among my most treasured recognitions were receiving the Houdini Club Honorary Life Membership in 2016, and being selected as the first recipient of the Andrew Pugens Mentorship Award in 2017."

He won his first escape contest award for the Bed of Spikes. While chained and lying on a flat wooden bed, a platform of nails held by a rope is raised overhead and held by a rope that is set on fire. If the fire burns the rope before the escape is complete, the bed of spikes falls and the escape obviously fails. Charles had themed this routine where he was a prisoner with two guards. Sometimes illusions are interpreted as reality by muggles. Once while he was rehearsing this routine in his garage and his two assistants were shouting threatening remarks at him, a neighbor overheard them and thought Arkin was in real danger. The neighbor called the police, and Charles, clothed in a black and white prisoner outfit, had to convince the police officers that they were only rehearsing a theatrical performance.

In 1992 Charles joined the International Brotherhood of Magicians. He served as the I.B.M. Territorial Vice President for Wisconsin from 1998 to 2002. During this time, he continued to commute daily from Milwaukee to his day job in Chicago. Working full-time plus teaching at night did not allow much additional time to serve the I.B.M. on the international level.

During these years while living in Milwaukee, Charles continued with his magic, and gave many performances and several lectures, including a lecture tour in Germany and Belgium in 1995. In later years he produced a mentalism lecture, lectured at I.B.M. Magic JAM sessions, and taught a magic workshop for youth in Wisconsin. His lecture topics focused



1990 Charles Arkin Promotional photo.

on escapes, mentalism, and customizing shows to fit the audience.

In preparation for his 1995 European tour, Arkin learned to do his lecture in German, and he had his lecture notes translated into German. However, audience members consistently raised their hands and asked if he could please speak in English, as they wanted to practice their English. In Antwerp, Belgium, the host published a nice review of Charles's lecture in Dutch in one of the magazines.

Over the years Arkin moved around from city to city, mainly working in the world of finance and banking, and in 2006, after being laid off from his job due to corporate restructuring, he moved to Cincinnati for a new job with Fifth Third Bank. He explains, "I was recovering from an amicable divorce and looking to build new relationships in Cincinnati. I met Lori in 2008, and we married in 2010. I feel blessed to have Lori encouraging me in all aspects of my magic endeavors."

In addition to volunteer work in magic, Charles has also given back to the community giving legal aid, producing wills for first responders, and giving tax assistance through the United Way.



Chuck performing for the Muscular Dystrophy Association, 1995. Right: Chuck performing the Mousetrap Escape, 1997.

In 2014, Past International President Don Wiberg introduced Charles to International President Bill Evans, and they encouraged him to serve the I.B.M. on the international level. He tells us: “I initially served on the Data Advisory Committee, and was subsequently elected to International Treasurer in 2014. With board support I implemented a three-year rolling balanced budget, and during the following years, the I.B.M. strengthened its financial position and investment reserves.”

Charles also served as Treasurer for the I.B.M./S.A.M. Combined Convention in 2017 and was the I.B.M. Convention Treasurer in 2020 and 2021. In 2021 he was elected to the position of International Vice President.

Arkin is also a Life Member of the Society of American Magicians, a member of Cincinnati Assembly 11, and a member of the Invisible Lodge, which is a group for magicians who are Masons.

Charles joined Cincinnati I.B.M. Ring 71 (Cincinnati, Ohio) and subsequently served two terms as their President in 2009 and 2010. He also was a two-time

“War of The Wizards” stage magic contest winner in a Ring team contest, and he was an S.A.M. Assembly 11 close-up contest winner in 2016. Lori also helped promote magic, serving for five years as Secretary and webmaster of Ring 71.

Charles is also a member of three Masonic Lodges of Free and Accepted Masons. One in Ohio, and two in Indiana, where he had been working for the past four years. He served for three years as Treasurer for Richmond Indiana Lodge and currently holds their Junior Warden officer position. He was also elected in 2023 as Treasurer for the Masonic Building Company of Richmond, where he implemented a balanced budget plan earlier this year. He tells us, “I am very proud and honored to have been selected by both the Webb Lodge and the Richmond Lodge, as their respective 2022 Mason of the Year for my service to each organization.”

Arkin shared a few examples of how he added elements of comedy to his routine. He recalls Ring 71 having a picnic where he volunteered to perform the sawing in half of his wife Lori. He tells us, “I had Lori complain of a headache and stomach-



Day of Giving, 2012.

ache that I would cure using surgery with a combination of the jigsaw sawing and pulling a string of sausages and a rubber chicken out of her. To cure the headache, I would use the arrowhead illusion on the top of her head. For safety reasons I decided to use an ambulance gurney so she wouldn't fall. I channeled my best Jeff Hobson and became a flamboyant oriental doctor. The audience loved it, as it was so out of character for me. Somebody from the audience screamed out 'the attorney with the gurney,' and that name stuck with me for quite a while."

In another routine, Arkin performed a comedy stock escape during a Houdini Club contest. To add humor, he kept yelling out that we were being attacked by unseen characters, and then with wife Lori assisting, he began yelling, "Duck, duck, duck," and the audience laughed hysteri-



Presentation of Houdini Club President's plaque for two years of service by Mike Miller, 2018.

cally when Lori began making duck noises with squeakers in the back of the room.

Arkin has always had an interest in magic history, and has published several books in that genre, including *Cincinnati's Legends and Leaders of Magic*, *Magic in Wisconsin – History of Houdini Club of Wisconsin volumes one and two*, and *The Artistry and Magic of Illusions and Props Built* by Jim Sommers.

Charles was inspired by many successful magicians who came before him. Of course, the great Harry Houdini inspired him with his escape routines and showmanship. Doctor Richard Mossey and Don Wiberg were his inspirations for giving service to the magic community, and Jeff Hobson and Johnny Thompson were his comedy inspirations. Many of the I.B.M. International Board of Trustees, officers, and convention committee volunteers inspire Charles daily with their volunteer dedication and service to our organization. On a local club level, Charles feels joy and heightened magical energy while jamming with his dear magic friends in Milwaukee, Appleton, and Cincinnati.

Charles enjoys attending magic conventions, and has traveled extensively doing so. As well as attending many I.B.M. and S.A.M. conventions, he has attended Magic Live, Winter Carnival of Magic, Abbott's, and MagiFest. He also attended the British Ring conventions in the United Kingdom and visited the magic club in Hong Kong. He plans to attend Ring 401's first annual magic convention in Barcelona, Spain later this year, and will be representing the I.B.M. all over the world during his presidential year.

Arkin has some good advice for magicians getting started in magic today. He advises, "Ensure you maintain appropriate balance between your personal life needs and your occupational goals. Take time to learn basic skills through books and attending magic lectures and workshops, practice, practice, and practice more, and develop a smooth routine before presenting magical effects in front of live



Magic friends breaking bread, 2018.

audiences. Also, remember that your audience reacts to your energy level. Finally, join the I.B.M. and learn from our many educational resources, and join your local I.B.M. Ring to connect with mentors who will help you learn, and be part of your emotional support group.”

Arkin currently resides in Cincinnati. He finally retired from the banking industry earlier this year, but continues to take on law clients and perform magic part-time.

During the next year, Arkin’s plans are to travel across the globe and promote the International Brotherhood of Magicians. He tells us, “My goal is to demonstrate the benefits of learning and performing the art of magic. These benefits include personal character development, exercise of the mind through learning and creativity, and bringing laughter and joy to others. I also want to show how being a member of the

I.B.M. and local Rings, can provide the additional tools and mentoring opportunities that can enhance the magician’s skill and presentation, and build social networks for friendships.”

“I look forward to the challenge of serving as International President beginning in July 2023,” Charles says. “I pledge to continue to promote fiscal responsibility and membership growth programs. with the support of our many wonderful volunteers, amazing headquarters staff, and our fantastic *Linking Ring* team.”

“I have found that being a member of the I.B.M. has enabled me to connect with a core group of close friends and magic mentors to further learn the craft and have fun together.” Charles continues, “My goal there, and with the I.B.M. is to encourage people to **Join, Connect, and Learn**. These three words will be the focus of my membership growth initiatives during the next year.”

Charles hopes to see you and all our I.B.M family this July in Pittsburgh, where he will also be serving as co-convention chair and convention registrar.

Simone Marron serves as International Secretary for the I.B.M. She is also webmaster at www.magician.org. You may reach her by email at internationalsecretary@magician.org.



Left: Receiving the Houdini Club Life Membership certificate from President Diane Philyaw, 2017. Above: Chuck with magic mentor Bill Pryor, 2018.

COMBINED I.B.M.-S.A.M. BROKEN WAND CEREMONY



Kenrick "ICE" McDonald and Joe M. Turner.

In May 2023, Kenrick "ICE" McDonald, Past National President of the Society of American Magicians (2014–2015) and Joe M. Turner, Past International President of the International Brotherhood of Magicians (2015-2016), were asked to perform a joint Broken Wand ceremony at the funeral for William D. Kress, who had been a member of both organizations. Joe submitted their final script for potential use by others who would like to have a combined ceremony. Here's what he had to say:

Many years ago, Bill Kress asked Ice and me to be part of his funeral service, whenever it finally happened. Last December he telephoned and reminded us of that commitment. While he survived many months beyond the original terminal diagnosis, he did ultimately succumb to his illness in May. His wife Melanie contacted us and asked us to fulfill Bill's wish.

We looked at the two ceremonies and realized that performing both was not ideal. I edited the I.B.M. and S.A.M. cere-

monies together into an alternating dialogue. It could also be delivered by a single person as a representative of both organizations with some tweaking.

As we have a large overlap in our memberships, I thought this might be a useful resource for others in the future, so I offered it for publication in both *The Linking Ring* and *M-U-M*.

In adjusting the S.A.M. content, I changed "Supreme Magician" in Ice's first line after breaking the wand to "God" at his request. This was appropriate for both speakers and for the departed. Everything else was largely excerpted from the two organizations' published ceremonies. The I.B.M. ceremony (written in 1996 by William V. Rauscher) is quite long, so this version represents quite a lot of tightening. Nevertheless, I think it both conveys and garners the appropriate respect.

We received a lot of compliments afterward on how we handled this, and we both hope others will find this solution helpful.

ICE McDONALD: Good afternoon. It is with deep humility and genuine pride that we take part in this unique moment of today's service. I come as a representative of The Society of American Magicians.

JOE M. TURNER: And I am a representative of The International Brotherhood of Magicians. We are here to represent the members of both great magical fraternities through which Bill was linked in fellowship with friends all over the world.

ICE: One we spoke with yesterday is silent today. A friend we walked with has gone on without us. We shall miss and remember him. No greater tribute can be paid to anyone than this; that he lives on in the hearts and esteem of friends.

JOE: Bill's skill and joy in performing magic were enjoyed by those who shared his friendship. We of the Society and the Brotherhood offer this moment as a commemoration of his life, and we express our sympathy, prayers, and hope in the power of life eternal to his loved ones.

ICE: Compeer, when you were Initiated into The Society of American Magicians you were presented with a Wand, Ancient Emblem of Mystery. It symbolized the Magic Power that was yours as you used your knowledge of magic's secrets, and your skill in their exemplification.

JOE: To the uninitiated, this was but a piece of wood. To our friend it was a reminder of the joy and pleasure of an entertainment art that has existed since ancient times.

ICE: Now its power is gone. It is a mere stick devoid of all meaning and authority, useless without your hand to wield it.

JOE: Without Bill, the magic that infused itself into his performances is now broken and joined with the mystery of the eternal.

(Ice and Joe break the wand.)

ICE: Fellow compeers, may the broken wand symbolize our submission to the mandate of God, to whom all secrets are known, even of life and death. Into the surety of His love, we commit the keeping of our brother.

JOE: The magic of earth is over. The magic and mystery of another realm are now revealed to Bill. May God bless the life and memory of Bill Kress. May we observe a moment of silence, offering prayers each in our own way, for his loved ones, that they may continue in strength, faith, and hope.

(Ten to fifteen seconds of silence.)

ICE: We cannot fathom the depths of Thy mysteries, O God, nor explain the wonder of Thy working. Thou hast ordained that man shall be born, live, and die.

JOE: So this Compeer of ours has fulfilled the cycle and has now gone on to the mystery of a world unseen. Guide him through its unfamiliar ways and grant him Thy peace.

TOGETHER: *Amen!*



Hoens Pocus Focus
PHOTOGRAPHY

The Extraordinary Life of Milt Larsen

APRIL 9, 1931 – MAY 28, 2023

PHOTOS COURTESY OF THE LARSEN FAMILY

By Dale Salwak

After a lifetime fueled by a passion for the theater, Milt Larsen – the smart, witty, creative genius of soaring ambitions, humble friend to us all – passed away in his sleep on May 28, thus bringing to a close an astonishing era for which magicians, variety artists, and audiences everywhere will be forever grateful. He was ninety-two.

The particular importance of Milt's name – in association with *It's Magic!*, the Magic Castle and Academy of Magical Arts (AMA), Mayfair Music Hall, Society for the Preservation of Variety Arts (SPVA), Caesar's Magical Empire at Caesar's Palace (Las Vegas), Magic Castle Cabaret (Santa Barbara), television specials (ABC, CBS, NBC), *Pizzazz! The Musical*, books (most recently, *The Magic Mind of William W. Larsen, Sr.*), *Smash Flops* (a comedy album in collaboration with Oscar-winning songwriter and best

friend, Richard M. Sherman), and many other hallmarks – is so deeply rooted in our culture that his departure seems surreal.

How full and enriched are our lives because he and the entire Larsen family, along with the wonderful energies of a great many loyal supporters and business partners, worked steadfastly for the arts. May we never take for granted all the opportunities created for our community and beyond.

Milton Page Larsen was born in Pasadena under a lucky star to William and Geraldine ("Geri") on April 9, 1931, three years after his brother, William, Jr. Their father pursued a love for magic along with a career as a criminal attorney. (In one case he represented Bess Houdini.) Their mother, who formed "The Magigals," the world's first organization of women in magic, appeared professionally on KTLA-TV as "The Magic Lady."



(l to r): William Larsen, Sr. • Geraldine ("Geri") Larsen as "The Magic Lady." • Six-year-old Milt Larsen performs a card trick for Harry Houdini's widow, Bess.



The Larsen family (from left): Milt, Geraldine, William, Sr., William, Jr.

In September 1936, with the financial help of banker Caryl S. Fleming, they inaugurated *Genii, the Conjurer's Magazine* – now one of the world's most respected journals under the aegis of Randy Pitchford and edited by Richard Kaufman.

Six years later, after moving from Pasadena to the Brookledge estate in Hancock Park, Los Angeles (former residence of magic dealer and inventor Floyd Thayer), they continued to host parties for a steady stream of celebrities and prominent magicians, also attended and performed at magic conventions, thus creating the background hum that propelled the sons into their world with increasing force while sharpening the appetite for life.

Eventually William, disenchanted, left his law practice. For several years the family toured women's clubs and resort hotels with "The Larsens: A Family of Magicians," a vaudeville revue and cultural history of magic. Geri, beautifully dressed in a hoop

skirt, performed magic of Asia while helping her husband perform magic of the future. The sons, wearing red bellhop suits, assisted both onstage and off.

This experience proved to be good training. When their father died suddenly at age forty-eight on July 5, 1953, they were determined to carry on his legacy. "With Dad's passing," Bill wrote in *Genii*, "magic has lost one of its best friends, a man whose place will not easily be filled."

1956 marked the beginning of *It's Magic!* (called *Hocus Pocus '56* and sponsored by the local S.A.M. Assembly) featuring an annual cast of international magicians accompanied by a live orchestra. Its purpose was to bring back the prestige of our art. "Magic is a lady," Milt said. "Give it the right setting, the right atmosphere, and it is a beautiful thing."

In 1962 he discovered an unoccupied Edwardian-style 1908 manor house on Franklin Avenue, Hollywood. After working

out an agreement with its owner, Thomas O. Glover, the Larsens (Milt, Bill and his wife Irene) developed the idea of a magic club. The Magic Castle opened on January 2, 1963, with one hundred fifty members. For years Milt put all of his earnings and time into the project, taking advantage of his love for woodworking which he had inherited from his grandfather, a master carpenter, and learned from Thayer.



The Magic Castle, which opened its doors in 1963.

A short while later, Bill left his job at CBS-TV, where he was a top executive, to work full-time with Milt. Given his vast experience in the industry, his brother's coming, said Milt, "was the best thing that ever happened to the Castle."

With videogame magnate Randy (and Kristy) Pitchford's April 2022 purchase of the property and Erika Larsen's continuing skilled and passionate guidance as president of Magic Castle Enterprises, Milt slipped away assured that his life's work of which he was so proud would continue to flourish. "The Magic Castle is like bedrock," Randy confirmed, "– the center point of magic." In 1989 it was declared a Los Angeles Historic-Cultural Monument.

The brothers also reawakened from 1951 their father's idea for an Academy of Magical Arts, Inc. – a non-profit, non-political corporation devoted to the advancement of the art with Bill as President for Life. An ever-growing, active membership (now numbering over 6,000 magicians and non-

magicians from forty countries) and resolute support from the Hollywood entertainment industry (a crucial force behind its growth) contributed to its success.

Tireless, always searching for new ideas, Milt's ambitions climbed again in 1971 when he visited London and noticed that every show featured the audience talking back to the performers. He wanted to capture that feeling in America.

He found an opera house in Santa Monica, formed a corporation and, together again with the genius of John Shrum (set designer for *The Tonight Show*), Thomas Heric, Richard M. Sherman, Toni Kaye (choreographer for *The Carol Burnett Show*), and Arlene Larsen (award-winning costume designer for *Truth or Consequences* whom he first met in 1969), converted it into a turn-of-the-century English Music Hall and theater restaurant.

The Mayfair Music Hall opened in 1974 with noted performers in music, dance, and variety along with Bernard Fox as master of ceremonies. Like the Castle, all of its decor was original. There were no made-to-order antiques.

The year 1976 saw his creation of the Society for the Preservation of Variety Arts, devoted to supporting and promoting variety artists similar to the way that the AMA helps magicians. The Friday Morning Club in downtown Los Angeles, which Milt purchased in 1977 and renamed The Variety Arts Center, became the SPVA's headquarters with its opened-to-the-public 1,168-seat theater, featuring tributes to vaudeville and productions of *It's Magic!*



The Friday Morning Club.

To all this we must add his eighteen years, six of them as head writer, with NBC-TV's game show *Truth or Consequences*, hosted by Bob Barker. Milt had always wanted to be a comedy writer. Given that he could find few books available on the subject, while in his teens he began to collect everything related to the business, ending up with one of the most impressive archives of memorabilia in the world, now donated to the University of California at Santa Barbara where it is housed.

When writing a remembrance, sometimes authors are tempted to make it about themselves. I wouldn't want to fall into that trap, but with the reader's indulgence I feel led to offer a few personal insights. In so doing, I know that I am speaking on behalf of magicians worldwide who were similarly privileged to know the man and who owe to him much in their own careers.

I am just one very grateful friend among thousands.



Milt Larsen with Dale Salwak, 2020.

We first met in 1969. The producers of the *It's Amazing!* annual Long Beach Mystics' show took a chance and booked this newly-arrived transplant from Indiana. That evening Bill, Irene, and Milt were sitting in the audience.

Afterwards they invited me to perform at the Magic Castle, and three years later, when I felt ready, I began a semi-annual, sometimes more frequent run that continues to this day. Later, Milt also gave me steady work at the Mayfair Music Hall and

(through Bill's secretary, Jean Canter) a variety of casual dates.

I can't emphasize strongly enough the importance of this support. I was learning the ropes of the industry, improving my act, and attending graduate school while living in a 900-square-foot Los Angeles apartment on less than \$6,000 a year – and loving every minute.

Many performers also owe both Milt and Bill their early appearances on national television. If they recommended an act, then the booking was all but assured. The Hollywood community trusted them.

One call from Milt to producer Bob Murphy, for example, and I found myself auditioning for him and director Dick Carson. Two months later I appeared for the first time on *The Merv Griffin Show* from Caesar's Palace, Las Vegas, along with Sandy Duncan and Sammy Davis, Jr. Ray Brown's orchestra played my music.

All of us know times of turmoil. For Milt, too, the griefs accumulated: the passing of his father William, Sr. in 1953; fiancée Barbara in a plane crash on her way to Hawaii in the late 1960s; brother William, Jr. in 1993; mother Geraldine in 1998; sister-in-law Irene in 2016; niece Heidi in 2017, along with so many friends and business partners.

A month after Bill had died tragically in the middle of life, Milt joined me at the Castle's upstairs bar, and I listened as he reminisced. It was one of our special times together when he spoke man-to-man from the heart. At one moment he revealed, "I think I have about ten more years." Thankfully, he lived another thirty, but it's never time enough.

To the end, Milt stayed engaged, his sharp imagination always looking ahead and not dwelling on the past, sustained by a community of friends and family that adored and cherished him along with Carol Marie, who kept the books and collaborated on his writings; Arlene, his beloved wife of thirty-three years; and their philosophy: "If it's not fun, we don't want to do it."

"I keep looking for ways to avoid work,"



(counterclockwise from top left): Milt Larsen with Carol Marie. COURTESY OF MONTECITO JOURNAL.
 • Milt Larsen with Oscar-winning songwriter and best friend Richard B. Sherman. • Milt and Arlene Larsen.

he once joked, and we're glad he succeeded. Having found what Joseph Campbell called his "bliss," the more Milt was told that he couldn't do something, the more he believed he could. Like his brother, he loved life and appreciated all he had going.

In 2006, Milt and Bill were saluted with a star on the Hollywood Walk of Fame – yet another reminder of the generosity with which they both shared their gifts with the world. As a creative genius who knew music, magic, comedy writing, and modern technology (which he embraced), Milt was most compellingly, in the words of Dale Hindman, former Executive Assistant for Magic Castle, Inc., "the Walt Disney of Magic."

Although Milt did everything he wanted

to do, a promise remained. Before he passed he wrote one last, professionally recorded song, orchestrated and sung by Clark James, and dedicated to Arlene and Carol Marie. Its title: "Two Loves Have I."

Along with Arlene, he is survived by nephew Dante Larsen, nieces Wendy Larsen-Olsen and Erika Larsen, great-nieces Jessica Hopkins, Liberty Larsen, and Lily, and great-nephew Liam Larsen – to whom he was known as "Uncle Milty."

A private memorial service will be held at the 1,238-seat Wilshire Ebell Theater, Los Angeles, on July 24 starting at 8:00 p.m. Donations in his name may be made to either the Dai Vernon Fund or the William W. Larsen Memorial Library.



Milt and Bill's star along the Hollywood Walk of Fame.

It's A Wonderful LIFFFFE



By Robin W. Dawes

PHOTOS BY ROLAND MEISTER

It's Christmas Eve, 1970. Eddie Fechter is out walking his dog McGee late at night. Suddenly, a young man falls out of the sky, flapping his arms, and lands hard in a thick bush. Eddie pulls the guy out of the bush and asks, "What do you think you are, some kind of angel?"

The guy responds, "Errr, no, just call me ... Waldo. Can you help me find a man named Edward Fechter?"

"That's me. I'm Eddie Fechter."

"No way! What are you doing out here?"

"Oh, my dog and I often walk out here when we've got something important to discuss. Look, I really need to think through a problem tonight," says Eddie. "Come see me tomorrow at the Forks Hotel."

"Mr. Fechter, please wait. I need to talk to you right now. I've come from the ... from far away and I can only stay a few hours. Please, let me buy you a Starbucks."

"Starbucks? What the heck is that? I could use a coffee though – okay, let's grab some joe and you can tell me why you're looking for me."

Five minutes later, Eddie and Waldo are seated in one corner of an all-night diner. Waldo says, "Mr. Fechter, I know what's worrying you. You've been planning a

convention for close-up magicians, but you've decided to call it off."

Eddie looks shocked. "How could you possibly know that?"

"It doesn't matter. But I've come here to try to convince you to go ahead with the convention."

"Sorry kid, but there's no way. Nobody would show up. The whole thing would be a waste of time and money. A disaster. People would call it Fechter's Foolish Feeble Fizzle."

"Before you do anything drastic, I want to show you something." Waldo lays a small, flat, shiny black rectangular object on the table.

"You want to show me a mirror?"

"No, it's my phone. I want to show you a movie."

"Right. You carry a phone ... in your pocket ... that shows movies. Do I look like an idiot? I don't have time for this."

"Please wait. Just take a look." Waldo presses a button and the rectangular object lights up. Eddie watches in amazement as on the screen ...

Glenn Brown and Joan Caesar are standing in front of a seated audience of about 200 magicians. Together, they welcome everyone to FFFF 2023.

Eddie says, “2023? What is this?”

Waldo replies, “Think of it as a prediction. It may or may not come true. Keep watching.”

Glenn and Joan introduce the MC for the first show: **Michael Dardant**. Mike gets right to work and the convention is under way.

First up, **Alain Ianonne** performs an outstanding Coins Across routine – smooth and sophisticated. Next, **Allan Rorrison** asks volunteers for a random number, a random place, and a random movie – all are found to be printed on a lottery ticket. Then **Jeff Eline** shows something that has never been seen before and will never be seen again! **Clark Payne** performs an extended Follow the Leaders routine. **Clark** is followed by **Thomas Solomon**, who demonstrates fourth-dimensional time travel with a ball, a cone, and a hanky. Then **Billy Hsueh** (I.B.M. President) performs an eleven-dollar experiment in which bills mysteriously vanish and appear. After that, **Quentin Reynolds** performs a wonderful three-card monte with four jumbo-sized cards. **William Watt** does amazing Rubik’s Cube magic. Closing the show is **Josep Vidal**, who does his act blindfolded to simulate performing magic in the dark.

After a short break, **Glenn and Joan** introduce **Clemens Ilgner**, who presents a lecture on how to improve magical practice. **Clemens** draws on his experience as a concert orchestra trumpet player to state eight principles of good practice for magicians that will definitely lead to better mastery of the craft. **Clemens** observes that musicians have formal training programs

that are widely applied in schools and by tutors, whereas such resources for magicians are few and far between. It falls to individual magicians to optimize their training regimens.

The screen goes dark. Eddie says, “That was a pretty good convention, even though FFFF is an oddball name. A great show and a lecture that really hit home. But I’ve got some questions.”

Waldo replies, “Hang on ... that was just Wednesday. There’s more to see. Watch this.” He presses the button again.

A title briefly appears on the screen, reading “FFFF 2023, Thursday.”

Chris Capehart takes the stage to deliver a lecture on the importance of routining. He reminds the audience that a good magic show must be more than just a demonstration of tricks. We need to routine our acts carefully so that (a) the audience has fun, and (b) the effects are miracles. **Chris** explains and demonstrates some practical techniques for creating continuity, such as repeatedly beginning to tell outlandish stories but being interrupted and never finishing any of the stories. Such moments may seem impromptu but in fact they need to be carefully scripted and rehearsed to get the timing right. **Chris** illustrates how he routines his performances with several effects using cards, dice, finger rings, and Linking Rings.

The small screen darkens for a moment, then lights up again. A man carrying an electric ukulele is on stage.

Keith Fields introduces himself as the MC for the Thursday afternoon show, and



William Watt.



Clemens Ilgner.



Chris Capehart.

calls up the first performer. **Rune Carlsen** magically produces coins from a small round pill-box – his handling is immaculately clean. Next up **Ricardo Rosenkranz** brings on Balsamo the Skull, who assists in a routine in which alphabet blocks in a box spell “Buffalo.” **John Michael Hinton** performs Ginger Magic involving Rubik’s Cubes and Skittles. **Rian Lehman** performs the very magical Charming Chinese Challenge with giant coins and a silken scarf. **Jason Michaels** performs an unusual book test using letter cards to identify the selected word. **Alexander Great** performs a smooth routine of productions, transpositions and vanishes using a bottle, a silk handkerchief, and a few coins. Then **Eddie McColl** presents a clever routine with the four aces. **Eddie** is followed by **Jeff Christensen**, who performs with a ring, a chain, and a pigeon. Closing the show, **Lodewijk de Widt** performs his FISM act in which torn pieces of a card change faces and then meld together to form a single card.



Lodewijk de Widt.

After a short break, **Christian Painter** and **Katalina Absolon** take the stage as MCs for the first session of FFFF ED Talks, in which speakers give short presentations on subjects such as the performance, development, history, or theory of magic.

David Corsaro talks about his experience as a competitor on *Penn & Teller: Fool Us*, and gives advice on how to prepare for the show. He presents some statistics that indicate FFFF attendees have a good track record for fooling Penn and Teller.

Jason Michaels talks about the problems

and solutions involved in presenting close-up magic to large audiences in a wide variety of venues (including US military tents). He provides practical information about cameras and lighting.

Mark Zacharia talks about his experience and success performing hypnosis in casual, walk-around settings. He describes his techniques for relaxing his volunteers and making them comfortable with the induction process.

Paul Richards talks about the process of designing, developing, manufacturing, and marketing magic tricks that will be good long-term sellers. He gives valuable insights into the factors that can make a trick a commercial success.



Christian Painter and Katalina Absolon.

The screen goes dark. Eddie says, “This Fool Us thing ... it’s a contest?” Waldo replies “It’s more of a show that gives magicians a chance to get on TV and show off their best material.”

“And who are these Tell and Penner guys?”

“Penn and Teller are two of the most famous magicians in ... the place I come from.”

“That cube thing with all the colours on it. They have those where you come from, too?”

“The Rubik’s Cube – it’s a puzzle. It won’t be invented ... I mean available here until about 1980.”

“Yeah, okay. But about these ED Talks ... they call them that because they are EDucational?”

“You don’t get it yet, do you Mr. Fechter? Let’s keep watching.”



Lucy Darling.



Ice McDonald.



Geoff Williams.

As Waldo presses the button, the screen lights up again. Another show is starting ...

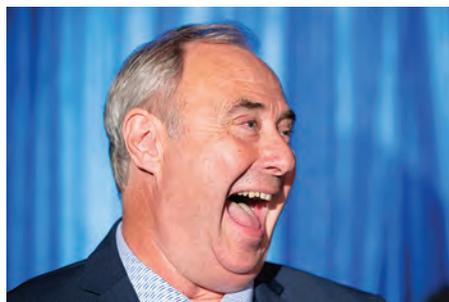
The MC for this show is the divine **Lucy Darling**. She quickly has the audience under control and brings on the first act. **Alfonso Rituerto** performs a beautifully choreographed Oil & Water and Matrix routine. Then **Sam Sleibhín** shows a remarkable transposition between a deck of cards and a ring box. **Rod Chow** follows with his FISM act on an astral theme, with the production of gems and crystal balls to represent planets and stars. Next, **Ice McDonald** tears up a chosen card which is then found fully restored inside a sealed fortune cookie. **Jorge Iglesias** has a volunteer randomly choose a plane ticket, an in-flight drink, and an in-flight movie, then reveals a prediction that is 100% correct. **Brian Curry** performs a book test in which a fortune cookie's lucky numbers reveal the chosen page, line, and word.

David Parr presents the routine with which he fooled Penn and Teller: a do-as-I-do in which cards cut from two shuffled decks miraculously match. Rounding out the show is **Geoff Williams**, who introduces **Binky the Wonder Chicken**. **Binky** hilariously locates a chosen card.

The screen briefly shows another title slide: "FFFF 2023 Guest of Honor Lecture: Mark Mason."

Mark Mason presents an excellent lecture on a wide variety of topics. He gives detailed instructions for two of his signature card techniques, the "Attitude Force" and the "Put and Take Move." He performs and explains routines based on DIY gimmicks

such as his "Stuck Up Monte," "Card in Sugar Packet," and "The Floating Ring." **Mark** also demonstrates and explains innovative dealer items such as "Killer in Manila."



Guest of Honor Mark Mason.

Waldo presses the button and the screen goes dark. He looks at Eddie and says "And that's the end of Thursday. Have you seen enough?"

Eddie replies "Be honest ... what is it you want me to say? You're showing me this convention that may or may not happen. So far, it's been great – terrific magic and first-class lectures – but I just don't understand why you are showing it to me. If it's supposed to change my mind about cancelling my convention, it's not working ... my convention would never be as good as the one you're showing me."

Waldo sighs. "This is going to be tougher than I expected. But if this is going to work, you're going to have to figure it out for yourself. I'm going to skip forward in the recording and jump to the Friday afternoon show. Watch." He activates the screen again ...

The Friday afternoon show is just beginning. **Andost** the MC is on stage introducing the first act. **Rúbi Férrez** performs astonishing coin productions and vanishes by reaching through a silver ring. This act looks like real magic. Next up, **Satoru Furukawa** produces an impossible number of card fans from thin air, culminating with the largest cards ever seen. Then **Kevin Bethea** performs with coins, cork, and cylinder, and finishes with a die box routine as a tribute to his mentor. The next performer **Jafo** transforms his hand into an incredibly life-like little creature that walks across the table to find a chosen card. The “creature” – called **Lefty** – has a tremendous amount of character. Next, **Daniel Mormina** works with signed coins, boxes, and a deck of cards that cuts itself to find the four Aces. **Darong Huang** adds a new element to the venerable egg bag by using a vibrating egg! **Martin Braessas** produces and vanishes coins from flames, and ends by producing a rose from smoke. The final performer in this show is **Francesco Fontanelli**, performing his FISM act. He introduces a book called *My Story*, from which he produces items needed for his magic. In his hands cards turn face up and face down most magically, then disappear back into the book.

Shortly after the show ends, **Paul Gertner** presents his lecture titled “Fine Tuning a Fooler.” He discusses the numerous times he has appeared on Penn and Teller’s “Fool Us” show. He explains some of the practical techniques and philosophical principles he applied in order to prepare for his performances. **Paul** shares

a very interesting and effective method to reduce the problem of shaky hands. He ends with sage advice on how to deal with apparently insurmountable obstacles that crop up from time to time in any creative process.

Eddie looks stunned. “Paul Gertner ... I know that kid ... but he’s only seventeen! This movie we’re watching ... it really is from the future, isn’t it?”

Waldo nods. “I’ve told you as much as I can. You’ve got to figure out the rest for yourself.”

The Friday evening show begins. **Shawn Farquhar** is the MC. He introduces the first performer, **Marc DeSouza**. **Marc** performs a three-way Rainbow Miracle in which three cards are inserted into a deck of all different backs, and each inserted card matches its neighbour perfectly. Next up is **Boris Wild**, who earns a standing ovation with his moving and magical tribute to **Obie O’Brien**.

Eddie says “Tribute ... does that mean ...” Waldo nods. Eddie sighs. “Geez, kid, this is tough. Obie’s a good friend. Give me a minute.” He lowers his head for a moment, then says, “Ok, I know you’re showing me this for a reason. Let’s keep going.”

Boris is followed by **Michael Ammar**, who borrows a shuffled deck of cards, has one signed, and then borrows a wallet and finds the signed card inside the borrowed wallet. Then **Andi Gladwin** has volunteers name a card, a number, and a colour. The named card is found at the named number in **Andi’s** pack, and its back is the named colour. He then shows that he can find cards



Paul Gertner.



Boris Wild.



Michael Ammar.

in the deck while blindfolded – and the final card is under the blindfold. Next up, **Willy Monroe** presents his FISM act. He sets a small stage on the performing table and presents a series of miraculous mini-illusions on the tiny stage, including a mini-Zigzag with a Rubik’s Cube. The crowd responds with a standing ovation. Then **Rick Wilcox** vanishes two birdcages, and then removes his jacket! He finishes his performance with a very poetic production of coins on the table. **Bernardo Sedlacek** performs a series of incredible card effects, concluding with an Oil & Water routine in which a volunteer does all the card handling. Ending the show, **Chris Capehart** shows a magic lightbulb that turns on and off in a volunteer’s hand, despite not being plugged in. He then demonstrates his ability to knock down standing cards just by pointing at them. The crowd gives him a standing ovation.



Bernardo Sedlacek.

The screen goes dark. Eddie says, “Is that it?”

“What do you think?” asks Waldo.

“Well, if it was my convention, I would put together one more big day to finish with a bang. Is that what happens?”

“Yes, there’s still a full day to come.”

“Let me guess,” says Eddie. “First, something really classy – maybe a one-man show. Then ... some more of those ED talks. And then the grand finale show. That’s how I would do it.” Waldo smiles and hits the button.

Glenn Brown comes on stage to announce the first event of the final day of FFFF 2023. It’s something very unusual in

the history of FFFF: **Eric DeCamps** will present his one-man show “Pure Magic” that has played to sold-out houses in New York City and other cities throughout the United States.



Eric DeCamps.

Eric opens his show with an elegant routine with coins, a champagne glass, and a magic wand. He follows with a transmigration effect in which a torn and crumpled napkin trades places with a whole napkin, incorporating the champagne glass from the coin routine.

He has one volunteer think of a number, and another think of a playing card. He then shows that he has predicted the card at the thought-of number, and has also predicted the position of the thought-of card.

In a moving tribute to René Lavand, **Eric** performs Lavand’s wonderful routine with three breadcrumbs and a cup, while reciting a poem by the Chinese poet Li Po.

Eric shows a pocket removed from one of his jackets. Amazingly, an egg repeatedly vanishes and reappears when placed in the pocket. The routine ends with a clever twist which has the audience laughing.

He concludes his show with a haunted cabinet inside which ropes and rings inexplicably link and unlink.

Eric is rewarded with a prolonged standing ovation, after which he offers the audience an encore: three volunteers each note a card in a shuffled, brand-new deck. The deck is enclosed in a small frame on a table, and the frame is completely covered by a clear glass bell jar. On command, each of the noted cards rises from the isolated deck.



Alexandra DuVivire.



Shoot Ogawa.



Mike Robinson & Terence.



Juliana Chen.



Glenn Brown.



Tom Craven.

The astonished audience springs to its collective feet to give **Eric** another extended and well-earned ovation. He performs elegant and sophisticated magic with grace, intelligence, and an obvious love of the art.

Soon after the show ends, **Christian Painter and Katalina Absolon** return to MC the second round of ED talks.

Rick Wilcox gives a fascinating talk about the design and construction of stage illusions. The complexity of the practical problems that must be solved is amazing.

Keith Fields speaks about audience management, which goes far beyond dealing with troublemakers. Keith gives excellent and extensive advice on how to make sure the audience enjoys your show.

Christian and Katalina talk about their experiences staging a séance show. Their advice includes suggested resources, a practical way to create a story-arc for your show, effective ways to identify cooperative participants, and much more.

After a break, the audience gathers for the Gala Show, MCed by **Steve Beam**. The show begins with a tribute to the Guest of Honour, **Mark Mason**.

The Montréal Trio (Yannick Lacroix, Michel Huot, Marc Trudel) perform their hilarious Horizontal Act ... magic as it has

never been seen before. They receive a standing ovation.

Alexandra Duvivier performs a wonderful routine called “The Ten Finger Scotch Contest” and receives a standing ovation.

Shoot Ogawa performs bare-hand coin productions and vanishes, ending with the transformation of all the coins into dinner spoons. **Shoot** is rewarded with a standing ovation.

Mike Robinson & Terence present their unique and hilarious ventriloquism routine to storms of laughter from the audience. They too receive a standing ovation at the end of their act.

Horret Wu performs an elegant and unique card act in which Kings become Aces, all the cards turn green, then keyholes appear on all the cards. From a shuffled deck, **Horret** produces the Aces, then all the Hearts, then shows that all the Spades, all the Clubs and all the Diamonds are separate in the deck. The audience enthusiastically rewards him with a standing ovation.

Carisa Hendrix vanishes her earring and makes it reappear in her ear, then does it again! She then performs smooth coin magic with five coins that magically leap from hand to hand.

Juliana Chen performs a mixture of magic and dance, with large silver rings that float and fly from hand to hand, then link and unlink. This act is beautiful and magical, and **Juliana** receives a well-earned standing ovation.

Glenn announces that the Lou Gallo MVP award for FFFF 2023 (voted on by all attendees) is awarded to **Tom Craven** and **Eric DeCamps**. **Glenn** also announces that the Guests of Honor for FFFF 2024 will be **Jimmy Cieslinski**, **Charming Choi**, and **Christian Schenk**.

Steve Bargaetz and **Steve Merrill** close the show with their patented parodies of some of the acts seen earlier in the convention. Using a device from **Christian and Katalina's** séance talk, they receive hilarious messages from deceased FFFF members. Ending on a sincere note, they speak on behalf of all attendees to thank **Joan Caesar** and **Glenn Brown** for keeping FFFF going after **Obie's** passing. The entire audience rises to give **Joan and Glenn** a standing ovation.



Steve Bargaetz. Joan Caesar. Rick Merrill.

And FFFF 2023 is over.

The screen goes dark.

Eddie Fechter sits silently for a moment.

“It IS my convention, isn't it? You're here to show me that my little convention will still be going strong, more than fifty years from now. Ain't that something?”

Waldo says “That's right Mr. Fechter. And it's more than just a little convention. It's one of the most respected magic conventions in the world. People wait years to get an invitation. And the people who come to FFFF every year, they're like a

family. There's a sense of camaraderie at FFFF that's different from just about any other convention. Your convention grows into a magic institution. Every magician knows about it.”

Eddie says “It's incredible. But there's something I don't understand. Why would my little convention grow and thrive like that? I can already guess that I won't be there in 2023.”

Waldo smiles. “I can't tell you, but I can show you. Remember I skipped over one of the convention events? I'll show you that now.” He presses the button one more time. The screen lights up with the words “Who Was Eddie Fechter?”

Mike Powers introduces this session. He explains that several people will be sharing their memories of Eddie Fechter, and that **Paul Gertner** and **Mike Gallo** will teach some of Eddie's favourite routines.

Mike introduces a sequence of video clips showing Eddie Fechter and others in performance at the Forks Hotel. The videos show the incredible energy and excitement that filled the Forks when Eddie was running it and it was a veritable Mecca for close-up magicians.



Mike Gallo.

Paul Gertner performs and explains Eddie's 8-to-12 Card Trick.

Mike Gallo performs and explains two of Eddie's favourite coin tricks: the Tabled Coins Across and the Chinese Coin Mystery.

Harrison Carroll appears on video to share his warm and personal memories of Eddie Fechter.

Dick Cook, **Tom Craven**, **Mike Gallo**, and **Paul Gertner** join in a panel discussion

during which they share personal stories about Eddie and the early days of FFFF. **Tom**, the only person who has attended all fifty FFFF conventions, receives a prolonged standing ovation.

Waldo says “It’s you, Mr. Fechter. This convention lasts so long and has such an effect on magic because of the way you created a community of close-up magicians, centred around the old Forks Hotel. Eventually, Obie O’Brien takes over running the convention, and now it’s Glenn and Joan. But every year, the convention pauses to remember that it’s all thanks to you.”

Eddie smiles. “That’s one heck of a legacy. You’ve convinced me – I’ll hold the

convention. It’ll be small the first year, but I’ll keep it going. O’Brien and Bill Okal will help. But there’s still one question. What the heck does FFFF mean?”

Waldo looks surprised. “Fechter’s Fantastic Funny Follies ... of course. What else?”

Eddie sits back in his chair. “That’s ridiculous!”

Waldo says “You can’t change it! The whole space-time continuum might be altered!”

Eddie says “Sorry kid. I’m calling it Fechter’s Finger Flicking Frolic. Your space-time continuum is just going to have to deal with that.”

And Waldo vanishes in a puff of smoke.



I.B.M. International President Billy Hsueh (left) receives his F.F.F.F. Bachelor of Magic Diploma from Michael Dardant.

Sign Up a New Member

Ask our Headquarters Office for some Membership Brochures and Application Forms (or visit www.magician.org) and sign up someone interested in magic. Show them a *Linking Ring*, invite them to a meeting, and tell them about our magic-filled Convention!



Ring 6 (Philadelphia, Pennsylvania) Close-up Contest

Ring 6 Vice President David Hale organized our close-up contest. Professional performers Dane Freed, Meadow Perry, and George Gee served as judges, using a five-point scale that determined things like originality, surprise, and entertainment value.

What a great night of magic! So many different approaches to entertaining with a variety of performances. Chris Fabiano began the night with a unique prediction using four envelopes and playing cards. A volunteer selected one of the envelopes, and then a playing card from a full deck. The envelopes not chosen had messages that led to the finale, with surprise reveals, along with the first envelope containing a surprise of gift tickets to visit nearby Longwood Gardens.

John Costello took us back to the sinking of the Titanic, and a tale of "The Six." These were Chinese nationals who survived the shipwreck and are now subjects of a documentary by director James Cameron. John shared photos of the six men, along with the stories of their lives after surviving the tragedy. He had doubles of each photo and had a volunteer use Chinese coins to pair off the face-down pictures. At the end, each man's picture was with its match. A wonderful story of survival, and some very visual magic.

Ed Schmitt shared a tale of losing his childhood treasures of GI Joes and matchbox cars to his mother's keeping a neat house. One surviving memory was a line drawing of his Little League baseball glove, which he keeps it in a wallet. He showed the drawing, and then had a helper select a card.

He "failed" to find the card, but then opened the wallet and showed that the card was now inside the folded-up line drawing. And, when he took the card off the paper, the drawing now had a picture of the card on it! He continued with a "Gypsy Thread" effect with dental floss and finished with one more card effect, with the chosen card rising up on a notepad drawing of a box of cards. Visual and fooling!

Our own "Expert at the Card Table," Steve Freidberg, explained how to be vigilant when playing poker, especially the Texas Hold'em version. After shuffling a deck of cards, Steve dealt cards and showed how he could not lose, and how cheats can use a confederate to win and take the heat off the dealer. As Steve said, "A good cheat always comes prepared."

Reba Strong brought her "pre-shuffled" deck to save time. She picked one card from the deck, and asked if someone would just think of a card. When this happened, she showed that the face of the card had all fifty-two cards printed on it. But then the original deck vanished from its case! Next, she slowly counted five one-dollar bills onto the table, after which the five transformed into twenty-five one-dollar bills in her hands. Wow!

Jack Schultz, a.k.a. Magic Jack, showed us his weekly pocket planner, with a different card name for each day of the year. He explained the similarities between a deck of cards and a calendar: thirteen cards in each suit, thirteen weeks in each season of the year, etc. Asking a volunteer to name a



(l to r): John Costello recalls the survival of “The Six” who were not allowed to set foot in America after surviving the sinking of the Titanic. • Steve Freidberg prepares to double deal during his poker magic set. • Bill McElvenney recounts the survival of Americans during World War II with his “Bastogne” routine. • A dove in a close-up contest? Yup, P.J. Weber does it under very tight conditions.

month and date, Jack told him to look at that date and call out the name of the card written there. Using the number of the card and the suit, Jack counted into his deck of cards, and the card matched the one in the calendar.

Bill McElvenney took us back to the dark days of World War II with an effect he called “The Battle of Bastogne.” He explained how German forces hid to attack, then used a “Card Matrix” effect with four playing cards covering large coins. The coins magically appeared under one card, one by one, and Bill told us how an American commander (General McAuliffe) responded to the German demand to surrender, “Nuts!” Under the fifth playing card were two large chrome metal nuts!

The final performer was P.J. Weber. Silver dollars appeared and vanished in his bare hands. He told us about magic he’s been thinking about and showed a tiny paper bag. He removed a wrapped mint after wrapped

mint from the bag, and then a long straw. After he removed the straw from the bag, he pulled yards and yards of what he called napkin paper. And then, a live dove appeared from the napkin paper. P.J. finished by showing two metal washers, making the holes vanish from one washer only to reappear on another.

The judges then tallied their results, with Chris Fabiano in third, Steve Friedberg in second, and John Costello as our 2023 Close-up Champion. The prizes were \$25, \$50, and \$100 gift certificates to Vanishing Inc., and online downloads for the same amounts. These nice prices helped to produce a great night of magic for our club. And also, thanks to Vanishing, Inc. for adding value to the competition with their generous download prizes.

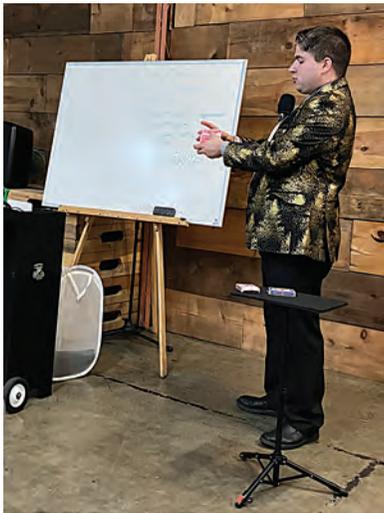
In June, our stage contest will be held. Then some of us will be heading to Pittsburgh to attend the I.B.M. Convention. *David Kelly*

Cody Clark Visits With Ring 198 (Lexington, Kentucky)

Some magicians explore distinctive philosophies of magic, such as the performance of magic in the service of special interests and causes and performing for underserved audiences. These two agendas were featured in the Lexington club’s April gathering. Our presenter was Cody Clark, a silks-magic specialist from Louisville.

Cody was diagnosed with autism when he was eleven; his physician doubted he would ever walk or talk or go to college. Cody exceeded expectations! He was mentored by the same Louisville Ring that prepared Lance Burton and Mac King. He studied with Jeff McBride’s Magic and Mystery School and was taught by Duane Laflin.

Today, he walks, speaks, and is a college graduate who majored in marketing; “target marketing” led him to his underserved audiences.



Cody Clark.

So, Cody was very credible as he reported from a decade of performances for people with autism, dyslexia, down syndrome, and other disabilities, and in venues like libraries,

adult day care centers, school assemblies, and special education audiences in schools and colleges.

Clark learned the importance of performing effects that are “universally understood” and he reports that, somewhat like magic for children, the best effects are visual, so he features silks. Cody has mastered the thumb tip and its cousin the “Palmo,” which permits his color-changing effects.

Clark also performs for audiences who want to experience entertainment led by a performer with a disability. His autism is fairly apparent as he performs. He likes to help audiences discover that people with disabilities are people with skills who can contribute. He tells stories about living with autism; he is a “magician-advocate.”

Cody performed his act with silks and cards, and then explained and demonstrated his methods to the Ring. He made his lecture notes available by email. He performs and lectures in distinctive attire, with a good sound system and authentic good will.

For performances and lectures, he can be reached at www.codyclarkmagic.com.

George Hunter

Ring 266 (Tyler, Texas) Holds Broken Wand Ceremony

On April 10, Ring 266 held a Broken Wand Ceremony to honor the life of Dr. Kevin King. Dr. King died on January 5 of this year. He was seventy-eight years old. He practiced for many years as an anesthesiologist in Tyler and elsewhere. He loved magic and served multiple terms as an officer for our Ring, most of those terms as president.

Dr. King was a patient and generous teacher and never tired of learning new things about magic. He was an alumnus of Jeff McBride’s School of Mystery. Ring member Andy Hickman presided over the ceremony. Fifteen people attended the event, hosted at a local restaurant, including two of our Ring’s charter members, David Gish and Eugene Wilkes. Dr. King would have been proud that we also honored his legacy on the Ring’s thirty-sixth anniversary of our I.B.M. charter date.



Erin King (l) and Andy Hickman (r).

The club decided to forego giving his daughter, Erin, a broken wand, but gave her an intact wand to encourage her to carry on Dr. King’s legacy as a magician and performer. Our club is still very active, but our members miss Dr. King’s presence and will for many years to come. *Paul M. Budd*

Siegfried Tieber Lecture, Ring 280 (Santa Clarita, California)

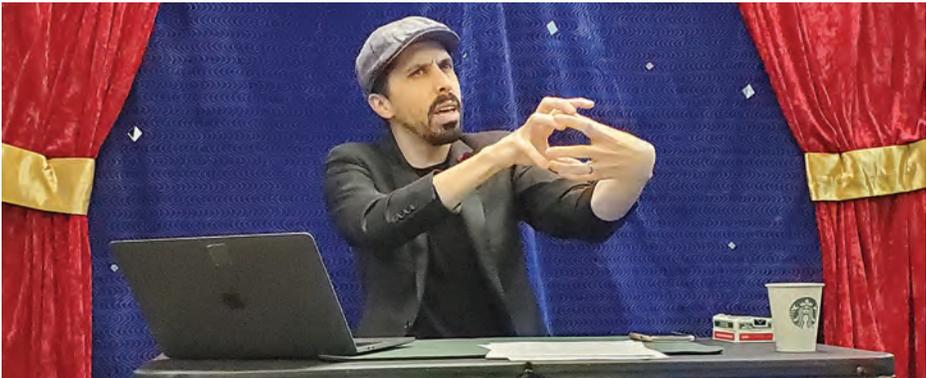
For our April 13, 2023, meeting, the members of Ring 280 were delighted to host an extraordinary magician, Siegfried Tieber. From his website: “Siegfried Tieber is a Los Angeles-based performer and sleight-of-hand magician. Born and raised in Ecuador, his first international appearance was in 2011 in Bogotá, Colombia. In 2015, Siegfried headlined at the *Edinburgh Fringe Festival*, the largest arts festival in the world, where reviewers and critics highly praised his performance. 2017 saw the premiere of his show *See/Saw* in Los Angeles and in 2018 the project was taken to New York, where *Time Out NY* ranked it #1 on its list of the ‘Best Magic Shows in New York City.’ Siegfried has been featured in prominent media outlets such as *Huffington Post*, *Los Angeles Times*, and *Forbes*. Most recently he was invited to be part of *Penn & Teller: Fool Us*, a television series featuring the legendary performance duo (yes, he did fool them).” www.siegfriedtieber.com

This is what I took away from Siegfried Tieber’s lecture. Siegfried Tieber talked to us about his approach to scripting his routines. He explained that while listening to music he came to realize that there are some musicians (the folks that play music) who create a unique signature sound and stay with that their entire career, while other musicians have explored different musical sounds and styles. He analogized this to his

craft by reflecting on what his magic would look like, given his fifteen plus years of experience if he were to start over. Mr. Tieber views the art of magic as having the power to generate an intimate and potentially extraordinary experience for the spectator. In this light he explained how he reexamined his routines.

He asks, “Does the script or story stand on its own without the magic effect?” Mr. Tieber illustrated this by reading the lyrics to three different songs unaccompanied by music. He then played the songs in their original format – lyrics combined with music. Some lyrics stood on their own, while others were meaningless without the music. Again, he analogized lyrics and music to narrative and magic effects. I understood this to be a scale where an act or routine is weighted either towards the story, the narrative, or comedy (performer interaction with the audience) versus the magic effect. Mr. Tieber gave an example of the latter, where a youth was shown a single effect. The introductory question, “Want to see something amazing?” was followed by a coin which seems to actually disappear into thin air. He then illustrated the former by giving examples where the performer whose story telling, quips, and audience engagements eclipse the magic effects.

Mr. Tieber explained that this exercise is not to illustrate that one style is superior to



Siegfried Tieber.

another. Performance styles that mirror the outer ends of this spectrum, narrative with minimal magic or magic with minimal narrative, are successfully used by only a few magicians. For most magicians, their styles come closer to the middle. The point is to make a conscious decision about where to craft one's own style.

Mr. Tieber cited Derek Del Gaudio's movie, *In & Of Itself*, to illustrate the directions a magic performance may take. "At its most basic, it's a film of a stage show that is part magic act, part one-man monologue, part performance art, part audience interaction theater experience ..." (from a review by Casey Cipriani, Feb. 8, 2021, www.bustle.com/entertainment/the-magic-in-derek-delgaudio-in-of-itself-explained).

Mr. Tieber views a magic performance as a series of story segments which move the narrative. Detailed narratives are not necessary or, in some cases, desirable to create a story in the spectator's mind. The narratives do not have to take the form of giving anthropomorphic character to the cards. He gave an explanatory performance using a card effect "The Tantalizer," from *The Royal Road to Card Magic*. His method and presentation were very different, but the premise of a card found by successive rounds of process of elimination is from the original effect. It was partially self-working but required counting and manipulating the position of the volunteer's chosen card. Mr. Tieber engaged the volunteer with questions

and made observations about luck, choices, and even mortality. This narrative was entertaining in itself, as well as, accomplished two other goals. It redirected the volunteer's attention away from the process used to count the number of cards from the top down to the chosen card and it prevented a boring lull while cards were counted out into piles. The time taken to count out the cards could be increased or decreased depending upon audience's reactions.

Mr. Tieber also noted that the audience's attention span has grown shorter. The length of the effect determines the need for a supporting storyline. The longer the routine the greater the need for a narrative. Effects lasting a few minutes may be presented with little narrative. Beyond that, one trick presented after another ceases to be amazing. A story is necessary to entertain and hold the audience's attention. Mr. Tieber also emphasized the importance of scripting the performance. Every action should be thought out and one should have a reason for every move.

Mr. Tieber's lecture was well received by our members, and we all took valuable insights to apply to our own performances.

Members attending this evening's gathering were Joe Berman, Luke Boehret, Chris Canfield, Glenn Crites, Everett Gomez, Nader Hanna, Mark Jay, Bob Love, David Norman, Clem Patafio, Oscar Rodriguez, Tim Silver, and Mark Wray. *Glenn Crites*

Sign up 1!

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



A Portrait of the Professional

DALE SALWAK

Revenant

“The past is a foreign country; they do things differently there.” Although the immortal opening to L.P. Hartley’s novel, *The Go-Between* (1953), reminds us that we cannot fully know or belong to the past, trying to connect is important for the maturing of our inner lives and therefore performing selves.

At fifteen, before moving with my family from our hometown of Amherst, Massachusetts, to West Lafayette, Indiana, I wrote in secret a letter to my imagined self at forty-five, sealed it in an envelope, and buried it in a locked 3" x 5" iron box at the foot of a maple tree that stood before the brown-shingled, split-level house my father had built.

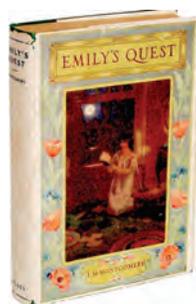
Thirty years later, almost to the day, I returned with the key to that site and, given the permission of the current owners, reclaimed the box, unlocked and pried it open, unsealed and dared to read the letter – and instantly met my younger self. The effect was vivid and palpable and startling.

Along with descriptions of my performing and personal life were the words a producer had spoken to me after auditioning unsuccessfully for *Ted Mack’s Amateur Hour* on CBS-TV – words that buoyed me during those early years. “You’ll make it,” he said. “You’ll take your knocks, but you’ll make it.”

Sometimes the encouragement we receive from a relative stranger carries more weight than what we hear often at home. As I sat there, letter in hand, how glad I felt for having remained fixed on my interests and passions born in childhood. Wordsworth is

correct: “The child is father to the man.”

The letter-to-myself idea came from L. M. Montgomery’s *Emily’s Quest* (1927) – the second in a series of three novels that has served as an inspiration to generations of aspiring young artists. The audacious fourteen-year-old heroine resolves to become a successful poet and novelist in an era when many adults viewed the idea of becoming a writer, especially a *woman* writer, as silly, an act of hubris.



Ten years later, now regrettably discouraged away from her pursuits (but soon to be recovered) and preparing to unseal and read what she had written, Emily is tempted to burn the letter instead, but knows that would be cowardly: “One must face things,” she says, “– even ghosts.” We cannot hide from ourselves forever. Even the pain of wasted opportunities must be faced.

When we dare sift through the layers of time to encounter the ghosts of the past, we are seeking our *revenant* – from the Old French *revenir*, literally “to come back.” I am using the term here not in the customarily sinister way (as in a reanimated corpse or zombie-like creature, something predatory or vampiric which haunts the living) but rather as that innocent part of ourselves waiting rediscovery.

It is to this experience that T.S. Eliot refers in his magisterial poem, “Little Gidding”



Dale's childhood home at 22 Hills Road, Amherst, Massachusetts, showing (front left) the maple tree beneath which he had buried the locked box.

(1942): “We shall not cease from exploration / And the end of all our exploring / Will be to arrive where we started / And know the place for the first time.”

Soft alarms for these invitations can occur, unexpectedly, at any moment – in a dream or upon awakening in the morning, because of a fragrance or song or photograph or overheard conversation, or indeed during a visit to our childhood home after many years of separation. It may even surprise us while performing.

As we enter from the wings, suddenly we see ourselves of long ago when we first stepped before an audience and felt the allure of the stage, the romance of applause. The theater, which had loomed huge, now seems to have shrunk so that we can almost touch the back row. The spectators, once formidable strangers, now feel like old friends. Our effects, formerly performed from the outside, are now within us. We and the magic have become one.

Once while waiting to be introduced, the mature Neil Foster saw an apparition of himself onstage, youthful and exuberant, dressed in the tails, white tie and top hat that his mother had made for him when he was twelve.

The boy turned toward Neil and offered a winsome smile. At that precise moment, he said, “I appreciated how much I had grown, and thankful, too, that I had not succumbed to the naysayers who plague most professionals on the way up.”

For all of its positive implications, however, *revenant* can also point to our alter ego's unsettling potential for dishonesty, poor choices, regrets, lost chances, wrong turns.

In Henry James's deftly written “The Jolly Corner” (1908) we meet Spencer Brydon. Thirty-three years ago he had left behind the promise of a lucrative business career in native New York City to pursue in England a life of leisure, of the dilettante.

Now at fifty-six, he wonders what sort of man he would have become had he never moved. It's a question we're all bound to ask of ourselves.

Brydon returns to his now-empty house where he had grown up. Night after night, as in a dream, he spends hours roaming the staircases, landings, rooms, and corridors with a candle in his hand as he looks for un-lived possibilities.

Slowly there develops before him, like a Polaroid photograph, a shocking presence of himself as he might have been: an astute businessman of vulgar acquisitiveness, ravaged by greed and fighting. He awakens in a serious mood, haunted but grateful that he had not become the man he had met. Old sins have long shadows.

I once asked Channing Pollock – a gentleman, charm incarnate – what he would've felt had he failed as a magician and instead pursued his original plans to become a forest ranger. With unusual concern he said one word: "Empty." Then he added: "But I can only say that because I have succeeded. I have something to compare."

Fresh out of Chavez, Channing had packed up a trailer and, along with his wife Naomi and baby, he sought his fortune. The inevitable struggles came, until he reached the point when he said to himself that if he didn't make it within the next year, he would return to his former job selling cars.

Given the enemies of promise in his life, including his father's-in-law opposition (to whom at first the idea of becoming a professional magician was foolish), financial uncertainties, few opportunities, it seems quite

miraculous that Channing achieved so much and led such an eventful life.

Years later, now retired and remarried, living in Northern California's Morro Bay with his wife, Cori, I asked him again to imagine himself as someone who had not followed his passion for magic. "Perhaps," he told me, "sitting before you would be an embittered and resentful old man, sour."

Two worlds, the lived and the un-lived, and the ordeal of choice: Encounters with our revenant leave indelible marks upon us, waiting like lodgers in our minds. Contemplating these encounters is part of maturing into the professionals we yearn to be, perhaps bringing about a shift, a re-evaluation, a fresh sense of the past, and an opening into a better future. From there we can look back with profound thanksgiving and wonderment because we had found our first love early in life and never lost it.

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

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.



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From Our UK Correspondent

BRIAN LEAD



The Master of Mind Magic was going through his usual patter. His volunteer assistant had given him the name of his favourite car (a Ford Model T) and the amount he could pay as a deposit (seventy-five pence), and just had to decide where he would like to drive it for a holiday.

He said “Oswaldtwistle.”

There was a significant pause before the magician asked, “Can you spell that?”

Roy Davenport related this anecdote at the recent British Ring Picnic, held in Ormskirk, Lancashire. The gag should appeal to anyone who has ever come into contact with a swami gimmick. It may be apocryphal, but probably has more than an element of truth in it. Oswaldtwistle is a small town also in Lancashire, just a few miles from where I live.



Roy Davenport.

Roy, of course, is part of the Davenports dynasty, and creator of the Davenports Magic Kingdom in Norfolk. His talk alone was worth the entry fee, but the day comprised a workshop, lecture, quiz, picnic lunch, and show featuring five performers. I was lucky enough to be in the winning quiz team again with Ring President Oliver Tabor, this time teaming up with Wayne Trice and Vicky Butterfly.

British Ring 25 is very closely related to the Northern Magic Circle, with members

serving on both Councils and having “shared” a number of Presidents over the years.

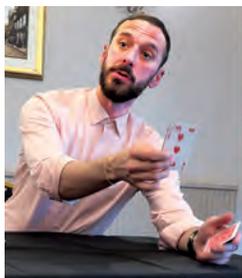
On the first evening of the NMC convention, which I mentioned last time, Stuart Clarkson organised the annual close-up competition for the John Pye Trophy, the winner (chosen by the diners) being Robert Reed from Newcastle, with slick patter to complement his magic skills.



Robert Reed with Stuart Clarkson.

The convention proper opened with two lectures by James Ward and Chris Rawlins. James, winner of The Magic Circle’s Lyle and Hoffmann Awards, is a prolific creator of magic in the UK who works closely with Chris Wardle to produce a monthly practical magic column in the British Ring’s *Key Ring* magazine. Mind magician Chris impressed Uri Geller with his skills – or at least he got him to say: “His skill and talents mesmerised me!” The first part of Chris’s email address is “irememberthings,” and I’m thinking of changing mine to “iforgetthings.”

Next up, the Northern’s own Chris Johnson, a Punch and Judy “Professor” in Middlesbrough since the age of fourteen,



Chris Rawlins.



Punch 'professor' Chris Johnson.



Pat Page.



Janette Page.

recalled his lifetime inside the booth, which he erected in front of us in less than two minutes as he spoke. He treated us to a potted history of the now quintessentially British Mr. Punch, from the influential characters of the Italian commedia dell'arte through Pepys in Covent Garden to modern satirical figures. He demonstrated the slapstick and swizzle and spoke about current PC trends. Chris had a range of puppets on display from many different manufacturers over the years.

Then, through his daughter Janette, we learned about the fascinating life and magic of Patrick Page, one of the most iconic names in magic history, certainly in the UK. We discovered how he first got interested in the craft, heard about his involvement in best-selling magic books (particularly his *Big Book of Magic*, which had him barred from the British Ring in 1976) and got a glimpse of his private life through images and videos. There were some fascinating anecdotes concerning many of the "greats" of magic. Janette spoke of his creation of "Easy Money," which was shamelessly ripped off by so many, and discussed his advisory work on television programmes from children's *Wizbit* to the decidedly more adult *Secret Cabaret*. Janette, and husband Philip, were joined by Janet Budd, daughter of the late David Budd, who told us about her father and showed rare footage of his Magic in Lavender act, performed with wife Rita.

An innovation this year was the Ernest Ainley Lecture, sponsored by Jean Ainley in memory of her late husband, who contributed so much to the Circle during his long life. It was delivered by British Ring President Oliver Tabor, who deconstructed

his bubble manipulation act from the gala show and repeated his assertion that the best fluid for making bubbles comes from the Poundland store. His favourite gimmick is a large paper clip, and he reckons the best ball holder is an old black sock.

A natural raconteur as well as being a highly skilled, award-winning magician, our in-coming President Neil Roberts rounded off the convention in style with his fascinating look at the End of the Pier Show, packed with anecdotes, magic, and bits of business as only he can present them. Again, the "pier show" is an essentially British phenomenon, to be found historically on the UK's fifty-odd seaside piers. Blackpool has three.

Essentially, these pleasure palaces over the waves afforded shelter from the British elements. Neil alluded to the previous tradition of minstrels on the sands, the interlocutors, the slapstick elements, and the use of a bottle (hence 'bottlers') to collect donations; the bottle having to be broken open to get at the contents.

The entertainment on offer at the end of the pier was not simply a variety show, but one involving the full company. There was scenery, and group sketches were interspersed between the acts.

There would be two performances a day for six days per week, typically at 5 and 8 o'clock, and the show would change each Thursday to allow those staying for a week to see two different versions. Neil spoke of the 'wakes weeks,' when the industry of a whole town would shut down and the population travelled to the nearest resort.

He managed to introduce an element of magic (of course!), presenting a rhyming



The winning quiz team: Brian, Wayne, Vicky, and Oliver.



Jean Ainley with Oliver.



Neil Roberts.



Arnold Furst classic.



Brian with Baskerville.

version of Arnold Furst’s classic cut-and-restored FRESH FISH SOLD HERE TODAY, concluding with the original touch of “Come inside and buy.”

Elsewhere, there was an auction with low but brisk bidding, and all but two duplicate items were sold. One junior member literally went home with a suitcase full of props.

Regarding the public shows, Clive Moore introduced Children’s Showtime and the gala show featured Jason and Joanne Steele with their illusions, Chris Rawlins, and Chris and Louise Taylor with their hilarious impaling of Desmond the Duck to the accompaniment of Carmena Burana. Oliver Tabor topped and tailed the first half, and I compered with Baskerville the Hound.

Oliver was so impressed with the warmth of the Northern welcome that he has promised to return next year as an ordinary punter, which is great news. He said, “I

loved the whole feel of the weekend, with a very friendly atmosphere. It’s what every convention should be like.”

As joint organiser, that made it all worthwhile.

Finally, we hear that Potter and Potter will be auctioning the Eddie Dawes magic collection. Eddie’s magic correspondence has gone to Bill Kalush’s Conjuring Arts Research Centre, and the remaining magic and circus and non-magic books have gone to Spicers Auction House in Goole, Yorkshire – Eddie’s hometown. There were three lots belonging to Eddie in their auction on May 24, one being a fairground painting from his house. As there were fifty-plus boxes, more will appear in later auctions. The remaining “odds and ends” which one amasses over a lifetime, have been auctioned by his local Society, Hull Magicians’ Circle, of which he was President for over half a century.



Youth Trivia Contest



July's question: This notable conjurer featured a vanishing pony as well as musical interludes from a xylophonist. *Who was this magician?*

Answers must be postmarked by August 20, 2023.

April's question was: We once asked a question about an old, packet-type of card trick during which a spectator's mentally selected card is perceived and removed by the magus. The primary psychological principle behind this effect was finally given a name decades later. *What is this psychological principle called?*

This certainly was obscure and scholarly subject matter. "Primary psychological principle" ... my goodness! A handful of our Youth Members sent us guesses and unfortunately, none of those was correct. Here's the essence of what we were seeking ... *The packet-trick referenced in the question was called "The Princess Card Trick." It was invented by Henry Hardin (Professor Edward A. Parsons), and first advertised for sale in 1903. Originally called "The Prince's Card Trick," it has remained relevant – for one-hundred-and-twenty years! It's even been performed on television by Lance Burton, more than once.*

The plot of "The Princess Card Trick" is very simple, and is usually presented as a piece of mentalism. The magician fans a group of five cards, with the faces toward the spectator. The spectator mentally selects one card, but does not say which card has been chosen. The magician then reverses the packet and looks at the faces of the cards, removes one card believed to be the spectator's selection, and turns the faces back towards the spectator. When the spectator looks at the remaining four cards, their selection is missing. The magician has somehow "looked into the mind" of the spectator, and removed the selected card, without

ever being told the name of the card.

If you've never seen "The Princess Card Trick," it might be helpful for you to watch it before we continue. Here's a link to one of Lance Burton's television performances:
www.youtube.com/watch?v=z1rCmiCnCnQ



Lance Burton performing "The Princess Card Trick" on one of his early TV specials.

*While the effect and its original method were advertised as "self-working," that claim is a little misleading. Practice and thoughtful presentation are an absolute necessity – as they are in **all** magic. However, the actual mechanics of "The Princess Card Trick" are so simple that the performer is relatively unburdened, and free to concentrate on ... well ... **performing.***

About seventy years after this effect was first advertised, psychology researchers started to recognize that there was a specific phenomenon taking place in this trick. It was the process that made the whole effect ... well ... **effective**. They named this phenomenon **change blindness**, because the subject (the spectator, in our case) was unable to see changes that happen to things within their field of vision, if the changes occurred during some sort of break or disruption of their view.

In other words, the spectator will usually fail to notice that the four cards shown in the final “reveal” part of “The Princess Card Trick” are completely different from any of the five cards seen just a few moments earlier, at the beginning. (Yep – that’s how the trick works.)



“The Princess Card Trick.” Think of one of these

While these scholars were conducting their research, they discovered other tendencies as well. One of these, that’s similar from a magician’s perspective, and often confused with change blindness, is **inattentional blindness**. In this phenomenon, the subject (again, our spectator) fails to notice an object or an action that is well within their field of view the entire time, and without any disruption of their view. The name refers to the idea that the objects or actions are missed due to the inattention of the subject. It’s right in front of their eyes, but they don’t notice it because they’re focused on something else. When we, as magicians, talk about “misdirection” (probably an inaccurate and outdated term), we’re frequently talking about inattentional blindness.

Change blindness and inattentional blindness are both used by magicians. We’ve al-

ready seen that “The Princess Card Trick” heavily relies on change blindness. Apollo Robbins uses a stunning example of change blindness in his TED Talk on “The Art of Misdirection.”

Many magicians have also used inattentional blindness in their performances. Tommy Wonder’s two-cup routine, and Steve Bedwell’s “Walkman” routine are great examples. John Ramsay was an absolute legend regarding his abilities in this area. Almost every cups-and-balls performer who has successfully and covertly placed their final load under the cups – right in front of the audience – has probably exploited inattentional blindness. Understanding audience attention and intuition regarding an audience’s awareness comes easier to some performers than others.

Several prominent performers have discussed the use of inattentional blindness in magic literature, although they didn’t always refer to the phenomenon by that name. In his book, *The Five Points in Magic*, Juan Tamariz wrote about a technique he called “crossing the gaze,” which develops and then takes advantage of the audience’s inattentional blindness. In *The Books of Wonder*, Volume I, Tommy Wonder extensively covered his strong and logical feelings regarding important differences between “direction” and “misdirection.” He carefully helps the reader to better understand ways to induce inattentional blindness in their audience.

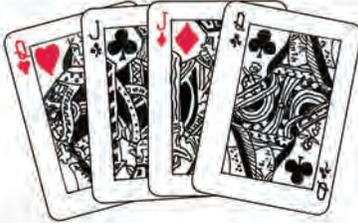
Whether you’re using change blindness to surprise your audience with something that transforms when they blink, inattentional blindness to secretly manipulate something right under the audience’s nose, or some other principle of psychology, understanding the science behind these principles can help you create more powerful effects.

You can find more about change blindness, inattentional blindness, and other subjects regarding the psychology of magic in books, including *The Illusionist Brain* by Jordi Cami & Luis M. Martinez, *How Magicians Think* by Joshua Jay, *Misdirection* by Dariel Fitzkee, and the aforementioned titles by Tommy Wonder and Juan Tamariz.

If you're searching for a highly technical examination of these subjects, look for Attention and awareness in stage magic: turning tricks into research by Stephen L. Macknik, Mac King, James Randi, Apollo Robbins, Teller, John Thompson, and Susana Martinez-Conde in the December 2008 publication of Nature Reviews Neuroscience.

If you submitted an answer to this month's question, but it wasn't the right an-

swer, please ... try, try again! Some of these questions can be a bit thought-provoking. They're not intended to be easily answered. Bring your copy of *The Linking Ring* to your local Ring meeting and ask some of the senior members to help you find the answer. Let everyone see how much you know, get your name printed in *The Linking Ring*, and win some great stuff from an amazing brick-and-mortar magic shop!



*We sensed which card
you had in your mind,
and we removed it ...
TA-DA!*

Attention, Youth Members!

Do you think that you have a truly ideal question for the I.B.M. Youth Trivia Contest? Then, please send your suggested question and the answer, along with your name, age, membership number, telephone number, and address to:

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

Be certain to include a few references. If we do use your question, we'll send you either a heavily redacted copy of a really boring, unclassified government document or a *really cool* magic book – our choice.

**See if you can win! Follow the Contest Rules on page 144 and
mail your responses to the address above.
Answers must be postmarked by August 20, 2023.**

Parade Contributions Wanted From Rings and Individuals

**Send your contributions to the Executive Editor at 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!**



Closing with a Three-Second Trick

In our field of magic, there are long tricks and short tricks. Some tricks take time to present. Others happen in a flash. Allow me two examples.

Sawing a girl in half – in which you place a girl in a box, secure her inside, saw through the box, separate the halves, and hopefully put her back together – is a long trick. It takes many minutes to perform. The inventor, P. T. Selbit, probably spent ten minutes staging it.

An example of a short trick is “The Fastest Trick in the World,” in which a pot of flowers disappears in a flash. Al Delage created the trick, first marketed by Horace Marshall in 1954, and yes, it goes very fast. Therefore, it takes mere seconds to perform, so I term it a short trick.

Having said this, let’s get to the point of this month’s set of memories. How do you take a short trick and use it to close your show?

Answer: By using the trick as a *running gag*.

Let me give you three examples with a short trick. A short trick such as:

1. The Appearing Cane

Whether you use a Russ Walsh metal cane or Fantasio’s plastic one does not matter. As long as your cane collapses and will pop open to change an 18-inch silk into the cane, that’s nearly all you need. But in my case you need one more thing: a duplicate 18-inch silk to the one tied to the cane.

This is a closing routine I used over fifty years ago before I owned and used live doves and rabbits. It was especially good for home birthday parties.

Early in the show I told the children, “I am going to take this silk handkerchief and toss it into the air. And when I do, it will change into a colorful live parrot and fly around the room. On the count of three, watch this! One, two, three!”

On three, I tossed the silk into the air. Nothing happened, and the silk fluttered back down, usually caught by me.

Then I stared at the silk, shook my head, and uttered these words: “It never was a very good trick.”

Yes, it’s a running gag, one that children absolutely LOVE.

After a couple more tricks or routines, I picked up the same loose silk again. I announced to the children, usually sitting on the floor: “This time I will toss the handkerchief into the air, where it will transform into a FISH – a *flying fish* – and it will fly or swim all around the room like a real fish! You’ve never seen anything like it! On the count of three.”

Immediately, I led the kids in counting one, two, three, and I again tossed the silk into the air, where it did nothing but flutter down to the floor, because sometimes I missed catching it.

So, I picked it up, looked at it for a moment,

then stated once more: “*It never was a very good trick.*”

By this time, the highly intelligent children got the idea and some even started to say with me, “It never was a very good trick.”

That’s when the real fun began. I used the running gag a few more times between tricks, same results, but carried on, even though “it never was a very good trick.”

By the way, it matters how you say the catch phrase.

“**It never was . . . (pause) a VERY (pause) GOOD (pause) TRICK.**” There is a cadence to pronouncing it, plus it ends with the rule of threes: **very, good, trick.** Trust me, the children will say it exactly the way YOU do. And that creates lots of fun for children.

In fact, after they said those words a second or third time, sometimes even “scooping” me, I often stopped and said, “How did you know that?” That made them laugh even more.

So, how does this all end?

The last time you pick up the same silk, you actually DO NOT pick up the same silk. Instead, you pick up a duplicate of that silk attached to an appearing cane.

“Now that the show is coming to an end (or is over), I thought I’d try that handkerchief trick one last time. This time when I toss the silk scarf into the air, it will turn into a three-foot-long SNAKE. Now don’t worry if you are afraid of snakes. This snake will be a nice snake who won’t hurt anybody. Are you ready? Here we go. Count with me to three.”

I signal the children and off we go: “One! Two! Three!”

On three, I release the cane and toss it with the silk into the air, the technique I got from Fred Kapps in 1965. Several feet above my head and completely out of my hands, the cane expands over the silk. I purposely toss it horizontal so that it opens that way and makes it easier to catch.

The moment I catch the solid cane, I shout:

“And there’s your SNAKE and he’s PETRIFIED! And you know what? *It really was a VERY GOOD TRICK!* So, I hope you all enjoyed the show, and now I say goodbye!”



Trust me: It works.

2. Big Silk Appearance

By the time I was sixteen, I was reading and absorbing John Booth’s classic book, *Marvels of Mystery*. In that book, Booth described and taught the perfect way to roll/fold a large picture silk. Doing it the John Booth way allows you to easily and smoothly open a three-foot silk, with the picture upright and words facing the audience, which is important in this three-second trick.

Like John Booth, I started stealing the rolled-up silk from inside my coat, where it hung on a 3-inch bobby pin clip. See **Figure 1**. But year by year I developed other ways to use the roll.



One is what I called a “Big Silk Quick,” in which I prepared the rolled silk, let’s say a 45-inch elephant, and hid it inside an 18-inch solid color silk.

Figures 2 and 3 show how I did this. I tied one corner of the rolled silk to a solid 18-inch the same color as the top corner of the big silk. Then I diagonally rolled it into the smaller silk. That allowed me to pick up the smaller silk *as though it was just an 18-inch silk*. By tying the top corner (actually the elephant silk corner) to a second 18-inch silk, I could show them knotted, then pull them apart to reveal the big picture silk between them.

Fig. 2



Fig. 3



That method led me to my birthday party ending. Now, in 2023, I would use not the elephant silk, but the Goshman/Ginn Happy Birthday 36-inch silk. It goes like this:

Early in the birthday show, I say, “Boys and girls, today at Harriet’s birthday party, I am going to do a special magic trick.” I pick up two solid ungimmicked 18-inch silks. “I am going to tie these two handkerchiefs together” – which I do – “and when I pull them apart, magic will happen!”

I proceed to tie the two silks with a false/fake knot. I do this by twisting the tops around each other about three times, then tying one overhand knot on top of the twist. **Figure 4** shows this. Displayed casually, this appears to be a “real knot.” But if you gently pull on the two silks, the knot will start to turn around and fall apart as shown in **Figures 5 and 6**.

Trust me once more, this looks cool to kids.

The moment these silks come apart (**Fig. 6**), I stare at them with my mouth open. Then I say dramatically:

“It never was ... a very ... good ... trick.”



Fig. 4

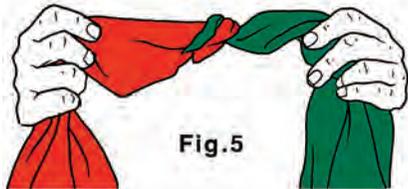


Fig. 5

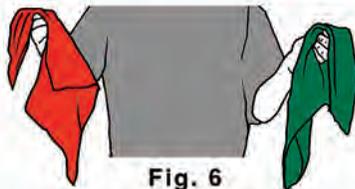


Fig. 6

Then I proceed with the show, doing tricks with or without child helpers. About ten minutes later, I repeat the attempted knot tying. Again, the silks come apart and I say, “It never was a very good trick.”

For the finish, much like the appearing cane routine, I pick up one ordinary 18-inch silk and the gimmicked one described earlier. I tie the birthday silk top corner to the ungimmicked green silk using a real square knot.

I tuck these tied silks either into my vest top or shirt or coat top pocket. Then I have all the children help me by counting to three. On three, I pull on the silks and out comes the Happy Birthday silk between the others.



This happens either before or right after my final trick, which often involves the birth-day child or a live rabbit production or both.

Either way, the three-second trick – built up as a running gag – made a solid birth-day party show ending.

3. Botania Flower Growth!

Some forty-two years ago, when the prices were lower, I bought my first botania flower production – Abbott’s Super Botania – and I used it in well over a thousand shows. I will describe my favorite use of it now and share how it affected over a hundred thousand children one school year in my “History of Magic” show.

Early in the show I told the children about ancient India, where you could see street magicians perform magic in Calcutta and Bombay.

“One of their feats,” I stopped to look down at my shoes, “not *those* kind of feet – was to sit on the ground and pile up a little dirt, pretend to plant a seed into the dirt, then cover it with a large cloth. When the magician removed the cloth, a small plant was growing out of the dirt. Again and again the performer would cover the dirt, and each time he uncovered it, the plant would have grown larger, until it was some three feet tall, a magical mango tree.

“They called it the Tree of India.” When I said that, I clapped my hands together once, then took up the arm pose in **Photo A** below, and looked upward dramatically.

Note: the following three Tree of India black and white photos appeared in my book *School Show Presentation* some forty years ago.

“Today,” I continued, “I am going to duplicate that wonderful feat.” Once again I looked down at my feet, a silent bit of humor.

“Instead of dirt, I will employ this wooden tray,” which I displayed and put on my table top. “And instead of a cloth, I will use this old tin can.” I picked up the metal botania cone, showed it empty, and placed it on the tray. “And last, instead of planting a seed in the dirt, I will drop this single red flower into the tin can.” I dropped the single flower into the top of the cone.

“Then, when I remove the can, that one flower will bloom into a beautiful rose bush – my version of the TREE (I clapped once, then looked skyward with my arms raised) OF INDIA!”

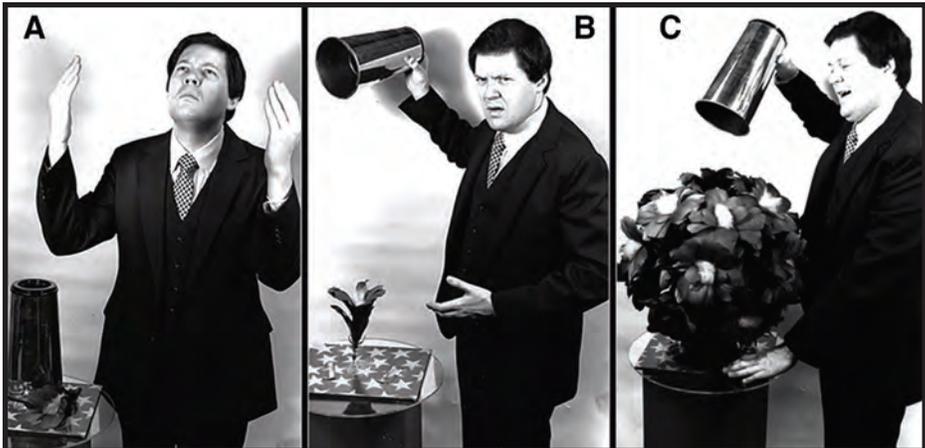
“Are you ready? Yes, let’s count to three. One, two, three!”

Immediately I pulled the cone off the tray as shown in **Photo B**, looking very disappointed that the trick did not work.

“Huh, it didn’t work. Well, maybe next time,” I said, and I put the cone, tray, and flower aside, then proceeded with the show.

Some ten minutes later, after several tricks with audience helpers, I tried the Tree of India again. Tray, cone, one flower, clap hands, then point up and look to the sky. Again, it didn’t work.

In most shows twice was enough to set



up the ending. In the History of Magic show, my last audience stunt was Abbott's Sawing thru a Girl (bow saw). Then I usually brought out Leroy the Magic Rabbit so he could "help me" by watching.

Once more, with Leroy sitting on the same table, I went through the motions while fast rock music played.

The Tree of India!

One, two, three – and I pulled off the cone to display my solid red twenty-four-blooms botania flower bush (**Photo C** previous page) (1981), or my multicolored bloom botania forty-two years later (2023).



By the third time, most of the kids were shouting "Tree of India" with me and even doing the hand motions, which made the climax of the show a lot of fun. They were startled when the flowers appeared in all their colorful beauty.

That is a third story of how I used a three-second trick to close my shows for children's audiences. But here is one last story.

In May 1981, I finished my afternoon show at Eastside Elementary School in Coweta County, Georgia, with an audience of five hundred in the school gymnasium. I packed up the show and loaded the car to drive home. By that time, many older students in the fourth or fifth grade were on the playground having a baseball game.

As I drove my car slowly from the gym across the side of the field, all of the students saw me. There were forty or fifty of them, boys and girls. And as though they rehearsed it, every one of them stopped playing ball and faced me. Together they clapped their hands and raised them toward the sky and shouted:

"TREE OF INDIA!"

That is how I *know it worked*, and that is a memory I've never forgotten.

Submitting Ring Events

News of your Ring Events published in *The Linking Ring* lets magicians around the world know about your Ring's activities and gives members international exposure.

How to submit news of your Ring's special activities? Submit your article as a Microsoft Word document, and send photos as medium- to high-resolution jpegs. Please do *not* embed your photographs in a Word document. Attach them as separate jpegs or in a Zip or Stuffit file. *Photos embedded in Word documents cannot be used.* We recommend taking lots of pictures and submitting *only* your very best photos.

Special activities, such as shows, banquets, conventions, or community fundraising projects sponsored by your Ring are considered Ring Events and should be e-mailed to Dr. Steven Schlanger at ringreports@magician.org. Type "Ring Event" as the e-mail subject.



Marketing Magic

KENT CUMMINS

Magic Jazz

“In Jazz, you have to leave room for magic!”

– James Robilotta, CSP

James was talking to a group of speakers. But for magicians, the inverse is true: In Magic, you have to leave room for jazz!

What is Jazz?

“Jazz is a music genre that originated in the African-American communities of New Orleans, Louisiana, in the late 19th and early 20th centuries, with its roots in blues and ragtime. Since the 1920s Jazz Age, it has been recognized as a major form of musical expression in traditional and popular music.” (from Wikipedia)

Jazz is *not* a bunch of random musicians getting together and playing their instruments any way they feel like. To produce excellent jazz music, all participating musical artists agree on what song they will play and in what key. They use their combined talents to create an original approach to playing that song in a way that can be amazing. Each musician pays close attention to every other musician so that their individual efforts blend into a wonderful result.

Good jazz is an example of synergy, where the result is greater than the sum of the individual parts. (The term *synergy* is a modern expression of a concept first credited to Aristotle more than three hundred years before the birth of Christ.)

Why Am I Talking About Jazz?

I love jazz. My dad loved dixieland jazz

so much that he sold all of his property in Del Rio, Texas, where I was born, and moved the family to New Orleans, Louisiana, the summer after I finished the fourth grade.

I used to babysit my younger brother and sister while Mom and Dad went out to the Famous Door lounge to drink, dance, and listen to a little family band with the Assunto brothers and their dad, “Papa Jack.” They called themselves the Dukes of Dixieland.



*Kent, Dudley, and Carter Cummins
in living room.*

The Dukes of Dixieland became famous, and I first saw them on *The Ed Sullivan Show* on a small, black-and-white television set. I was impressed that our family got Christmas cards from them for several years.

It seemed like Dad had just about every dixieland record ever made, whether 78 RPM, 45 RPM, or 33 1/3 RPM – even 8-tracks and cassette tapes later on. We had

dixieland record album covers decorating the wall in our living room. I fell asleep just about every night listening to those dixieland jazz records.

Dad learned how to play the clarinet, and every member of our family learned to play at least one musical instrument. I have never considered myself a musician, but I have always loved jazz.

Magic Camp Jazz

When I started Fantastic Magic Camp in 1993, we needed to have a rigid schedule of activities. As a fully-inclusive camp, we knew that many children who might be on the Autism spectrum needed structure in order to succeed.

But we also knew that, as my wife Margot is fond of saying, “Circumstances alter cases.” Things would often happen that made it impossible to follow every detail of our carefully-crafted schedule. The Magic Camp staff worked together to make the best

out of whatever situation might arise. We called it, “Magic Camp Jazz.”

I am very good at organizing and implementing a schedule. I consider my ability to hyperfocus one of my super powers. But it can also be my greatest weakness. I have difficulty when things don’t go according to that schedule. My friend “Peter the Adequate” is just the opposite: he can turn any problem into a success. I remember Peter telling me that I should go into my office and “do some paperwork or something.” I knew that it meant we were about to experience chaos. But I also knew that thriving in chaos was one of Peter’s super powers.

There was a lot of jazz during the eighteen years I ran the camp. Fantastic Magic Camp still uses the concept of Magic Camp Jazz. And I loved the year that they gave out jazz music CDs.



MAGIC CAMP Austin, Texas		Daily Schedule	10th Anniversary
Day	WEDNESDAY	Date	JULY 10, 2002
7:30 a.m.	Before-Camp Care Begins		
8:30 a.m.	Regular Drop-Off Begins		
9:00 a.m.	Opening Assembly <u>CAMP STORE DEMO</u> (ALL STAFF MEMBERS PARTICIPATE)		
9:45 a.m.	Snack		
10:15 a.m.	Class #1: MAGIC! (2 groups)		
11:00 a.m.	Class #2: Beginner Juggling & Advanced Puppets		
11:45 a.m.	Lunch & Games		
12:30 p.m.	Class #3: Advanced Juggling & Beginner Puppets		
1:15 p.m.	Class #4: BONUS CLASSES		
2:00 p.m.	Professional Show <u>GUSTO THE GREAT!</u>		
2:45 p.m.	Prepare for Pick-Up		
3:00 p.m.	Regular Pick-Up Begins		
3:30 p.m.	After-Camp Care Begins		
6:00 p.m.	Camp Ends		
NOTES:			
CAMP STORE OPENS FOR BUSINESS (DISTRIBUTE CATALOGS AND ORDER FORMS)			

Magic Show Jazz

I like to fill out a Show Sheet for most of my elaborate magic shows. The tricks that I plan to perform are listed, in addition to the music (for tricks that have music) and any other technical requirements such as curtains, lighting, and special effects. Each assistant’s tasks are listed for every routine. I like to think of my magic show as a well-written and choreographed symphony.

I have written about the “What Could Go Wrong Game.” We brainstorm about what to do if (when) something unexpected happens. I always pack at least one extra trick. I usually bring an extra costume. I try to get to places early, just in case.

But things happen. The power goes out. The sound system fails. The flash pot doesn’t flash (or goes off at the wrong time!). I drop a prop or knock over the table. I bend over and

 FLOOR SHOW WORKSHEET "The Fantastic Kent Cummins"				
Group <u>ERCOT</u>		Date <u>MONDAY, DEC. 17, 2001</u>		
Location <u>FOUR SEASONS HOTEL</u> AUSTIN, TEXAS		Time <u>6:00-10:00 P.M.</u>		
TIME (TARGET!)	Music	Kent	Assistant DAVID	Assistant CAROLYN
6:00 PM.	LIVE CLASSICAL GUITAR	WALKAROUND MAGIC	ELECTRA	ELECTRA
6:45 PM.	GONG!	ANNOUNCE DINNER	—	—
6:48 PM.	—	ANNOUNCE VIDEO	—	—
7:00 PM.	—	(VIDEO & DINNER)	WALKAROUND MAGIC	—
8:25 PM.	—	(GET INTO BOOK)	INTRO AND MUSIC CUE	HELP KENT INTO BOOK
8:30 PM.	"MAGICAL MYSTERY TOUR"	BOOK OF MAGIC SILK FROM TOPHAT BURNING BOUQUET	HELP WITH BOOK	HELP WITH BOOK TAKE SILK
	—	BOOK OF MAGIC REMY TOM'S REMARKS	—	HELP WITH BOOK
	—	HOT BOOK GUILLOTINE (SAM JONES)	—	HELP WITH PROPS
	—	SAWING IN HALF (MARGARET PEMBERTON)	—	HELP WITH PROPS
8:50 PM.	BAND	INTRODUCE BAND (BLVD DATE)	—	PICK UP EVERYTHING
9:50 PM.	—	ANNOUNCE GIFTS	LOAD VAN	LOAD VAN

my pants rip. A trick doesn't work. A prop is forgotten. (Must I go on? These are not imaginary problems.)

So, the carefully-crafted magical symphony becomes jazz. Each member of my team does whatever they can do to keep the show moving. And our audiences are part of creating that jazz experience. As entertainers, when we pay close attention to our audience, we adjust the tune, timing and tempo as needed to create the best performance.

Playing in Tune

To continue the metaphor, how can you get everyone involved in your magic show to be in tune when playing? How can you be sure that your assistant will be there at just the right moment to misdirect the audience? How can you know that the right song will play at the right time? How can you be sure that each trick will work?

Here is an old joke that gives us the answer:

Q: "How do I get to Carnegie Hall?"

A: "Practice, practice, practice!"

I know more than one magician who loves performing but hates rehearsals. But I have always loved rehearsals. I enjoy practicing my performing, and bringing people together to create a bigger and better show.

I also love those show sheets. While still a student, Bill Siros brought his full evening illusion show to Baton Rouge. My friend John Schexnaydre and I went to all of his shows, and even though we were still just teens, he treated us with respect. I was impressed with his elaborate show sheets, on large poster board, which listed all the intricate aspects of his show.

Here is a quote from a recent newsletter from Saul Ravenscraft, the alter-ego of my close friend

Chris Walden:

"I treasure the time that I spend performing and consulting. But, behind that is keeping technology running, communicating with emails like this and social media ... research, learning, sharpening the saw ... networking, meeting new people ... thinking, writing, creating new visions ... accepting, opening, and being ready to receive what the universe has in store."

Chris/Saul knows what it takes to create effective *jazz* in a project or performance.



Bill Siros.



Saul Ravenscraft.

“I am in Show Mode!”

Everyone on my team needs to be in “show mode” when we arrive at a venue. There are often distractions – things to see and things to eat and drink – but the focus needs to be on the show. (My daughter has several stories about magicians who were part of a particular program with me who tried to show me their latest trick, or talk about an upcoming convention. “Give up. Dad is in show mode.”)

Margot says that I start in show mode long before the day of the show, as I focus intently on what is needed to make the next show a success. And I am still in show mode until I have mailed the Thank You card to the person(s) who hired me.

What About the Solo Performer?

Sometimes, doing a magic show feels like being a one-man band.

“A one-man band is a musician who plays a number of instruments simultaneously using their hands, feet, limbs, and various mechanical or electronic contraptions. One-man bands also often sing while they perform.” (from Wikipedia)

In many cases, we are the ones who do everything involved in putting on a magic show. Lots of magicians introduce themselves to the audience, operate their own music and other technical requirements, direct their own performances, set up and pack up the shows, and then take care of the bookkeeping.

As solo performers, we have plenty of opportunities to adjust what we do while performing. We need to be ready to create jazz.

Improv

Have you ever watched an improv group perform, or taken an improv class?

“Improvisational theatre, often called improvisation or improv, is the form of theatre, often comedy, in which most or all of what is performed is unplanned or unscripted, created spontaneously by the performers.” (from Wikipedia)

In my shows, “most or all of what is performed” IS scripted! I have show sheets, I have rehearsals. I love planning and carefully implementing my plan.

But Murphy’s Law has not been repealed. Anything that *can* go wrong will, at some point, go wrong. And in my experience, even things that *can’t* go wrong will sometimes go wrong. The Universe is marvelous, but it isn’t fair. Stuff happens.

I love this quote attributed to General Dwight David Eisenhower, who became the thirty-fourth President of the United States:

“Plans are worthless, but planning is everything.”

He said that plans are worthless because things are constantly changing. (Maybe I should write a column about that. (Oh yeah, I already did. See last month’s column.)

Learning improv techniques can be extremely helpful when something unexpected happens during a performance. And after seventy-four years as a magician, I have learned to expect the unexpected.

A Personal Story

When I was in the fifth grade in New Orleans, the school band leader asked each of the students which instrument they wanted to play. I did not hesitate: “The Slide Trombone!” Fred Assunto of the Dukes of Dixieland had inspired me, as well as Daddy’s dixieland records.

But the band leader told me that my mouth was the wrong shape to play a brass instrument, and that I would have to learn the clarinet. I tried, but never felt inspired. (This was before Pete Fountain made the clarinet cool.)

Years later, I learned that the term for the way one’s mouth forms when playing a brass instrument is called “embouchure.” I also learned that it would have been no problem for my learning it. Apparently, too many kids wanted to learn to play brass instruments, and not enough wanted to play woodwinds. So, the band leader made decisions to allow him to field a full orchestra.

(continued on page 94)



Polishing the Rings

SKIP WAY

Room for Growth

Our Ring's search for a private, affordable, and convenient meeting space can be difficult and discouraging. Where, exactly, does a magic club begin to look? Our communities offer a surprising wealth of support for non-profit, civic, and social clubs, especially if they foresee a beneficial quid-pro-quo return on their generosity.

MAGIC SHOPS: Of course, the ideal meeting location is your friendly neighborhood magic shop. These cherished brick-and-mortar shops are slowly returning with a greater focus on service and performance over straight retail. Modern shops generally include a small performance stage that is ideal for club meetings. Pooling member resources may even make it possible for your club to open your own cooperative venue.

LIBRARIES: Most community libraries offer private rooms with free Wi-Fi, whiteboards, and digital projectors. A valid library card is generally all that's needed to reserve a room. Inviting all club members to become active library patrons may improve regular access to this room. Certainly, volunteering to provide in-house services such as children's reading hours, special magic displays, lectures, performances, and lessons creates a positive symbiotic relationship.

COMMUNITY PARKS: Larger community parks may offer indoor facilities with private meeting rooms. They are generally available to local residents on a first-come, first-served basis, so plan ahead. Volunteer service to the facility may push your club to the top of their room reservation list.

CHURCHES: Church buildings are typically under-utilized during the week. Many offer open rooms with tables, chairs, whiteboards, and projectors. Larger churches usually include a full stage auditorium. It is easier to reserve a room if a club member attends the church, but don't let that keep you from asking. Providing club support with fundraisers, youth, and community outreach programs can cement the deal. Many churches offer seasonal celebrations though the year. It carries a lot of weight to know that your club is available for these events!

COFFEE AND BOOK SHOPS: Local mom-and-pop coffee or book shops, especially around college campuses, provide private meeting, performance, and lecture spaces. Offering a complimentary close-up or parlor performance each month may just earn your club a space with privacy and fantastic coffee.

RESTAURANTS, BUFFETS, AND STEAK HOUSES: Many restaurants set aside private banquet rooms that are ideal for meetings. Encouraging members to start each meeting with a meal can usually reserve these rooms at no additional cost. Offering complimentary tableside entertainment for patrons can't hurt. Be sure to tip your servers generously to ensure that they look forward to your visits.

CRAFT BREWERIES AND TAP ROOMS: These small businesses are rapidly spreading throughout our towns. Most offer private side rooms with smart televisions, good acoustics,

and tasty refreshments. Negotiating complimentary weekly or monthly performances may open a new performance venue for your polished members and clinch a free meeting space.

INDEPENDENT THEATERS AND COMEDY CLUBS: Most locally owned theaters sit empty throughout the day. They offer great acoustics, comfortable seating, and a choice performance venue. Negotiating a semi-annual showcase in exchange for meeting and rehearsal space works well here. Add complimentary lobby and stage performances for special themed events such as Harry Potter marathon weekends.

PERFORMING ARTS AND COMMUNITY CENTERS: Nearly every town has a community or performing arts center. These facilities offer private meeting rooms at little to no charge for local residents. Negotiating complimentary performances, lessons, or similar community support opportunities can keep your club's schedule at the top of their list.

GRANGE, LODGE, AND VETERAN FACILITIES: Many rural and suburban civic clubs maintain private clubhouses. This list includes the Veterans of Foreign Wars, the American Legion, Ruritan, Elks Club, Junior League, Lion's Club, and countless others. If a club member belongs to one of these clubs, it may be easy to arrange a meeting space. It helps to offer your club's support in fundraising, member events, and membership drives!

NEIGHBORHOOD CLUBHOUSES: Nearly all large neighborhoods maintain a clubhouse with ample meeting space. Any resident can request use of the facility. Pledging performance support for neighborhood events and celebrations might convince the Homeowners' Association to waive the usual rental fee.

MUSEUMS AND HISTORIC SITES: Many local museums maintain conference and classroom spaces that are ideal for meetings. Imagine meeting in the wardroom of an historic battleship or in the heart of a former courthouse. Rental rates for nonprofits are generally pretty reasonable, especially at taxpayer-supported properties. Children's museums may welcome clubs sponsoring a magic youth program.

SCHOOL AND COLLEGE CAMPUSES: Small schools, especially private and charter schools, may make vacant classrooms available for nonprofit meetings during the evening hours. It helps if a club member works for or has a child registered with the school. It may also help if the club sponsors an extracurricular magic youth program or performances for the students.

SENIOR INDEPENDENT LIVING FACILITIES: These compounds often have multi-purpose rooms that are ideal for club meetings. These venues welcome programs that include and benefit their residents. Including elder magicians and offering lessons and performances for residents provides an enlightening experience for your members and may secure your meeting space for years to come.

CORPORATE CONFERENCE ROOMS: Most corporate conference rooms are vacant during evening hours. If one of your members works for a corporate entity, he may be able to obtain permission for your club to meet here during non-business hours.

PRIVATE HOMES: A member may graciously offer the use of a spacious living room, basement, bonus room, garage, or barn for your meetings while searching for a more permanent home.

WALK IN THEIR SHOES! Always remember that "free" is a subjective term. Each of these locations must consider utility costs, cleaning expenses, and liability concerns. They pay for your presence even if you don't. Most, especially libraries and churches, are legally restricted from supporting for-profit ventures. Returning their kindness and protecting their investment in you and your club must remain a top-level concern.

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.

Did You Know?

By Joe Hernandez

While performing in Pittsburgh, Pennsylvania, in 1902, the Great Lafayette was fined twenty dollars for using an electric battery on his lion during the illusion, “The Lion’s Bride.” Lafayette would do this to make the lion jump and roar.

In July 1925, Harry Houdini and his private secretary Oscar S. Teale were alleged to have visited the offices of Houdini Radio Control (founded by Francis P. Houdini, which was a fictitious name) and caused damage to the property. Houdini was upset and accused the company of unlawfully using his name. Houdini was charged with disorderly conduct and was issued a summons. However, the charges were dropped because the manager, George Young, failed to attend court.

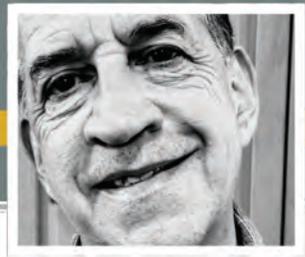
Eddie Fechter’s birth name was Edward John. In 1929, his father opened Fechter’s Bar, but was shot and killed in a hold-up shortly thereafter.

In 1933, Dante won a judgment in the Supreme Court in Perth, Australia, against Geoffrey Allan Everett. Mr. Everett admitted to punching and breaking Dante’s jaw. However, he insisted that the plaintiff, who menaced him with a stick and used insulting language, had provoked him.

Before becoming a famous comic book writer/artist, James F. Steranko learned to perform on stage as a magician using his dad’s equipment and props. He spent several summers working at carnivals and circuses, first as a sideshow performer, then as a fire-eater. Steranko also performed acts involving a bed of nails and sleight-of-hand. At seventeen, he was arrested for several burglaries and car thefts in his state of Pennsylvania. He got his act together and went on to perform as an illusionist, escape artist, and close-up magician in nightclubs throughout his twenties. In addition, he played the drums and formed his rock and roll band at the start of the craze in 1956 called The Lancers. In 1969 he was inducted into comic fandom’s Alley Award Hall of Fame.

Tampa the Magician was a Carnegie Tech baseball team pitcher during the 1907 to 1908 season.

American magician Jeff McBride’s first name is John. Jeff “Magnus” McBride is his Screen Actor’s Guild (SAG) name. His goal was to become a ski instructor before he realized that his true calling was to become a magician. While in Las Vegas in July 2004, he set three new Guinness World Records: Most coin rolls in a minute (thirty-one total, using a single silver dollar), most consecutive multi-coin rolls (simultaneously rolling eight silver dollars – four on each hand – completing eighteen successive coin rolls in five minutes and forty-three seconds), and most fantastic one-handed card scale in a minute (a hundred and six cards, clearing a set distance of twelve feet within sixty seconds).



This is the time of year when we are in show mode, entertaining and doing workshops for libraries and summer camps.

Here are some points to remember when working in the middle of summer. Wear deodorant and keep a few shirts in your car on hot clammy days, because you will be sweating. You do not want to arrive looking sloppy. When possible, hang up show clothes and wear lightweight clothes when driving. Sometimes you can change at the venue. This way, clothes stay dry and are not wrinkled from heat and perspiration.

Bring a comb and a hat, as many summer shows are outdoors and the wind will blow your hair all around. These are the little things that separate you from 90 percent of the other acts. Keep mouthwash and other essentials in your car. If you have multiple shows on the same day, you want to appear fresh, clean, and “ready to rock.” If there are conventions or magic shows in your area, be sure to tell your students and encourage them to attend.

In April, I attended a wonderful convention in St. Louis called the Senior Tour. It was excellent. A lot of the guests were local, and it was nice to see how they encouraged each other. They are having it again next year but are changing the name to the Gateway Gathering. Conventions and lectures are a great way to learn this art of magic. Howard Hamburg is a generous man and he spent three days with us. He also shared priceless wisdom and ideas. The other guests were great, too. Remember: without supporting conventions and lectures, they will fade away like our brick-and-mortar shops. Support the magic in your area and always give support to other magicians.

Now, let’s have some fun with magic: **Spell Casting 101.**

Here is the effect: after repeatedly mixing a small pack of cards, they still spell a magical word, or the mixed numbers end up back in order. You can create many variations of this effect, but let’s use playing cards for now. Arrange them from top to bottom as follows: Ace,3,2,5,4. So, the 4 is at the face of your pack and the ace is on top. Only use cards from one suit, because it will look better. You are going to do four mini faro shuffles. Holding the cards face down, outjog the top card, in jog the next, out jog the next card, in jog the next, out jog the next, and pull the three out-jogged cards forward and separate them from the two cards in your left hand. Now, place the three cards on top of the two cards and repeat this action three more times. When you have done this four times, you will find the cards are back in the same mixed order as we started. Do not mention this. Just talk about how you’re really making sure we “mix” the cards, so that everything is random. Next, spell the word CHAOS by taking a card from the top of the pack and moving it to the bottom of the pack, one at a time for each letter. Place the next face-down card to the right on your table. (Situation check: this should be an ace.) Now spell the words IN THE, once again moving one card under the bottom of the pack for each letter. Place the next card to the left of your ace (this is a 2). By now, you can guess where this is going. Spell the word CARDS next (you only have three cards in your hand, so pay attention as you spell). Once more, the next card is the 3. Say “Even though we have chaos in

(continued on page 94)



Sick and Convalescent

I.B.M. MEMBERS

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Emory Williams, Post Office Box 396, Vail, AZ 85641



Dan Alessini Tom Conley Two-Man Parade

- Written by Dan Alessini and Tom Conley
- Edited by Lauren Jurgensen
- Illustrated by Tony Dunn



Tom Conley (left) and Dan Alessini (right).

I have known Dan Alessini since childhood because he was a friend of my late father's. We didn't really become friends until I joined Wizards West about thirty-five years ago. Wizards West is a small private club that was started by Dan, Sid Fleischman, and a few others. The structure was simple. There was no politics, no officers, we simply performed our magic and often explained what we had done and accepted suggestions and ideas from each other. Dan wrote up his original material that he performed at the meetings and handed out copies to each member. His original magic, many published, now fills several Banker's Boxes. He is now one hundred and three years old and is still creating original magic. In 2021, *The Linking Ring* ran his one-man parade. He is still creating and recently asked me to submit a two-man parade of ideas we have worked out together, or have inspired each other to create. It is so important for magicians to work with others to inspire each other and to refine their magic. Wizards West and my friendship with Dan have done that for me. I hope that all magicians can find such a group, whether it is a local Ring or just a bunch of guys that meet after dinner and kibitz and brainstorm. The following are examples of just some of the fruit obtained from such comradery.

It's Unbelievable, At Least a Thousand to One

Dan Alessini

This effect is based on the "rough and smooth" concept. In the 1980s, Ed Alterman and I were given the formula for the R/S solution by the late Hal Robbins. Wow! Was the solvent great? Yes! But a federal law made the solvent difficult to obtain. This material had to be used with a lot of ventilation; otherwise it could render you unconscious. And the difference between unconsciousness and death was extremely narrow.

Now we can make the R/S cards fast and with ease. No mess, no fuss. We sold many a trick using the R/S concept. This one was used principally with E.S.P. cards, red backed and blue backed. I've brought this to three playing cards.

"I need the cooperation of someone who has had a psychic experience. Been there, done that!"

"In these three envelopes there are individual playing cards, actual symbols. I want you to touch these cards and get the psychic aura of these cards."

"Please hold these cards in your hand and recapture that magnetic aura. Shuffle the cards, cut them and finish the cut. Spread them face down onto the table. Fine. Please push out three cards. One, two, and three."

"What card goes into what envelope? Good! Did we match the cards? Let's check. How about that? All three. You are fantastic! Have you ever thought of being a mentalist?"

So, how is it done? This can be done by "sleight of hand" by taking out the bottom card, sliding it out, and showing the three cards as two, same values and suites but different backs. This R/S smooth allows you to do a one-handed "monte" move showing the same values and suits but different-colored backs.

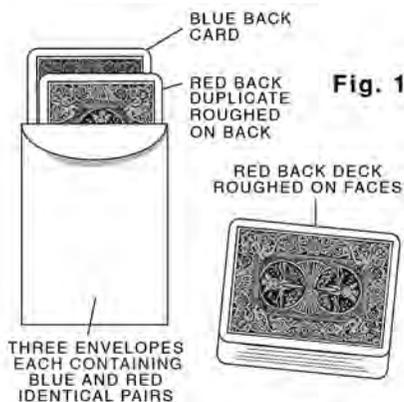
So, this is how it's done:

1. Get your R/S material. Get three security envelopes and place in them two matching cards with different colored backs.

2. Decide what color backs of the cards

you will use, as to the deck. Let's say red-backed. Rough the faces of these cards.

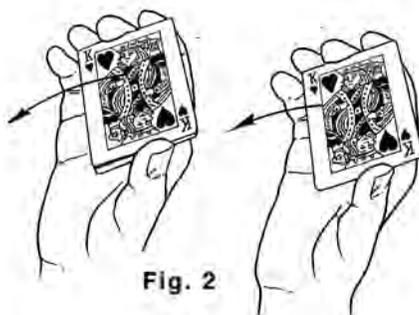
3. Each envelope has two similar value and suite cards, one red-backed and one blue-backed (**Fig. 1**).



4. Rough the back of the red-backed card. The bottom cards should be blue-backed. Both faces down. Mark the rough backed card so you will know which is which in setting up the cards in the envelope in the future.

5. Put the selected card into the envelope with the face onto back of red card in the envelope. (The faces of the selected cards from the deck are not shown to the spectators. The cards are inserted into the envelope face down.)

6. After the placement of the cards into the envelopes, re-cap the proceedings. Take out the cards and holding the three cards as two, your thumb is on the bottom and your finger is on the top (**Fig. 2**). Separate the cards on the table by using the "Monte" move. I think this is what sells the trick.



Mate Cards

Dan Alessini

I'm on a kick with rough and smooth cards! This one is a deck of mate cards, (i.e., Nine of Clubs and Nine of Spades), in a rough and smooth set-up (Fig. 1).

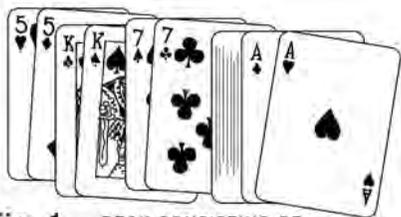


Fig. 1 DECK CONSISTING OF 26 ROUGH/SMOOTH MATES

The big problem with most materials is that they cling too strongly to the cards, so separating a pair becomes difficult and the effect is lost. Too much action and reaction.

For this effect I tried a stick lubricant called Door-Ease, and I applied it to the front and back of the mate cards. Now, it was difficult to separate the double cards. Then I tried the lubricant stick on only the face of the duplicate card. Success! This card is the top card.

So, let's get on with the effect.

"Did it ever occur to you that playing cards are like humans? They are always looking for a mate. Humans are lucky because they can get the assistance of a Matchmaker. These playing cards are looking for their mate but they need a matchmaker. Can you be one? Can you help these lonely playing cards?"

With the deck in hand, show the mix of face cards by spreading the deck. Then close the deck and turn it face down. Spread the deck with faces down. If you wish, you can do an overhand shuffle and then spread the cards again.

Ask a spectator to touch a card, free choice. Separate the cards slightly at this point and then, using your left thumb, slide this R/S pair to the top of the deck.

"We now have one card, and we will try to find its mate. Touch the top card to get its 'aura.' I will spread the cards again and,

using your first finger, touch another card. I do hope that you just became a playing card matchmaker."

Using the same procedure as for the first card, get the second R/S card on top of the deck. You should now have two sets of mate cards on the top of the deck.

"Let's see if you are a good matchmaker."

Split the top R/S card and deal them on to the table, singly. They should match. Faces down. Remember that the spectator thinks of single cards.

Turn the two single-face cards over and show two face cards as matching mates.

"You are a good matchmaker. Have you ever thought of doing this for humans and making this a career? You do have the talent. And many thanks for making this pair of cards happy. Mates for life."

I have always felt that you should end up any magic effect in a complimentary way. Keep your spectator happy, especially your assistant spectator. They will forget the card magic but will always remember you as a nice and gracious person and magician.

Finito! Try it, you might like it.

Addendum: This effect could have been called "Compatible." Use two people, like a man and wife.

Psychic Sympatico

Dan Alessini & Tom Conley

EFFECT: A packet of six blank face cards, with different admirable qualities written on them, are shown. One is chosen by the spectator and placed face up on the table. The magician says that he had a dream last night and knew that that virtue card would be chosen at his next performance. The tabled (freely chosen) card is turned over to show its red back. The remaining packet is fanned and shown to be all blue-backed cards.

PREPARATION: This is another Rough and Smooth packet trick that Dan and I worked out. It requires six red-backed blank face cards and six blue-backed blank faced cards, roughing material, and a black sharpie marker. Print six different virtues,

or attributes, one on each of the red cards' faces, and the same on each of the blue cards' faces. The ones I made up have **Integrity, Humility, Diligence, Loyalty, Charity, and Courage** written on them. Apply the roughing material on the faces of the blue cards and on the backs of the red cards. Arrange these cards in the following way:

Adhere the red-backed **Integrity** on to the blue-backed **Humility**, the red-backed **Humility** on to the blue-backed **Diligence**, the red-backed **Diligence** on to the blue-backed **Loyalty**, the red-backed **Loyalty** on to the blue-backed **Charity**, the red-backed **Charity** on to the blue-backed **Courage**, the red-backed **Courage** on to the blue-backed **Integrity** (Fig. 1). Keep the packet in this rotation.



Fig. 1

PERFORMANCE: *“There are psychic phenomena that exist, but cannot be explained. Perhaps you have picked up your phone just as a loved one has dialed you, or maybe you have even sensed when a loved one is in distress even though they are many miles away at the time. Most of us have even experienced some scrap of de ja vu. I have*

recently experienced something along these lines. I was reading some philosophy and was making a list of some of the classic virtues some of which we hope to find within ourselves or at least aspire to. While making this partial list, I had a premonition. I somehow knew that I would meet someone in my future that would share one of these virtues with me in such a powerful way that I would somehow receive psychic emanations from them. Call it instinct, aura, or fate, but I knew I would feel a connection to this person. I made up these cards listing these virtues and kind of like a modern-day Diogenes, I would search for one who shared an emphasis on one of these virtues. I feel that you and me are sympatico. I propose to test our psychic connection, at least in regard to these virtues.”

Remove the cards from your pocket. Do not display the backs of the cards. The six cards are all blank faces with six different virtues written across the faces. Show their faces one at a time replacing them at the back of the packet as you show the next card. Be careful not to show the backs.

“I know that we all have these virtues to one degree or another, and at least aspire to them. I would like you to tell me which one strikes you at this moment. Which one stands out to you? Which virtue calls out to you at this moment in time?”

Show the cards once again, one at a time. When your helper chooses one, move it to the front of the packet. Fan the cards, and split the chosen card as you fan and place it face up on to the table without showing its back.

“Yesterday, I had the feeling that today I would make a psychic connection with someone. I didn't know it would be you, but I knew it would happen. We responded to the same virtue. I knew we would. Don't believe me?”

Turn over the face-up card on the table, face down, revealing its red back. Turn the cards in your hand face down, displaying their blue backs.

I knew yesterday that you would choose that card.

Some tips on Rough and Smooth R/S

A few decades ago, Dan had a great recipe for a really good rough and smooth fluid. Unfortunately, some of the ingredients were carcinogenic and are now very difficult to obtain because the government considers them dangerous. Many substitutes have emerged over the years. Dan once favored a lubricant stick called *Door-Ease*. This can be found at most hardware stores, Home Depot, and the internet. One of the possible disadvantages is that if too much is applied, you might get an audible click when you separated the cards. Jim Steinmeyer recommends a spray that can be found in most hobby shops. You can find more about this in his book *The Conjuring Anthology: The Collected and Complete Conjuring Articles from Magic Magazine*, Hahn, c. 2006, Chapter 30, page 194. I highly recommend this book. Remember to use a light spray. Don't put it on too thick. It works great. Dan has even used a deodorant stick in a pinch.

I find that Harry Robson's and Lawrence Turner's Roughing Stick works well, because it is portable and can be applied quickly without making a mess. It works best for me when applied in a cross pattern. A vertical swipe down the center of the card, and one across the center of the width of the card, works best for me. The double card holds fast if you hold the cards at the center of the sides anywhere on the cross. They easily separate by pushing them apart at the corners where none of the stick was applied.

Your Sub-Conscious Mind Gave You Away

Dan Alessini

About twenty-five years ago, I came across this principle of letters and then I forgot about it. I just re-discovered it, and it should not be forgotten. What is it? you will have to look at the ending.

Dunninger once said that his thought-reading could be done by any twelve-year-old with thirty years of experience. How true!

Why thirty years? He felt that you could not fathom the sub-conscious mind in an

hour. Little nuances such as changing your speech, the movement of your eyes. You can also apply the shifting of your eyes, the shifting of your body and its stance. Mentalism is in tune with the sub-conscious mind.

"Let's do an experiment in this phenomenon. I have a packet of cards that have words on them, words that are in use. Will you take one and you as well. Replace them into the packet. A mix and a cut. I will call out some words and if you hear it please raise your hand. I will also call out each word asking you a question and you are to say no.

I think I have it. Your sub-conscious mind will not let you lie. Your word is cow. Am I correct? Thank you for participating in this experiment."

Do this for the other participant.

So, how is it done? The principle is that the FIRST letter of each word is either round or straight. Let me explain:

STRAIGHT LINES are:

W-E-T-Y-I-A-F-H-L-Z-X-V-N-M-K

ROUND LINES:

Q-R-U-D-P-S-G-J-C-B-O

A few words with a straight line first letter could be: Water, Egg, Tie, Yam, Apple, etc. Round letters: Sun, Dog, Jump, Cow, etc.

Have the packet of about fifteen straight and fifteen round names. Keep the order in shuffling or mixing the cards. If you do a shuffle, do the Ireland-Jordon Red and Blue Shuffle. As a mentalist you can use the Charlier shuffle using a marker card between the two sets of cards. Fan them to yourself and cut the cards right of your marker card and place them on top of the packet.

Then a card is selected from the "straight" words and replaced in the "round words," and vice versa. Then do your thing.

Finito! Try it, you might like it.

Addendum 1: Your word cards can be made on poster board. Or you can go to a Dollar Store or a Child Education Store and purchase a set of cards.

Addendum 2: Do you want an easy way? Have two packets of cards, one all straight

and one all round. Have one of the two words selected from one packet and replaced into the other packet, switching them as your back is to them so that you cannot see the proceedings.

Addendum 3: This is another effect. Alternate twenty cards of straight and round words. You can show them as ordinary words. Have the packet of cards cut and recut. Then have spectator #1 take the top card and look at it. Spectator #2 takes the next top card and looks at it, both memorizing their words. Spectator #1 replaces her card first on top of the packet and then spectator #2 does the same. The cards can be cut again. Pick up the packet of twenty cards and deal them singly from right to left, alternately. When you finish Spectator #1 card will be in one packet and Spectator #2 in the other. When you examine the two ten card packets you will see that there is one straight word among round words and vice versa in the other packet. Then, do your thing to find the correct word. Use any method you wish, a pendulum, their finger sub-consciously manifestation, etc.

Another Alessini miracle!

Tip: In performing the above method after the two spectators have chosen their cards, glimpse the bottom card of the talon as the spectators look at their cards. Have the spectators return their cards to the talon. Just as above, the first chosen is the first replaced, and the last chosen is the last replaced. After the cards are returned to the talon cut the talon a few times. After the final cut again glimpse the bottom card. Remember if the first glimpse and the second glimpse are both straight cards, or both round cards, and round/straight cards. Deal face down into two piles. Mix the cards in each pile separately. This is so the final show will not have the chosen cards directly opposite from each other. Spread each pile face up and divine the chosen cards. They will be the odd cards in their spreads, either a single straight card amongst all rounds, or a single round card amongst all straight cards. If the glimpsed bottom cards are both from the same groups the first chosen card will be in the second

spread. If the glimpsed bottom cards are from different groups, the first chosen card will be in the first spread.

Finito! Try it, you might like it.

P.S. If you really want to freak out the spectators, for the addendum #3 method, mark the backs of the straight-line cards and use a pendulum on the cards in a face-down mode. You can then see the one straight-line card in a batch of round-line cards and vice versa. Pendulum effects do well with spectators.

Addendum #5 to Dan Alessini's Your Sub-Conscious Mind Gave You Away

Tom Conley

This is so good that I hate giving it away.

It seemed to me that Dan's "Your Sub-Conscious Mind Gave You Away" addendum #3 could lend itself to playing cards. Dan and I brainstormed and came up with this:

PREPARATION: Stack deck into angled cards and round cards alternating round and angled, every other one.

Straight-line cards:

A,3,4,5,7,10,K

Round Cards:

2,6,8,9,J,Q

Discard the aces. We will not use them in the stack. You now have twenty-four angled cards and twenty-four round cards. Stack them every other one.

PERFORMANCE: False shuffle. Deal off twenty cards. Cut as often as you like. You can also thumb off an odd number of cards and throw the remainder of the talon onto the thumbed off cards. This retains the round/angle order of the cards. Have two spectators choose two cards. Glimpse the bottom card of the talon as the spectators look at their cards. Have the spectators return their cards to the talon. Just as in the

Alessini version, the first chosen is the first replaced, and the last chosen is the last replaced. After the cards are returned to the talon, cut the talon a few times. After the final cut again glimpse the bottom card. Remember if the first glimpse and the second glimpse are both angle cards, both round cards, and round/angled. Deal face down into two piles. Mix the cards in each pile separately. This is so the final show will not have the chosen cards directly opposite from each other. Spread each pile face up and divine the chosen cards. They will be the odd cards in their spreads, either angled in rounds, or round in angled. If the glimpsed bottom cards are both from the same groups the first chosen card will be in the second spread. If the glimpsed bottom cards are from different groups, the first chosen card will be in the first spread.

Another Alessini miracle!
Thanks, Dan

My Mentalist Associate

Dan Alessini

This effect uses an associate as a mentalist. Most mental acts having a mentalist as an associate is that of the “second sight” concept. They use a two-person code that takes lots of practice, so forget using anyone but your wife. The present method makes it easy to get someone to assist you. It is easy to learn.

This effect will be written in a “cook book” style.

1. Get two spectators to assist you in this experiment in psychic mental thought.

2. A small packet of cards (twenty cards) are used. These twenty cards are in an alternate order. Use different suits. When the packet is spread in your hands or on a table no apparent order should be perceived. We will be using straight line pips and round pips. Most decks, and bicycle deck’s pips can be separated in this way. Noting the top of the figures, the straight-line pips are:

A-2-3-4-5-7-K.

Oval line pips are:

6-8-9-10-J-Q.

An example: 8S-KH-10C-AS-9H-KS-

10S-KC-8D-AC-10H-AS-6H-7S-9H-5S-QH-7D-8C-AH.

3. Fan the packet of cards. It will look normal. Mention that these are the cards mostly called as favorite cards.

4. Do a Charlier shuffle. This will maintain the sequential order of the cards. The result is the same as a straight cut. Remember, you are a mentalist not a card man. No fancy flourishes. Cut the deck a few times, both you and the two spectators.

5. Go to spectator #1 and have her take the top card and memorize it and keep it.

6. Go to spectator #2 and have her take the new top card, look at it and memorize it.

7. Return to spectator #1 and have her card placed on the top of the packet.

8. Return to spectator #2 and have her card replaced on top of the packet of cards. You have just altered the sequence.

9. Cut the packet of cards. You can also have the spectators do the same.

10. Give your associate the packet of cards. She will fan them to herself and she will notice two cards out of sequence. She will see one of three possibilities. The first two possibilities are that there will be a block of cards with two “straight” cards followed by two “oval” cards, or vice versa, two “oval” cards followed by two “straight” cards. The first card out of sequence as the cards are fanned left to right will be the first spectator’s card. The card to its immediate left is the second selected card. Example: J-8-3-8-3-Q-7-6-K-A-9-10-A-Q-4-8-5-9-K-6. The underlined A and 9 are the chosen cards in this example. The third, but unlikely possibility is that the packet could be cut between the two chosen cards putting one on the bottom of the deck and the other on the top of the deck. They will both still be out of sequence but, in this case the bottom card will be the second chosen card and the top card the first spectator’s card. It is quite easy to understand with cards in your hands.

11. Put a little theater when finding the card, just don’t blab it out. Good acting is what sells mentalism.

Do your thing. Hope you like it. Give it a try.

Dan's Challenge

Dan challenged me to come up with a full deck stack for the Straight pip/Round Pip principle while alternating the pips. This trick is a variation of stuff Dan Alessini and I have been working on for some time.

This is what I came up with.

EFFECT: The four aces are removed from the deck and put aside. The deck is cut several times until spectator "A" says stop. She then is told to take the top card and without looking at it put it someplace safe. The cards are then dealt into four packets side by side in a row until helper "A" says stop. The four packets are assembled into two packets. Each is shuffled, and cards are selected by two more spectators. The chosen cards are returned to their packets, shuffled again, mixed and cut again, and yet the magician is psychically able to reveal the chosen cards.

WARNING: This is much more difficult to describe and explain than it is to perform. The actions and the principle are quite simple and easy.

It has been perceived that card indexes can be divided into two types: round and straight. Bicycle 808s, for example, rounds are: 2,6,8,9, jack, and queen. The "straight" pips are: A,3,4,5,7,10,K. The 3, 5, 10, and Jack pips all have elements of both straight and round aspects, so I assigned them by my first impression as I sighted them. Thus, there are twenty-eight "straight" cards and twenty-four "round" cards.

Each suit has thirteen values. In order to achieve a circular stack such as the eight kings, or a Si Stebbins type of stack and still alternate straight pips with round pips, the easiest way is to eliminate one value, I eliminated the four aces. In performance I actually remove the four aces from the deck and make the excuse that my doctor has me on a four ace trick diet and forbids me from performing more than ten four ace tricks a day and that I have already reached my limit. This leaves a forty-eight-card deck.

The stack I came up with is:

Stack: 7C-6H-JS-3D-10C-2H-KS-8D-5C-QH-4S-9D – 7D-6C-JH-3S-10D-2C-KH-8S-5D-QC-4H-9S –

7S-6D-JC-3H-10S-2D-KC-8H-5S-QD-4C-9H – 7H-6S-JD-3C-10H-2S-KD-8C-5H-QS-4D-9C

The mnemonic device in order to remember the stack order is: **Seven Sick Knaves Threatened to Kiss Eighty-Five Queens in a Fort Night.** Seven(7), Sick(6), Knaves(J), Threat(3)ened(10) to(2) Kiss(King), Eight(8), Five(5), Queens(Q) in a Fort(4)Night(9).

The suits are in CHaSeD order.

It was necessary to have a stutter, or a hiccup in the stack, otherwise the suits circle back upon themselves. So, after each nine card the suit repeats. So, Nine of Clubs is followed by the Seven of Clubs. The Nine of Hearts is followed by the Seven of Hearts, Seven of Spades follows the Nine of Spades, and the Nine of Diamonds is followed by the Seven of Diamonds.

Now the question was: what can I do with this stacked deck? Here is what I came up with:

This is done with the help of three assistant spectators. I label them as helper "A," helper number "1," and helper number "2."

I'll explain this "cookbook style," as Dan would say.

1. False cut the deck if you must, and or straight cut the deck several times.

2. Have helper "A" cut the deck several times and completing each cut. When she is satisfied:

3. Have her remove the top card, the card she has chosen, and tell her not to look at it, but to put it in a safe place, pocket, under her seat, or wherever. Helper "A" is now done until the end of the trick.

4. Deal the deck into four piles in a row left to right like you would dealing out hands of cards. You can stop after there are several cards in each pile, seven or more is enough. It is not necessary to use the whole deck. Place the remainder of the deck aside face-up. If you chose to deal out the entire deck you must glimpse the bottom card at some point and remember it.

5. Roll the piles. Pile one is turned over face-up on to pile two. This combined pile is turned over face-up on to pile three. This combined pile is turned over face-up on to pile four.

6. Separate the face-up cards from the face-down cards into two piles. There is a natural break between the two halves that helps facilitate this.

7. Have the helper on your left, helper #1, shuffle the pile on your left. Helper #2, who is on your right, shuffles the pile on your right.

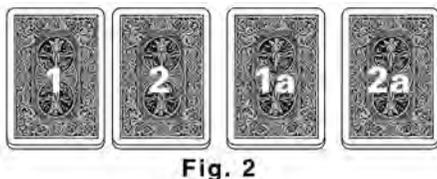
8. Have helper #1 select one card from his cards and remove it. Place his packet of cards face down on the table in front of him on your left.

9. Have helper #2 select any card from his cards and retain it. Place his packet face-down on the table in front of him on your right.

10. Pile 2 is now next to and to the right of pile 1 (**Fig. 1**).



11. Cut pile 1 (the pile on the left) with your right hand and place the cut off portion to the right of pile 2. Immediately, cut pile 2 with the left hand and place the cut off portion to the right of the cut off portion of pile 1. The position is now like this: #1,#2,#1a,#2a (**Fig. 2**).



12. The left hand is still on the cut-off portion of pile #2(2a), which is in the fourth position, while the right hand reaches across and grabs pile #1 (in first position). The hands uncross and the right hand puts pile #1 on top of the cut off portion (1a), while the left hand puts the cut off portion of pile #2(2a) on top of the #2 pile (**Figs. 3-4**). In this way, the piles have switched places. Pile #2 is now to the left of pile #1 (**Fig. 5**).

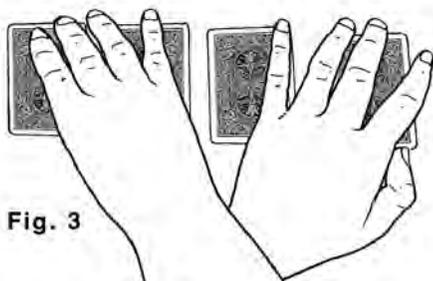


Fig. 3

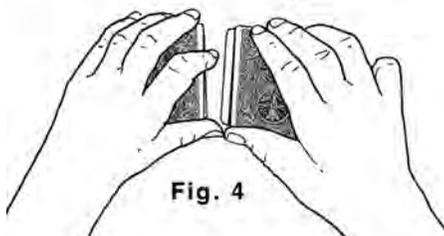


Fig. 4



Fig. 5

13. Have the left-hand spectator #1 replace his card in the left-hand packet "2."

14. Have the right-hand spectator #2 replace his card in packet #1 on the right.

15. Both spectators retain each packet, shuffling them, and thus losing their selection. The locations of the selections are now unknown to everyone.

16. The two packets are returned to the magician, and the two packets are combined.

17. The combined packets are spread face-up on the table. (It is a simple thing now for the magician to determine the chosen cards. The round pip card will be among the straight pip cards and vice versa).

18. It is a matter of theatrical choice on how to reveal the selections. Sometimes I use a pendulum. Sometimes I hold the victim's hand and hover over the spread until I feel the vibration over her card. You get the idea.

19. The original participant, that I referred to as "A," still has not seen her chosen card. Your glance at the bottom card of the deck

informs you of the identity of this card. It is the next card in the stack. Reveal it as you will. Perhaps have her now look at it and read her thoughts. Perhaps have her hold it between her two hands without looking at it and by holding her two hands in yours and by feeling the vibrations ascertain her card.

Oh! Calcutta

Dan Alessini

EFFECT: The performer makes a written prediction of two cards that will be selected. The prediction, of course, is correct.

REQUIRED: A deck of cards that is gimmicked, in that the top half of the deck is set up in Si Stebbins order and the bottom half is a rough and smoothed Svengali deck. A brandy glass. Two ballpoint pens, one of which has a red barrel and red ink, the other of which has a blue barrel and blue ink. A pad of paper.

PREPARATION: Switch the ink tubes of the ballpoint pens so that the pen with the red barrel writes blue, and the blue barrel pen writes red.

SLEIGHTS(!): NONE.

PRESENTATION: Place the pack of cards on the table. Remove the pad of paper and the two pens from your pocket. *“A deck of cards is ideally suited for ESP tests since it is made up of fifty-two different recognizable symbols.”*

With the blue barreled pen that writes red, you write a prediction on a slip of paper torn from the pad. The prediction is the name of the force card in the lower Svengali part of the deck. Of course, the audience should not see what you write. The slip is folded and dropped into the brandy snifter. The slip is never out of sight of the spectators.

Fan the cards with the faces toward a spectator whom you identify as “Mr. Blue,” and have a card chosen and removed. When you fan the cards, spread only the top half. When the card is selected, cut the deck at the place the card is removed. Then, glimpse the bottom card to determine the name of the selected card (the next card in the Si Stebbins sequence). This card will be

the next prediction that will be written.

Cut the deck again so that the roughed Svengali section is on top. Turning to a second spectator, you say, “Sir, you will be Mr. Red.” With that, pick up the red pen that writes blue, and write the second prediction on another slip of paper. It, too, is folded and placed in the brandy glass.

Place the pad of paper and pens back in your pocket, pick up the deck, and begin to deal the cards face down onto the table. You deal the cards off two at a time, as you push off each roughed pair. Tell the spectator to stop you at any point he chooses. When he does stop you, show him what the card would have been had he stopped you one card sooner, or one card later. Then show us the card he stopped on.

“Let’s see how accurate my predictions were,” you say, as you swirl the brandy snifter and offer the contents to the spectators. “You, Mr. Red, take your written prediction slip, and you, Mr. Blue, take yours, and read them aloud.” Of course, they are both correct.

Cards Through the Newspaper Until it Hearst

Tom Conley

This is my version of Cards Through the Newspaper, inspired by John Lovick’s “What’s News.” John’s is an improvement on Al Goshman’s Cards Through the Newspaper. John’s handling is partly inspired by Derek Dingle’s Through and Through. John and Haruhito Hirata, who many years ago showed me his trick Angel Kiss from his *Super Mental Magic* series, No. 7, inspired my handling. He used a gimmicked jumbo card to accomplish his trick.

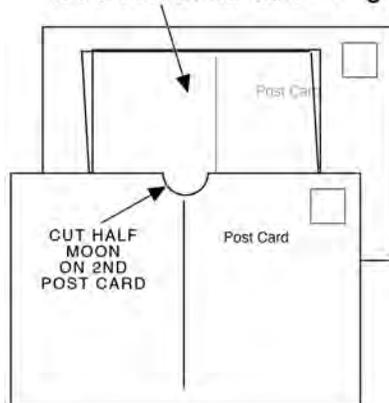
John’s, I think, is the best Cards Through the Newspaper. It is clean and can be done with a borrowed deck. My handling is just different, and perhaps is easier, and the last card penetrates face up. The final card is seen under the newspaper face up, and arrives through the paper face up. It is designed to fool magicians in the know, but is just as effective on a lay audience.

The first thing needed is a gimmicked postcard, much like Hirata’s Jumbo Card

gaff. The postcard is made from two identical postcards. One postcard has a half-moon cut out from the center of one long side. The half-moon should be a bit smaller than the radius of the thumb so that the thumb can easily cover it. The two cards are glued together to form a pocket with the half-moon cutout on the bottom card. The cards are glued together on three sides. Inside the pocket is glued wax paper, to form the inside of the pocket. This pocket is here to hold one poker-size playing card. If properly constructed, one playing card should slip in and out, using the thumb action, with relative ease. I actually have writing and a cancelled stamp on the bottom of the postcard. It shouldn't look like a prop, but like something perhaps borrowed at the last minute (**Fig. 1**).



WAX PAPER POCKET TO HOLD POKER SIZE CARD **Fig. 1**



The next things you need are two extra cards and a newspaper.

Assuming that you will use the ace through Four of Clubs: Place the extra 3C in the pocket face up. That is to say, towards the cutout. From the top of the deck: AC, 2C, 4C, 3C, and 4C, rest of the deck.

False shuffle and false cut, retaining the

top stack. Slide off the top five cards as four retaining the order of the stack. Ascanio spread the cards hiding the 4C behind the 3C (AC, 2C, 3C/4C, 4C). Replace the double onto the face of the packet (AC, 2C, 4C, 4C/3C). Casually place the packet back on top of the deck as you display the newspaper, and spread it on the close-up pad. Singly remove four cards retaining order from the deck, and leaving behind the 3C on top of the deck. Face-down packet (AC, 2C, 4C, 4C). Place cards face down at four corners of the newspaper. Place the ace at the outer left corner of the newspaper, turning it up to glimpse and flash it, and calling out the word "ace." Place the two at the inner left corner, turning it up for a glimpse and a flash, calling out two. Place first four at inner right corner, fake turning it up no flash, miscalling it three. Place last four at outer right corner, turning it face up while glimpsing and flashing and calling it four. Don't make a big deal out of the glimpse/flashes, just do it casually and naturally.

Grasp postcard in right hand with thumb covering cutout. Flip the ace face up with postcard. Flip 2C face up and scoop up on postcard being held in right hand (**Fig. 2**).

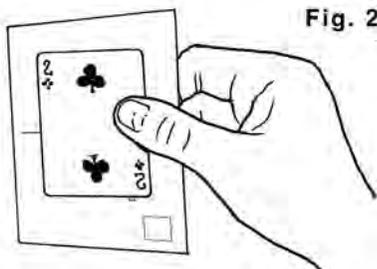


Fig. 2

Hold 2C with right thumb against postcard. Bring up postcard vertically and transfer it to the left hand, which re-clips 2C as right thumb slides pocketed 3C off of back of postcard (**Fig. 3**).

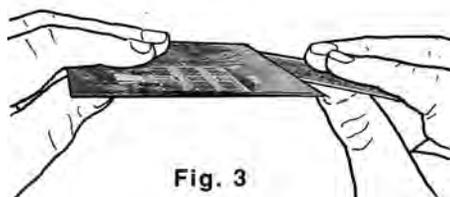
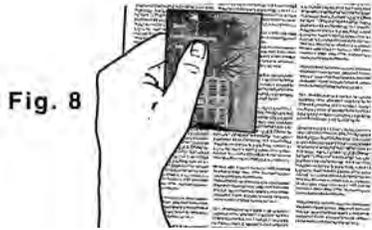
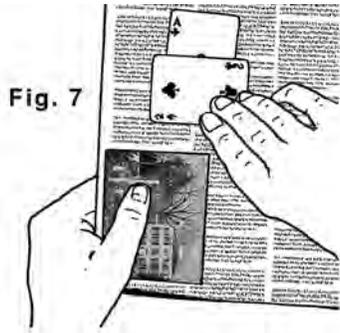
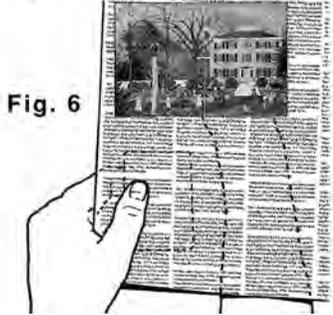
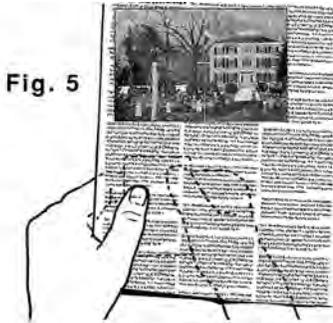


Fig. 3

Left hand places postcard with concealed 2C onto ace (Fig. 4).



Put right hand holding 3C back to audience under paper. Left hand holds corner of paper up to allow right hand to slide under. Leave 3C clipped between thumb and fingers of left-hand (Fig. 5), holding paper as you move empty right hand to place under cards (Fig. 6).



Right hand picks up four at back right corner, miss-calling it as the three, and places it under paper, then turns it face up and clipped by left hand under paper. Right hand continues under paper and does magic under ace and two. Right hand comes out empty and turns over postcard to reveal three has joined the others, and places postcard in left hand still holding paper and four face-up. Postcard with four is placed over remaining cards.

Right hand grabs last card and says this time we will pass it through face up and turns the last four face up. Right hand moves under paper leaving face-up four clipped by left hand still holding paper. Right hand precedes under cards and paper, comes out empty, turns over post card which is again handed to left hand, to reveal final four has appeared through paper face up.

Left hand scoops up cards on paper retaining extra four underneath and deposits all five cards letting the extra four slide down with the rest of the cards and postcard into right hand. Postcard is removed, leaving all cards in right hand. Cards are then returned to top of deck.

Remove hand to turn postcard over to reveal 2C has joined ace. Right hand puts postcard in left hand, still holding paper and 3C under it (Fig. 7). Left hand replaces postcard on ace and two with three under it (Fig. 8).

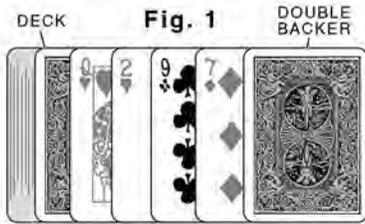
Card Thought

Dan Alessini

Many mentalists stay away from playing cards, but they are readily available, easily

recognized symbols for transmitting thoughts. A deck is given a thorough shuffle and a spectator cuts the cards, removing the top four cards at the spot cut to. He looks at the four random chosen cards and concentrates on *one*. From across the room, the mentalist slowly, but surely, reads his mind.

METHOD: On the top of the deck is one double-backed card. Directly below it are the following face-up cards: **QH, 2H, 9C** and **7D** (Fig. 1).



At the start, you spread the deck to show it is well mixed, then overhand or riffle shuffle, maintaining the top five cards. Place the deck on the table and have the spectator cut a group of cards off the deck, turn them face-up, and replace them on the deck. Patter, then ask him to spread the deck and remove the top four face-down cards just under the

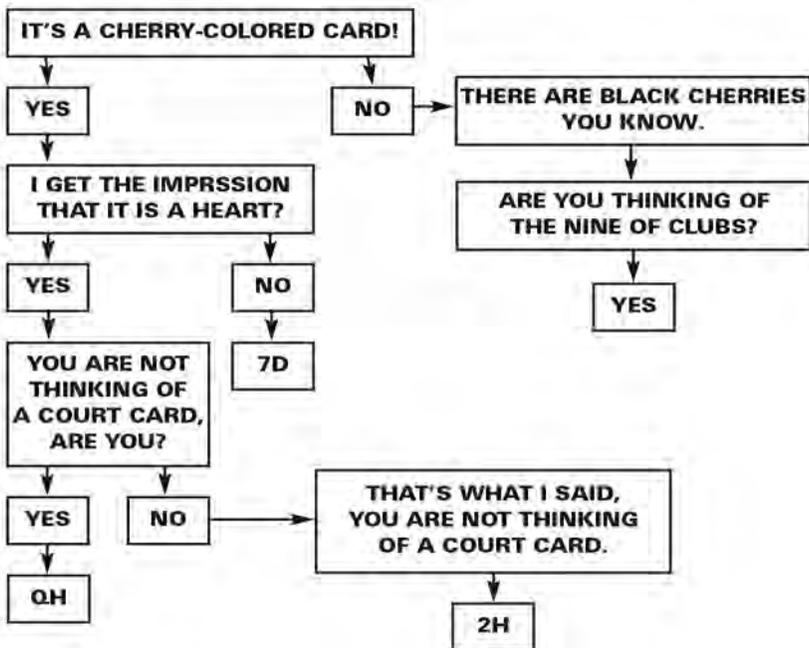
face-up cut-to cards.

These will be your four force cards. Have the spectator slide one of the cards out, note it and hold it against her chest so no one can see its face.

A little “fishing” with no more than one “no” gives you the card. “It’s a cherry-colored card!” If “No,” say: “There are black cherries you know. Are you thinking of the 90C?” If “Yes,” say: “I get the impression of a heart.”

If “Yes,” say: “You are not thinking of a court card, are you?” If “No,” say: “That’s what I said, you are not thinking of a court card: you are thinking of the 2H.” One “No” always tells you the card and two of the possible “No’s” are softened with a gag. You will be surprised how often there are no “No’s.”

Addendum: Dan usually has the double-back card and the force cards in his pocket, or in his lap. The spectator practices the cutting and spreading of the deck so she can do it “cleanly.” After this, she can shuffle the deck. The five cards are palmed and added to the deck under the pretense of straightening out the deck.



Static Floating Card

Tom Conley

Many years ago, Sid Fleischman showed me his floating card trick. Sid sat cross-legged on the floor and performed his miracle. This was published in J.G. Thompson's book *My Best* in 1945. He previously marketed this several years earlier. His method had the top card of the deck slowly float above the deck while it was held in dealer's grip. His effect was my inspiration. I remembered a trick in Mike Bornstein's 1979 booklet *The Magic of Mike Bornstein* called "The Floating Dollar Bill." The effect: "A dollar bill, lying on your obviously empty palm slowly rises three or four inches above your hand. A second bill is passed above and below the floating bill to prove the absence of trickery." I thought his method could be applied to cards and wondered why it hadn't been done. I played with it and ended up changing his gimmick.

I cut a piece of celluloid the exact size of a playing card. I affixed just its center to the face of a face card. This allows this card, when placed face down in a Vernon palm position, to rise above the palm as the plastic is bent between the base of the thumb and the little finger. Plastic-coated cards are the best for this trick in that their faces are a little shiny, similar to the plastic gimmick.

PERFORMANCE: You will use the gimmicked card and any other card. Show the backs and faces of both cards. Place the gimmicked card face down in position on the palm with the other card on top of it. Rub the ordinary card on the close-up mat, or on your sleeve to generate a static charge. Wave the card over the gimmicked card like a wand and cause the card to rise by slowly squeezing the plastic (**Fig. 1**). You can then pass the card under the risen card at each end, avoiding the plastic. You may then turn the card over and pass it entirely under the risen card through the tunnel formed by the arch of the plastic. If you like, you can turn the card over once again and pass it under and cause the risen card to collapse upon the gimmicked card.

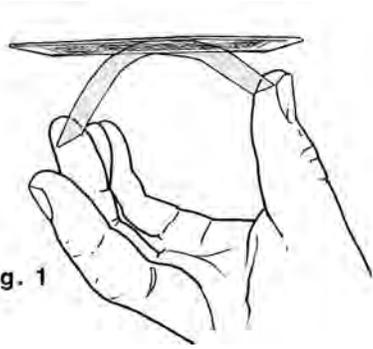


Fig. 1

I display the cards again and place them in my shirt pocket. I can then, as an afterthought, remove the duplicate of the gimmicked card and the ordinary card for examination.

This is not angle-proof! The audience must be looking down on the whole operation. Just as with Sid's trick, I perform this in casual situations while sitting on the floor.

Details of the position of the bottom card can be found on page 4 of Dai Vernon's *Select Secrets* (1941), page 8 of Tannen's expanded reprint, and also on page 37 of Lewis Ganson's *Further Inner Secrets of Card Magic*. Ganson's photo is instructive and yet illustrates what not to do with what Vernon called the "fish hook thumb." Vernon, of course, should be required reading.

Torn and Restored Card Number 101

Dan Alessini

with help from Tom Conley

No, this is not a primer of the torn and restored card, but at last estimate, the 101st method for doing this effect.

It depends on a torn corner for its identification and an envelope in which to place the torn cards that will be restored. If you have seen any of my magic, I have a propensity for pseudo-science.

"I don't know if you are aware, but this magical extravaganza is being sponsored by Photonics Unlimited, also known as P.U. Its late CE was an avid magician.

This is one of his latest creations. It is called "Restoration A and B." The element

“A” is in the paper fibers, which make up the envelope. The “B” factor is in the P.U.-Restorer.

I know that they look like a common envelope and a pocket flashlight, but this is a prototype and they are made to look like this because of industrial spies. They will steal anything for a buck.

Show the envelope and the flashlight and put them aside.

“We need something to tear. How about a playing card? This instrument will restore only paper. Please select a card.”

You have on top of the deck a Three of Hearts. Shuffle the deck and keep the top card on top and force this card.

“Show the spectators the chosen card.”

Put the deck aside. While she is doing that, casually place your hand in the pocket and take out the corner of a duplicate Three of Hearts. This duplicate card has been placed inside a “gimmicked” envelope.

When you receive the forced Three of Hearts from the spectator add this piece of card to her card on the top corner. Tear the card using your card piece as a pattern and switch the torn edge and give it to her to keep.

“Keep this corner to substantiate your card.”

Tear up the card further in two and three pieces and have her place them in the “gimmicked” envelope.

The pieces are in “A.” Now the “B” activator. Take the envelope and flash it with the flashlight.

“If our device works we should have a restored card. Your piece should match the card.”

Using a scissor cut off the top of the envelope. Take out the restored card, minus the verifying piece.

So how do you make the gimmicked envelope?

Cookbook Style.

1. Get two number-five size, security-style envelopes.

2. Cut the envelope along the sides and the bottom so that it fits inside the second envelope. Trim it so that the two flaps can be licked to become one (Figs 1-3).

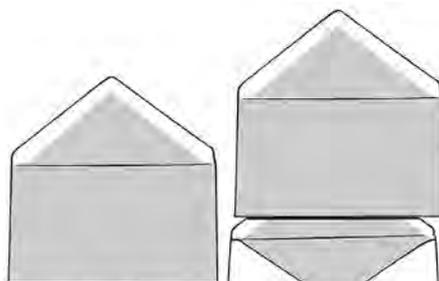


Fig. 1



Fig. 2

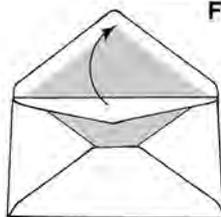


Fig. 3

When you cut the tops, you might need to hold the tops together. You’ll see what I mean.

Finito! Try it – you might like it.

Neuralink

Tom Conley

What follows is a thumbnail description of the first performance of this at Wizards West many years ago.

*This was inspired by none other than Tesla’s Elon Musk. He has recently registered a new medical research company in the state of California. It is called **Neuralink**. Musk believes that AI (artificial intelligence, can think much faster than the human brain. He wants to develop what he calls ‘neural laces’ that will be implanted in human brains to facilitate “consensual telepathy.” I happened to have a clear, tubular container with some of these neural laces encapsulated.*

I had a card chosen by John. He was told not to share its’ identity with anyone in the room. I believed that the combined magical and mentalism brains in the room could be connected, in series, to boost the power of my container of neural laces. Everyone held hands seance style. I held one end of the neu-

ral lace tube and Dan held the other to complete the circuit. I asked John questions about the card and gave him permission to lie if he felt like it. When he answered with a lie, the tube lit up and buzzed. The use of the tube, and the combined electrical energy of the magical minds of the Wizards, enabled us to reveal the correct identity of John's card.

Steve Spangler is to be thanked for the tube – not Musk. The patter about Elon Musk's Neuralink, consensual telepathy, and neural laces is all true. We in California have fallen through the looking glass, but maybe something good can come out of it. Maybe?

A card is forced on someone in the middle of the group. They are instructed not to reveal the card to anyone. He/she can put it in a pocket or sit on it. Some ladies shove it in their blouse. Whatever. It is only important that no one else in the room knows the value of the card.

At this point, you patter about the Neuralink research. I display the Spangler tube.



This tube contains some of the experimental neural laces that Neuralink is experimenting with in California. I then explain that by joining together many minds (teamwork) “consensual telepathy,” we can boost the power of the neural laces like transformers connected in series, or some such malarky.

Everyone is directed to hold hands séance-style in a circle, including the person with the hidden card. Standing before the room, you reach out your non-dominant hand across your self in order to grasp the hand of the person on your opposite side. For example, if you are right-handed, you reach across yourself with your left hand and grasp the hand of the person on your right.

Your dominant hand, in this case your right hand that is holding the tube, reaches across to your left and has that person grasp the end of the tube.

It is important how, exactly, you hold the tube. The tube has a conductive band at each end. You will hold the tube with your index, middle finger, and thumb encircling the tube to one side of the band, without touching it. When you want to close the circuit, you touch the band with your fourth finger that has been hovering above the band. This move is hidden because the back of your hand is facing toward the audience. That is why your arms are held across your body in order to disguise the movement of your fourth finger.

You ask the person who selected the card to answer your questions, either truthfully or not. Try to encourage them to lie. When they lie, you complete the circuit and loudly accuse them of lying. This will get laughs.

The questions?

Is your card red or black? If it is red, then:

Is your card a diamond or a heart? If it is black, then:

Is your card a spade or a club?

Is your card a high card, low card, or one in the middle?

You can then go through the values you have narrowed down, in order to determine the card that you already know.

Play with it for laughs.

About the force:

There are many ways to force a card. One of the easiest is to use a double-backed card. Place the card to be forced face-up on the top of the face-down deck. Place the double-backer on top of this face-up card on top of the deck. Hold the deck in dealing position and riffle down the left corner with your left thumb and have the spectator tell you when to stop. At this point you cut the deck and turn the top half face up on to the bottom half they just cut to. Spread the face-up cards until they reach the first face-down card that they have apparently cut to. That of course is the force card.

Another way is to have the spectator insert the joker anywhere in the deck as you

hold it and cut the deck at that point, then turn the top half face-up onto the bottom half.

Addendum:

This routine was inspired by Max Maven's *Ancient Las Vegas Pulse Reading* routine. A lot of comedy can be obtained by substituting the Neuralink tube for pulse-reading in Max's complete routine.

Armando's Nine Card Problem

Armando Gutierrez and Tom Conley

The Wizards often shared ideas and riffed off of each other. Armando Gutierrez was the Wizards West's resident cardician. He was an important member of our group.

I include this here as a small tribute to a genius who has recently left us. Armando Gutierrez was the Wizards West's resident cardician. He was not only a hardworking and gifted disciple of Marlo, but also a lifetime student of all aspects of magic. Just to give you an idea of his expertise and versatility, here are a couple of examples: I once saw him perform for a group of learned magicians every cup and ball move from chapter XIII of Hoffmann's *Modern Magic* with explanations and possible variations. Another time, he performed eleven different famous linking ring routines (consecutively), from eleven famous magicians, for a few of us at Gary Darwin's. He was always trying to educate and uplift other magician's magic. Armando invented and wrote up hundreds of original effects. This is an example of something he came up with for me during a telephone conversation a few weeks before he passed away. He would probably be angry with me for sharing this with the general magic community.

He e-mailed me his instructions just a few weeks before he passed away.

This is my handling of Armando Gutierrez's trick. Armando used a regular deck. I gilded the lily a little and used a blank-faced deck in order to end the trick with a little kicker ending.

Take a blank-face deck and the four aces

and the four nines from a regular deck with backs that match the blank deck. Place the two black nines in the first two positions of Armando's stack, followed by eight blank faced cards, a red nine followed by eight more blank cards, the last red nine and the rest of the blank faced deck. 9S,9D, X,X,X,X,X,X,X,X,9H,X,X,X,X,X,X,X,9 C, rest of the blank deck. Cut some of the rest of the deck (the blank cards below the last nine in the stack) to the top of deck. Place the four aces so that they are spread throughout the deck.

I begin the trick by fanning the deck to myself and removing the four aces from their various positions in the deck, then placing them aside. I quip that my physician limits my performance to four ace tricks per day, and that I have already surpassed my allotted quota. You must now force one of the top two nines. There are many ways to do this without disturbing the set-up. I often use a variation of Jim Steinmeyer's "Equivoque force" described in his trick, "Equivoque: The Cardless Cantico" from his booklet *Ensuing Impuzziibilities*.

As in Jim's trick, I explain that we will arrive at a random card by the process of elimination. There are red cards and there are black cards. Red, or Black? The spectator chooses either one. There are high cards and there are low cards. (The aces can be interpreted as either high, or low, but I have already eliminated them). High cards are king, queen, jack, 10,9,8. The low cards are 2,3,4,5,6,7. Your victim chooses either high or low. The high cards can be further divided into high or low: K,Q,J, or 10,9,8. So, too, can the lower-valued cards be divided into higher or lower values: 2,3,4, or 5,6,7. One of these groups is chosen. The values of the three chosen cards are added together to obtain a smaller value that can be utilized in this "randomization." Their values, of course, add up to nine. Remove either the red or the black of the paired nines and break the deck at this point so that the stack is now on top of the deck.

Place these nine faces up on the table. Continue with step 2 of Armando's instructions:

1. Force the top x9 and turn it face up on the table.

2. 10 - 20 Force: number between 11 and 19; then add the two number together. To wit: 17 called; $1 + 7 = 8$. Deal seventeen cards. Pick up seventeen cards and deal down eight cards. Number 8 is a x9. Turn face up on table. Place seven cards counted onto the table, atop the talon.

3. State that the rest of the cards in your hand are? Count to nine. Then show last card is another x9. Turn face up on table.

4. Add the three face-up 9s to total 27. Add

the two numbers together. To wit: $2 + 7 = 9$.

5. Pick up the talon and count down to the ninth card. Turn the ninth card over to reveal the last face-up x9.

6. Spread the deck face up, showing the blank faces.

7. Bow to terrific applause.

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The Card Corner

MIKE POWERS



Before getting into the latest contribution to the Card Corner, I want to mention that the trick published in the May 2023 column, “The Betting Game,” has created a bit of a stir. A short time ago, I demoed the trick at a magic convention where some knowledgeable magicians immediately picked it up. They’re reporting back to me that they’re using it, and it’s killing. So, if you missed this cool item, I suggest that you return to the May 2023 Card Corner and go through the trick with cards in hand. I think the best version is Teemu’s original, which uses six normal cards. You can see a video at www.mallofmagic.com/cardcorner. Check it out!

Meanwhile, I received permission from Beijing’s Albert Chou to publish an “elevator” trick of his. You might be familiar with Albert from a trick published in *Genii* by John Bannon called, “Ninja Assembly.” This item shows the sort of “out-of-the-box” thinking that underlies Albert’s creations. In general, I think that “elevator” tricks are fairly mundane on the “strength meter.” The same thing just happens four times, i.e., a card moves from top to bottom or bottom to top. Albert has added a much-needed ending for this somewhat tired plot.



Fig. 1

EFFECT: The four aces are removed and tabled face down in a horizontal row (Fig. 1). A selection is made and returned to the deck. The magician explains that the deck can act like an elevator. The deck is placed on the left-most ace and riffled. The magician says, “This ace starts in the lobby and takes the elevator up to the penthouse.” The ace is shown to have risen to the top. The ace is removed and set aside. The next ace is placed face down on top of the deck, which is again riffled. The magician continues, “This ace starts at the top and rides down to the lobby.” The ace has moved from the top to the bottom. This ace is also removed and placed aside. The deck is placed on the third ace as the magician says, “Another trip from

the lobby to the penthouse.” The ace is found to have risen to the top. The ace is again removed and placed aside. Finally, the fourth ace is placed on top as the deck is then riffled. The patter continues, “Another trip from the penthouse to the lobby.” But this time, the bottom card turns out not to be the ace. The top card is examined and is also found not to be the missing ace. The deck is spread. The missing ace is face up in the center of the deck. The magician says, “It looks like the ace only made it halfway. This ace is the Ace of Clubs. Was the suit of your card a club?” The spectator affirms that this is indeed true. For the big ending, it turns out that the ace is directly above the selection.

SET-UP: None.

PROCEDURE: If you plan to have the suit of the last ace match that of the selection, you will have to force the selection. Albert uses the matching suit ploy. But I don’t think it’s necessary in order to make the magic strong. The fact that the ace finds the selection is strong enough. I’ll proceed with

the matching suit premise. If you choose not to use it, you won't need to force the selection.

Spread the cards toward yourself as you upjog the four aces. Notice the third card from the *bottom* of the face-up deck. This will be the force card. In **Figure 2**, the force card is the Seven of Spades (7S). Remove the aces and flip the deck face down in the left hand. Place the aces face up on the face-down deck, positioning the ace whose suit matches the force card (spade) second from the face of the ace packet (**Fig. 3**). You will now switch out two of the aces as you supposedly deal the four aces face down to the table.

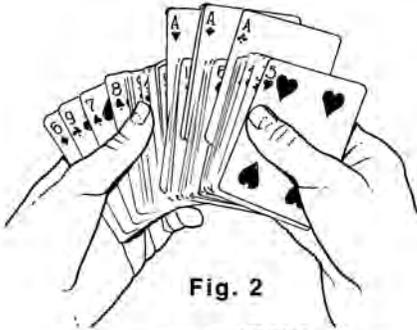


Fig. 2

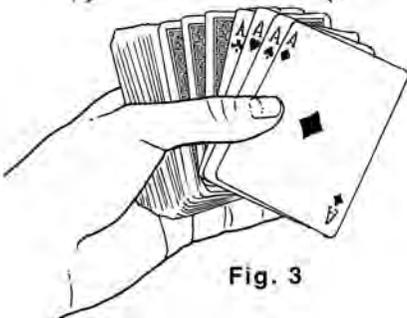
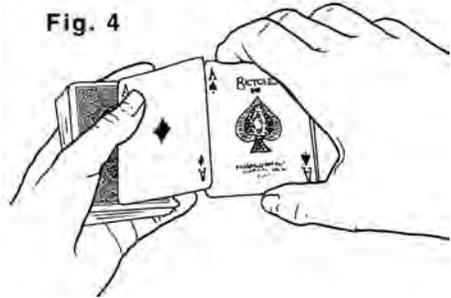


Fig. 3

THE SWITCH: Spread the cards a bit so that as you square up, you can get a break under the top seven cards (four face-up aces followed by three face-down cards). Say, "We'll need the four aces." Square up and pick up the seven cards above the break as four. Peel the first ace onto the deck, slightly sidejogged, so that you can use the right hand's packet to flip it face down on the deck (**Fig. 4**). Repeat with the second ace (AS). Now drop the remaining five cards onto the deck and immediately spread the

two face-up aces to the right. Take them with the right hand, thumb on top and fingers below. Flip the lowermost ace face down on the deck. Finish by flipping the last ace face down. Now deal the top four cards face down into a row from left to right.

Fig. 4



STATUS CHECK: From left to right, it's Ace, Ace, X card, X card. The top card of the deck is the 7S (force card). It's followed by the AS and one other ace.

If you wish, you can give the deck a shuffle that maintains the top three cards. Place the deck on the table and have the spectator cut the pack. Place the original bottom half, slightly angled, onto the cut portion (Criss-Cross Force*). See **Figure 5**.



Fig. 5

Get a bit of time misdirection by saying "You cut to a random position. This will determine a selection that we all get to see." Move the upper portion to a different spot on the table and pick up the bottom portion. Turn over the top card. This is your force card, the Seven of Spades. Directly below it is the ace of matching suit (AS) and one more ace. Take the tabled portion and place it under the cards you're holding to reassemble the deck. Albert uses a Marlo ploy to put the selection back into the deck with the AS directly over it as follows:

Obtain a left fourth finger break under the top two cards. Take the pair as one by inserting the right thumb into the break at the inner short edge and gripping the two cards between the right thumb underneath and the first and second fingers on top. Rotate the two (as one) to a more vertical position. Simultaneously rotate the deck to a vertical position. Riffle down the outer left corner of the deck with the left thumb, stopping near the center. Finally, insert the pair into the resulting break (**Figure 6**). Apparently, you have simply placed the selection into the center of the deck. But the reversed AS has been secretly positioned above the selection in readiness for the big ending.

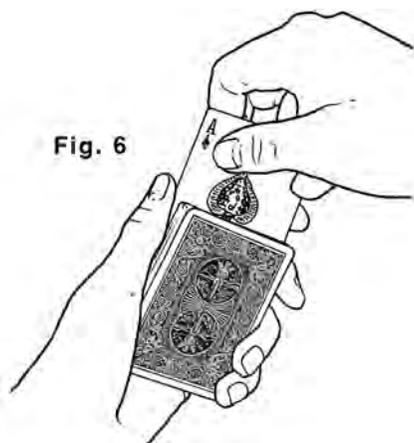


Fig. 6

ELEVATOR SEQUENCE: Using patter similar to that used in the EFFECT section above, place the deck face down on the ace at position A. Riffle the cards and show that the ace has risen to the top. Table the ace face up to the side. Now place the ace at position B, face down on top of the deck. Riffle again and show that the ace has gone from

top to bottom. Table this ace face up with the first ace. Place the deck onto the card at position C. Again, riffle and show that the ace has risen to the top. Place this ace with the other two.

Place the card from position D on top of the deck. Everyone expects that this ace will travel to the bottom. Turn the deck face up and spread the first five or six face cards. No ace! Turn the deck face down and remove the top five or six cards, showing that the ace is not on top, either. Finally, spread to the middle revealing the face-up Ace of Spades. Show that the ace has “found” the selection by removing and turning over the card under the AS.

FINAL THOUGHTS: Albert has given the standard elevator routine a much-needed face lift. This routine has gone into my working repertoire.

You can eliminate some work by dropping the connection between the suit of the last ace and that of the selection. I think the fact that the ace has located the selection is strong enough. If you go this route, there’s no force. You’d simply have a card selected and turn it face up on top of whichever ace is on top at that moment. To this end, you’d get a break under six cards instead of seven as described above. Also, the order of the aces at the beginning could be random. Try the routine both ways and decide which you prefer. Regarding presentation, you could use a detective theme. Instead of aces you might use jacks. They could be presented as detectives looking for a suspect (the selection).

Mike Powers

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Simple Diversions

ANDREW WOO

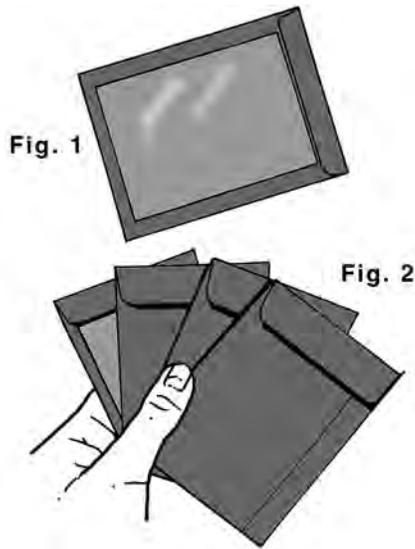
Le Noir Envelopes

Many renowned mentalists, such as Richard Osterlind, have developed versions of this effect. Below is my take on the principle. I wholeheartedly suspect this is one of those effects that would otherwise be overlooked – a perfect circumstance for readers who commit this effect to their performing repertoire. You can realize gigantic yields while keeping it away from the general performing masses.

EFFECT: The magician displays four black envelopes. They are shown to be absolutely opaque. Business-sized cards and pens are handed out to four spectators. Each spectator is asked to write their name at the top of the card, and then write their most recent thoughts below their name. One of the spectators mixes the cards and, one at a time, they are placed face down inside of individual envelopes. The envelopes are mixed further. The magician correctly identifies each spectator's thoughts.

REQUIREMENTS: Four opaque black envelopes, four pens, an X-Acto knife, a thin piece of clear plastic, a glue stick, and four blank business-sized cards.

SET-UP: With the X-Acto knife, cut a portion from the back side of one of the envelopes. Then cut a piece of clear plastic so that it's slightly larger than the portion just removed. Using the glue stick, adhere the edges of the plastic to the inside of the envelope, thus creating a window (**Fig. 1**). Place the other three envelopes on top of the gimmick envelope (**Fig. 2**).



WORKING AND PRESENTATION: The Natural Way

In my opinion, the most natural envelope handling approach would be to use subtleties, free from sleight-of-hand, and with the built-in assumptions of a common item.

I have named the following series of actions “The Law of Diminishing Subtlety.” The theory is applied to multiples of a common item, which its parameters are inherently understood, and the subtle proving action can be continually lessened without the erosion of the assumption.

In this case, a black envelope is opaque and when the flap is closed the contents are

secured. I have not come across any references to this theory. However, if it has been published, please advise.

With the gimmicked envelope at the bottom of the four-envelope stack, hold it with the left hand so that the backs (with flaps) are facing the magician. Fan the envelopes while ensuring that the gimmicked envelope is not exposed. While securely holding the fan in place, turn it over to show the front side. Close the fan.

The left thumb pushes the first (top) envelope into the right hand as the left hand turns palm down and places the remaining stack of three envelopes on the performance surface. Both hands come together to turn over the envelope so that the front is facing the spectators. The right hand lifts open the envelope's flap, the right hand's thumb is inserted in the envelope to pry it open, and then retrieves the face-down card from the first spectator. The card is inserted into the envelope. Then, the flap is closed down and placed on the performance surface.

The left hand picks up the stack of envelopes. Again, the left thumb pushes the second envelope into the right hand as the left hand turns palm down. However, a bit less of the back of the left hand's stack is exposed to the spectators. The third envelope is handled in the same manner except even less of the back is exposed to the spectators, thus hiding the gimmicked fourth envelope. The fourth and final envelope is handled in the same manner without flashing the gimmicked back. Continue to **The Read** section.

Handling for Playing Card Enthusiasts

Separate the four envelopes so that there are two in each hand, and so that the gimmicked envelope is on top in the right-hand. Ensure that both envelopes are squared up. Simultaneously, turn both hands palm down to show the backs of the envelopes. Rotate both hands palm up and, with the thumbs, push the top envelopes onto the performance surface. Again, in simultaneous motion, turn both hands palm down to show the backs of the remaining two envelopes. Rotate both hands palm up and use the thumbs to push

the single envelopes onto the piles created on the performance surface. The left hand places the left envelopes on top of the right two envelopes, and the entire stack of envelopes are picked up.

Each spectator is handed a business card and a pen. Direct the spectators to write their name at the top of the card, and then write their most current thought below their name. Direct a spectator to collect the four cards and mix them. Direct this spectator to hand the magician the first card face down. Then, the card is inserted in the top envelope and the flap closed. The magician then places the first envelope onto the performance surface. The process is repeated for the remaining three cards.

The Read

Now, the magician casually mixes the stack envelopes by way of feel. The gimmicked envelope is controlled to the bottom of the stack. The entire stack is rotated so that the gimmicked envelope is facing the magician. The right hand removes the top envelope and both sides are shown.

At this point, the magician will "read" the thoughts from the gimmicked envelope in the left hand, while indicating that they're reading from the right hand's envelope instead. Once the details are confirmed with the appropriate spectator, the card is placed aside or in the front upper jacket pocket. At this moment, the details of the right hand's card are memorized.

As a variation, the "read" card is returned to the envelope and dealt onto the performance surface. The right hand removes (any) the "second" envelope. The process is repeated for the remaining envelopes.

HOT TIP: Remember not to flash the final envelope by turning it over to show the spectators.

This is a killer routine that is easy to execute, and your audience will be knocked dead from amazement. Enjoy! Until we reconnect next month ...

Andrew Woo

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Auto-magic

MICHAEL BREGGAR

John Carey is a double-amazer! His writing and effect development is prolific and extraordinarily amazing. The effects are amazing, too. John is an amazing magician as well as an amazingly kind and supportive gentleman. I guess that makes him a DOUBLE double-amazer?

John is releasing a brand-new book chock-full of astonishing new Carey effects and Carey-curated curiosities from a cadre of capable Carey comrades. Run over to www.johncareymagic.co.uk and you'll find the details for *John Carey & Friends*. The book is jam-packed with over eighty items; a third of them come from John's devious skull. And with John's effects, there are video links to the effects and moves. I've been lucky enough to be privy to some of John's material in the new book and it may very well be John's best stuff yet! I strongly recommend everything Mr. Carey puts out ... this one is AMAZINGLY recommended! (OK, now he's a quintuple-amazer).

I asked John if he'd be willing to share one of his new items with the *amazing* readers of this column, and was thrilled that he agreed! I *told* you he was kind and supportive! What follows is pure Carey: a bit of brilliance that takes a previously challenging sleight, makes it outrageously easy, and then shows you how to apply it to an effect. When you read through this, have cards in hand and energize your brain thinking about how *you* would apply it.

Directly from *John Carey & Friends*, here is:

"SCATTERED!"

By John Carey

Herrrrr's Johnny:

Some time ago, I set myself a task to pro-

duce the aces scattered and reversed in different parts of the deck. My early attempts were a bit sketchy, to be honest. I eventually hit upon the following handling, which is very practical and quite magical.

Begin with the aces on top of the deck. False shuffle, retaining them there. Hand-to-hand spread the face-down deck and up-jog about a quarter of the deck in the middle. The right hand comes over the deck to swivel out this packet. As it does so, the left thumb slightly pushes over the top card of the deck (an ace) and secures a left pinky break. Immediately lift off all the cards below the break, including the reverse ace. Neatly table this packet, being careful not to show the face-down ace, and comment on the face card of this packet. Repeat exactly the above actions with a second packet from the deck and table this packet on top of the first, again commenting on the value and view. Talk about how random everything is, etc.

Repeat the exact same actions twice more until you are left with just a small packet of cards. Turn them face up and hold them in left-hand dealing grip. The right hand picks up the tabled cards and places them on the left hand's cards. Turn the deck face-down and table it. Now, make your mysterious spells, and then ribbon-spread the deck wide to reveal the magical appearance of the four aces scattered face up throughout the face-down deck! Then segue into a routine of your choosing with the aces.

So there you have it: a very practical and strong production with a minimum of effort and a nice visual climax. Have fun!

Auto-Notes:

In a way, this reminds me of splicing a Vernon move with a Fred Braue move with the subtlety of Trost. Its ease and directness,

producing a result far greater than the sum of its parts, is pure Carey.

Once you play around with it a little, several ideas should percolate. Obviously, you need not produce the four aces. But use this as a magical way to produce any four of a kind that would be used in a subsequent effect.

If you can, have four cards selected and maneuver them to the top of the deck. There are *dozens* of ways to do this, some more sleight-y than others. Check Mike Powers' excellent work in "Card Corner," found monthly in *The Linking Ring*. Mike has detailed a myriad of methods. Harry Lorayne, Roberto Giobbi, Jean Hugard, Arthur Buckley, and many others have written *lots* about this. You will quickly find your favorite method. Once the four selections are on top, treat 'em like the aces in John's effect and cause them to magically reverse themselves scattered throughout the pack.

Those who know me well, know of my penchant for effects using blank-faced cards. Try this: Start with four blank-facers (or you can write a message on four blanks, like HAPPY – BIRTHDAY – JOHN – CAREY. As before, shuffle while leaving the four top

cards alone. Hand-to-hand spread as above, but *ask a spectator to remove a bunch of cards from the middle*. Ask this person to mix the cards they removed and hand them back to you. As they are shuffling, secure a left pinky break under the topmost card. Taking back the cards, flip the packet face-up on top of the deck and comment on the card that shows. Lift off all above the break and set down on the table. Following John's method, repeat this three more times. Have your helper shuffle the little packet of cards that remain, before you reassemble the deck. Then *turn the deck face up* and place it back on the table. Ask *your subject* to do some magical moves (!) and let them ribbon-spread the cards wide. Congratulate them on their magic, being able to reverse four cards as four face-down cards which appear in the spread. Then congratulate them on removing the printing from the four cards (and leaving a nice message).

Thanks again, John, for sharing this *amazing* piece of marvelousness. And best of luck with your *amazing* new book!

Amaze me at:
mbreggarmagic@gmail.com.

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Marketing Magic – from page 63

I told myself that I was a victim of this band leader, and that it was all his fault that I never learned to play the “slide trombone.”

When I was about to turn sixty, I told my wife that I wanted a trombone for my birthday. Margot said, “But you can’t play the trombone!” I replied, “Then trombone lessons would be another great gift!” I got both gifts, and determined that I would learn to play the “Tin Roof Blues,” my favorite dixieland song.

I am proud to say that I did it! I remember playing Tin Roof Blues on my slide trombone for a Magic Camp counselor training session. I was no longer a victim.

The moral of this story is that we do not need to remain victims of other people’s decisions. If something is important to you, find a way to make it happen.

Even if it takes jazz.

The Bottom Line:

Make your magic act even better than it is now. Jazz it up!

Do you love magic? Me, too! Listen to “Tales from the Fantastic Magic Center” at www.fantasticmagiccenter.com. Consider supporting the Patreon account to help preserve and share the art of magic.

I always enjoy hearing *your* ideas and experiences: kent@magichotline.com.

Teaching Magic – from page 67

the cards, we can put them all back in order.” With just two cards left, spell ORDER, laying down the last two cards when done. The top card is then the last card all the way to the left. If you turn over the cards from right to left, all the cards are in order: 1, 2, 3, 4, and 5. You can design this routine in many ways. Use alphabet cards and spell the word MAGIC. You can spell JESUS (use alphabet cards for A, B, C, D, E). Your imagination will get you started. In the beginning, you can flash the faces to show that they’re mixed, if you feel it’s necessary. I patter about how our lives are always changing throughout the day. Appointments are canceled, family activities pop up, we get sick, or we’re stuck in traffic – all the while trying to keep a steady pace and get through the chaos of our day. The moral is that even in CHAOS, there is always ORDER. Notice that the secret here is that any word you use must have five letters. So MIXED, CHAOS, ORDER, IN THE, NO WAY, CARDS, SPELL, MAGIC, JESUS, SAVED, and more are spelled with five letters. Now go forth and create some fun.

<https://www.youtube.com/watch?v=86HHajvXkbs>

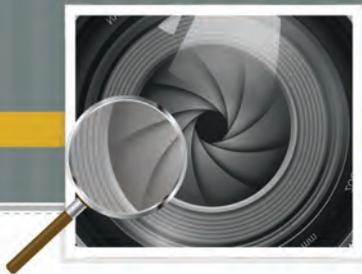
Until next time – enjoy your magic. Bob Durante

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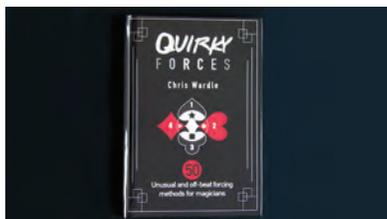
A CLOSER LOOK AT MAGIC ON THE MARKET



Books

Quirky Forces

Chris Wardle, Available from Your Favorite Dealer. Wholesale from Murphy's Magic Supplies. www.murphysmagic.com. Hardcover, 200 pages. \$50.



Whether you are new to magic or a seasoned professional, inevitably you will need an unusual force or presentation for a client, but your mind just goes blank. As you look through your library for ideas, you will encounter two significant limitations. Most of the material focuses on card effects, and few books or videos have any presentations to go with the force that is being taught.

Don't worry –Chris Wardle has got you covered. His book *Quirky Forces* has fifty forces *and* presentations. The methods are surefire and mostly self-working. Some are novel forces about which you've never heard, some you've forgotten about, and some are classic forces you may not recognize because of the way Wardle structures his presentations.

As usual, when I review a book, I open it to a random page. I was instantly rewarded with a non-card mentalism effect based on an engaging story premise that only took minutes to learn. The effect is called Mapped. A spectator chooses a number from 1 to 16 and moves around a treas-

ure map, which is divided into squares, until the treasure is found. Wardle uses a variation of an Annemann force that eliminates some moves and a few other things. Aside from rethinking the method, the Pirate/Treasure map theme is brilliant and can easily be worked into a variety of performance styles, from kid's shows to mystery entertainment.

The force is so versatile that my creative juices went wild. The entries in my "future storyline notebook" include storylines about Van Helsing chasing Dracula for Halloween, Krampus looking for naughty kids for Christmas, and a Mandalorian storyline where Bo-Katan and The Armorer go looking for a hidden cache of Beskar bars on a planet controlled by Moff Gideon and the Empire. The method is practically self-working, so you can concentrate on the spectator. You can create a map in less than ten minutes or age the paper to make the map look old.

The next effect I landed on when I opened the book, Personality Test, generated good reactions in both virtual shows and in-person settings. All you need for Personality Test is a piece of paper with a 3 x 3 grid with a series of words reflecting positive personality traits. To begin the routine, the spectator places their finger ring – or another personal item – on any square. After randomly moving around the grid, with plenty of opportunity for audience engagement and three built-in applause cues, the spectator arrives at a personality trait. The sheet is turned over to reveal a prediction with the same trait.

Personality Test sounds like similar excellent effects by Max Maven and others. However, Wardle's method uses only nine

boxes, doesn't require the spectator to start on a specific square, and has only three repeated instructions. Using the appropriate words, the method can be used for Halloween or Christmas shows.

Quirky Forces is broken down into eight areas: Forces with Words, Forces with Images, Forces with Cards, Forces with Numbers, Magic Squares, Seven Book Tests, Forces with Colors, and Six Simple Forcing Gimmicks.

There were two gimmicked devices that I liked best, which also happened to be the boldest. One is called Envelope ESP. Insert five ESP cards into five envelopes. When the envelopes are turned over, each one has an ESP sticker that exactly matches the cards inside. The other is called Switching Force. A spectator freely chooses a card (you can also use business cards with words, images, or slogans) and puts it away in an obviously empty packet wallet. You then show a prediction. The predicted card is *not* in the deck, but is inside the wallet. The Switching Force gimmick is your chance to use one of the dozens of those plastic packet trick wallets in your junk drawer. Add a few magic symbols or runes on the outside of the wallet, and use tarot cards for a prediction effect that will grab the spectator's attention – and be unlike anything else that others are performing.

ACAAN is a different approach from the Any Card at Any Number concept. Show five cards with numbers on the front and back. The cards are mixed face up and face down. Add any three face-up numbers, and the predicted card will be at the selected number. I couldn't believe that his wording worked when I practiced it; that's how easy it was. You can use ACAAN as a quick opener because it doesn't feel like a card trick.

Wardle provides a variety of options using the classic list and repositioning forces. His version, where the performer predicts the color of a model car hidden from view, is a superb play on words with a right-under-their-nose sneaky move that made it fun for me to perform.

Wardle's incredible and wide-ranging creativity is on full display throughout the book, as is his mastery of the art of explaining a method. He provides detailed attributions for each force so you can clearly see what he is doing differently from standard techniques. The explanations themselves are concise and easy to understand.

Excellent writing, excellent teaching, a wide variety of methods, and a presentation for each and every force leads me to make only one conclusion: *Quirky Forces* is one of the top books on forcing methods and a must-have for your library.

Highly recommended. *Rolando Santos*

Subtle Card Creations, Vol. 9

Nick Trost. Available from Your Favorite Dealer or H&R Magic Books (281) 540-7229. hrmagic-books.com. Dealers contact H&R Magic Books. Hardcover with dustjacket, 192 pages. \$50.



Wow! Just Wow. You would think that after eight books and roughly eight hundred tricks, there would be nothing good left for the final book in the *Subtle Card Creations* series. But you (and I) would be very wrong.

The late Nick Trost saved some exceptional card effects, triple climax predictions, ESP tricks, premises that use dice, the Gilbreath Principle, and numerous gambling and poker-dealing effects. All effects are within the technical abilities of most magicians. The explanations are easy to follow and make good use of the illustrator extraordinaire, Tony Dunn.

Any of the tricks in the first chapter can quickly find their way into your repertoire.

The Lie Speller teaches a method to easily get a spectator's card into the fourteenth position in the deck. Once the card is there, you can do a traditional lie-detector effect from a freely shuffled deck.

It is easy to do, and it baffled the people for whom I performed it. I used a storyline of lying. The average person lies as much as ten times an hour (this is an actual statistic), but the cards never do. With some lighthearted byplay about the kinds of lies we tell, from fibs to deception, *The Lie Speller* worked itself into a three- to four-minute routine. Don't skip over this one. The method lends itself to corporate messages, slogans, and branding.

A few pages later, you will find an excellent and quick poker effect called *Five Tens*. Five tens turn into a royal flush. I prefer *Queens to Royal Flush*, from Trost's last book, because it is more direct. However, *Five Tens* seems more deceptive. *Dead Man's Hand*, the infamous *Aces and Eights*, is a sweet poker demo that is not hard to master. The premise is that *Wild Bill Hickock* was killed because he tried to cheat at poker, but he mistakenly switched red-backed cards into a game being played with blue-backed cards. The cards change from blue to red, then back to blue.

If you used only the first four effects in this book, you would have a nice little set that would more than justify the book's price. And that's just the first chapter.

Jack Coincidence is one of the effects that I have enjoyed performing the most. The performer shuffles a deck and lays a prediction face down on the table. The spectator inserts a random card, face up, anywhere in the deck to create a three-card sandwich. The prediction card is turned over. It's a black jack and matches the spectator's card. The two other cards that surround it are the matching red jacks. The spectator finds all four jacks. I use deuces as wild cards. For my presentation, I talk about how professional gamblers don't like to play against first-time gamblers because of a very real thing called *beginner's luck*. The double climax is unexpected. Perform this one for someone who doesn't play poker and you will get a look of astonishment.

Value/Suit Coincidences always play well because the spectator becomes the magician. The magician takes a card from

a freely shuffled deck. That card is the prediction. The spectator cuts the deck into three piles, turns one pile over, and then sandwiches it between the other two face-down piles. The deck is ribbon-spread, and the two cards on either side of the face-up cards combine to match the prediction.

The section on ESP has twenty-two effects. While you can use ESP cards, more than half of the effects can be done with a regular deck of cards. You can also use tarot cards or what I like to use: a packet of cards with everyday symbols such as cars, trees, apples, and houses. These symbol-style cards work well for the ESP tricks and are a departure from the usual circles and wavy lines in an ESP deck.

Blackstone's ESP is based on *Blackstone's Ten Card Trick*. A spectator shuffles a deck of ESP cards and thinks of a number from 1 to 10. After doing an underdown deal, the selected card is the one left in his hand. Hands down, the best effect in the section is called *Three Matched Pairs-Another Version*. It works using a small packet of twenty-five ESP Cards, or *any* deck of cards. You lay out three rows of cards as predictions. Some cards are turned face up and some are face down. After a series of cuts, the spectator's and the performer's predictions are found face to face. It's so good that you'll even fool yourself when practicing it. The effect is visual and looks completely impossible. If you use a regular deck, having three people pick a card makes the triple-match climax seem more improbable.

I could go on and on about the quality of the book's other effects. But, let me put it this way: there is significantly more than fifty dollars' worth of material and methods in this volume. The elephant in the room is that there is no question that many of the effects use "procedure-style" methods. In the past, I might have lowered a review rating for procedure-heavy effects. However, I've noticed over the years that Trost designed his effects to develop and celebrate a performer's audience engagement skills. I now regard Trost's effects as

a brilliant way to help a performer become more confident and shine for their audience. A friendly persona – and even the most basic patter – is enough to overcome the procedural nature of Trost’s work. The payoff is always worth it.

Finally, the sheer volume of tricks (over nine hundred) that Trost created for his nine-book series leaves me speechless. Volume 9 is as good as any of the others, and in some cases better, because Trost refined earlier methods and included the updated effects in this volume. *Subtle Card Creations* Volume 9 is one of my favorites.

If you own some of Trost’s other books, I encourage you to look at the evolution of his thinking and handling. The books provide a fascinating insight into the fifty-year development of his thinking and the progression of card magic.

Highly recommended. *Rolando Santos*

Editor’s Note: Getting a Trost book for review in the mail always prompted a smile of anticipation. It has been my pleasure to review the *Subtle Card Creations* books for *The Linking Ring*. Congratulations to Charlie Randall and H&R Magic Books for their extraordinary commitment to publishing Nick Trost’s extensive works. And for ensuring that Trost’s last wishes were faithfully carried out in such exemplary fashion.

Before he died, Trost laid out specific details about the text and how to group the tricks. Legendary magic illustrator Tony Dunn hand-drew the exact illustrations he wanted. Charlie meticulously assembled and published the nine-volume set of books over the course of more than ten years. Besides the usual copyediting to clean up grammar and punctuation, the text and explanations are in Trost’s own words. All this provides a rare look at the evolution of card magic and the thought process of a prolific creator.

The commitment from Charlie and the folks at H&R Magic Books means that almost a thousand of the best effects, which were created by a legend of magic, are pre-

served exactly how Trost would have taught them. The effects are also presented in his voice for future generations of magicians to study.

Videos

The Vault – Threesum

David Jonathan. Available from Your Favorite Dealer. Wholesale from Murphy’s Magic Supplies. www.murphymagic.com. \$14.95.



David Jonathan says this is his go-to trick. The spectator shuffles any borrowed fifty-two-card deck. Any card is selected, remembered, and buried in the pack. The deck is then shuffled. From the face-down deck, the spectator selects any three random cards. The sum of those three cards is added. The magician or spectator counts down that many cards and bingo, there is the selected card!

The trick uses no forces, no gimmicks, no setup, no memorization, no difficult sleights, and no crimps. The trick also results in a different outcome for every performance and does not require a table.

Threesum is an amazing routine with a regular shuffled deck. Best of all, it requires no setup. Every selection is a genuinely free choice, as well as a hundred percent impromptu. The deck does not have to be complete. You just need to know how many total cards there are. However, the handling will change in a few ways.

You need to handle the cards a little, but not too much to achieve the desired result. There are no traditional sleights in this routine. You just need to control the selected card to a location in the deck. There are just a few sneaky little things you need to do to accomplish this. It will take some

practice to look like you are shuffling the cards without counting or trying to set up anything. Jonathan does this very well in the instructions and goes over it several times, so it should be easy for you to learn with practice.

The download has about twenty-eight minutes of detailed instructions. There are no live audience presentations. Jonathan credits portions of the effect to Martin Gardner.

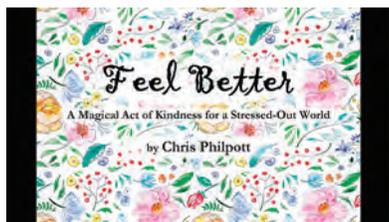
The trick can be accomplished by medium-to-skilled magicians. *Threesum* may be one of the best impromptu tricks you can learn. Jonathan has managed to take an old principal in card magic, remove all the procedures, and dress the secret in a direct and commercial routine. You can produce a miracle with the proper application of misdirection and performance skills. It is well worth the time to practice, and practice again, to keep it smooth. If you invest some time into learning the system, you will have a professional-caliber tool in your arsenal. It is highly deceptive and easy to do. Jonathan has taken a clever if slightly underwhelming effect and turned it into a lean, mean, mind-bending effect that is so very clever. For the price, you cannot go wrong with this download from The Vault.

Highly recommended. *Bob Patterson*

Tricks

Feel Better - A Magical Act of Kindness for a Stressed-Out World

Chris Philpott. Available from Your Favorite Dealer. Wholesale from Murphy's Magic Supplies. www.murphymagic.com. \$45.



When I hear the name Chris Philpott I immediately think of *100th Monkey*, which was his first amazing effect that uses what

is now known as The 100th Monkey Principle. Several more effects that use this principle have since followed. *Feel Better* is the latest in this category. I think I own every previous effect and this one does not disappoint. If you're not familiar with it, in essence, each card contains two words. One can be read up close, the other from a distance. If you take a picture of the card, the only word you see in the photo is the distant one. *Feel Better* exploits this principle to make your spectator, well, feel better.

Feel Better is a great effect in the right hands in the right circumstance. It's not a replacement for a Four Ace trick or sponge balls. You won't put it in your kid's show. In fact, you may never put it in a show at all and you may just save it for special, small-group occasions.

In the effect, you introduce a deck of index card-sized cards, then explain that this is a deck that therapists like to use to help people understand their feelings. Each card is printed with a single word for an emotion that they may have felt. They then choose a word that describes how they felt during the pandemic. Next, you read their mind and describe how they felt back then. You proceed to discuss how they may be feeling now, or how they want to feel as they return to better times. You then ask them to open their phone, go to the camera app, and hand the phone to you. They hold up the card and you take their picture. When they look at the photo, the word on the card has changed from the bad feeling to the way you described them feeling now. Done with care and feeling, this is an extremely emotional moment for them. (Done as a "Ta Da!" moment will make you look like a jerk. Don't be a jerk!)

While the pandemic offers a great excuse to perform this, there is no reason you can't come up with your own story. Anything that can take a bad feeling and make it a good one is a good thing to do. For example, you could perform this walk-around at a corporate event and ask the spectator to describe how they felt before and after using the product you are advertising.

As with all of Philpott's offerings, the cards are professionally produced and well thought out. As the effect is somewhat light-dependent and depends on the spectator having decent vision, they provide a test card for you to introduce early in order to decide how best to proceed. A couple of differences between this and the other 100th Monkey offerings is that you are not provided artwork to print your cards, although you can email a request if you need it. National TV rights, while reserved, are

also available upon request.

The effect is easy to do, does not require memorization, and you get everything you need to start performing. The video has sample presentations and describes the cards, the lighting, how to use the built-in keys, and more.

When I received this package I expected nothing but the highest quality props, instruction, and effect – and was not disappointed.

Highly recommended. *Fred Rosenbaum*

Hocus in Focus welcomes products for review. Send items to:

Hocus in Focus Reviews
11018 Anaqua Springs Road
Boerne, Texas 78006

Unsolicited items will not be returned unless accompanied by return postage and a mailing label.

FREQUENTLY ASKED QUESTIONS

WANT TO SUBMIT A TRICK OR A PARADE?

Email editor@magician.org. Parades should be between 8,000 and 10,000 words and include photographs or drawings so our artist has something to follow.

WANT TO SUBMIT A RING EVENT?

E-mail a Microsoft Word document and high-resolution jpegs (not embedded in the Word document) to Dr. Steven Schlanger at ringreports@magician.org. Note: Ring Events are articles about special activities conducted by your Ring, such as banquets, shows, or charity events.

WANT TO SUBMIT A RING REPORT?

E-mail a Microsoft Word document to Dr. Steven Schlanger at ringreports@magician.org. Note: Ring Reports are reports of the activities of your regular Ring meetings.

HANDY TIP: Look on page four of every issue to find contact information for officers of the I.B.M. and staff members of *The Linking Ring*.

Broken Wand

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



RICKY BOONE

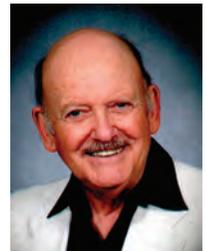
Ricky D. Boone, 63, of Asheville, North Carolina, died June 18, 2023. He held I.B.M. number 62186. He was a magician, motivational speaker, activist for the disabled, and magic shop owner. He was featured on the cover of the November 2011 issue of *The Linking Ring*. Ricky was born with Morgani Steward Morel Syndrome, a rare disease of unknown cause, resulting in severe skeletal problems that also affected his growth, heart, and lungs. He stopped growing at four feet tall, which gradually caused him to use a wheelchair for mobility. He was the first homebound student in Yancey County schools but went on to become the first in his family to attend college. According to Ricky's biographer, T.J. Shimeld, a school principal taught Ricky his first magic tricks. Soon after, Ricky was buying professional props from Ron Conley of Conley's House of Magic in Myrtle Beach, South Carolina. As a teenager, Ricky began appearing on the local ABC television affiliate's "Mr. Bill Show." Ricky would go on to appear on all three major broadcast networks, and his story would be featured on NPR's StoryCorps. He worked as an office manager for a local cable company and opened his own magic shop, Magic Central. To overcome his disabilities, he found new ways to perform sleight-of-hand moves. He was able to fool magicians with his adaptations, and he reworked stage props to fit his needs. One of the centerpiece of Ricky's magic shows was a handcuff escape in which he carried the message that anyone



can break out of bondage, no matter their condition. Ricky's awards included the I.B.M. Presidential Award, the Southeastern Association of Magicians Lifetime Achievement Award, and the 2007 Southeastern Regional Emmy Award in association with WLOS-TV. T.J. and Ricky co-founded not-for-profit The Vanishing Wheelchair, Inc. to help people with special needs and to promote the arts. "Its mission is to teach the art of misdirection, to encourage the world to focus on another person's ability rather than that person's disability, to guide youth in the discovery of their own talents, and to give youth a path to reach their full potential," T.J. wrote. His biography of Ricky, *The Four-Foot Giant and the Vanishing Wheelchair* (ISBN 0692012524), is available to order online. Ricky is survived by his sisters, Jearline Hensley (Donald) and Wanda Hughes (Edward) of Burnsville, North Carolina; and Loretta Faircloth and friend, Marc, of Asheville; a brother, Dwight W. Boone, Jr. (Debbie) of Burnsville; several nieces and nephews; his caregivers; and his white dove, Babe.

JOHN E. "JACK" PETERSON

John E. "Jack" Peterson, 92, of Lincoln, Rhode Island, died October 23, 2022. He held I.B.M. number 38952 and had been a member since 1983. He belonged to the Order of Merlin Shield (thirty-five years of continuous membership) and Ring 44 (Providence, Rhode Island), and was a member of the Society of American Magicians. John was born in North



Cumberland, Rhode Island, but had lived in Lincoln since 1957. He was a graduate of Rhode Island College and Worcester Polytechnic Institute. An Air Force veteran, he served during the Korean War. He taught for six years as a teacher in the City of Cranston schools before spending the next thirty years teaching physics and astronomy at Rhode Island College, where he retired as Professor Emeritus. He was a member of Christ Church in Lincoln. John was preceded in death by his wife Amelia (Hallal) Peterson and his companion Barbara Papineu. He is survived by two daughters, Leslie Soiles of Worcester, MA and Christine Whatley of Lincoln; four sons, John E. Peterson, Jr. of Brandon, Vermont, Mark A. Peterson of Summit, New Jersey, Eric C. Peterson of East Longmeadow, Massachusetts, and Carl A. Peterson of Tiverton, Rhode Island; a sister, Lucy Reale of Massachusetts; eighteen grandchildren; seven great grandchildren and nieces and nephews.

CHRIS SKORUPA

Chris Skorupa, 74, of Mason, Ohio, died May 21, 2023. He held I.B.M. number 43617 and had been a member since 1988. He belonged to the Order of Merlin Shield (thirty-five years continuous membership).

Chris was born in Hammond, Indiana. He received a bachelor's degree in mechanical engineering from Wabash University in 1969 and earned a post-graduate degree from Purdue University in 1971. Chris had recently retired from Sheffer Corporation in Cincinnati, Ohio where he worked since 1981 as a Mechanical Engineer specializing in pneumatic and hydraulic cylinders. He enjoyed magic (which he and his siblings learned from their father), the Chicago Cubs, Pabst Blue Ribbon, and wall-eye fishing in the lakes of Minnesota. He also carved miniature furniture. He is survived by three siblings: Laura (Scott) Ford, Rudy (Peggy) Skorupa, and Kathleen (David) Jazyk; as well as many nieces, nephews, and friends.



When a Magic Friend Dies

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 a short note and copy of any obituary notice to Editor or Headquarters Office. Addresses on page 4. Thanks.

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 memberships 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*.

Ring Reports

THE INTERNATIONAL BROTHERHOOD OF MAGICIANS



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 with "Ring Reports" in the subject heading. You will receive confirmation of receipt. Reports of excessive length may be edited to meet space requirements. Please notify the reports editor, Dr. Steven Schlanger at ringreports@magician.org, if changes need to be made to your Ring report headings (such as changes in officers' names, addresses, or times of meetings).

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

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

Terry Richison shared a few announcements and dates before the actual May meeting which are as follows: Christian the Magician will be performing at the Blue Strawberry on May 8. Michael Carbonaro will perform in St. Louis on May 30. On June third the Central Illinois Magic Get-Together located in Springfield, Illinois will host a one-day convention. It is one of the best conventions in the nation. The headliners are Past International President Michael Finney, York, Kevin Kelly, Jeff Harpring, Dr. David Goldman, Terry Richison, and Howard Mincone. Terry asked the members to consider volunteering for the Ring's monthly visits to Ranken Jordan. Members should contact D. Jay with the dates they are available. Ring 1 has been performing Project Magic since its inception in the 1980s when it was started by David Copperfield.

The theme of the May meeting was "Ring on String/Rope." Ted Schnarre kicked the meeting off by performing his "Ring on String" followed by several rope tricks. Ted then taught the subtleties and moves that he uses for the routines. John Davit also performed a few effects using a rope. He has been performing these effects for years; therefore, they are (or almost) flawless. Laurence "Nothing up my Sleeve" Levy finished up the teach-in by presenting and then explaining his version of the "Ring on String." Then the members broke into groups with Ted and Laurence to hone their "Ring on String" skills. Two new members were welcomed into the Ring. Also, Ken Domash, a country singer/songwriter, was welcomed back into the Ring.

Christian T. Misner (Christian the Magician)

shared the following: "Gary S. Chan, also known as the 'Security Mentalist,' has been wowing audiences with his unique blend of mentalism and cyber security expertise, as I saw at his recent performance at the Gateway to Innovation Conference at the America's Center in St. Louis, which left the audience of 1,500 tech professionals spellbound. Using Power-Point slides and audience participation, Gary skillfully weaved mentalism routines into his presentation on cyber security. He created an environment where the audience was practically begging to come up on stage, making the experience truly unforgettable for those in attendance. But Gary's success is no accident. He has spent years cultivating his craft and developing a unique niche in the world of magic. His background in cyber security, having graduated from the prestigious MIT, makes him uniquely qualified to speak on the subject. And his success is not limited to the Midwest. Gary's fame has exploded in recent years, with journalists writing about him, international demand for his act, and bookings into 2024. Gary's audience is always left wanting more. Gary's success is a testament to the power of developing a unique niche. What he's accomplished is instructive to anyone trying to sell their show, do something unique for a large, well-funded niche audience! And Gary's dreams are still within reach. He believes that he will know he's made it when he performs on The Tonight Show. With his talent and expertise, it's only a matter of time before that dream becomes a reality."

Gary S. Chan shared the following: "On April 16, 2023, Jeff Lefton entertained a room packed with adults and children at the Funny Bone in St. Charles, MO. His endearing, forgetful grandpa persona was a hit with the audience, young and old. His character is so loveable that everyone wanted to be on stage with him. Volunteers were practically throwing themselves on stage,

with some even going on stage without being asked! And, of course, it wouldn't be a magic show without amazing sleight of hand, of which Lefton is extremely adept. He pulled coins out of thin air in a modified "Miser's Dream," hopped sponge bunnies between hands, and masterfully manipulated cards while appearing clumsy, which was anything but clumsy. For the finale, Lefton chose the perfect volunteer. The volunteer was expressive and reacted exactly the way that Lefton invisibly guided the volunteer to act. Jeff Lefton put on a fantastic show and was mobbed immediately after the show with children looking for his autograph and more magic."

April 20-22 was the second annual Senior Tour Magic Convention in St. Louis, Missouri (located at the Collinsville, Illinois Double Tree by Hilton). Steve Zuehlke said, "For those who were there, nothing needs to be said. For those who were not, you all missed another great time. As Randy Kalin says, "Epic." Another performer said "this has been one of the best line-ups of talent it's been my pleasure to work with. What fun!" And that statement came from someone who has worked at quite a few conventions over the years. Even the performers had such a good time, that most want to come back next year as a "registrant only" to enjoy the fun. One of the notable moments was Scott Wells doing his Magic Podcast each day. Give those a listen and you can get a sense of the atmosphere. Andi Gladwin made the journey from England with his film crew and interviewed all the Marlo students on hand for a new project he has in the works. This two and a half-day event featured ten performers, nine lectures, and a wine and White Castle burger party too. Too much talent to list, but all were superstars. Kudos to Steve Buesking and Steve Zuehlke for hosting this event. Special thanks to Randy Kalin, Jesse Bader, Joshua Weidner, Mike and Susan McClure, James Molinari, Scott Smith, Jeff Lefton, and Columbus Smith. Make sure you mark your calendars for next year. The dates are April 11 -April 13, 2024. Special registration rates for those who attended this year as a thank you for their support. The new rate for all others will be two hundred dollars. It's a bargain at that price."

Dan (the Great) Todd shared the following: "I performed on the CCTV at Children's Hospital on Friday, May 5th. The lineup was as following: "Juggling Silks," "Alphabet Soup" (One Card Speller), "Astro Cabinet" (my Basketball version), "Back to Front" (Card Prediction), "Countless Cookies," "The Book of Magic," "Bucket Filler" (my version), "Crystal Silk

Tube," and "Genii" (knotting a rope without letting go of either end). At Ranken Jordan Pediatric Bridge Hospital, D. Jay and I performed for an enthusiastic group of patients. DJ performed his rope routines, "Fooled Again," "Silkworms," and "Mother of all Diamonds." I performed "Countless Cookies," "Alphabet Soup," "From the Ashes," "Divining" (finding under which can is Snoopy, who then dances to Peanuts' music), "Bucket Filler," "Crystal Silk Tube," and "Genii." On Tuesday May 9th and Thursday the 11th, I will be performing magic at Shriners Hospital. I am now a volunteer at Shriners, too. Therefore, I am now an official volunteer at all four local hospitals (Childrens, Cardinal Glennon, Ranken Jordan, and Shriners). Retirement is cool when you get to use your hobbies to teach and entertain kids more."

Jill (Silly Jilly) Schmidt shared the following: "Jill, 'Silly Jilly the Clown,' Schmidt has a fan from Lake Charles, Louisiana. They've talked every one or two weeks after Ryan called her out of the blue three and a half years ago because he absolutely loves clowns. In 2020 Silly Jilly did a Zoom show with her clown friends for Ryan's twenty-second birthday, and he thought it was so funny and amazing. Ryan tells Jill about the food at his dad's restaurant, Fatboyz Kitchen, and he raves about his favorite local bands. He often asks, "When are you going to visit me?" So, Jill and her husband, Ron, visited Ryan in May 2023. At Fatboyz restaurant, 'Silly Jilly the Clown' did some magic tricks for Ryan, and he got to sit on Silly Jilly's hilarious five-foot-wide whoopee cushion. The next day, Ryan and his family visited the brewpub where Silly Jilly had arranged to make balloon animals and perform a magic show. Jill, Ron, and Ryan attended the Louisiana Pirate Festival together, hung out on Ryan's dad's boat, and had a blast."

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

President Ray White opened our May meeting. The following Ring 2 members were present: Donna and Susan Campbell, Bob Gurdak, Larry Henderson, Jim Klayder, Peter Lucke, and Ray White. The theme of the evening was an effect from the MagiFest.

We opened with a short lecture by Larry Henderson on a magic trick using an iPhone. He invited Peter to assist him. Larry asked Peter to open Instagram on his iPhone and select an

account with a lot of photos posted; Peter chose Larry's account. Larry then took Peter's phone and used it to take a photo. He asked Peter to take the phone and, with the screen facing away, randomly scroll up and down through Larry's photos. Larry took back the phone and turned it around to show everyone that the randomly selected photo was the photo that Larry had taken.

Members' magic began with Larry Henderson and Lego Man. He invited Susan to assist him with her iPhone. He asked Susan to scan a QR code that he had on a sheet of paper, it directed Susan's phone to a website with a black and white line drawing of Lego Man. It was a site that permitted one to draw colored lines on the drawing. Larry had Susan select one of the six available colors and color in the Lego Man's shirt. Then Susan was asked to select another color, and color the floor on which the Lego Man was standing. She finally selected a third color and drew it on the face. Larry then showed us a small plastic Lego Man that was previously hidden under a small cloth on the table. The colors of the Lego Man matched the colors that Susan had chosen for her sketch.

Jim Klayder continued the magic with "Royal Scam" by John Bannon. Jim began by showing us his favorite card, the Ace of Spades, he had nine of them in his hand. He placed four of them on the table in a diagonal row, alternating face up and face down. To his right he placed one ace face up. Then, from the group of four he took a face down card and placed it on top of the face up aces he still had in his hand. Jim then did the secret move, a slight wiggle of the cards in his hand, and showed they were all now face down. He placed one of the face down cards from his hand on the table to his left. He repeated the effect, placing a face up card on top of the face down cards in his hand, the secret magic move, and the cards in his hand were now all face up. Everything was repeated until the four cards in the diagonal row were gone. On the table there were now four face up cards to his right, and five face down cards to his left. Turning over the right-hand face up cards, revealed that they all had different colored backs. Turning over the five left hand face down cards showed the aces had changed to a royal flush.

Bob Gurdak entertained us with "Perfect" from Mark Mason. He called on Peter to assist him. Bob spread a deck face up on the table, and Peter verified that they appeared to be in a random order. Bob gathered up the cards, spread them in his hands and dropped one on the table. Bob explained about card pairs, for example the pair of the 6H would be the 6D. As he dealt

cards to the table, he asked Peter to say "Stop" whenever he wanted. After Peter said "Stop," Bob set the next card aside on the table. The two cards on the table were a pair, the 2H and the 2D.

Closing members' magic was Peter Lucke with "Icon" from Paul Richards. He removed a pack of cards from a box labeled "Picto Play!" The cards were not playing cards, but instead had pictures on them along with the name of the picture. Normally they would be used to teach words to youngsters or foreigners. Peter asked four audience members to each take a small packet of cards, and without showing anyone else, view the card on the bottom of the packet. Peter then proceeded to magically identify the picture on the bottom card of each packet.

Peter Lucke

RING 6, PHILADELPHIA, PENNSYLVANIA – Delaware Valley Conjurers Club

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

DAVE KELLY, Acting Recording Secretary

Web site: www.ibmring6.com

President John Kostyl began the business part of our meeting with an update on the summer magic camp that members are organizing for our venue hosts at the Wallingford Community Arts Center. During a week-long session of related arts, our members will teach magic classes to age-appropriate students, ranging from elementary to high school age. Volunteers have been devising curriculum for each level of magic. It's a great way for us to promote magic to young people.

We welcomed magician Denny Corby to share his knowledge about the business of magic. No lecture notes or tricks for sale, just two hours of solid information on how to professionalize magic for both full-time pros and part-timers. Denny said that there are three areas of a magic show: Before, during, and after. He explained how to set goals for the number of paying gigs, whether in a month or year, how to determine what to charge for each gig. Websites are very important, and magi should reach out to those with expertise to produce a professional website. More than that, he recommended different websites for the different types of shows available, like corporate, schools, family parties, formal events, etc. A website should fit the magician's style. Speaking of style, Denny advised to purchase the best suit available in order to make a great impression for appearances. He shared that a great local suit maker is available at the area King of Prussia Mall. But, no matter what the show, the magician should always appear well-dressed to create that great first impression.

As a full-time pro, Denny shared how to prospect for shows. He has a podcast, and spends two hours a day on his business, ranging from phone calls to repeat and possible clients. He recommended a Customer Relationship Management system to keep track of business contacts. If he does not book a call during the call, he waits three to five days after the event and asks how the event went for the group. While on the phone, he stands up, smiles (yes smiles while talking!), exudes energy and excitement. He asks the potential client questions throughout the call.

He's early for a show, eats with guests if asked, and works on networking with those present at all times. This can result in him helping clients to connect with others in many fields. He has gifts for clients after the show (for high-paying shows) and said that handwritten thank you notes are invaluable in creating a good relationship with a client.

As for pricing, he'll ask the client what budgeting considerations they have. The night before a gig, he packs his show, makes sure all equipment is clean, has his car kept clean, and insures that his clothes are clean.

Wow! We got a full education on the business part of magic that many of us ignore in our rush to perform. A great night of learning about making ourselves more productive with our magic.

David Kelly

RING 9, ATLANTA, GEORGIA – Georgia Magic Club

Meets 3rd Mon. of month, 7:00pm, Mt. Vernon Presbyterian Church,

471 Mount Vernon Hwy, Sandy Springs, GA

Ring 9 Website: www.gamagicclub.com

BILL PACKARD, Secretary / Email: billpackardmagic@gmail.com

T.I.P. Lecture – Anthony Vinson: Change Management. Anthony presented David Parr's "Proof Positive" ("Talk about Tricks" column, MAGIC Magazine, October 2005), an impromptu variation of a three-coin equivoque that not only predicts the selected "invisible" coin but also its heads/tails orientation. Prior versions discussed include Max Maven's "Positive Negative" and John Bannon's "Ion Man." He also demonstrated Scott Robinson's "Loose Change" (a two-coin transposition with only two coins and no gimmicks) and Tomoyuki Takahashi's "Fading Coin" (yet another three-invisible coin presentation but with no equivoque).

Business Meeting – President Steve Langston greeted thirty-seven attendees, including two members online and four guests. Steve recited a relatively long list of upcoming conventions and Atlanta area happenings, including the I.B.M. in July in Pittsburg and Past International President Ken Scott's Harvest of Magic in

September. Jamey Evans will debut his "Magic & Stunts" show on April 29 at the Dynamic El Dorado. Past International President Joe M. Turner thanked Steve Langston and Sean Ridgeway for their performance at Atlanta Magic Night and announced that the next show is scheduled for May 21, featuring Scott Cantrell and Joe M. Turner. Joe will also be participating as a presenter at the Atlanta Fringe Festival in June. ASM President Steve Goldstein announced that S.A.M. Assembly 30's monthly meetings are now scheduled for second Saturdays at 1:00 at American Legion Post #1. Secretary/Treasurer Bill Packard awarded the March Theme Winner certificate to Joe M. Turner and New Membership certificates to Mark Zirpoli, Mike Frisbee, and Jay Schindler.

Steve Langston reported that the Georgia Magic Book Club has finished its discussion of Henning Nelms's Magic & Showmanship and he will poll the membership to determine the next book to be reviewed. Steve gave reminders regarding the Ring 9 Online Store, the Video Library accessible to members at gamagicclub.com, and the upcoming "10 Minutes With..." feature hosted by Murl Harmon. Lecture Chair Debbie Leifer asked for feedback regarding the recent Chris Philpot lecture. Members' comments included "unusual," their favorite "100 Monkey" products, his rope trick, and Chris's perspective on magic as a screenwriter/director. The next confirmed lecturer is Matthew Garrett, scheduled for September 14. Equinox editor Anthony Vinson says that the next issue should be available at the end of April. There is an in-person Magic Meetup scheduled for April 30 (Fellini's in Decatur at 2:00 p.m.) and a virtual meetup on May 3.

Membership Performers: 1. "Ross the Hat" DeMocko caused the two red aces and the two black aces to switch places while they were face down and did it again with two aces face up visually changing as he simply blew on them. Then he invited a volunteer to help him perform a "Do as I Do" card trick with two decks and a desk bell to cue each other for the next part of the procedure, with each person selecting the same card from each other's deck. 2. Zach MacKay showed his "In and Outer Boxes" three times, each time producing a different colored sponge ball, and then blended them all into a jumbo ball.

Theme Magic ("Taxes Are Due") 1. Murl Harmon caused several bills to appear in a black window envelope. 2. Phillip Mosness, to music, performed "Coins Across" on a close-up mat. 3. Eric Schuster performed several effects with one and two coins, all with a patter about taxes.

4. Walter Fields, using a magic wand, attempted to cause a coin to vanish from his hand, but the wand vanished instead (behind his ear), then caused the coin to vanish as well. 5. Ken Scott performed a bank note effect with five spectators, their five borrowed twenty-dollar bills all placed in an envelope, four more envelopes stuffed with paper, and five instruction cards, with each spectator apparently choosing a random envelope and a random instruction card (with options to switch along the way). One was instructed to hold his envelope while the other four were instructed to shred theirs, and the spectator still holding his opened it to reveal that it contained all the cash. 6. Steve Goldstein performed an in-the-hands "Coins Across" routine. 7. I.B.M. International Vice President Mike Dunagan performed a "Six-Bill Repeat" routine, showing how the backs of each was designed for different purposes (such as flashcards, coupons, lists, greeting cards, pictures, etc.) 8. Jamey Evans vanished a signed bill, did the Celebrity Baby gag, read cover to cover a "Wow Babies" book for toddlers, produced a doll from the book, and beheaded it, then a spectator pulled from its neck a Celebrity Birth Certificate with the named celebrity on it, as well as the signed bill from its head! 9. Nicholas Higgins performed a "Coins Across" routine on the mat with a "Cross of India" theme. 10. Jay Schindler performed his version of the three-coin equiv-oque prediction, then while his back was turned had the spectator toss five different-value coins and eliminate his choice of heads or tails until one coin remained, then with "nonverbal communication" determined which coin was left in the spectator's hand as well as its orientation. 11. Steve Langston turned a packet of one-dollar bills into one-hundred-dollar bills. 12. Debbie Leifer invited Ken Scott to sign a half dollar with a "Coveted Royal Blue Pen" from the Magic Castle, then vanished the coin and reproduced it from a set of nested containers. 13. Anthony Vinson introduced a penny and a dime with an eleven-cent gag, then caused the two coins to transpose while one was in the spectator's hand.

General Magic: 1. Joe M. Turner, with credit to Harry Lorayne, had five cards selected and returned to the deck, then repeatedly removed cards with an alternating jog technique until there were five packets on the table, each packet's top card was one of the five selections. 2. Ravi Navare caused a ring to vanish from a ring box and appear in a pouch that had been previously set aside. 3. Jamey Evans performed his version of "Hospitality," with three different flavors produced from a fresh Monster Drink can

(and verified). 4. Gary Vaughn (via Zoom) visually passed a playing card vertically through the center of a deck of cards, spreading the deck to finish. 5. Jim Mangham showed off the box/table/servante/carry case that he made and his favorite version of the "100 Monkeys" effect that he had just purchased from Chris Philpot.

In the President's Spot, Steve Langston gave tricks, jumbo coins, and trick decks to spinning wheel winners Walter Fields, Rocky Smith, Phillip Mosness, and Joe M. Turner.

Congratulations to our Performing for Membership participants Ross DeMocko and Zach MacKay for passing their auditions, and to Ken Scott for his nearly unanimous vote to receive the Coveted Royal Blue Pin for April!

Bill Packard

RING 12, BUFFALO, NEW YORK – Gene Gordon – Karl Norman Ring

Meets 1st Mon. each month at the Screening Room Cinema & Café, 3131 Sheridan Dr., Amherst, NY. Web site/E-mail: Ring 12.org

TODD NELSON, Secretary,

(716) 480-4757 \ 24 Majestic Circle, Amherst, NY 14226

Our May meeting was effects from texts, the written word. Those things that predate Internet, TV, movies, etc. But first, the teaching table with Dan Sova.

He had effects from texts, for this too. I don't remember what all the texts were, but I'll go through the effects. First, he had a card routine where a card was chosen and put back. After this, a card turned over in the deck. It was a five, not the chosen card but an indicator card, indicating the card was five away, and it was, and the four cards in between were all aces. He also had an effect where the top and bottom card were the matching colour and value of two chosen cards. An impressive teaching table.

Now for the main event. We had all our own members performing. First Gary Para performed four different versions of "Cards Across," each from a different book. Then we had the return of Dan Sova, he had one effect left with a "Monte" routine. Next Tom Dennaro performed a detective card effect from *The Linking Ring*.

Then a step away from pure illusions, but from a magic book, Greg Ebert showed us his backdrop, which he created himself, and it was able to capture attention when one is in a busy place, plus it folds down.

Back to magic, Mike Kugel performed a number of card rises. Dan Barrett performed a four aces routine from Royal Road to Card Magic. We finished with Todd Nelson. He performed an impressive bill switch, from a book by Jon Lovick on switches. It was an impressive night. I'm inspired now to delve into my texts that gather dust at my house. Shlomo Birkan

RING 13, PITTSBURGH, PENNSYLVANIA – Tampa Ring

Meets 1st Thu., 8:00pm Eat 'N Park, 1250 Banksville Rd., Pittsburgh, PA
MARK ZAJICEK, Secretary / E-mail: mtz@sei.cmu.edu
Web site: www.ibmring13.org

In May, we held the fourth in our series of six sessions to distribute to our members various magic items donated from the family of the late Dick Recktenwald. We also continued hosting dinners in May to welcome and honor the featured performers at Liberty Magic. Our suggested performance theme was “May Day!” and Lucy Hall once again introduced our performers.

David Matheus presented his third performance for Ring membership as he asked Roger to name any card and Ralph to select a card and return it to the deck. David then showed the four aces, and he made three of the aces turn over, one by one, on his command. David made the fourth ace change into Roger’s thought-of card, and he showed that the missing ace was now in the deck next to Ralph’s chosen card (“Simon’s Favorite Card Trick,” from Simon Aronson’s book, *Bound to Please*).

Alan Fisher joined us online, and he dealt cards from a blue-backed deck face up onto the table in a six-by-four grid to simulate the playing field for the Battleship strategy game. Alan separated a red-backed deck into two shuffled piles, and he turned over the top card in each pile to identify a column or a row of cards to turn face down in the blue grid of cards. After all of the cards except one had been turned over, Alan turned over that last remaining card to show that it was the only red backed card among all the blue backed cards (adapted from Karl Fulves’ “Alpha Matrix,” from Karl Fulves’ *Crooked Tales*).

Ted Knoblach showed a set of ten, jumbo cards with images of different superhero characters, and he removed one card and placed it inside a large envelope as his prediction. Ted then asked Mike to select one card from another set that the audience could see were all the same cards. But when Mike revealed that his selected card was a different card, Ted was able to make his prediction card change to match Mike’s chosen card.

Mike Strough presented a series of effects using everyday objects that he could find in a dollar store or in a restaurant. Mike made two spoons appear to be magnetic; he made a box of crayons appear inside an inflated balloon (“Pressure”); he made half-dollar coins invisibly pass from one hand to the other (using a sleight by David Roth); and he correctly predicted which one of seven, numbered packets of sweetener would be the last to remain face up after having Ralph repeatedly mix them up and toss them onto the table (from an effect by Tom Mullica).

Levi caused a selected card to vanish from the deck and reappear inside the empty card box. Next Levi made the four aces disappear one by one from the top of the deck. To finish, Levi made a selected card disappear from a packet of ten cards and reappear inside the card box.

Dan Kamin made a single, red, wooden ball multiply into two balls, then three balls, then four balls, and then he vanished each of the balls one at a time.

Eric Meredith told the story of his performance of “Crescendo” (a variation of signed card to impossible location) that had gone wrong when he was performing it at Liberty Magic, and he showed how he quickly recovered by changing that effect into an “Any Card at any Number” revelation. Eric then made a named card vanish after placing it between two other selected cards, and he later made the missing card reappear back there again.

Ralph Kelly set the four aces on top of an outstretched bandana, and he made the four kings underneath the bandana switch places one by one with the aces.

Roger Sacco correctly named a selected card, and he repeated the effect by correctly naming a second selected card. Roger then made another selected card’s face turn blank before he showed that the entire deck had now turned blank, front and back.

John Pedrotti closed the evening by showing a large envelope containing a prediction card, and he asked Ralph to select a card from a deck. John revealed his prediction card, but it did not match Ralph’s card. So, John turned his card around to show that his card had a light switch on the back. John flipped the switch and caused his prediction card to change to match the chosen card.

Thank you to our Ring President, Eric Meredith, for continuing to host our monthly Zoom meetings and for setting up the cameras and microphones each month to allow our distant friends to join us remotely for our hybrid meetings. And a special thank you to Eric this month for his help with this month’s Ring report.

We look forward to seeing everyone here attending the I.B.M. Convention in Pittsburgh this month! Welcome to the ‘burgh where the magic will be happening!
Mark Zajicek

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)

PARKER WILLIAM, President / Web site: www.IBMRing19.com

In keeping with starting off our meetings with something other than boring club news, we began our May Zoom meeting with a discussion of memorized deck work – Stebbins vs.

Aronson vs. Mnemonica. Each has their fans, but the consensus is that a mem deck used in conjunction with an invisible deck can provide some of the most powerful magic moments.

President Parker provided a memorization test for our April meeting – we revisited this, and Parker recalled seventeen of the twenty items in the correct order. Pretty amazing!

Tyler shared his thoughts on the late Harry Lorayne’s seminal work *The Magic Book*, a supposed book for ‘beginners’ that is anything but a beginners book.

Rick Hinrichs offered us his “Observation Test” card trick based on Paul Gordon’s *OMG*. Rick is enjoying Joshua Jay’s *How Magician’s Think*, which he highly recommends.

Edward Hammond, now based out of Denver, CO, joined us for our May Zoom meeting. Edward shared his thoughts on getting to the heart of what makes magic strong and memorable to an audience. He started his career with difficult card sleights, the ‘hard knuckle-busting card magic’ that allowed him to practice magic the way that he wanted to do so. To him this magic felt like a miracle as visually rooted magic. Edward encourages magicians to push the envelope to hyper-realism and ask yourself “How good can I make the magic and how strong can it be?”

He mentions that Performance Art lies at the core of what he does magically, and this is his way to connect with people. He encouraged us to recognize that you are sharing a passion with others – in other words, “Just do!” Expand your magic by finding ways to lean into something that you are passionate about in magic. In your journey, find honesty in your performances. Magic can be a great craft – you can have ‘zero’ agenda and still do kick-ass magic.

Edward shared David Jade’s “Cartier,” a very visual color change and finished with some Rope magic – “Rope through Neck,” “Not Knot,” and “Professor’s Nightmare.” Edward was so engaging, I may have spent more time just listening, as opposed to, taking notes, but the evening was fab, nonetheless.

Tyler Erickson shared his take on “Card from Box,” David Hansen also brought out his cards, and Jennifer Graham shared Jim Steinmeyer’s original “Nine Card Problem.”

We concluded the Zoom meeting with a discussion of John Allen Paulos and his two books, *Innumeracy* and *Once Upon a Number*.

Our May in-person meeting was attended by twelve members eager to share magic. Fast Eddie Olson started us off with his “Hooyo Stick” routine.

Dan Norat paid homage to the late Harry

Lorayne by performing “Aces Wild” with Drew Selbitschke. Mike Davis offered an original card trick with Fast Eddie and Parker William as his spectators. Parker, not to be outdone, performed a card to pocket mentalism effect with Jim McMillan. This led to a discussion of cold reading and Parker taught his original effect “Tarot Fishing” that he presented last month. As per club rules, members must wait at least a month to share the secret to a demonstrated effect. Jack Boyd offered some thoughts on word association in developing patter for procedural tricks – how to make the effect interesting without being wordy. Eagle Xiong closed out the meeting by sharing his creative take on “Chicago Opener/Red Hot Mama” with Fast Eddie. As always, a great time was had by all.

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 KRÖTULSKI, Secretary
E-mail: eddieclever20@gmail.com

In attendance at the meeting were Stephen Smith, Al Bienstock, Michael Reist, Jack Ritter, Mark Zagursky, Rodney Ries, Ed Lopez, Michael Worsham, Dan Scully, Doc Yoder, and visitor John Fortino (who joined that evening). Our meeting was called to order by President Smith at 6:31 p.m. Immediately thereafter the Secretary’s Report was approved unanimously, and a Treasurer’s Report was given. There was no Old Business and no New Business.

President Smith during his “Smith’s Thought’s for the Month” shared some thoughts on suspensions and levitations. In particular, he called out how during most levitations the woman’s hair would just hang down, rather than floating in the air as you see when somebody is under water. An interesting discussion by members followed the sharing.

During Good of the Order Michael Worsham had no news on attending an Oriole’s baseball game. We were reminded of the Performer’s Swap Meet in March. Michael Reist reported that Kyle Purnell gave an excellent lecture at Mingus Magic. The meeting was adjourned at 6:58 p.m.

It was now time for the Eddie Clever Competition. Al Bienstock started us off with an effect he called “Clues” taken from the April 1954 Parade by Lt. Col. Peter Sutton. Al had Rodney pick a card and then split the deck into three piles to look for “clues.” After some byplay with Rodney, it turned out that all three clues, although seemingly different when first shown, matched the selected card. Well done, Al!

Michael Reist was next with “Plan Ahead” found in the October 2022 Parade by Bob Malinchock. He explained that unfortunately the rules of magic required him to bore everybody to death with a card trick, but he wanted to double-bore them to death, so this used both playing cards and business cards. He showed three business cards that would be used in a minute. He gave the deck to a spectator and asked them to shuffle it. He then took it back and removed the jokers and placed them back in the card box. He then proceeded to lay card downs asking the spectator to say stop. When they did, he marked that with the first business card. He then proceeded again and marked the stop with the second business card. He then spread the deck and removed both business cards as well as the card beside it. He said that the last business card was his prediction, but the first two were his “indicators” that they would choose the card. The first card indicated the suit, and the second card the number. When the deck was searched, they couldn’t find the predicted card. The prediction business card said, “Look in the box.” Lo and behold, the indicated card was in the card box between the two jokers.

Rodney Reis went next with “Love Meter” by Garnet Garvin found in the February 2023 Parade. It was a cute effect using a cut piece of Ziplock bag that can be used as a lie detector, a hydrometer, and much, much more. Well done, Rodney.

Doc Yoder followed Rodney with “She Loves Me, She Loves Me Not” by Garnet Garvin in the February 2023 Parade. Doc had two spectators mix up two halves of cards and Doc took one half back from one of the spectators. Then through a series of shuffles cards were eliminated, until only one was left, which was the card that was needed all along. Great trick Doc.

Michael Worsham performed a variation of “Frosty” by Bruce “Charlie” Johnson found in the November 2022 Parade. He showed a color drawing of Frosty hand drawn on four playing cards. Then, when held up to the light, Frosty began melting. Frosty melted some more. And eventually, Frosty melted all away. But never fear. Michael blew on the cards and lo and behold, Frosty was once more restored. What a nice little effect. Well done.

Stephen Smith closed out the competition with “Any Number, Any Card” by Tony Griffith from the September 2022 Parade. Stephen had the spectator shuffle the cards. Then he had him count down a number and look at a card. But later that card was found in his pocket, not the packet of cards. He then essentially repeated the trick again to prove it was no fluke! What a stunner!

After all the contestants performed, the scorecards were turned in and Stephen Smith was awarded this year’s winner of the Eddie Clever Competition. Well done, Steve. *Michael L. Reist*

RING 29, LITTLE ROCK, ARKANSAS – Little Rock Magic Ring

Meets 1st Thur. each month, 6:45 pm., Conference Center at Baptist Hospital, Little Rock, AR. / Web site: www.LittleRockMagic.org

MARTY HAUGHN, Secretary

This was a fun Thursday, May 4, 2023 for Ring 29. We had twenty-one members and guests join in on the fun at David’s Burgers Restaurant in North Little Rock, Arkansas. Our meeting was led by our President Dane Dover. After a few announcements of upcoming events, the magic began.

Wells Autrey (Dr. Wu) was a welcomed sight after a long absence due to relocation. Wells had an audience member lend him a regular deck of cards, a second person filled his request for some paper, and still another person loaned Wells a knife. Another request Wells made was for someone to lend him a Sharpie. Wells then had someone to select at random a card, write their name on it, then hide it back into the deck. Wells rolled the borrowed deck up in the borrowed paper and plunged the borrowed knife horizontally through the borrowed cards dividing them into a cut deck. With the knife retained mid-deck, Wells sliced the paper enough to reveal the deck and he removed the card under the flat of the knife blade. It proved to us all that Wells was still a Magic Master as he showed us all the randomly chosen-signed card!

Mr. Gerry Bailey (Mr. Always Fun) took a large empty ice bucket up to the performance table and out of nowhere grabbed half dollars and noisily plopped thirteen of them into the bucket. That wasn’t the end of his performance though. As he walked away, he had gestured as if commanding an invisible coin to materialize and slowly travel through the air and drop with a clink into the bucket.

Sid Salmans entered the stage and spread four cards (all kings) and with a fun-filled bit of patter reversed them and let us re-view their faces, but they had all turned to jokers!

Al Henager (Mr. Young at Heart) put in a good word for Oz Magic Manufacturing as he set up his purchase from that business consisting of a compact, fold-out, stable and portable tabletop easel to hold his beautiful “Jumbo-Jumbo Three Card Monte.” He gave us a “true” story of his trip to a country fair where he had to keep his eye on the queen even when the game was played with two cards and then only one card.

Joel Nicholson is still trying to get his card mentalism trick to work but his best tonight was

an improvement as he got two out of three.

Joey Williams (The Ageless Master of Illusion) picked up a napkin off the table and with a Sharpie wrote a prediction and hid it from us. He then borrowed an iPhone from Dr. Wu and had him type in a set of numbers on the calculator keyboard, then type in 5248 and pick any symbol to add, subtract, divide, or multiply by and repeat this process with 333 and 8687. The result shown on the calculator was a match for the prediction Joey had made. Amazing!

Mary Ann Campbell (mac@moneymagic) took the "Three Card Monte" to a new level when she told us the story of how she applied it at a convention meeting performance. She used the queen card to produce a broach (theme of the lecture) with the company sponsor name and logo imprinted also on the card.

"5 and 2 Pictures" by Rich and Christiano produced a Christian movie that played in Jonesboro, Arkansas in February and three nights in Las Vegas, Nevada. The movie trailer can be seen at MindReaderMovie.com. It is about a mentalist magician that won't tell how he does his act to a magic society. Our own Ring 29 member Jon Bucher has a bit part in the movie, and he was introduced to attendees of the movie after it played in Jonesboro. He gave a short message and performed an impactful magic trick with the question "Do You Know How to Get to Heaven?" Jon is helping to find sponsorship for the movie to come play in Searcy, Arkansas. At our meeting Jon pulled out two cards and proceeded to fold one "widthitudinally" (is this even a word?) and the other "longitudinally" and when placed together, after being folded, one card changed suite when pushed inside the other.

Blake Puckett gave some patter while producing an ethereal bag containing a fried chicken leg with two eyeballs on it, we call it the "MCL for Magic Chicken Leg." Blayk had Wells Autry choose a card and place it back in the deck. The deck was then cut by a Patrick Taft six times. Blayk did not see the card selected as it was cut two more times. Blayk said, "Now there is no way the magic chicken leg can know about your card." Then Blayk had his volunteer cut and multi-deal into two stacks, the cards making the conditions impossible for the MCL to know what card had been selected. He cut it two more times and had the volunteer shuffle it under impossible conditions. Blayk picked up the two stacks and asked the Magic Chicken Leg which card was picked, and the magic chicken leg correctly divined the card.

Paul Carlon was not to be outdone by Blayk Puckett's "Mentalis Two-Eyed Fried Chicken

Leg." Paul pulled out his version of a "Mentalist French Fry" and with a borrowed deck of cards and Sid Salmans to taking the cards behind his back, cut them twice then select a card from the top or bottom to show Paul. The Magic French Fry had predicted the same card and Paul showed it was the Queen of Hearts.

Penn and Teller, Martin Gardner, Bob Hummer, and Monte were words in the patter while Dane Dover moved a red sponge ball under three silver-rimmed teacups trying to fool Mary Ann Campbell. That darned red sponge ball kept everyone confused as the where it was hiding.

Susan Bucher was given a card and Sharpie to write any number up to fifty-two on the card given by performer Colonel James Kinsey. James had Susan count down in the deck to her selected number of forty-eight. When Susan flipped her card over, she found that it exactly matched the earlier prediction James had made. Stay Magical!

Joel Nicholson

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.

AL GROUT, President

Great meeting at Hops or if you like the old name, The Paddock, in Allentown. Yours truly was sidelined with a heart attack and I have not been able to get info up to date for three months or so. Finally, we are back in action. Actually, the Ring has been in action, but not their secretary!

After our usual business meeting it was on to varied types of coin magic and assorted material. President Al Grout started things off with a coin appearing under a glass sitting innocently on a deck of cards. Wow, magic right in front of your eyes.

Shifty Bruce Ward did not disappoint with a clever use of a coin production or vanish using just a piece of scotch tape. Back in the day we used loops on the coins which is a similar gaff.

After months of not being able to do magic, it was nice for me to do something. A folded dollar bill balanced on the thumb I decided to start with. Bruce had no luck with his and he chose which bill to use. Also, I had a "Perky Penny" effect which is a little black box using a penny and a washer. It is cute and cheap. I hear it is an oldie, but never had or saw one. Somewhere in my presentation I managed to smash my thumb and what a thumb accident it was! I think guys thought I had another attack. I did the big rubber thumb as a tribute to the great George Carl, who would have had a birthday the day before our meeting. If you do not know George Carl do

yourself a big favor and watch him on YouTube. Charlie Frye and many others love this guy.

Joe Keppel followed with “Coins through the Table” but I missed this and some other effects as I got involved with meeting and greeting members and my wife who now gets me to meetings. Thank you, Kay. The days of making dates and costumes is over, but I still need her help!

Next month is auction time and that is usually a lot of fun. We all have magic we need to unload, and we all can hardly wait to add more stuff to our pile. Oh well, it is fun. Stay tuned for the results. *Bob Good*

RING 41, MILWAUKEE, WISCONSIN – Dr. Richard Mossey Ring

Meets 3rd Thu. of the month, except July and August, 6:00pm, at The Wisconsin Club, 900 W. Wisconsin Avenue, Milwaukee, WI
DR. THOMAS WILLIAMS, Secretary
Web site: www.ibmring41.com

The meeting was called to order at 6:15 p.m. by President Scott Lane. Present at the meeting were Scott Lane, Bob Banerian, Bob Steckel, Lynn Miner, Jim Reid of Madison, Gilbert Welch, Daryl Rogers via Zoom, and Tom Williams. Also present were two brand new members. Jim Leser introduced himself and was the son of one of the original founding members in 1945, Jack Leser. He brought along a picture of his father and the cards his father used to present a version of “Out of This World,” which he demonstrated later in the meeting. The other new member was Louis Higgenbottom.

The first item on the agenda was the election of officers. The slate presented by the Board of Directors was as follows: President Mike Miller, Vice President Bob Steckel, Treasurer Bob Banerian, Secretary Tom Williams, and Gilbert Welch-Sergeant-at-Arms. The entire slate was elected unanimously.

Scott Lane then reported the following announcements: The next meeting will be the Close-up Contest and an auction will be scheduled for this fall. The next meeting will be on June 8. The schedule of the auction will be discussed at the next board meeting.

The mini-lecture portion of the meeting then started with the distribution of a booklet called Wax Fax by Ed Mishell and Ted Collins, and a small container of magicians’ wax to all attendees. Big Guy’s Magic Shop was the supplier of these booklets and wax. The booklet was copyrighted in 1953 but was extolled by Scott Lane by its inclusion of creative and fooling ideas with simplistic execution. He demonstrated many of these principles with coins and cards. A clever use of magician’s wax was the use in sec-

ond dealing. here are many more uses other than just “Card on Ceiling.”

Scott Lane had brought along with him tonight six books to be raffled off to members present. Raffle tickets were distributed. Our new Sergeant-at-Arms randomly selected the winning ticket numbers. The holder of a winning number got to choose a book.

The Open Trick portion of the night started with Lynn Miner telling a story. He brought with him three books and correctly predicted the book, page number, the line on the page, and the word selected. Tom Williams attempted a new trick called “Color Sync” but was not successful. Daryl Rogers, who is currently on the faculty of McBride’s Magic & Mystery School, presented some card manipulation that he is honing for his act. Jim Leser presented his father’s version of “Out of this World” using the deck his father used.

The rest of the evening was devoted to impromptu discussions of “Out of this World.” Louis Higgenbottom demonstrated one of apparently six versions that Paul Curry used. Jim Leser’s version and Louis Higgenbottom’s dealt with the “clean-up” at the end. The meeting was adjourned at 8:30 p.m. *Tom Williams*

RING 43, CHICAGO, ILLINOIS – Harlan Tarbell Ring

3rd Fri. except July and August, 7:30 p.m., at St. Francis Hospital, S. Conference Room, First Floor, 355 Ridge Ave., Evanston, IL 60202
MIKE KAMLET, President / E-mail: kamlet@ameritech.net
175 E. Delaware #8502, Chicago, IL 60611 / (312) 266-2129
Web site: www.ring43.org

On April 30th we met on a special day (Sunday) in a special location (The Rhapsody Theater) to attend a very special lecture by Joshua Jay. The lecture was sponsored by Ring 43 in conjunction with S.A.M. Assembly 3, and it was very well attended, in spite of some inclement weather.

Joshua has performed in over one hundred countries and was awarded the top prize at the World Magic Seminar in 1998. He fooled Penn and Teller and holds a Guinness World Record for card tricks. Jay has done magic on numerous TV shows, including Masters of Illusion, Good Morning America, The Today Show, and The James Cordon Show. His new lecture focused on new and unpublished material using cards, coins, matchbooks, and dollar bills. It was an even mix of close-up and parlor, mentalism and magic, easy and difficult. Best of all Joshua also shared insight into how to perform and tips on improving your performance. This was a rare opportunity to see one of magic’s most accomplished performers, authors, and lecturers.

Before beginning the lecture, Joshua shared his three-part ritual he went through before

performing: (1) Tell yourself tonight is part of the process. It doesn't have to be perfect but strive to make it better than your last performance. (2) Have a good time and enjoy yourself. 3. Perform like it's the first time and the last time.

His first effect was "Reverse Logic," an unusual back-in-time opener using a wristwatch and a pack of cards. To begin, Joshua took off his watch, wrapped it in a handkerchief, and placed it in a wine glass. He then had a volunteer choose a card (3H). When the volunteer looked through the deck the 3H was gone. It reappeared back in the card box and the deck the volunteer had shuffled was shown to be back in new deck order. Finally, the watch vanished from the wine glass and returned to Josh's wrist.

Josh stated that in order to turn close-up magic into stage magic you need to go from performing in the horizontal plane to performing in the vertical plane. Putting a card in a transparent wine glass was a better way to display it than was placing it face up on a table. Also, performing "linearly" was not always the most entertaining presentation. Try throwing a few twists and turns into your performance.

Next came a three-coin routine using Chinese coins threaded on a red ribbon (Troy Hooser's "Charming Chinese Challenge"). The three coins magically penetrated off the ribbon one at a time. Josh then tossed one coin into the air, and it magically penetrated back onto the ribbon in midair!

Three more tips Josh shared: (1) Make sure you get a good introduction and (2) The last trick you perform will be the one people are likely to remember the most. Make sure you have a strong closer! Finally, (3) Card tricks are more memorable when they are tied to an object or event and also a good story helps make them more impactful.

One of the items Josh sells was his "Triad Coins," a unique gaffed coin set which he demonstrated. Using these, you can simply perform coin magic which appears to require a great deal of skill. You have to love the creativity that went into these!

After a brief intermission, Josh showed his unique version of "Any Card At Any Number" (ACAAN). One spectator randomly chose a card (3H), and a second spectator chose a random number (twenty-three). Unfortunately, the card was not found at the twenty-third place in the deck, nor within a few cards above or below the twenty-third place. After failing to find the card in the deck Josh said, "I probably should have looked in the book." He opened a magic book and, on page twenty-three, the 3H was found!

Next up, Josh borrowed a deck of cards from an audience member (it's nice to have an audience of magicians!). He broke the deck into a number of packets that he handed out at random while keeping one. He then shuffled his packet together with each of the volunteers, allowing them to determine if his packet or theirs was face up or down. In the end the deck was reassembled into a mess of face up and down cards. Josh then made a prediction: There would be twelve face down cards, there would be nine red cards, and there would be three black cards. And then he named the three black cards ("Total Recall").

Nancy Anderson volunteered for the next trick and gave Josh a dollar bill, which she signed. Josh took out a book of matches, pulled out all the matches, and asked if it was still a book of matches. He then tore up the cover of the book and, after some magical manipulation, ended with a restored book of matches but the book's cover was Nancy's signed dollar bill! ("Nameless Ship.")

Next came another coin trick where four coins were removed from a coin purse and placed in his hand. A hundred-dollar bill was placed in the coin purse. The coins instantly changed places with a hundred-dollar bill ("The Wager").

Briele Kawalek volunteered for The Trojan Deck. Two freely shuffled decks end up in the exact same order. Another amazing effect!

All-in-all this was a great lecture, and it was great to see the Chicago magic community turning out once again for a live event.

John Hutsebaut

RING 45, MIAMI, FLORIDA – Syd Bergson Ring

Meets 1st. Thu. each month, 7:30 p.m. South Miami/Coral Gables Elk's Lodge, 6304 SW 78th St. South Miami, FL. Web site: Ring45.com
RON OLMSTED, Secretary / E-mail: ronsted@aol.com

Our May meeting featured a lecture by Marcos Waldemar and Rubi Peres from Spain. The first part of the lecture started with Rubi performing an amazing coin routine using colored Chinese coins. The coins changed hands and colors in an amazing display of sleight of hand. Then Marcos proceeded with his card artistry by having Nelson De LaPrida help him shuffle parts of the deck. Each of them put an unknown amount of cards in their pockets. The remainder of the deck was shuffled and placed on the table. Waldemar was able to name the number of cards in Nelson's pocket and the top card of the tabled deck.

Waldemar then tore nine cards in two and shuffled the torn pieces face down. When the pieces were turned over, they all matched. He then gave a teach-in on Any Card at any

Number routine. He also gave a little seminar on deck setups. The first portion of the lecture ended with Waldemar talking about the book he published called Preventio.

In the second part of the lecture Waldemar had Nelson pick a card, then Waldemar drew two circles on the back of the card. By simply waving his hand over the card the two circles intersected. He then proceeded to perform double and triple color changes with the deck. At that point Rubi with a steel cup and a few coins, caused them to magically transport between the cup and Nelsons closed hand. Rubi then repeated the routine using a ring in place of a coin.

Waldemar closed the session by performing illusions titled "The Gift," "Candy in the Glass" and the "Firefly." He finished by demonstrating his nail writer device.

All attendees were entertained and amazed by the magical genius of these two magicians from Spain.

Ron Olmsted

RING 46, OKLAHOMA CITY – Seymour Davis Ring

Meets 1st Mon. of month, New Beginning Fellowship Church, 15601 S.

Pennsylvania, OKC

LEE WOODSIDE, Secretary

E-mail: WoodsideLee@hotmail.com

Ring Web site: www.okcmagic.org

Our theme for May was "May the force be with you." President Cassidy Smith introduced Lee Woodside with a lecture on forces. Lee covered some of the finer points of the venerable Cross Cut and Hindu forces with playing cards. He then invited Kevin Brasier and his daughter Cally to participate in a mind reading exercise. Lee asked Kevin to select a playing card and attempt to transmit its value telepathically to his daughter. When that was unsuccessful, Lee placed a crystal ball (shot glass) on Kevin's outstretched hand and said that it would concentrate the thought waves. Sure enough, the experiment was successful, and the crowd enjoyed being in on the gag. Lee then explained his use of the fifty/fifty forcing deck and offered decks for sale just like in a "real" lecture. Lee also showed a couple of gimmicked decks that can be used for forces: the Svengali Deck and the Pop-Eyed Popper Deck. He said that the jumbo Pop-Eyed Popper is ideal for stage work.

Lee invited Jerry Bowzer to roll two dice. Using the numbers rolled, Lee arrived at Jerry's special numerological number and showed him a chart of forecasts based on different numbers. Jerry's number predicted a long and healthy life while all the other numbers predicted horrible outcomes. Lee credited the routine to an "Auto-Magic" column in *The Linking Ring*. Lee demonstrated a calendar force using a calendar he received free from a local bank. He then had

audience members provide digits for a math problem. Sure enough, the totals added up to Lee's prediction.

Cassidy Smith performed comedy magic using various gaffed cards. He showed how the use of a 52-on-1 card or a long card (e.g., 15S) can entertain an audience. Cassidy then led a discussion on how to get an audience's interest. He said that attention can be demanded, but interest must be earned. David Teeman suggested the use of music. Justin Teeman said that he likes to start by asking a question, such as "Can I borrow your imagination?"

Glenn Fain, one of our local magic dealers for many years, passed away recently. Cassidy Smith performed a Broken Wand Ceremony on his behalf. Cassidy Smith also taught a magic trick using plastic drinking straws. Even though the two straws were securely wrapped around each other, Cassidy was able to cause one straw to penetrate the other.

David Teeman led off the member performances. He showed a mesh bag that contained six colored eggs and stated that each egg held a prize, but that one of the eggs held a special prize. Each "contestant" reached into the bag and grabbed an egg, which contained a piece of gum. The last egg, which was the magician's, contained a one-hundred-dollar bill. (Actually, it didn't; it contained two pieces of gum, but wouldn't that have been cool?) David showed that he had several colored markers. He went through a "point, pick, and eliminate" procedure with an audience member, leaving one marker. This turned out to be the only marker where the color of the cap matched the color of the ink.

Brian Tabor asked questions of an audience member to arrive at one playing card. The value chosen turned out to be the only card in the deck with a different colored back.

Kevin Brasier had Brian Tabor select a card, which was then lost in the deck. Kevin was able to divine the chosen card.

Daniel Buster had a card selected and then shuffled it into the deck. He placed the deck on end on the table and blew on it. Sure enough, the deck separated at the location of the selected card.

Shaun Clark asked Brian Tabor to say "Stop" at any time as he dribbled the cards from one hand into the other. The selected card matched Shaun's jumbo prediction card.

The names of all the performers were placed into a hat, with the winner to receive a copy of Simon Lovell's *How to Cheat at Everything*. Lee Woodside's name was drawn, but he said that he already had the book. Another name was drawn, and Keven Brasier was the winner.

Lee Woodside

RING 48, PEORIA, ILLINOIS – Harold Martin Ring

Meets 3rd Mon. 7:00 pm, Peoria Pizza Works, 3921 N. Prospect Rd., Peoria Heights, IL. Website: peoriamagicians.com
MICHAEL BAKER, Secretary / E-mail: themagiccompany@aol.com

The April meeting had a very short business discussion, with a final head count announced for the banquet and mention of a couple of upcoming nearby conventions. Jim Cox was on hand to hand out posters and flyers for the Springfield CIMGT in June.

Our theme was two-fold, with both Children's Magic and Teach-a-Trick. Ian Munk performed, then explained a nifty four-ace trick in which the aces changed to tens, and finally to kings. Phil Raso demonstrated a funny gag for children using flash cards of animals. The idea was to pit the kids against the adults. In Phil's re-working of the trick, the kids always won against the adults, which in the opinion of everyone present, was far superior to the creator's original version in which the adults would win (and which seemed to make no sense at all).

Walter Smith used a really nice make of Candy Factory to change oatmeal into M&Ms. Jerry Tupper was next with a spelling trick involving true and false. He then had a handful of colored loops link into a chain and then blend into one giant, multicolored loop. He then told a very detailed story of a love affair that lasted a lifetime in which a chunk of brass and some colored silks were repeatedly placed in and out of a cabinet and eventually turned into a large tie-dye silk and a brass bell that rang.

Michael Baker attempted to follow this by teaching a card jumping from a hat, and then did a kid show presentation of "20th Century Silks" for a roomful of faux children. Yort finished the magic session by having a pair of cards vanish from the deck and appearing in Walter Smith's pockets. *Michael Baker*

RING 50, WASHINGTON, D.C. – The National Capital Ring

Meets 1st Wed. 7:30 pm, Carlyle Holiday Inn, 2460 Eisenhower Ave., Alexandria, VA 22303 Web site: www.IBMRing50.org
MARC CARRION, President / E-mail: president@ibmring50.org
TOM BEUTNER, Secretary / E-mail: secretary@ibmring50.org

Ring 50 held its monthly meeting on April 4 with thirty-six members and guests attending.

The meeting featured a performance and lecture by Dr. Larry Hass. Larry is well known as an author, performer, and lecturer, especially for his books on Eugene Burger's magic. But his lecture was on new material he has recently published.

Larry performed multiple effects, and in his explanations, he went deeper than simply explaining how to do the effect, he also talked about why. His history as a philosophy professor came through in the subtleties and nuanced

presentation of the tricks. For example, his opener was three rapid succession appearances of a silk, a card, and a glass of tea. In his explanation, he explained not simply how the appearances were accomplished, but also talked about the power of three. He discussed the value of doing an odd number of tricks, and of having three beats to the opener, the first two were not magic, but they were magical, and set up the audience for the third impossible production.

As another example, he performed a classic bill change, but with some twists that made the effect much more impactful. Instead of doing a classic one-dollar bill transforming into a one-hundred-dollar bill, he started with a blank piece of paper which gradually faded into a two-dollar bill, which he gave away. He explained that transforming it back into a blank piece of paper would make the magician into a trickster. Instead, you want to sustain the magic, at least through the show. Giving the bill away changes the dynamic, it fulfills people's dreams, and it's all they will talk about later.

He also performed a mind reading effect with a deck of cards. In his explanation he talked about deep methods, methods so deep that they leave no fishy ripples on the surface. He discussed how some methods start deep and become less so over time due to exposure. He strives for something that seems so fair that the spectator doesn't even want to change his mind when given the opportunity. He borrows a deck. He gives a free choice. At each step, his method helps negate the hypothesis that the spectator is forming.

He gave a further example of using deep methods with an ESP effect. His words and motions guided the spectator to a choice, and he used multiple methods to continue the effect. His subtle repetition of some instructions led the participant to agree that everything was as fair as could be.

He concluded with a double deal effect that gave reason and meaning to dealing the cards twice, so that the effect did not telegraph the method. A combination of methods also was at play in the routine so that even magicians who perform a similar effect could be fooled by his handling.

Overall, this was a great evening of magical effects and a discussion of both methods and reasoning behind those methods. The lecture was almost as fascinating as the performance as it examined why effects fooled, and why methods were used, not just how to do the tricks. The magic was excellent, and the philosophy behind it reminded us that Dr. Larry Hass was a philosophy professor before he was a magician, and he

continues to develop the philosophy of magic as Dean of the McBride School of Magic and Mystery.

Ring 50 held its monthly meeting on May 3, 2023, with thirty-seven members and guests attending. The first order of business was the election of new officers. Ring 50 welcomes the following officers and board members for the coming year: President, Marc Carrion; Vice President, Mike Hummer; Secretary, Geoff Weber; Treasurer, Mike Peckham; Sergeant-at-Arms, Haig Colter; Magi-Gram Editor, Larry Lipman; Youth Activities Director, Drew Owen; Board Members at Large, Sunnier Sun, Mark Phillips, and Craig Fifer. Thanks to those completing their terms as well!

The meeting then proceeded with the Dan Lacey Contest, named for a previous president of Ring 50 and mentor to many magicians in the Ring. Dan Lacey tragically passed away in 2000 during his time as president, but he has been memorialized in the annual contest bearing his name since 2003. His sister Cecilia Lacey Ritchie shared stories about her brother throughout the evening, including how he performed magic for doctors and nurses who were treating him during his final illness. Cecilia also served as one of the judges for the competition, along with Eric Knaus and Ryan Phillips.

The magic for the evening included five performers. Geoff Weber talked about his two loves: magic and comic books. Both are connected by superpowers, and by deceptive advertising. He showed some of the ads, including one with Fruit Pie the Magician, and another for the Charles Atlas Body Building program. He demonstrated a magical production of a fruit pie in the flavor called out by the spectator. With a quick change, he also demonstrated how he could transform into the muscled form seen in the ad, and then proceeded to rip a deck of cards in half to demonstrate his newfound strength. He had a spectator pick a card from the ripped-in-half deck, and then place it back in the deck. Geoff then tossed the cards into the air and pulled out the matching half of the card. Then he found the other half of the card inside the fruit pie he'd produced earlier.

Drew Owen opened his act with an old radio and a top hat on a table. He talked about two of his favorite things, he is both a magician and a musician, and he told us he'd be performing classics of magic and music. He went old-school with a cassette tape and player. But after a spectator picked a card and signed it, Drew began having problems with the cassette player, finally pulling out a clump of recording tape and dropping it on the table. So, he resorted to a

radio station for music for the rest of his act. He placed a cloth over the clump of cassette tape, and it levitated, moving around and following the mood of the music. As the music changed to a "Rocky Raccoon" song, he pulled a raccoon out of his hat. The music on the radio changed again and as the lyrics talked about once, twice, three times a lady, as he did a sponge ball routine producing balls in time to the lyrics, even when the music began to skip over and over. After doing a "Linking Rings" routine as another classic of magic, he finished by pulling a seemingly endless piece of cassette tape out of his mouth, and as a finale, he pulled the signed card out of his mouth as well.

Arnold Fuoco started his routine with some observations about the pandemic, and the \$1200 Corona Checks that went out. But, he explained, magicians don't need that, they can make money any time they need it, and he demonstrated that by performing a "Miser's Dream" with a glass, showing how coins magically appeared and even travelled across the bridge from one hand to the other. He showed that the four coins he'd produced could also transform into one giant coin, and that coin in turn transformed into a Chinese coin that changed color and disappeared. He then performed his version of a four-ace routine with the four aces starting in four wine glasses on the table. After having cards added to each glass, the aces disappeared one by one, each one more magical than the last. They reappeared again at the end in a trick he called "McArnold's Aces."

Sunnier Sur performed to music with ropes, silks, and tubes. He tied a knot in a rope and suddenly a silk appeared on the knot. He pulled a rope through his neck, then pulled a silk through a rope. The silk transformed into a cane. A couple more ropes changed their lengths, then were tied into rings that linked and unlinked. He introduced a large hollow tube, slid a feather duster into it and pulled out an umbrella, then another feather duster changed color, changed into flowers, and finally into a flag.

JT Mielnicki came on stage with a briefcase and performed some classic mime effects as the briefcase became first an immovable and then a heavy case. He took off his shoe and pulled out first a coin, and then an old soda can. Then he sat down to eat lunch. He pulled out a variety of things that just didn't work for lunch, a can of soup with no can opener, a raw steak, and finally some crackers. After eating the crackers, he coughed, and suddenly they were back in the plastic bag. He threw a bottle of Coke into a bag, then crumpled it up and threw it away. Continuing with his meal theme, he blew up a long balloon, then slowly ate it. He had an

after-dinner mint that kept reappearing in his mouth no matter how many times he removed it, and finally, he produced a sandwich and drink from under his hat.

All five performers presented very original routines and entertained the crowd. Sunnier Sun was named Ring 50 magician of the year for the second year in a row. *Tom Buetner*

RING 58, KNOXVILLE, TENNESSEE – Smoky Mountain Mystics

Meets 4th Thu. 6:45 pm each month, Messiah Lutheran Church, 6900 Kingston Pke, Knoxville, TN 37919
Web site: ibmring58.com
VICTOR AGREDA, Jr., President
(865) 223-1401 / e-mail: vagredajr@gmail.com

This was our annual election of officers, and we welcomed our President back for a second year as well as a few new faces for 2023-2024: President Victor Agreda, Jr.; Vice President Michael Priestap; Secretary Tom Vorjohan; Treasurer Jack Wilson; Sergeant-at-Arms Bill Sturgis; Program Chairman Victor Agreda, Jr.; and the four-member Board of Directors Andrew Hyder, I.B.M. Official Photographer Michael Messing, Tom Raidy, and I.B.M. Past International President Mike Stratman. The installation will take place next month.

Prior to the start of the meeting, many of us were reminiscing about our long-time member, John Hopper, who just passed away a week ago from kidney failure; John was a dedicated member who will be sorely missed at our meetings and at the Winter Carnival of Magic. Rest in peace John.

There were a dozen members and one former member, Steve Conner, at the April meeting which was themed around “String” or any of the variety of thicknesses. Mike Stratman opened the performing fun with a large metal ring and piece of rope; he did a penetration of the ring onto the rope followed by dropping the ring onto the rope secured with a knot. Tim Pressley shared his obsession with Houdini, then had Andrew Hyder secure his wrists tightly together with a nylon luggage strap, but Tim was out of the strap in a matter of seconds. Steve Jerden did a penetration of a large hardware nut through a string that it was threaded on and tied into his closed fist. His grandson, Cayden Goodman, followed with a “Mike check” and a fun presentation of a mini-Pom-Pom stick ending with the tube in two pieces. Bill Sturgis was all decked out with a necktie with a deck of cards on it, and when the selected card was not found on the tie, Bill produced the card from behind the tie. Our newest member, Jim Stott, did a couple versions of a self-tying instant knot, then a couple effects with a “Ring on Rope,” and he finished with the

G.W. Hunter knot appearing in a rope without letting go of the ends. He even shared the method with the group by teaching Andrew Hyder.

Our president and program chairman, Victor Agreda, showed us a Fantasma created penetration effect with a small ring tied on a string that went through a door with just a hole big enough for the string. He also shared a new book, The Magic of Electronics that he recently purchased and a “Flipper Zero” made to be almost like a universal remote. Andrew Hyder (just back from St. Louis with his wife, Jessica, for the “Senior Tour” close-up convention) did his three-phased “Ring and String” routine that he learned from former Ring 58 member Bob Knigge. As the meeting was winding down, Mike Stratman showed the shoelace knot vanish and Jack Wilson did his version of the G.W. Hunter knot where the rope is tied to your thumbs or can be done to have the knot appear on a ring that is on the rope. Our guest, Steve Conner, then did a couple instant knots by snapping the rope out to the sides. It was a short meeting, but fun-filled with magic. *Tom Vorjohan*

RING 60, AUSTIN, TEXAS – Carl Moore Ring

Meets 1st Mon., 7:00, at the IHOP, 11654 Research Blvd., Austin, Texas.
TRIXIE BOND, President / E-mail: trixie@trixiebond.com
Web site: www.ibmring60.org

Thirty Ring members and guests gathered on May 1, 2023 for our Ring 60 meeting. President Ken Dickensheets opened the meeting, welcomed several special guests, and announced upcoming Ring and magic events.

We held a free drawing for all in attendance for a selection of vintage magic effects generously donated by Jim Gentil from the magic collection of his late father, magician Alvin Gentil. Our evening’s performer, Doug Gorman, won the drawing, and donated his prize to a young guest magician in attendance. The second drawing for another amazing selection of donated props was won by a Ring member, who also donated her prize to the young guest magician. This young guest was thrilled and very appreciative to receive such treasures! Let’s keep paying it forward and welcoming upcoming generations of magicians!

Each month our meeting opens with a “teach a trick” presentation. This month’s “Teach a Trick” was offered by Ken Dickensheets, who skillfully performed and taught the group variations of “21 Cards.”

Ring 60 is continuing its exploration and celebration of the Ring’s history. Vice President Tricia Heil Davis presented Part Three of the series. Gathering information from periodicals from the 1940s and the 1950s, Tricia reported

on the events of the newly formed Heart O' Texas Ring 60, which was meeting at the time in the Sun Room of the Austin Hotel. In 1948 there were five I.B.M Rings and two S.A.M. Assemblies in Texas. All of the groups worked together to put together the Texas Association of Magician (T.A.O.M.) Conventions. Our Ring 60 founders were involved and enthusiastic organizers and performers. In the October 1948 edition of *The Linking Ring*, the Ring 60 report heralded a meeting with the Texas Governor, who signed a proclamation setting the first week in September as Magic Week. At the fifth T.A.O.M convention in 1950, history was made with the first ever appearance in the United States of the world-renowned magic show of Chang. Tricia brought copies of articles for members who wanted to read and learn more. Tricia will be researching the inventory and collection of magic of our namesake Carl Moore, housed at the University of Texas Harry Ransom Center in Austin, and reporting back to the group in future history series talks.

After the Ring 60 history presentation, we were privileged to settle in for a true magical delight. We welcomed our presenter and performer for the evening, renowned magician Doug Gorman, attending with his wife Frances. Doug Gorman began the evening's storytelling journey by paying tribute to his two mentors, Eugene Burger and Ed Solomon. Doug expressed that storytelling gives your magic purpose, and good stories do more than provoke a reaction, they evoke an emotion. His performance did just that. Doug shared his creative story telling magic with us, transforming magic effects into captivating tales of love, mystery, and history.

He began with "Hopping Halves," and followed with "Coin of the Realm," which is an Ace Assembly with no aces. We then traveled to an old English mental hospital where a spectator used a pendulum to divine the lost soul for whom they searched. Next, Tarot Cards served as "Thought Plates" for a meaningful mentalism effect. We then visited the troubled times of the Civil War. Two spectators "chose sides," selecting soldiers in the loyalties story. Then, the Sons of Iris Wick was a fantastic telling of four sons at war and a mother's devastating choice.

Doug concluded his performance with a special tribute to Eugene Burger with his own beautifully designed and crafted "13 at Dinner."

The group stayed after the performance to visit with Doug, sharing and learning even more.

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

The Louisville Magic Club, Lance Burton/Okito Ring 64 held its monthly meeting on May 12th at the Kosair Charities Center, 982 Eastern Parkway in Louisville, Kentucky 40217. There were twenty-seven members present. The meeting was called to order by Club second Vice President Tom Crecelius. After a few announcements regarding upcoming club and member events the meeting commenced.

Our guest lecturer for the evening was the illusionist and creator of magic from Spain, Marcos Waldemar. Marcos started us off by performing several card tricks assisted by selected volunteers from the audience. One trick in particular that evoked a large response consisted of the tearing in half of several playing cards. The halves were placed in two separate piles and both piles were thoroughly shuffled. One half of one of the cards was selected from one of the piles by a volunteer while another half of a card was selected from the other pile of cards by Marcos.

Incredibly, the cards matched fiber for fiber and made a complete card. But the biggest reaction was when all of the halves were lined up in a row side by side to reveal every pair of halves matched. Wow!

Another huge moment was when a card was selected and signed then two black circles were drawn over the two circles that are on the back of the iconic Bicycle playing cards. One of the best Top Changes most of us has ever seen was performed showing the two circles linked together. The spectator's signature was still on the face of the card. The Top Change move was shown and explained in great detail in hopes that we could perform it with the same smooth-as-silk results.

After a brief intermission Marcos demonstrated the use of a couple of gimmicks. One, a very familiar one, the Thumb-Tip Writer while the other, the never-before-seen Crush Balls. The Crush Balls are small beads used to freshen one's breath. They are very aromatic and come in several flavors: mint, lemon, grape, and others. A simulated piece of wrapped candy containing one of the flavored beads is placed in a wine glass and held under a spectator's nose. He is asked to reveal what he is smelling. At times the 'candy' is held directly under their nose.

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

Marcos determines and predicts that the aroma is for instance, lemon. Of course, he is correct. This is done by the use of a second gimmick that of a playing card held by another volunteer with a secret code number on it corresponding with the scent.

The final effect, an odd, but comical one was "The Card Predicting Fly." A card is chosen and returned to the deck. The deck is fanned and held in the hands flat in front of the spectator. At which time the Card Predicting Fly is introduced. A very realistic looking housefly then flies and/or hovers and sometimes walks over the fan of cards stopping on the selected card. The card predicting chicken has met his match in the fly. Incredible and strange effect to say the least.

The meeting concluded by the membership offering a well-deserved ovation for our magical friend from Spain in hopes that he will one day return. A few olés were also heard from the crowd.

Carl Loud

RING 68, TOLEDO, OHIO – Toledo Society of Magicians

Meets 2nd Tues., each month, 6:30 p.m. at Heatherdowns Library 3265 Glanzman Rd., Toledo, Ohio
PATRICK PRZYŚIECKI, President
E-mail: patrick@patrickmagic.com

Patrick opened showtime with four blank faced cards that became the four kings and were examinable at the end with no blank face being visible. Great effect that had us stumped.

Martin did two effects from John Bannon's book *Very Hush Hush*: "Fred By Any Other Name" where a selected card is given a name (in this case, Nathan) and after consulting a separate card that lists given names for all fifty-two cards, it was discovered that the card named Nathan was actually the selected card. Martin also performed another Bannon effect where two seemingly shuffled packs of cards match each other perfectly.

Johnny New York performed "Casino Challenge" his own invention that he has worked on for years. A repeatedly shuffled deck produces first an ace, then a pair, then a straight, then a full house. After shuffling by spectators, four poker hands are dealt. The first hand is a flush, the next is a full house, the third is four of a kind, and lastly Johnny's hand is a Royal Flush! Great routine that left us all saying "Wow!" A tremendous amount of work went into that routine.

George performed a trick called "Mirror" where the Ace of Clubs is on top of a deck and the Ace of Spades is on the bottom. After changing the Ace of Clubs into the Queen of Hearts, the bottom card was shown to have changed to the Queen of Diamonds. After placing the

Queen of Hearts on the bottom, the bottom changed back to the Ace of Clubs and the other end of the deck was now the Ace of Spades again.

We ended the meeting and went downstairs to eat and show each other a few more effects. Norm performed a trick where the spectator shuffles the cards and cuts about a fourth of the deck off, then chooses one of those cards. The deck is shuffled, the card placed on the deck and covered with the remaining cut cards. Norm managed to find the selected card anyway.

Doug Ferguson had Siri help him choose a random card, then Siri told him the position of the card in the deck. Very neat effect that had us wondering if this is your everyday Siri or a psychic version of her.

Patrick had someone select a card and the card vanished into thin air only to appear inside his folded up magic mat.

George had Johnny shuffle the deck and then George picked three cards from the deck predicting that when Johnny chose a card, it would match one of the three cards. Johnny cut the remainder of the deck and the cut-to card wound up matching the three prediction cards to make four of a kind. All in all, a fun, productive night!

George Magill

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

Five Ring 70 members gathered together. They were Mike Losk, Jon Bowne, Karl Hilsenberg, David Pelto, and Rick Anderson.

Karl Hilsenberg began our entertainment with old cards from many decks (different back designs). He handed everyone four cards from different decks. They tore the cards in half, ending up with eight halves. Through a series of instructions, everyone discarded all their half cards until they only had two left and their two halves matched!

Mike Losk had a clock, and a spectator was asked to set it to any time by moving the hands. Without knowing the time that was set, Mike's watch ended up being set to the same time. He also showed a trick called "VOX." A spectator cuts the deck, and you ask Siri, on your phone, to name a random card and a random number and that card is at that number in the deck.

Dave did a trick called "Psychic Escape." Five brass discs are used, each with a hole in the center. Each disc has a different color painted on its bottom. The spectator picks one disc and notices the color on the bottom without letting

the magician know the color. He then stacks up the discs into a pile and the magician places the discs in a brass tube and runs a needle with a string through holes in each end of the tube, passing through the discs inside. When the tube is opened, all the discs are on the string except the chosen disc.

Dave Peltó

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

The May meeting of I.B.M. Ring 75, Fort Smith, AR was held Sunday, May 7 at the Fort Smith Public Library with fourteen people in attendance.

This month's meeting was a salute to and remembrance of our founder, friend, mentor, and Past International President, Mr. Bill Pitts, who passed away April 3. The theme of the meeting was, "Bring a trick you learned from Bill."

T.V.P. Larry Bean started by handing out several items that had belonged to Bill. Other members and guests followed with a variety of card, coin, rope, and silk tricks that Bill had performed or influenced our performances. Bill was well known not only for his smooth and elegant performance style, but also his corny jokes and non-stop stream of puns. He will long be remembered and missed.

After the meeting, several members reconvened at a local coffee shop for continued camaraderie.

Kenneth Zelnick

RING 81, SARASOTA, FLORIDA – Inez Kitchen Blackstone

Meets 1st Thu., 6:00 p.m. "Social Gathering," 7:00 p.m. start time. First Methodist Church, 104 S. Pineapple Ave., Sarasota, FL

GARY ROBERTS, President

E-MAIL: gary@robertsgary.com / Web site: www.ibmring81.com

For "Star Wars Day" (meeting on May the 4th... as in "May the fourth be with you!") we had a great turnout with twenty-three members and guests attending and ready for some magic. Our meeting format seems to be going over great with more than half of the members showing up for the informal sharing time between 6:00 -7:00. We were excited to learn that Steve Smith (better known as "Stevie Dee" has achieved fifty years with the I.B.M. and he received a letter from the office encouraging him to be at the convention. Congratulations Stevie! After introducing our guests and sharing some other news about upcoming meetings, we got down to "May the Force be with you!"

We started with an informal lecture and discussion with three magi sharing methods of forcing. Bob Klase did some work with the Classic Force, Gary Ouellet's Touch Force, and Bob's go-to force using a Breather Crimp. Tom Vorjohan had recently purchased Quirky Forces by Chris

Wardle, and he performed "Bargain Prediction" which is a completely new version of a 1089 Force. Tom also discussed his Classic Force that he does with his head turned away. Our president, Gary Roberts, then did an effect with Dan Walsh, Donna Correll, and Hilary Reyes that relies on a deceptive "magicians' choice." Afterwards, he gave some great tips for doing proper equivoque.

Member performances were both mental magic and largely about the force as well. Our Vice President, Star Newman, borrowed Arnie Kropf and used the Photo Deck to do a very impactful piece of mental magic. Woody Woodward shared about sixty slips of paper each with a magician's name; these were put in a hat, and Bob Klase had a free choice... the name Paul Daniels matched the creative prediction – a fun routine, and outstanding force. David Pitchford had another entertaining premise: "When I'm wrong, I'm right" and correctly found the chosen card with that as his mantra. He also shared the workings of the trick.

Scott Correll shared two great kids' effects that he carries at SWC Magic; first was the Lego paddle effect, and then the Star Wars Crayons with a green Yoda. He also shared the method of these tricks. Frank Velasco shared his favorite card force: the Cameron Francis Swing Cut force (a very deceptive cut that pushes a card from the center of the deck that was on top moments ago). He also shared Ed Melon's "Sentimental" effect that utilizes three totally different forces using eighteen cards. Jose Reyes was dressed for something magical and used a couple Star Wars characters and some crazy glasses in a very entertaining trick using a force as well.

Bob Klase did an effect he learned a long time ago from a Kent Axtell lecture that had a double climax to the card chosen. Gary Roberts questioned "What is Time?" as he used the Collector's Workshop Chronologue and a watch to match a prediction perfectly. Tom Vorjohan did his version of "Mental Epic;" actually, Joe Lefler's version without a force. Stan Hillard showed a great mental effect with a borrowed deck from Star and five random cards... and his impression got him to the chosen card. We finished with Scott Correll showing another awesome TCC trick he has for sale, like "Grandma's Necklace" on steroids! An awesome night of magic!

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

The April meeting for our Ring saw a keen number of performers perform a variety of good

magic. Magic for the evening began with Aidan Thompson performing an effect called "Barcode." A selection of cards picturing various grocery items with their related barcode were shown, a chosen grocery item and the appropriate code both being mysteriously revealed.

Aidan continued with a Jay Sankey effect, "Mind Bending Prediction," where three cards from a deck, either kept, hidden or given away, matched a prediction made earlier.

Graham Etherington performed a very effective book test and then called on members to shed some light on an effect he won at a club auction. No instructions came with this, so he asked members for some input.

Chris Haller stepped forward, performing a box production. Showing it empty, he produced a large rainbow scarf followed by a silk fountain and a golden scarf at the end revealing a pot of gold. Chris also demonstrated a mental arithmetic effect, proving that mentally adding up a column of numbers can result in disputed totals.

By popular demand, Peter Rowe once again performed his routine from our previous meeting. A most enjoyable night. *Aidan Thompson*

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: wefienn@att.net

President David Dunlap opened the May Ring meeting. We had a brief discussion of the New Mexico Magic Festival coming up in September. Our topic for May was Antique and Old Magic.

Larry Marken showed a small vase-shaped Lota Bowl, attributed to Rings and Things. He also had a Dove Pan in the style of the Magic Wand Company and a very nice Sucker Sliding Die Box of unknown manufacture. Lisa Cousins performed her "Curious Cubes" box of twelve blocks that magically rearranged themselves to create a prediction.

Treasurer Tom Plunkett demonstrated a box holding four numbered blocks. After a spectator secretly placed the blocks into the box and closed the lid, it was placed inside another wood box. Still, Tom was able to mentally discern the selected number. The Tele-Vision is old; it is attributed to the German manufacturer Zaubertechnik Haug. Tom also performed and explained "Sphere of Influence," an interesting way to force or predict a selected card.

President Dave Dunlap displayed three black 45rpm records on a large wire treble clef. Each one changed to a different bright color when placed in a record sleeve envelope.

Secretary Bill Fienning spoke about his Zombie Ball routine, the first important thing he performed after joining Ring 90 almost fifty years ago. He used an original (commercial) Carson Ball. He explained the special foulard and gimmick he made. Bill could not perform his complicated routine because he had not practiced it recently. However, he had posted a YouTube link to his re-creation of the original performance (www.youtube.com/watch?v=HoAEpGTWNsU), made about fifteen years ago. *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.
YOOSIK OUM, President

E-mail: yosikoum@gmail.com / Web site: www.ibmring92.com

The Vancouver Magic Circle's monthly meeting took place on Thursday, April 27, 2023. Some members arrived at the hall early for a chat session. President Yoosik Oum greeted the attendees.

To start the evening's magic activities, Joji Yamashita did a workshop on the elevator card routine. He showed different moves and techniques. John Stenning did a workshop on up the ladder false cuts and shuffles, and other variants of this card technique. Well done, guys. These mini workshops are just what the club needs. They are not lengthy, five to seven minutes at most. This will give the members a chance to absorb the information.

S.A.M. National President Rod Boss did a workshop called the "Eliminator." He first performed the routine for everyone, then he taught them how to do it. Other performers were Charles Gauthier, Jens Henriksen, Yoosik Oum, and Genpei Cai.

Before the start of the competition, Dennis Chan reminded the members to put away their cards and coins and also not to "play around" with their cell phones during a lecture or a performance as this distracts the performer and the person sitting next to you. The moment you take your eyes away from a performance, for sure you will miss something. The competition for April was for the Charles Howard Trophy. This trophy is awarded in recognition of excellence in magic using gimmicks in a card effect or routine. During the course of the routine, a gimmick must be used, for example gimmicked cards, gimmicked wallet, or gimmicked device. Last year's winner, Graham Kita, was the emcee and host for this competition and he also read the rules. The competitors (in order of appearance) were Scott Barker, Gary Robins, Roy Hopwood, John Stenning, Cameron Minty, Mike Vetterli, Vincent Lee, and

Jack Schwartz. The timekeeper was Simon Cassegrain. Roy Hopwood was the winner. Congratulations to Roy and to the rest of the competitors.

In between the acts, Graham Kita told jokes, and reminded the members about the Bernardo Sedlacek lecture happening at Hidden Wonders Wednesday, May 10 and the next competition which is for the H.B. MacLean Close-up Contest.

There wasn't much happening during the business portion of the meeting. President Yoosik Oum has been mass e-mailing the members in advance reminding them about the next meeting and its activities. For the record: At the February installation, time was running short, and some awards were not handed out. They were handed out at the March meeting. The awards were for the membership loyalty pins and the Helping Hands certificates. Receiving their five-year loyalty pins were Stephen Braybrooke, Ed Goldberg, Gabriella Lester, Michael Nemeth, and Gary Robins. The ten-year pins went to Dennis Bauyon and Margaret Motin Li. The fifteen-year pin went to Bryn Williams. The thirty-year pin went to Roger Sylvestre. The Helping Hands certificates were awarded to Terri Kita, (former I.B.M. First Lady) Lori Farquhar, Suzanne Gustafson, Tyler Mayfield, and Chelsea Kita. The Helping Hands are non-members who help behind the scenes in order to make our meetings a success. Thank you everyone.

For the refreshments, Graham Kita provided the cookies, coffee, and bottled water. Cameron Minty brought Turkish Delight. Steve Braybrooke brought Tim Bits. Thanks guys. Photography was done by Graham Kita, Vincent Lee, and Scott Barker. Thanks to Kim Fabbro for giving me a ride to and from the meeting. There were twenty-nine members and one guest in attendance.

Dennis Chan

RING 93, DUBUQUE, IOWA – Tri-State Magic Club

3rd Sun., 7:00pm, Hy-Vee meeting room, 400 Locust St., Dubuque, Iowa
BOB BEARDSLEY, President, (563) 556-8584

E-mail: rbeardsly@Q.com

Emcee Rob Gomoll opened the meeting with the club song and read his poem, "The Magic of Magic for Teachers." I had to speak before a group of teens. / Ask any teacher; they'll tell you what that means. / It's an unhappy fact: / They're not into "human contact." / Here's what I mean... / They're addicted to that "little screen." / They have become jaded. / So quickly their interest becomes faded / Because at the touch of a finger, the whole world they can see, / So why pay attention to the likes of me? / With some hope, / I took from my pocket a length of rope. / Soon some faces I could see. / When I cut the rope, nearly every eye was now on me! / Then I tied the ends together, and this

is what I got... / Oohs and aahs when I slid off the knot! / When I showed the rope in pristine condition, I heard, "But... but... we saw you cut...." / Magic won the day! / Now they were eager to listen to what I had to say. / You'll see a change in their attention spans / When you add magic to your lesson plans!

Then Rob opened a book and began reading a history of King Arthur's sword, Excalibur. At the climax of the story, Rob pulled out a life-sized sword from the book! Last, he showed a simple but effective trick called the "Seven-Card Lie Detector." The spectator picked a card and could lie or tell the truth, but the magician could find the chosen card.

Our next magician was Mark Pepelea. He did a remarkable variation of the "Piano Card Trick" using plates and knives and forks! He narrated how the knife or fork could "tunnel" to the other plate by the laws of Quantum Physics. Mark revealed that he has a Master's and Ph.D. in physics! Mark also lectured on the psychology of magic from *Magic by the Numbers* by Joshua Jay. One amazing tidbit he told was, out of all the card-forces, a survey of audiences showed they believed the simple "Crosscut Force" over other more sophisticated forces!

Next, Andrew Thill did a very slick rendition of the "Bill Switch." He had a great storyline about learning to save money from his frugal grandfather. Andrew turned two one-dollar bills into a five.

Former president, and now treasurer, "Walking Magic" Bob Beardsley reviewed some standard tricks. He did his version of the "Bill Switch" and told how he did this at a local bank which amazed the teller! He did his "Linking Rubber Band Trick" and his "Pencil Logo Paddle Move." Bob encourages young magicians in our club.

President Chris Westemeier, always adding his own unique spin, performed his "Cutting the Aces to a Card Sandwich" trick. He also did several impromptu tricks like making one permanent marker pass through another while holding one in each hand and performed his version of "Will the Cards Match?" Chris uses his mathematical ability to forge new tricks.

Adam Kieffer showed his cardistry and did his version of the bill switch and a trick called "Twisting the Aces." We look in awe as he shuffles the cards one-handed and causes a chosen card to fly out of the deck and boomerang back to his hand!

Last, Reverend Jim McCrea did a trick of Chris Philpott's called "The 100th Monkey." He "hypnotized" a member of the club into not being able to read simple words when the others read them easily. He also did his version of the "Cut-and-Restored Rope."

On April 26th, the Tri-State Magic Club got

together for the second time in April as they hosted a lecture by Chris Philpott. Chris is an awarding winning screenwriter and feature film director and creator of magic effects for some of the world's greatest magicians including Derren Brown, Cyril Takayama, two of America's Got Talent finalists, and two shows for The Illusionists. Chris' effects are in the repertoire of thousands of magicians and have been translated into dozens of languages. He is best known as the creator of "The 100th Monkey" effects, the latest of which, "Feel Better" just got two perfect ratings of one hundred percent on Wizard Magic Review. Chris has also written and directed three award winning feature films and written for many Hollywood production companies and studios.

The evening actually began at 7 Hills Brewery, where Chris met with ten club members and a few guests. We enjoyed great food and shared magic effects and stories with all. From there we moved a few blocks to Adam's Dance Studio. the club's normal meeting place. Our club found Chris to be very entertaining as he shared not only various effects and interesting real-world stories, but also tips on acting for magicians. Chris said, "Acting is behaving truthfully under imaginary circumstances."

Chris opened the evening quoting from "The Road Not Taken" by Robert Frost and mentioning that his "End of My Rope Trick" was on Penn and Teller. He then demonstrated how dousing rods made from coat hangers could be used by spectators to find a selected card with help from the Master Mind Deck.

He performed and taught "The Samarra Effect" which is based on the Smith Myth by Fred Smith, published in Hen Fetch's The Five on Fetch. Chris came across this method in Michael Ammar's Easy to Master Card Miracles Number 7. Among others he performed and taught effects using the Phil Deck and Bagshaw Deck. He closed his lecture with "The 100th Monkey," "Five Books Toss Out Book Test," and "The End of My Rope."

The club also had two guests for the lecture, Silly Sally from the Ames area, about three hours from Dubuque and David Sigafus from Warren, Illinois.

Rob Gomoll

RING 94, HAGERSTOWN, MARYLAND – The King Ring

Meets 4th Weds. each month, 7:30 p.m., Hagerstown American Legion, Northern Ave., Hagerstown, MD / Web site: www.kingmagicring.com
JOHN SWOMLEY, President / E-mail: johnyo@trickyperson.com

It was our annual auction night at the King Magic Ring. When the bell rings, the auction is paused, and a magical prize is given. Just a bit of the fun we have as a group. One such prize was a locking linking ring. It took Max Mixell an hour to figure out how to open this ring, after Karen James accidentally closed it. All of us tried it. Great job, Max!

Attendance was down but spirits were way up. We laughed and laughed the whole night through. De Wayne Izer was one of the runners and kept the room in stitches with comical fake explanations of the magic being bid on. Charlie James was our auctioneer and has an extensive knowledge of magic. He was able to describe items and field the bidding at the same time. All the while, Karen James and Jim Greer maintained the record keeping and they were flawless at that task.

Overall, it was not just the performers, but also collectors, who got amazing bargains. If you are ever in the area during our auction night, you can't afford to miss it.

John Swomley

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.

DALE TRUEEMAN, President / email: daletrueeman@me.com

The host for our April meeting John Kanawati had chosen the title "Under Construction" for tonight. Members had been invited to bring along their effects and routines which they were still working on and to get helpful suggestions and critiques in developing their performances. Everyone was invited to make helpful suggestions for all of tonight's performances.

John got the ball rolling by performing his version of David Williamson's "Sleeve Aces" based on the Michael Ammar's idea, actually originated by Al Leach. John, however, instead of using his sleeves produced the aces from his knees. He said that he found knees to be a funny body part. He referenced Ken Weber's great book Maximum Entertainment with his points, "Capture the Excitement," "Holding the Attention of the Audience," and "Grabbing their Attention." He referred us to Whit Pop Haydn's tip to ask "What does the audience see? What's the effect? What's interesting?" We must try to raise the curiosity using different hooks such as character, patter, and scripting. Ask, "Why should the audience want to watch you perform?"

Dale Trueman mentioned his drunk act with a mat. He talks for a good two minutes before there's any magic; he sets up the curiosity. Conway Restom says that he asks the audience a couple of questions to get their attention. John asked, "How do you develop your character." Bruce Glen emphasized that it's important to know what your character is on stage. What's your personality? You must be engaging. Dale said that every prop that he uses, as Davo looks like it came out of Davo's garage. Bruce emphasized that every effect that he does must fit his character as "The Gentleman Magician." Although he likes effects with Rubik's Cubes he

knows that they will not fit into his own act.

John asked Peter Wood, "Do you have a back story?" Peter replied that his performing character was a slightly exaggerated version of his own personality. Bruce made the comment that the audience will remember how you made them feel. They will not remember what tricks you actually perform. Peter mentioned that Alfred Hitchcock's aim was to create emotions in his audience. John asked family entertainer Joey Szabo, "How are you authentic?" Joey said, "I am just myself, I don't try to be David Blaine or David Copperfield." John asked family entertainer Jack Sharp, "Where do you begin when you want to script an act?" Jack replied, "I script it before I know the effects, the magic doesn't matter. We have to have fun! It doesn't matter what we do." Bruce in his scripting said we must ask, "How can we make this prop relevant?" In his act Bruce uses a Chop Cup. He tells a story about a con man, and this is his cup.

Joey Szabo performed a routine he is working on with a balloon dog which he bursts and restores. We had a discussion on various presentations including miscalling the colour of the balloon, what animal do you make? It's always a dog, but sometimes another animal disguised as a dog, you teach it tricks, sit, roll over, play dead. Do the kids get upset when you burst the balloon? It depends on the age. How do you handle it. What age is the routine for?

Barry Abkin had an imaginary card selected by a spectator and Barry proved that he had predicted it. Daniel, a visitor, performed his favourite effect. His running gag was, "This is not a card trick," but it obviously was. His cards were shuffled, one chosen, and the cards mixed face up and face down. A photo of the fan of cards was taken, but the effect didn't work, the cards remained mixed up, but then in the photo the cards had restored themselves with the chosen card now the only one reversed.

Stephen Bell performed a "Miser's Dream" routine with a champagne bucket and some comedy patter. Both Jack and Conway provided Steve with hints on how to palm and produce the coins.

Phuoc Can Hua had a spectator pick a location, it was New York, a person, Lady GaGa was chosen, an action, eating a burger. Phuoc then produced a digital image, and it was Lady GaGa eating a burger at Times Square. This routine is still a work in progress and a discussion was had.

Clement Kwok borrowed a pack of cards, and he produced the four fours. He then produced a Rubik's Cube from the card case, he mixed it, had a colour chosen, it was green, he restored

the green side of the cube, then the rest of the cube in slow motion. He was blindfolded, and he produced three more mixed cubes. He attempted to restore the cubes whilst blindfolded however the number four appeared on one side of each cube.

Peter Rodgers showed some impossible objects including a HyperCard, a Harry Eng pack of cards with a bullet through it and impossible knot in a bottle, and a carved wooden arrow through a carved cup. He then talked about the impossibility of a perpetual motion machine and showed a small metal top that continued to spin on its stand. He explained that any intelligent spectator will realise that in the stand is a battery and electric and magnetic components to make the top spin. To prove the impossibility of it all he showed that the stand was completely empty, there were no secret electronics or mechanism.

Conway Restom proved that our host for the night, John, was really a professional card sharp even though John didn't know it. Starting with a joke as usual, Jack Sharp showed us a delightful toy puppy. He then got spectators to suggest letters of the alphabet. When put together they formed a strange name, but when the toy dog was checked, it was found to have an engraved name tag attached to its collar and it was the chosen name. This was Jack's performance of John Archer's "Collard." Because this is a new addition to Jack's program, he then asked our Ring members for suggestions in the best way to perform the delightful comedy routine.

We then adjourned to our usual supper prepared for us by Peter Wood. *Peter Rodgers*

RING 115, SINGAPORE – The Great Wong Ring

Meets 15th of each month, 7:00 pm, Level 2, Hotel Grand Central, 22 Cavenagh Rd, Singapore 229617. Website: ibmring115.org
JOHN TEO, President / Tel: +62504422, 97509017
10M Braddell Hill #01-49, Singapore 57931

This evening's meeting themed "Mental Magic" was hosted by Alvin Terrence. It was held at the Dram Centre and attended by a total of twenty members and seven guests. It featured a new segment called "Fireside Chat." This was conducted by Carson Goh who interviewed a veteran member, Charles Choo, who was in his eighties. Charles shared about his initiation into magic, his involvement in his magic shop, his favourite trick, mentalism, lessons for young magicians, and how magic kept him young.

Alvin Terrence delivered a minilecture on the differences between performing Mental Magic for a live audience and online. He highlighted the covert use of angles and constraints imposed by the computer screen. He spoke about dealing with "robbers, hecklers" and "delighters" in the

audience. He concluded with a performance using the One-ahead Principle.

JK Tan used a packet of Mah-Jong cards and had a volunteer mixed them up face up and face down several times. Finally, he separated the face up cards from the face down cards and they spelled the numerical date of 24.9.23, the date of the forth-coming Yellow Ribbon event for our members!

John Teo” memorised” the positions of each card in a shuffled deck. A volunteer merely thought of any one of the fifty-two cards. He then checked out several cards with card symbols and numbers representing various cards of a deck, and passed only those cards that did not contain his thought-of card to John. After studying them, John directed the volunteer to deal to the thirty-ninth position of the deck where he found his selected card, the Two of Spades! Next, John performed and explained an effect he contributed to the April issue of The Quantum Ring. He used kid’s flashcards, and utilising the “Origami Folding” principle, had the cards mixed up face up and face down. In the end, he could predict which flash cards would turn face up. These flash cards spelled out the word M-A-G-I-C while the remaining cards spelled the word A-W-E-S-O-M-E!

Luke Tan, one of the guests, displayed seven cards on the table. He invited a volunteer to move a coin placed on one of the cards either to the left or right, and then to remove some cards. This was repeated several times until one card was left over. It matched the prediction Luke earlier set aside in an envelope.

Thomas Yeo laid out twenty-four colourful Easter eggs, each one labelled with a different number for identification. He invited two volunteers. Each time the first volunteer selected an egg secretly, somehow, the second volunteer could predict the first volunteer’s choice exactly. This went on successfully for several times.

Gician Tan showed a gag in which he could divine the card randomly cut at from a shuffled deck of cards. When a volunteer tried to do the same thing employing the same method, he failed.

James Pang, a guest who signed up to become our member, displayed a diary in which he had assigned a playing card symbol to each week. He invited a volunteer to choose a random date, and one of two envelopes. The chosen envelope contained the very card depicted by the selected date in the diary, while the other envelope contained another card.

Ng Kah King correctly guessed the exact number of cards randomly cut out by each of two volunteers. He could also tell the identity of

a card randomly selected by a volunteer by simply asking a few questions to which the volunteer could choose to tell the truth or not.

Kenneth Chia performed a “Torn and Restored Titanic Poster.” He proceeded to don the Squid Game host attire and invited three volunteers to play a game with him. Each volunteer chose an envelope with a prediction inside and must eliminate ESP symbol cards, leaving five cards to Kenneth. All three volunteers lost the game as the prediction in each of their envelopes matched Kenneth’s cards each time. They were “terminated.”

Jeremy Pei concluded the evening’s performance. He demonstrated the “Age Cards” with a twist of his own, Phantom Dice, and “The Movie” trick. He introduced several collector’s items of magic and offered them for sale at his dealer’s booth.

The meeting continued with a jamming session after a lucky draw was conducted with three lucky winners. *Low Hwee Lang (Ms)*

RING 122, WATERTOWN, MASSACHUSETTS – Silent Mora – Ray Goulet Ring

Meets in person and ZOOM the last Tue. 7:30 p.m., at Temple Beth Shalom, 21 E. Foster St., Melrose, MA 02176

DEBBIE O’CARROLL, Secretary
51 Olive St., Newburyport, MA 01950
(978) 462-9954

At our March 2023 meeting, Ring 122 welcomed members to our new meeting space at Temple Beth Shalom. It was our first in-person meeting since Covid began and it was great to see about a dozen members both in person and on our Zoom. Thanks to Daniel Barbas who got the “award” for longest commute and for helping out with technical support. We also welcomed newest member Michael Charles to our meeting who happened to have a crucial USB to USB-C adapter to improve our Zoom experience!

After a quick “walking tour” of our new digs, we transitioned into a Broken Wand Ceremony for our recently departed Ring 122 member and past president, Bruce Fenton. Three generations of Bruce’s family were in attendance online for the ceremony which they truly appreciated. The ceremony itself was conducted by member Bob Filene. Bob mentioned that he was grateful for Bruce serving as president of Ring 122 for a five-year span, and that he was so generous about volunteering his time. Daryl Vanderburgh, Pat Farenga, and I all contributed memories we had of Bruce.

Unfortunately, at the end of the Broken Wand Ceremony, Rogue said that Ring 122’s beloved secretary of many years and a super amazing magician and entertainer, Debbie O’Carroll, had

lost her long battle with cancer over the weekend. Debbie once graced the cover of *The Linking Ring* and was a fixture at our club meetings before Covid. She will be greatly missed. Members participated in a Broken Wand Ceremony later in early April held by the Salem, MA S.A.M. chapter and expressed their condolences to her husband Tom and family.

Our plans for our big, nine-magician Family Magical Show on May ninth in Belmont, MA are in full swing. If you would like to help that day with ticket sales, please let Mikey Lee or Davy Penn know.

This month's theme was Mentalism and both in-person and Zoom members had routines to share. Bob Filene, via Zoom, performed a shopping list "Clippo" effect from Jay Sankey while keeping the prediction in a bag on his head! Rogue shared a mentalism joke: A mentalist offered to talk to your dear departed spouse for \$30... for \$50 while drinking water! Rob Kinslow shared a joke attributed to Max Maven. Jim Raihno (welcome back!) offered memories of a mentalism workshop he had attended. John Bach had Rob volunteer for a prediction card effect using three cards and a doubling principle, as well as a card that used a reverse Si Stebbins stack. Crazy Davy did a card effect called "Permanent Record" that he recently picked up on a trip to San Francisco. Dan Bybell did a prediction with a volunteer drawing a simple graphic element which he had predicted, a good example of using equivoque to imply a choice. Then Dan performed a quantum theory effect inspired by an effect he saw John Bach perform. Dan predicted three cards using a three-way force deck. Fooled us all!

David Penn

RING 129, KANSAS CITY, MISSOURI— Heart of America Ring

Meets 1st. Thu. of every month at First Christian Church of Blue Springs, 701 NW 15 St., Blue Springs, MO.

JASON MOORE, President,

E-mail: iccemann101@gmail.com

In spring a magician's fancy turns to performing magic, and several of us came to our Ring's May meeting ready to do just that. As we have done several times in recent months, we began with routines based on a theme selected by Ring President Jason Moore. This month's theme was "gift magic," that is, routines which conclude with giving the spectator something tangible to take with him or her. Frequently, such a gift can also include a promotional item.

David David (yes, that's his real name) led off the performances with a routine in which he created an origami rabbit as a take-away item and a "cardipillar" as a follow-up to "Card Warp,"

using the torn pieces of the card that are left over at the end.

Dustin Blencoe transformed a card into a fake bar of soap, which he could give as a reminder.

Gene Turner showed us several promotional items he gives away during his act, as well as a small sponge rabbit he can give away at the end of his sponge-ball routine, which is his signature act (during which he also "steals" watches and other items). Other items he gives away include a rose made from a paper napkin and a tiny dog made from a small string of beads.

Samuel Bricker showed us some card splitting, from which he can create a souvenir, and John Hicks performed a routine during which a signed card is switched secretly for a folded card which is secured by a paper clip, in which the signed card itself becomes a souvenir. Several members joined a discussion of the topic with a variety of suggestions, such as the "Anniversary Waltz" plot.

Following the break, we moved on to the open-performance segment of the meeting. Keith Leff started by giving a mini lecture on negotiating a contract for a show, and he concluded with his routine for giving away a "bead poodle."

Phil Franklin, who specializes in mentalism, identified several cards by touch while holding them behind his back.

Mike Woggemuth showed us a paradox, a routine in which he tears a flap in the card and then turns the card upside down while the spectator is holding the flap.

Jerry Jackson returned us to mentalism with a routine during which he asked a spectator to guess in which hand he was holding a poker chip, after which he showed that he had predicted the number and order of correct and incorrect guesses.

Stu Lewis gave us his version of a card routine during which two spectators placed the kings into the deck apparently at random and had them find their mates, three of them finding the queens, and the King of Diamonds, who is different from the others, finding the Jack of Diamonds.

Phil King performed a mentalism-based card routine.

John Hicks returned with a card routine involving a variety of locations.

Shaun Rivera concluded the evening with a "magician-in-trouble" routine in which a spectator was asked to do some simple math to determine the identify of a face down card on the table, leading to the selection of the Fourteen of Diamonds, an apparent mistake, until Shaun showed us that this was the prediction card after all.

All-in-all, it was a busy night of magic during which we enjoyed watching some routines and also went away with some ideas for future performances.

Stu Lewis

RING 131, DENVER, COLORADO – Mile High Magicians Society – The Earl Reum Ring

2nd Thu., 7:00pm Knight of Columbus Hall.

4935 w. 1st Ave., Denver, CO 80219

GLENN PROULX Secretary / glennproulx@gmail.com

Web site: www.milehighmagicians.com

Guy Bavli... need I say anything more? What a pleasure! Be sure to have him at your club if he comes to your city. He demonstrated his Wami Writer and Board which allows you to do amazing mentalism. "PK Touches," "Erasure" with his cool Tell's Bell, "Spoon Bending," "Perfect Key Bending," "Card Bending," and incredibly clean card trick, "Perfect Location" and amazed us with his "Capture" routine. His finale trick's prediction was found wrapped inside a scroll and inside a balloon!

We also had Can You Fool Us Night? Our emcee was Brad Montgomery, the fool us board was Bruce and Kitty Spangler, Nate Reeves, and Cosmo from Colorado Springs. Nate performed a Head and Tails coin trick and fooled the panel!

Shane Cohen performed a card trick from the book 52 Amazing Card Tricks. It was an ACAAN trick. The 2S was selected, shuffled, cut, re-shuffled, and lost in the deck. It actually vanished and was found folded up inside the book! Fooler!

Vesper performed a "Silk to Egg" and got an Honorable Mention Award!

Ned Nedbalski was there, and he did a nice "Multiplying Balls" routine and was honored for all the help, guidance, friendship, mentoring he has given the club members all the years he has been a magician. Honorable Mention Award.

Mitch Zeal had an invisible magic poker chip which ended up on the spectator's shoulder numerous times. It finally vanished for good and ended up inside a bag on the spectator's shoulder. Fooler!

Mark Weidhaas had a wood apparatus with four wood blocks. We got to pick the order of the numbered blocks, hidden inside the holder and low and behold, they changed order! Fooler!

Steve Davis had a card selected and lost in the deck. Packets of cards were peeled off and after a little of divination, Steve could sense which packet the chosen card was in. After looking, her card was the only one face down! Honorable Mention Award.

Last up was Shawn Preston. Shawn had numerous cards for us to read with the direc-

tions for his trick. There was mystery, laughter, and a spectator selected a card. The next thing we knew, the spectator's card was stuck to the back of Shawn's suit coat! It is his own invention, and he calls it "Back Treatment" Fooler!

It was a very fun month in the Mile High City!
Glenn Proulx

RING 148, ADELAIDE, SOUTH AUSTRALIA – Garden City Ring

Meets 4th Weds., (except Dec. & Jan) 7:30pm The Bombshelter, South Rd., Thebarton. www.ibm148blogspot.com

DREW AMES, Secretary

E-mail: info@drewmagic.com.au

The meeting was held on Wednesday April 26 at 7:30 p.m. Present were Murray Cooper, Drew Ames, Kevin Casaretto, and Ian Riley. We only had a small turn out for this meeting, but it was still well worth attending.

After a very short business meeting that postponed things to next month it was on with the magic. We had the honor of having Murray give us a look at his lecture that he will be giving in Sydney in a short time.

Murray gave us "Presto Printing," "Art Attack," "Little Hand Doppelganger," "Spirit Slates," and "Poker Dream" amongst others. It will be a lecture that should not be missed. First class magic by Murray.

Drew did a version of "What's Next" and Pom Pom sticks.

Ian did a fine job with his flash wallet, photo card and cigarette gag.

Kevin performed a joker sandwich and Daryl's "Bizarre Assembly."

Hope we get some more members for the May meeting.
Kevin Casaretto

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

We welcomed many members, both new and old, to the April 2023 meeting of the Roy Cottee Ring (Ring 151, Ottawa) in the private room of The Barley Mow. In attendance were President John Pert, Aurèle Constantineau, Ray Bertrand, Kyle Leon, George Sapounidis, Martin Domino, Pierre Bourgeois, Luc Leduc, Austin Flannigan, Chris Pilsworth, Stéphane Beaudouin, Clarke Payne, Karine Larouche, Marc Aronoff, Glenn Brown, Henry Doucette, and Mark Montreuil. The theme of the night was storytelling in magic, or stories about magic.

John Pert started us off with three brightly coloured coat hangers that he caused to magically link and unlink, much like the classic linking rings. He skilfully performed many links, including an air link.

Chris Pilsworth then told us that he was going to buy everyone a pizza. He pulled out his wallet and removed a twenty-dollar bill to pay for the pizza. He then handed out slips of paper that had different types of toppings and asked members of the audience to check off their selections. Chris collected the papers in a small box and then, after giving it a good shake, had one audience member open the box and remove a billet. Chris read the selection, which was bacon, mozzarella, and green peppers. Chris opened a pizza box that had been in plain view and found that it did not contain a pizza. It did contain a note saying that his order could not be completed, as the pizzeria had run out of bacon, mozzarella, and green peppers, and so they had refunded Chris's twenty-dollar bill. When Chris opened the wallet that he had left on the table, he found that his twenty-dollar bill had magically returned!

Aurèle Constantineau gave a deck of cards to a spectator who shuffled them and took about half of them. He then asked that the spectator deal from five to twelve cards face up, and the spectator dealt seven. The rest of the pack was spread face down and the seven face up cards were placed randomly in the pack. The deck was reassembled and then Aurele dealt the cards in two piles, somehow ending up with the same number of face up cards in each pile.

Stéphane Beaudouin blew up a sculpture balloon and placed it into a tube. He then poked two swords through the tube and was still able to remove the balloon unharmed. Stéphane then sculpted the balloon into a motorcycle so that he could make his getaway!

Mark Montreuil showed off a trick from behind so that the audience could see things they were never meant to see. Mark introduced a small tray with a drape and then placed two panels on top. He took a large card and placed it in between the panels. When he removed the panels, the card had vanished. Of course, the audience could see that the card had slipped through a slot and been caught in some white ribbon below the platform. Mark then removed the card and proceeded to perform the same trick again, facing the audience. This time, after the card vanished, he turned the platform so that the audience could see the card underneath, and then turned it back so that the drape faced the audience. Explaining that the hardest thing was to vanish the card after explaining the trick, he removed the drape to show that the ribbons were empty, and the card had truly vanished.

Henry Doucette pulled out a cigarette rolling paper and told us the story of how people from Poland used to roll their own cigarettes. One old

fellow used to put the paper and tobacco in his mouth and would pull out a smoking cigarette! Henry was never able to learn the secret of that technique, but he was able to rip the cigarette paper into small pieces and then restore it before our eyes.

Pierre Bourgeau had a spectator shuffle a deck of alphabet cards. He then texted a prediction to their cell phone but asked that it not be looked at. Pierre then had the spectator proceed to eliminate either the odd or even cards until only three were left, the letters E, M and U. When the text was finally read, it was a picture of an emu!

Marc Aronoff told us the story of how, as a young man, he would often ask people if they had ever seen the great magician Harry Houdini. One day while walking his dog in Montreal, he asked an older gentleman that he often saw his classic question. To his amazement, the man answered that yes, he had, and that he was in the room at McGill University in 1926 when Houdini received the fateful, unexpected blow that likely contributed to his untimely death from a ruptured appendix.

Continuing the Houdini theme, Martin Domino showed us an Erich Weisz coin and a purple pocket handkerchief. Martin wrapped the coin in the hank and then passed the ends through a ring, trapping the coin much like Houdini in a mailbag. Martin had two spectators hold corners of the handkerchief and then, with a flourish, the Houdini coin passed through the hank much like his namesake.

Ray Bertrand pulled out a small wallet and stated that he had the spectator's lucky number in the wallet. He asked the spectator what their lucky number was, seventeen, and then asked if it would be a good trick if the card in his wallet had their lucky number. He then pulled out a card on which was printed "Your lucky number." After a few groans, Ray showed that, on the other side of the card, it did indeed have the lucky number, seventeen.

Luc Leduc brought out four cards to tell us the story of the Scarlet Pimpernel, a figure from history who helped French nobles escape the guillotine during the revolution. Luc took the Pimpernel, represented by a king, and placed him between two other cards. With a quick flourish, the Pimpernel vanished, eluding the French yet again.

With the formal magic complete, the night was filled with the glad sounds of cards being shuffled, coins clinking, banter being exchanged, and stories being told. And so, until next time, dear reader, I remain.

Mark Montreuil

RING 153, BILLINGS, MONTANA – Billings Magic Society

Meets 2nd Tue., 7:00 pm, at Reflections, 1140 Sixteenth Street West,
Suite 13, Billings, MT.

KENT MESSEMER, President / E-mail: kmezmriz@qwestoffice.net
122 S. 36th St., Billings, MT 59101

Our small Billings group continues to survive and provide an opportunity for several of us to show off what we've been practicing in the way of magic. Tony Shandy, Debbie Sherman, Joe Gastinneau and Brent Cromley shared an intimate, evening of good conversation and even better magic.

There seems to be a plethora of magic shows on broadcast television these days, and a lot of our discussion was comparing these. The favorite appears to be Penn and Teller: Fool Us on the CW Network. We were also reminded that Grant Freeman will be bringing his "R-Rated Magic Show" to the Alberta Bair Theater in Billings in the month of July.

Tony started the magic portion of the meeting. He had everyone fooled with Billy McComb's "McCombical Prediction" when, the audience thinking that they knew what card was being forced on Tony's spectator with a one-way deck, the actual card turned out to be exactly the one predicted.

Joe was next, and he brought a variety of magic and objects to show. He first showed off his "small hands" gimmick, and then a green bottle he called his Alien Bottle, when the consistency of the contents seemed to change as we watched. Joe had also brought his newly constructed close-up table, complete with mirror and lights. He closed with several quickies, including the "Time Travel Deck," a disappearing deck of cards, and "Rings Off Rope."

Brent closed out the magic portion of the meeting, first with a rendition of Caleb Wiles' "Clue Cards," that he had learned from Caleb's at The Table Lecture from Murphy's Magic. He then performed "Chaotic Aces," an ace-collector-type trick that he had learned on Mr. Zap's YouTube channel called Learn the Art of Magic. Brent taught that trick to the rest of the magicians present.

As has become our habit, the evening ended on a delicious note, as Debbie had again brought treats. These were especially delicious as they were her Irish Dairy Cakes. And ignoring the magicians' normal rule of not sharing secrets, Debbie even handed out copies of her recipe.

The spring is beautiful and green in Montana, which is probably why there seem to be many movies and television shows being filmed here. If your vacation plans include the Big Sky State, don't hesitate to contact us so we can schedule a time to share magic.

Brent Cromley

RING 160, AUCKLAND, NEW ZEALAND – Kiwi Magic, the Tony Wilson Ring

Meets 3rd Wed. 8:00 pm at Surrey Hotel, Grey Lynn, Central Auckland,
New Zealand / Web page www.ibmring160.com

ANDREW WALKER, President

We had a smaller than usual attendance at our April meeting. This was probably because we've been meeting every two months and have just started experimenting with monthly meetings.

Our first performer was Terry von Pein, our club secretary. He performed a hilarious version of McDonald's Aces called "Down with the Aces, the Royals have Faces." He followed this with a card transposition called "Terry's Mental Mystery."

Alan Watson GMM, our second entertainer, performed "Iwi the Kiwi," the famous card-finding kiwi. Iwi not only found the freely chosen card but did it blind-folded. Alan first performed this effect at the Magic Castle more than twenty years ago, and it's become one of his signature effects.

I followed with a card matching routine, using a pendulum. I used The Amulet of Ampheres (a newly marketed effect of Neal Scryer's) as the pendulum, and then performed Timon Krause's "Which Hand" effect using the amulet as the hidden coin.

Our final performer was our new club president, Stefan Sageman, who performed a charming coin manipulation routine. He then gave a tutorial on the effect and explained the psychology behind every move he made.

Our meetings start at 7.30 p.m., but several members meet an hour earlier for dinner, and some stay well after the meeting to enjoy chatting about magic. Visiting magicians are very welcome.

Richard Webster

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

Tucson Ring 172 met after being officially reinstated following several years of inactivity. Stephen Levine, Legal Advisor and nominee for International Vice President for the I.B.M. led the reinstatement and chaired the meeting. Election of Ring officers was deferred until later meetings. Stephen read off the names of the petitioners who supported the reinstatement and showed the official reinstatement certificate.

The meeting began with a Teach-A-Trick where Stephen taught a version of Karl Fulves's "Gemini Twins." Dan MacInnis taught a routine by John Bannon published in Genii ("Fours-De Jour") where piles of face down cards magically

followed their top face up cards when they were moved to different piles. Lamont McConnel performed a card revelation using an original method similar to a Dunninger/Knepper technique. Jim Tucker performed Meir Yedid's "Zinger Prediction," predicting which coin a spectator was going to pick. Michael Crownheart performed a very deceptive version of "Color Cube," and a unicorn trick where a miniature plunger used as a horn for a unicorn found a selected card.

Chris Williams read a spectator's mind when he divined the zodiac sign a person was thinking of. Mike O'Brien showed a gag using a blue handkerchief that alluded to a magical "blue pill." Alan "G-Man" Vanderplough performed a version of "Out of This World/Oil and Water" using a theme of rustlers having to separate two herds of cows that were mixed. Dan MacInnis showed an impromptu version of "OOTW" by John Bannon called "Mondo," and a version of "Three Card Monte" where the QS turns into a signed selected card.

Steve "The Arizona Card Expert" Ehlers performed "Symphony of the Rings." Juan Frieg entertained with a sponge bunny routine. Lamont McConnel showed a deceptive way to false cut a deck. Stephen Levine performed a mentalism effect where he successfully predicted which figure someone would select; and then showed a deceptive color dots domino prediction routine.

Steve Ehlers ended the performances with an entertaining card routine about his grandmother teaching him to "play the middle." Finally, Stephen Levine presented Dan MacInnis a birthday cupcake with candle for Dan as it was his birthday. Dan magically blew it out with a clap of his hands. It was a great evening of magic and brotherhood for this newly reinstated Ring.

Dan MacInnis

RING 179, BALTIMORE, MARYLAND – George Dency Ring

Meets 3rd Weds., 7:30pm at Woodholme Country Club, 300 Woodholme Ave., Pikesville, MD 21208 / Website: IBMRing179.com
ANDY LONDON, President
Email: alondon@comcast.net

Meeting at the Woodholme Country Club, Pikesville, MD 21208 – thirteen members attended. Ring Announcements: Officers - Mike Rose will step down as president in May 2023, but will continue maintaining the Ring website, and nominated and appointed himself as Ring Historian. Mike nominated Andy London to be president, and Andy accepted. The other Ring officers agreed to stay on in their current positions at Treasurer (Jay Silverman), Sergeant-at-Arms (Kenny Caplan), and Secretary (Michael Worsham).

Performances: 1. Joe Pachino performed a "Monte" he learned from his granddaughter, which is also in one of Diamond Jim Tyler's Bamboozlers books. The magician finds the volunteer's selected card out of three cards. 2. Jay Silverman performed: (a) "Misdirection" by Paul LePaul, in which the magician holds up the Ace of Spades, and the entire deck changes color, and (b) a three-phase trick by Liam Montier. First, a deck changes color. Second, four blue cards and one red card change to four red cards and one blue card. Third, a red card on top of the red deck, and a blue card on top of the blue deck, change colors/places. 3. James Mahoney performed an original routine themed around physics and magic. Tiles were used to represent electrons orbiting an atom. Despite the spectator's free choices of the tiles' initial placement and their movement, the final arrangement matched James' envelope prediction. 4. Gary Plotnik did a card trick. Two cards are selected. The magician deals down to each five, and then deals five cards on top of each five. Eventually both selected cards are found. 5. Kenny Caplan performed Dan Harlan's "The Awakening" rope trick. 6. Joe Bruno did a mentalism piece called "Magician's Choice." Joe showed a list of famous magicians. A volunteer freely chooses one of the magicians. Joe then spells out the name of the chosen magician dealing from a deck of cards which has each magician's name on one of the cards. The card spelled to has the freely selected magician's name on it. Joe handed out printed directions, explaining the method which involves a short corner, and a marked card. 7. Joshua Young (1) Did "Two Card Monte." (2) Did a four-ace trick. Each ace is put in a four-card packet with three indifferent cards. One packet at a time, the ace disappeared from each packet. The method involves double-backed aces. 8. Harry Damareck (1) demonstrated how to do the well-known jumping rubber band trick with just one hand. (2) He did a silk production from two red Solo plastic cups. The method is to use double cups, with the lip cut off one cup. 9. Michael Worsham performed Cody Fisher's "Broken Deck" jumbo card routine.

After the member performances, Andy London showed some videos of Michael Ammar and Magick Balay teaching tricks.

Michael Worsham

RING 185, HONOLULU, HAWAII – Hawaii Magicians Society

Meets 1st Tue of each month, 7:00 p.m., at Magic Mystery Theatre Showroom, 2nd floor, Hilton Waikiki Beach Hotel, 2500 Kuhio Ave., Honolulu, HI 96815
HARVEY "MR. O" OUCHI, Secretary / mromagic@yahoo.com
www.hawaiimagiciansclub.com

I.B.M. Ring 185 again convened a meeting for the first time at the Kalihi-Palama Library since

the Covid crisis began in 2020, nearly three years later. Willy Chen opened the meeting by welcoming everyone back to the library. The club will be resuming scheduled I.B.M. meetings on the fourth Thursdays of each month. He was delighted to announce that Bob Festa, owner of Bob's Pizzeria in Kailua will continue providing the pizzas at all the meetings. Of course, everyone expressed their gratitude to Bob. Harvey "Mr. O" Ouchi also purchased some bottled water for attendees. Willy asked everyone to introduce themselves individually and share how long they have been in magic. He requested that we go around the room, one by one, and introduce ourselves which we did. Much thanks to Mycah Muranaka, current local S.A.M. Assembly 89, the Jimmy Yoshida Assembly, who arranged for members to participate remotely on Zoom.

Joe Page announced that he had brought some old *Genii* Magazines, as well as *The Linking Ring* and *MUM* magazines. He generously offered everyone to take as many as they wanted at no cost. Kelvin announced that Ben Sonoda's wife just passed away. Ben is an old-time magician from way back. Willy reminded everyone that Harry Allen who is from Florida and the owner of Daytona Magic will be giving a lecture at the Kalihi-Palama Library on May 9. Members from both S.A.M. and I.B.M. are invited. Kelvin Chun announced Simon Coronel FISM Grand Prix winner, performed recently as a guest at the Magic Mystery Show with Shoot Ogawa.

Kelvin Chun announced the upcoming conventions: Magic Live! in August, S.A.M. Convention in New Orleans in August, and the I.B.M. Convention in Pittsburgh in July. Kelvin also shared that while in Japan at Haneda Airport, he visited with Kazamasa Shimizu who has a magic shop in one of the kiosks at the airport and is there until five p.m. He is a very good friend of Jimmy Yoshida and was very happy that Kelvin stopped by his shop to say hi.

Mike Ching raised the topic of the Hawaii Magic Festival. Harvey Ouchi verified that Kaimuki High School Auditorium Use of Facilities Form was submitted and approved, reserving the facility for December 30, Saturday, but at a much higher cost. Unfortunately, Leeward College Theatre did not work out. Other facilities that are being considered are Moanalua High school, Kawanakoa Middle School (Mycah will follow up), Newtown Recreation Center, St. Louis High School auditorium. Cost for Kaimuki High School auditorium will be almost two thousand dollars.

Then the evening turned highly magical with several entertaining performances. The theme for the evening was "Anything Goes." You could do any magic you wanted. Willy Chen performed the "Professor's Nightmare," well, sort of. He did a

different presentation using what seems to be ropes of three different lengths which keep changing to ropes of three different ropes that were the same length. James Lee performed a "Linking Rings" routine. Steve Lau shared three interesting riddles and a rope trick. Bob Festa performed a series of packet tricks that he keeps in his wallet, among them a J.C. Wagner routine transforming some blank cards into four jacks. He also performed three other packet tricks, one of them was the "Twisting of the Aces" by Dai Vernon. Yona Chock the Storyteller shared her version of some clippo art along with an entertaining story. Fanny Kwan shared her magic box mystery and linking rings routine. Kelvin Chun performed a series of tricks using his pictures from around the world, ending with a prediction printed on the tee shirt he was wearing. Mycah Muranaka, performed a nice four coin routine making them disappear and then reappearing. A Hui Hou and aloha from Hawaii Ring 185!

Harvey "Mr. O" Ouchi

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

Our May meeting kicked off with a few local club announcements and then Scot Smith showed us his "Bigger Marshmallows," ending with a bathroom tissue as the biggest one. Andy Swan performed his "I Love Show Business" routine juggling two small balls and a cookie which he ate still juggling it until he juggled the last bit into his mouth. Dale Lorzo told us a story about a U.S. newspaper and restored it after he tore the stories out. Pepe Puglisi did "Linking Ropes," a jumping knot and a color knot change.

Bill Devon had a rope with four ends and then two ropes and finally one long rope with no ends as it was a loop at that point. Al Skinner demonstrated some mentalism with movie poster cards and Mary Mowder performed "Legal Tender" with a torn and restored kicker. John Iacono pulled out his sponge balls for his own handling of the classic, Al Levasseur showed his custom-made Prediction Slate, and Amasingh did a "Sobriety Test" with Mary Mowder – found sober. We had a great evening with fun and magic entertainment.

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.

JOHN GONZALEZ, Secretary / E-mail: johngonzalez@mac.com

Web site: www.utahmagic.org

We had a good turnout to send our illustrious Ring president, Mike Welch, off with our well

wishes and best of luck. He and his wife are leaving the environs of the Rocky Mountain West to seek their magical future in the east. Are they unaware of Horace Greeley's advice to "Go West, young man"? They've bought a home in West Virginia. We're told that Mike has already set apart a room in their new home for his magic paraphernalia. Mike's wife, Karen, joined us for the evening, as did Past National President of the Society of American Magicians, Jann Goodsell. We were there to bid Mike adieu and wish him well.

After opening the meeting, Mike presented an instructive mini lecture on scripting. He shared valuable insights into his approach at scripting routines, his free form thought process, and writing word-for-word intended patter. He takes an entire show, writes it out in slow motion, and maps everything, including the placement of props and his movements during presentation. It's all about knowing where he wants to go and how to get there. The "tricks" used are secondary in his mind. This process helps Mike's brain cells to focus and get organized. It pays big dividends when performing. He shared some long, hand-written scripting notes he's kept for years. The real magic was that he produced those faded ink notes after all these years!

Dale Stewart shared with everyone the contents of a letter he received from the Academy of Magical Arts honoring his continuous membership of over fifty years at the Academy. He let us see the fifty-year membership pin commemorating his association with the Magic Castle, which he joined in 1967.

The fun continued with Kerry Summers, Mr. Elvis himself, presenting his version of Ali Bongo's routine using Chinese Sticks. He asked and the ball at the end of the stick was up or down and whether we were in Peking (Beijing), China, or just a Peking Tom. Jeremy Jackson's mind reading skills were apparent as he identified words from a book randomly selected by a spectator and from a randomly selected page in that book. He also displayed a black scarf and turned it into a multi-colored streamer. Rudy Chacon asked a volunteer to select a card from a deck, autograph the card, and place it back and shuffle the deck. When asked to find his autographed card in the deck he was holding, the volunteer couldn't find it. Amazingly, the autographed card across the room, folded, clipped on a wine glass and covered by a silk.

Mont Dutson, a film noir enthusiast and, looking like the private detective, Sam Spade, invited Thalia Swinyer to join him on stage. Thalia was to play the female lead in Mont's short detective story. Mont began with "it was a

dark and dreary night" and his story led both characters to a game of Russian roulette using a small deck of cards. Each card contained a picture of a pistol except one, which contained a picture of a fired weapon. After shuffling the cards, Thalia and Mont each took turns, freely choosing a number and then dealing that number of cards. If the card displayed a fired weapon, that person "lost." After many attempts, neither selected the fired weapon until the finale. When Thalia chose the number three, the third card contained the fired weapon. With a bow and a smile, Mont displayed a "caught" bullet between his teeth.

Difficult as it was to top that, Mike engaged everyone with his coin routine where three coins shown in one hand appeared in the other, one at a time! After that display of skill, KC Ushijima presented Mike with a math problem, Monty Hall style. KC gave Mike the choice to select one of three "doors," only one of which contained a large amount of (Monopoly) money. Although given ample opportunity to change his mind, Mike wasn't able to pick the right "door." He did, however, win a giant balloon ice cream cone in honor of his birthday, his 70th.

We ended the meeting in the Swinyer's recreation room for a birthday celebration, singing "Happy Birthday," and enjoying cake. To top what was already a great evening, everyone took home gifts galore, including magic effects, routines, and DVDs, all generously gifted by Mike and by Jann Goodsell. Bon voyage, Mike and Karen, and Godspeed. *John A Gonzalez*

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

When asked if he needed an interpreter, Marcos Waldemar said, "The lecture is fixin to start." Marcos brought magic wonders from Spain. His lecture is one that magicians should seek out to learn something different like magic using an insect or aromas, both which lay audiences will love. Marcos' "Any Card at Any Number" displayed his magical skills dazzling members. Marcos took the time to explain each trick until everyone in the room understood.

"The Better Half" card trick was a trick that most members can do in their shows. Looked impossible and can be performed using borrowed cards. Marcos drove from Myrtle Beach, SC to Madison, AL, to give Ring 194 a night of magic. Marcos said, "Driving this distance is like driving from one end of Spain to another, but with more Cracker Barrels." Adios.

May the Force be with You. Wow, members came early to see if the Force would bring its own magic on this May the Fourth. Jack Baldwin, the oldest member attending tonight reminisced about what we called May 4th before Star Wars. Cuatro de Mayo. Jack dressed as Ob-wan-ken-o-bi, performed the comedy separated chain links to color changing chain. From the condition of the chain, the trick came from further than the very back of some drawer. Bill Mullins led the obituary portion of the meeting dressed as Darth Vader with Jared Cassidy doing the voice over. President Matt Growden led the discussion on future lectures, changing the officer title from President to The Emperor, Cook Books with Star Wars plots, and asked the engineers present on how long would it take to build a Death Star using 2023 know-how and Legos? Engineer magician Brett Boyer asked via cell phone, “was a rhetorical question?” Glenn Rudolph asked not to use words with silent h or p.

Matt directed members back to tonight’s theme of “Spring Cleaning,” magic that has been festering in the back of your dead battery drawer and needs to see the light of day. Jared Cassidy dressed as Harrison Ford from the movie, Raiders of the Lost Ark, taught The Ginsburg Polk. Patrick Brunson brought his C-3PO suit but could not fit into it due to his far, far away galaxy size. Patrick performed an Al Cohen effect, “Card Fusion,” based on a droid theme, Keith Field’s “Sweet and Sour Prediction” (last performed fifteen years ago by Patrick, keeping with tonight’s theme) and Lee Woodside’s “The Famous Australian Card Trick.”

Brett and Matt spoke about the Easter program at Jack’s church including Brett’s family magic show and walk-around magic by Matt. The church gave great reviews, including a rainy day that turned into indoor sunshine with the help of Ring 194. Jack gave out treats to the children. Ring 194 meets at the Madison Christian Church. Ring magic continued with Dean Carter in his R2D2 outfit performing a splendid four ace trick using just three cards. Glenn Rudolph performed the first trick he learned, a pick a card trick dressed as WD40.

Patrick Brunson

RING 202, MALTA – The Magicians’ Society

Meets on alternate Mondays at 19:00 Volunteer Centre, 181 Melita Street, Valetta

GEOFFREY BUHAGIAR, General Secretary

E-mail: gfotoartist@gmail.com

www.facebook.com/groups/27850309211

For the meeting, this month, we tried a new experiment. The President, Glen Mercieca,

brought with him several small objects. The names of the items were written on folded billets that were randomly allocated to members to perform something with the article in question.

John McKellar was allotted a simple ball-pen and he managed to make the cap vanish and reappear. Morgan Galea had a clipboard and pencil to play around with and he managed to create a picture transposition routine in which his drawing changed into the drawing of the volunteer and vice versa. Robert Ellul, otherwise known as The Balloon Man, performed a routine where a balloon was supposed to resist bursting when held over a flame. The results were hilarious. Geoffrey Buhagiar, the secretary, and yours truly, performed a sequence of routines with coins because those were the objects he had arbitrarily selected. TVP Alfred Mifsud made a couple of rubber bands appear and disappear and then became tied together when placed inside a handkerchief.

Some people were luckier than others and they were assigned objects that are more directly magical. Our President, Glen Mercieca, had two sponge balls with which he could perform a standard magic sequence of apparitions and vanishings. P.I.P. Vanni Pulé found a piece of rope which he adapted to his favourite “Unique Rope Routine” where a cord undergoes various transformations. Two silks and a gimmick proved useful to Lorenzo Brincat who changed their colours and then made one of them dematerialize and emerge from inside the other one. Mentalism is the top choice of Treasurer Michael Mock who could have performed any trick with the pack of cards he had assigned to him but ended by reading the mind of one of the members as to the card thought of.

This was a mildly challenging meeting which exercised our ability to improvise and use experience and knowledge to come up with a suitable routine for the occasion. *Geoffrey Buhagiar*

RING 210, ANN ARBOR, MICHIGAN – Duke Stern Ring

Meets 2nd Wed. each month 7:00pm (come at 6:00 if you want to eat), Senate Coney Island, 34359 Plymouth Rd., Livonia, MI 48150

RANDY A. SMITH, Secretary

Web site: www.aamagic.org

Our meeting was called to order by President Dan Jones, and we kicked off with a get-to-know-you round table question where members introduced themselves and then told us about their “non-magic-related” hobbies, skills, and interests. Answers ranged from outdoorsmen, table tennis, martial arts, and even operating a rattery.

Next were some reminders about upcoming events the club is holding, including an Open House at the Library, helping with a performing

arts summer camp, our May Parlor Show and plans for a Close-up Showcase at our July meeting. After our treasurer's report and other bits of business it was on to the magic where several performers practiced their routine for the May show.

Mark Phelps kicked us off with a tiny deck routine, then a salt pour and teacup routine, and concluded with a jumbo brainwave that tied back to the tiny deck. Dalton Cahill performed a bit of spooky magic with a reverse prediction. Mike Bogdas produced a balloon animal chosen at random with the final reveal of instructions for the chosen animal being discovered inside the inflated balloon. Karl Rabe performed the classic "Jumping Knot." Then Phil Mann performed a trio of routines, kicking off with the "Yellow Bandana," then a socks routine with a spectator where one of the spectator's socks disappears and reappears tied between the magician's socks. Finally, Phil concluded with a Zombie routine harkening back to the Styrofoam zombie ball his mother made for him. The final act was Cap'n Sean and his cat Mirf (the club mouser). Mirf correctly located a chosen card.

Ken Rabe

RING 211, GRAND RAPIDS, MICHIGAN - June Horowitz/John DeVries Magic Club

Meets 4th Mon., 7:00 pm, Brann's Steakhouse & SportsGrille at 4157 S. Division Ave. Aug. & Dec. meetings TBA.

Web site: www.ring211.org

CHARLES BENNETT, Secretary / 324 National Ave. NW, Grand Rapids, MI 49504 / E-mail: cbennett724@comcast.net

The monthly meeting of Ring 211 was called to order on April 24 at 7:30, at the usual place, Brann's Steakhouse in Grand Rapids, MI. A new board of directors was elected by acclamation. Michele Parkes is our new president, Dave Barrett is stepping down from the presidency to become the vice president, Phil Gleason is moving from treasurer to secretary, Jim Parkes is taking over as treasurer, and Nick Watkins is our new Sergeant-at-Arms. It's a group that will work to make Ring 211 a lively place to do magic.

Members shared accounts of the 51st Michigan Magic Day (March 31-April 2) put on by I.B.M. Ring 89 in Marshall Michigan. It was a successful event featuring Jeff McBride, John Sturk, Jonathan LaChance, Alexander the Magician (Alexander Osborn), and John Dudley. Ring 211's own Jeff Brodrick gave a talk on the history of magic, and Mark Wells played old theater music on the organ. There was also a group of youth performers at the American Museum of Magic.

Brad Lancaster continued his series of lectures/seminars with a presentation on rope magic. Classical effects included an instant knot, a false bow, and the cutting and restoration of a rope.

Brad's presentations have been very engaging for the club as a whole. Members offer their own variations on a technique and recount their experiences. There is discussion of materials, and all of the nitty-gritty of setting up a performance. Open discussion of a few basic effects is an excellent theme for a meeting.

"Magic Bob" Zoerman recounted his latest trip to India, and the deteriorating situation for foreign performers.

Susan Moerdyk reported that John Capman, her partner in the Mea Tulpa production company, has suffered a downturn in his health, and we all extend our sincere hopes for his recovery.

The evening's performances by club members started with Gil Scott doing a card trick of Harry Lorayne's. It was a tribute to Lorayne and it brought forth both admiration and sadness at Lorayne's recent passing.

Pat Quillan performed a routine in which a signed coin was found buried in a deck inside a hole which had been burned into the deck. He went on to offer an envelope containing a fifty-dollar bill to anyone who could select the key that opened a small padlock.

Brandon Helder left a box labeled "Live animal, do not touch" in the background while he used a flip book to let the audience select a randomly chosen description of an animal. We chose "big red bat," and the concern was "what if the thing gets out?" In the end no animals were harmed including audience members, and Brandon went on to present a nice premise for the Oscar deck.

Joe Bennet finished the evening with two (to me) entirely baffling card tricks. The first allowed an audience volunteer to repeatedly shuffle a deck of cards, and yet the card prediction worked, and the second was a successful prediction using a smart phone.

We adjourned a little before 9:00 when the rising moon began to make some members restless.

Phil Gleason

RING 234, CHARLESTON, SOUTH CAROLINA - The Low Country Conjurers

Meets 2nd Mon. of each month, 7:00 pm, Tommy Condon's Irish Pub, downtown Charleston.

HOWARD VANDERBECK, Secretary (843) 406-0526

Email: Geothree@yahoo.com

President James Butler officially welcomed us to our May Meeting. Lots of news this month. The Annual Magic Auction in Eaton will be May 27 - 28. We shared the news that Haines House of Cards will be closing forever after one last show May 7. It will be missed! There is a new Penguin Magic Shop in Columbus. We are still working on our "War of the Wizards" show with Rings 5 and 71. We have studio time booked for videotaping for a cable show set for

May 16 from 2:00 till 5:00. Ring 71 will be having a lecture on 3-D Printing Magic Items by our own Brad Morgan May 25th at their meeting. We shared information about Magic at The Beach Convention in Myrtle Beach, SC, on October 5 – 7, 2023.

Time for magic! Ron Frank started us off with his “Lego Frame” from Gustavo Serero and Gee Magic in which an actor’s name was selected from a notebook. A stand was revealed with a very detailed image of Will Smith made using Lego Blocks. Unfortunately, that was not the chosen actor. With a quick cover of a silk the image changed into Tom Cruise (the correct actor). We got to see behind the silk. Very nice trick but some assembly was required. Next, Corey White shared three variations of “The Mental Cards” using Astrology symbols, household items, and foods. Dave Davis gave us his “Multiply Color Ball” routine. Larry Payne showed us how to make a rope out of a silk then how to pass the “Silk Through Rope” (from Nathan Neal).

We adjourned but stayed around and talked more magic. So, if you are ever in Middletown, Ohio the first Friday of the month, please stop by and join us. From Ring 324 – The Friendliest Ring Around. *Larry Hollinger*

RING 236, CHAMPAIGN, ILLINOIS – Don & Dorothy Schultz Ring

Meets 3rd Wed., 7:00pm, (except Nov. and Dec.) For location call Chris at (217) 431-479

KEN BARHAM, Secretary

2318 Winchester Dr., Champaign, IL 61821 / (217) 841-5616

E-mail: Kebram@aol.com

The meeting opened with a discussion of online club meetings, lectures, and videos. The Central IL Magic Get-Together will be on June 3rd. Register, get information, and pay here: <https://www.ring239.com/cimgt>. It is going to be a full day of great lectures, shows, and dealers. Don’t miss it!

Mark Carlon had information about getting a booth at the Urbana Farmers Market later this summer. We are looking at some dates to promote the club. Busking is free if you want to set up and perform. Rob “The Professor” Higgins recommended a two-volume book on mentalism called Orion by Phedon Bilek.

Mark Carlon opened the magic with a demonstration of “Itoon.” A new take on a great trick! Chris Bontjes showed us his TCC Close-up case. A very handy, customizable case for your magic. Roy Stoutenborough demonstrated “Star of the Show,” “Corn Stalk” and “Ladder Newspaper Tears” from Karl Fulves’ *Self Working Paper Magic* and Gene Anderson’s *The Book*. Chris took the floor again with his take on

“The Hancock Effect.” Andy Anderson did his “Torn and Restored Signed Newspaper.” Bill Pierce allowed the Prof to freely roll a die to select a prize envelope. Rob Higgins performed “Hearsay” and “New Wave Prediction.”

Essen Hu joined us on Zoom with a “Paper Divination” and Bill Pierce closed out the magic with his “Heaven and Hell” paper tear. As usual there was discussion on methods and presentation prompted by everything we did.

The next meeting will be on Wednesday, May 17th at 7:00 p.m. at the Salvation Army in Champaign. Come early and meet us at Manzella’s Italian Patio on First Street for food and fun. I usually try to be there around 5:00. The topic for May will be Busking. See ya at the meeting. *Ken Barham*

RING 243, CANTON, OHIO – Roth-Mills Ring

Meets the last Wednesday of each month (except December) at Mama Guzzardi’s Italian Restaurant (temporary site) 1107 N. Main St. North Canton, Ohio 44720

RANDY WEIDENHAMER, Secretary / (330) 933-8787

E-Mail: randy.weidenhamer@sbcglobal.net

Meeting was held at Grace United Christ of Christ in Uniontown, Ohio, our temporary new site, on the 26th of April 2023 at 7:00 p.m. Eighteen members and two guests were present. Meeting was called to order by Brent Schneider, President. No minutes from the previous meeting were read by Randy Weidenhamer, Secretary, as they were published in the monthly newsletter for all members to view. Treasurer’s report was read by Mike Salvino, Treasurer. All reports were approved as read.

All members’ health concerns were expressed along with the member’s celebrations to be honored. Current plans for the November banquet were discussed. Dues were discussed by the treasurer and a new start time for meetings was voted upon and passed. With no plans for the International Battle of Magicians magic convention in sight, there was a discussion on replacing it with a smaller version. This ended the business part of the meeting, and everyone prepared themselves for the magical portion of the evening.

Tonight, we voted upon a new member, Ryan Schneider, who did his initiation show. Ryan mixed up some different color beads in a can and magically separated the colors. Ryan also made use of a color changing wand and a hand-made school bus which doubled as a drawer box. For his finale he showed the bus empty and then full of silks. Congratulations Ryan as he became our newest member.

The member magic portion of the meeting was cut short as we had a lecture and magic demo show by Mark Miller. Mark owns and

operates two magic stores in the northeast Ohio area. It's always great when Mark stops by our meetings. Mark had many new and unusual items for sale and of course a few of his own which he demonstrated. It was a great night for magic, let's do it again next month.

Randy Weidenhamer

RING 258, LEESBURG, FLORIDA – The “Magic Ian” Ring

4th Thu. at 7:00 pm, Community Room, Lake Square Mall, Hwy 441.
Leesburg, FL

ROGER L. REID, Secretary / (321) 945-7500

E-mail: rogerreid1114@gmail.com / Website: www.Ring 258.com

President Dave Lyons opened the meeting with the Pledge of Allegiance to the flag. Under Good and Welfare – Past President George Drake had surgery for skin cancer and Les Morgenstein is still in recovery from a stroke. We had one visitor, Connie Brill, in addition to only eleven members tonight.

Under Old Business – The Ring Picnic, not held since the onset of Covid, is back! We will meet on Sunday, May 21, at Hickory Point Recreation Park in Tavares, FL from 3:00 to 8:00 p.m. Bar-B-Q lunch, fun and games!

Under New Business – There was discussion, again, about performing fund raising shows. Dave and Karen Lyons are working with a church in Ocala that wants to raise money for youth mission trips. Jeff Arnold mentioned the community room where he lives as a possible show site and/or meeting place.

Andy Rohweder will be performing at The Balongo Beach Resort in St. Thomas, Virgin Islands, in May. Have a safe trip and successful shows!

After the business meeting Dave Lyons did a lecture on “How to Care for Your Silks.” He also demonstrated how to make a silk fountain without using any gimmicks. Andy Rohweder showed his silk blow tube. Regina Schiraldi let us all in on the patter she uses when she performs the effect.

The theme for the May meeting will be “Coins.” *Roger L. Reid*

RING 266, TYLER, TEXAS – East Texas Court of Magic

1st Mon of the month, 7:00 pm, at Discover Science Place in downtown Tyler, TX

PAUL BUDD, President

E-mail: chipper35_1999@yahoo.com

In April, our Ring held a Broken Wand Ceremony to honor the life of the late Dr. Kevin King. Dr. King left this world in January, following a brief illness. We passed an unbroken wand onto his daughter, Erin King, who is currently our Ring's treasurer. Dr. King's presence will be deeply missed.

In May, the very capable Bruce Chadwick

provided a dealer show for our club. As April was our Ring's 36th anniversary, the focus was birthday party magic. As always, Bruce delivered above and beyond! Many members purchased a wide array of effects. We hope anyone reading this can visit us soon! *Paul M. Budd*

RING 273, CANBERRA, AUSTRALIA - Oliver Ring

Meets 3rd Thur., 7:30pm at the Burns Club

PETER FOSTER, Secretary

Email: pfooster@pcug.au

Good meeting this month. There were four of us: Richard, Chris, me, and someone we hadn't seen for a while, Simon. The theme was “My First Magic Book,” so there were some old books brought in, together with some old tricks. Although some of these old tricks had some modern updates.

Simon went first with a card trick. From a shuffled deck he showed the cards one at a time to a spectator, asking him to just think of one of them. A quick shuffle and he then turned away and fanned the deck face up, asking the spectator if he had seen his card. The spectator eventually said yes. The magician then dealt some cards face down into his own hand until he felt a need to stop. The spectator named the card and the magician showed that he had indeed stopped on that card. Well, almost. Simon was a touch rusty, and things didn't quite go as planned. Still, an interesting effect of finding a thought of card from a shuffled deck without looking at the faces of the cards. This was “Out of Sight Out of Mind” by Dai Vernon.

I went next with an updated version of an old classic. This used four rectangular blocks with random numbers printed on all the sides. A spectator arranged them in whatever configuration they desired, in any order with any side up. This made four four-digit numbers, which the spectator then added up. The total matched a prediction (it is usually presented as a feat of lightning calculation, but some surreptitious writing and a switch turned it into a prediction). The original method required the spectator to write down some numbers that would eventually be added, but this version with the coloured blocks looks more interesting and is much less work for the spectator. This was “Maths Magic Blocks” by Kupper.

Simon now did a quick Rubik's Cube trick. He showed a scrambled looking cube, then with a flick of the wrist it was solved. Very visual. I followed with one where I put what looked like a scrambled looking cube into a bag. This bag also held my invisible helper, who worked away at the cube. I then pulled out the cube, all solved. This used the one handed solve by Kev G.

The book I had brought was *Mathematics*,

Magic and Mystery by Martin Gardner. An old book, it refers to “Eddie Marlo, a Chicago amateur conjuror.” Not actually my first magic book, but Martin Gardner was a big influence on me in my younger years. I did two things from this book. For the first one a spectator put five objects in a row on the table. The spectator designated one of them as a favourite. The magician explained that a move involved switching the favourite object with an adjacent object. With his back turned, the magician gave instructions for making moves and eliminating objects. The final two objects were covered by the spectator’s hands. Still without looking, the magician identified which hand was covering the favourite object. This was Yates’ “Four Object Divination,” although with five objects. A clever trick using the parity principle, which can even be done over the phone. The second one was a card trick. A card was selected and lost in the deck. Then some “random” numbers were chosen using a countdown process, where cards were dealt face up while counting down ten, nine, eight, etc. If a matching card was found (e.g., deal a six when saying six) then that card was chosen. The chosen cards were then added up and that number was counted to in the remainder of the deck. This card was indeed the selection. This was Henry Christ’s improvement to a clever prediction trick.

Chris went next with one involving a book but not his first magic book; this used a dictionary. A spectator first selected a number and letter by a very fair looking process. Then the spectator used the dictionary to find a word starting with that letter, with the same number of letters as the number. After some guesses that were close but wrong, the magician showed that he did predict the word. This was by Penn and Teller.

Simon now did an update on the “21 Card Trick.” This version was designed to fool magicians. He dealt the cards into three piles, then had a spectator select and lose a card in a very fair manner, burying the card and the pile in the other piles. The magician then dealt the cards face down into three piles, except along the way one card was dealt face up, the selection. A surprising and shocking finish, as the card is found in just one deal. This was “The Knowing” by Mike Powers.

Richard now did a very old one, from a very old looking book that I neglected to note the name of. Anyway, there was a coin and a piece of paper with a hole in it that was definitely smaller than the coin. However, the magician was able to push the coin through the hole. But then he showed a modern update. This time he

took a piece of paper and cut a square hole in it. The hole was much smaller than a playing card (much, much smaller). But he was able to push a playing card through it! At the end he put the cut-out hole on the card to show how small the hole was in relation to the card. Very clever. This was “Through The Hole Again” by Ryan Pilling.

Chris finished with a couple of quickies, the unlinking safety pins, and an old-fashioned credit card from which a real banknote was produced.

The next meeting is on 18 May. There will be a bit of workshopping, as the theme will be “stuff that needs a better presentation.” So, let’s see what the brain trust can come up with. Cheers!

Peter Foster

RING 279, DHAKA, BANGLADESH

Meets last Sunday, 4:30 pm, B-8/11. Tara Mia Road, Ganda, Savar,

Dhaka-1340, Bangladesh

ROBIN KHAN, President

E-mail: robin.khan77@gmail.com

President Robin Khan, Ziamoni Vice President, Hedayet Ulya Khan Azad Vice President, famous magician Ali Raj, and Magician Sahin Shah were present as special guests. President of the Magic Federation Muazzem Hossain Nannu presided over the inauguration ceremony. Prominent magician and lawyer Noor Mosarof presided over the ceremony.

In the welcome speech at the presence of more than five hundred magicians and guests, General Secretary of Magic Federation Shikder Abdus Salam announced the three-year working plan with various directions. The ceremony begins with a magic show. All the newly elected members are inducted by the Chief Guest with a flower basket. The special attraction was the Magic Federation office secretary Kazi Rabiul Islam led by a fifteen-member group of magicians, wearing similar costumes, everyone was entertained by them.

Robin Khan was selected as the convenor of the Grand Magic Convention 2023. Magic Federation President Muazzem Hossain Nannu said in his Inauguration speech that July 8, Saturday, 2023, the Grand Magic Convention will be from 10 a.m. to 10 p.m. at the auditorium of the Bangladesh National Arts Academy. Honorable Minister of State for Culture, Government of Bangladesh K. M. Khaled will be present as the Chief Guest in the Convention. Cultural Secretary, DG Bangladesh National Art Academy, and DG BTV will be present as special guests. The president of Magic Federation thanked all those present for enjoying the event, special thanks were given to Kazi Rabiul Islam,

Office Secretary of Magic Federation. The president declared the meeting closed at 9.30 p.m.

Robin Khan

RING 284, FORT WALTON BEACH, FLORIDA - Conrad C. Bush Ring

Meets 4th Tue, 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

Business: (Apr. 28th) We had a pretty light attendance this month and decided to stay at Fresh Greece for the meeting. Secretary Ron Hudspeth reported that he and V.P. Brian Ward will be attending the AbraCORNdabra convention in Des Moines, IA the week before the next meeting. This will probably be the last event he attends before the I.B.M. Convention in Pittsburgh where we should have at least four club members attending. Several members have also expressed intent to join us for the September meeting at Atlanta for the Harvest of Magic.

Magic: Robert Vinson started off the magic showing us "Fortune Sticks" from JCS/Tenyo Elite. Brian asked us for input on his version of President Jeff Sobel's and Ron's "Crypt-Trick" (initially based on Ryan Matney's "Amara Rises Again") and Ron performed the effect as an impromptu routine. Junior member Kaitlyn Simonds displayed several new designs in card decks as well as her dangle earrings with three miniature face cards hanging from each lobe.

On the meeting nights where we choose to remain at the restaurant instead of moving over to the Library Conference Room, we try to take the opportunity to perform for the staff to keep our goodwill and standing there. Inviting them to the back area during a lull in activity, Ron performed his "Shuffle Collection", and Jason Simonds did Ed Marlo's "Startling Climax." A little while later at the next opportunity, Ron demonstrated the "Spiral Metal Illusion" (a table-top version of the "Shrinking Head" optical illusion) for the staff as well.

Remember that we usually meet for early dinner time on the fourth Thursday; 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 291, PALM DESERT, CALIFORNIA - Palm Springs Magic Club

Meets first and third Tuesday via Zoom

HENRY JUAREZ, Secretary / E-mail: henryjuarez1@hotmail.com

Web site: www.palmspringsmagicclub.com

Our PSMC meeting room was transformed into "The School of Magic" on Tuesday, April 4th, as several members taught the ins and outs of their favorite tricks.

Warren Morse kicked things off by sharing Garnet Garven's "Greeting Card Lifesaver" trick, soon to be published in Vanish Magazine. Since greeting cards are expensive, the magician economizes by turning a playing card into a greeting card of sorts, finding a selected card by spelling the phrase, "Happy Birthday to You!"

Then George Hass shared "Monkey in the Middle," where a selected card was found between two jokers and gave everyone the jokers to do it, and then explained how to do Bill Malone's "Sam the Bellhop" routine.

Dean Apple performed his version of "Fashion Girl," where a spectator selected from five different colored markers and colored in different parts of an outline drawing of a fashion model (hair, blouse, skirt, purse, and shoes). The finished drawing matched Dean's prediction.

Next, Jerred Lockard taught a clever move which makes it easier to perform a card-to-pocket routine.

Then Dick Dumias explained his method for a twenty-six-cent effect using a quarter and penny, with the coins changing places and eventually turning into an oversize coin.

Don Campbell taught an effect using playing cards cut into quarters to fit in a small Altoids tin. The pieces were mixed and randomly divided into four piles. The top piece from each pile formed a complete card, matching Don's prediction.

Finally, Gary Beutler explained how to perform "Card Warp" with folded cards magically turning inside out, and then he recounted a gambling miracle in which he won a few cards at blackjack that also gave him a great poker hand at the end.

Being at our PSMC meeting on Tuesday, April 18th, felt a lot like being on the set of a famous TV show in Las Vegas, as the club conjured up its own version of Penn & Teller: Fool Us! for members and their guests. After explaining the evening's ground rules and "teaching" non-magicians in the audience a "Torn and Restored Napkin" routine, emcee and club president Warren Morse welcomed the judges, veteran

club members Garnet Garven and Don Campbell, and introduced each performer.

Dean Apple led off with a hilarious book test routine that culminated with a baffling prediction that was hidden in Dean's sock. Next, Carl Christman showed his mentalism abilities by writing down two street names before the two volunteers wrote anything down. Steve Temkin followed with a lesson in history that setup his premise of being able to divine which card would be left face down after the other fifty-one cards faced north. Gary Beutler fooled the judges with his matching cards effect. Jerred Lockard had a volunteer select a three of a kind and not only did he find the three cards, as a bonus, he also found the fourth card of the same value. Henry Juarez put five hundred dollars on the line for his effect. Relax, it was only Monopoly money. He had a volunteer mix and deal down the Monopoly property cards into three piles. The top card from each pile was already predicted on the Monopoly board. George Haas presented "A Dance for the Devious," where the four queens vanished and reappeared. Jeff Hobson closed the evening and brought down the house with a hysterical no-holds-barred take on a hand slicing illusion that had errant fingers flying through the air and a severed hand floating ten feet from its owner.

Congratulations to our three big winners, Dean Apple, Carl Christman, and Gary Beutler, for successfully fooling the judges and winning the coveted certificate, suitable for framing or recycling.

Henry Juarez

RING 325, BRANSON, MISSOURI – The Tri-Lakes Tricksters

Meets 3rd Sat. of the month attl's Magic & Joke Shop, 6:00pm, 124 South Business 65, Branson, MO
DR. CHRISTOPHER BECK, President
E-mail: beckibmring325@gmail.com

Branson, MO. On April 15, 2023, I.B.M. Ring 325 members gathered for their monthly meeting. There was some discussion, as President Christopher Beck opened the meeting. He shared some information, including items from the recent Magic Moments newsletter. Yak Williams shared some "secret spoon" information, as well, that only "secret members" could understand. Robert Morris and Christopher Beck spoke a bit about the upcoming conference Duane and Mary Laflin will be hosting.

Once the discussion was concluded, the "main event" for the evening began; and that was the anticipated lecture by Carl Wilson. Wilson has a great deal of professional performing experience and was asked to share some tricks and insights with club members. And, that he did!

Wilson began with a performance of Danny Archer's "Eye Exam" effect. Wilson, in his presentation, used the four jacks. The jacks were shown to turn over, magically, one by one! Wilson proceeded to share a "Vanishing Deck" effect. He spoke about some two-card selection options. He also taught the attendees the Kelly Bottom Placement move.

From card magic, Wilson moved to coin magic. He began with an amazing performance of the classic "Coin to Glass" effect. During the course of this portion of the lecture, Wilson shared tips for the classic palm, as well as how to do the effect with or without a shell! Wilson's skills with coins were evident as he continued to share the "Coin through Hand" effect. Wilson was generous enough to share his jumbo coin gimmick, as well.

Wilson spoke about performing in restaurant walk-around situations, and he shared one of the "gems" he enjoys performing. He calls it, "Pick a Spice," and it is a version of the classic salt-shaker through table, with a few "Wilson twists." Yak Williams and Seth Ream played their roles as the customers at the table.

Wilson also shared and taught his performance of the classic "Hopping Halves" routine, as well as a "Card and Ring" routine, and another routine which caused uncontrollable laughter (to the point of tears) for Robert Morris. It was Paul Harris' "Whack Your Pack." Wilson used it to point out "an entire performance piece can be centered on a single sleight. Another highlight of the lecture was Wilson's impressive "Ring to Card Box" routine.

Wilson also taught his fellow members how to perform a "Card Under Watch" effect, as well as sharing his "creation" (known as The Bullet) which assists in performing effects with the tool known as IT, used for such mysterious levitation effects as floating dollar bills and animating paper roses.

It was a pleasure to have Carl's father, Wendall, with us for his son's lecture, as well! Wilson challenged his listeners to challenge themselves by learning new sleights and encouraged them to give the best performances they can give; he mentioned that "Everyone you meet is an audition for future work." Wilson drew his lecture to a close by sharing the legendary story about the famous magician who, in a conversation with another magician who claimed to know hundreds of tricks, said something like (paraphrasing), "I only know a few, but I know them well!" Sources trace the comment back to David Devant. Devant actually shares the story of the encounter in his 1922 book, *Lessons in Conjuring*.

I.B.M. Ring 325 meets in beautiful Branson, Missouri! Branson is a great vacation destination. There are several magicians who host their own theater shows, and many other types of performers and shows, shops, attractions, and beautiful natural beauty surrounding it all! If you are an I.B.M. member and you plan on visiting the Branson area on the third Saturday of each month, we would love to have you attend one of our meetings. Meetings are normally held at "It's Magic" Magic Shop (located at 124 US-65 BUS in Branson, Missouri). However, on special occasions, the meetings are sometimes relocated to another locale. So, if you know you are going to be in the area, or if you would like information about our club, feel free to email me (Christopher Beck, I.B.M. Ring 325 President) in advance. I would love to communicate with you. My email is: beckibmring325@gmail.com.

Christopher Beck, Ph.D.

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/

Howdy folks! I was unable to make it to the April meeting or our public show, but the amazing Paul McTaggart kindly took notes for me. Thank you, Paul!

Guillotine stories?! Yes, that's how the April 2023 I.B.M. 334 meeting began. Our professional performers seemed to all have some sort of Guillotine misadventure that sidetracked the meeting for a few minutes, one reported that their guillotine fell off the back of a pickup truck right in front of the Highway Patrol and another tells the tale about how some kids got backstage and were messing around with his prop which unfortunately cut the birthday girl (not seriously) and instead of the parents being upset with the magician they tipped him one hundred dollars for his trouble. Still, another story is about a mishap at a popular amusement park which could turn into legal problems but was covered by the park insurance.

President Ron Conley finally regained control to kick off the meeting with old and new business and proceeded to the drawing; many thanks to Dave Tanner owner of Broadway Magic for supplying the magical items. Since our Ring has an annual Easter Show at the Ocean Lakes Campground in a few days, our brothers were given the opportunity to give our theme and their Showtime Magic a final run through before the Saturday gig, and first up was our newest and youngest member, Magic Ian, who did a combination of a card revelation

in an Easter egg, producing candy from a Dove Pan and then used his mirror box (which he purchased at the last Ring auction) to make a Easter Bunny materialize from thin air!

Next, using some weird snake charmer music, Paul McTaggart put on a turban and performed the "Color Changing Feather Plumes" (also obtained at the Ring auction). Paul used a magic poster of a turban attired magician as the tube to effect the color change.

We followed those performances with a workshop on how to do the Elmsley Count and Brother Michael Bairefoot stepped up (get it? Bairefoot stepped up... never mind) to slowly and carefully demonstrate the proper techniques for creating a quality card count. President Conley continued the subject by showing us how to do the Elmsley Count with a jumbo card effect. Ring 334 has begun a series titled Magic Shoppe Demos where, for the next half dozen meetings, we will be going over how to present magic shop products and this meeting featured the famous Coloring Book. Our first demonstrator, Brian Wilson, who currently works at Broadway Magic, and is a marvelous storyteller, gave us a showing of a Christmas Coloring Book complete with poetry; "The Night Before Christmas." Paul McTaggart also gave a magic shop demo but instead of the pictures being colored it revealed pin-up girls. Oh Paul, what are we going to do with you? This evening concluded with a few magicians lingering late, staying behind to cut up some jackpots.

On Saturday, April 8th, Ring 334 did an engagement at a local Myrtle Beach campground which never fails to draw the visitors. This performance featured Magic Ian, Paul McTaggart, Michael Heidtman - The Seaside Showman, and finishing the night is Greg Holt Magic. Paul McTaggart, the emcee, got everything started with an audience sing along to "Dancing in the Moonlight" by Top Loader and proceeded to introduce Magic Ian who entertained with card tricks, Dove Pan, Mouth Coils, and his Mirror Box; not bad at all for his very first public performance.

Following "the kid," McTaggart and his lovely assistant Bunny Eilers, now both wearing turbans, demonstrated cape and veil dancing which moved into the Coloring Changing Feather Plumes effect and Bunny's Cobra Necktie. She was Snake Charming as she caused a man's necktie to imitate the movements of a deadly viper. (Disclaimer - No cobras, bunnies, or neckties were injured in this performance.) Past Ring 334 president and graduate from Ringling Brothers Clown College, Mike Heidtman took the stage with a circus fanfare and commenced

to dazzle the family audience with spinning at least ten plates, whipping a tablecloth from under some dishes and knocking 'em for a loop with his amazing diablo skills. President Conley says that Greg Holt should call his act the "I love to scream show," and that is exactly what happened when Greg takes the Hippity Hop Rabbits, Dice Box, the Peanut Butter and Jelly Transposition, and the 20th Century Underpants through their paces. As a seasoned kid show performer, Greg has all the right comic touches to make his forty-five minutes a wonder to behold. This year Greg Holt wrapped up the Easter show with a new contraption that had the children scrambling to bits of toilet paper (that's all I'm authorized to tell ya).

To start off the May meeting we had a Flea Market. We had about six sellers and they all had nice magic to sell. President Ron Conley opened the meeting with a great Temple Screen producing a long birthday banner. It was for Paul McTaggart's birthday, we sang "Happy Birthday" to him. Next Ron gave out thumb tips and little plungers that were donated. Thank you! Scott Francis will be doing a show at Kings Theater on May 18. Michael Bairefoot discussed business licenses needed in our different cities and counties. Very interesting!

The theme for the night was dealer demos, the focus was the Svengali Deck. Dave Tanner showed his demo for the Svengali Deck, honed from many years of selling them in his shop, Broadway Magic. Ron Conley demoed the venerable Cups and Balls with the smaller plastic version, also honed from many years of demonstrating them. Michael Bairefoot showed his Pokemon Svengali Deck, which was very cool. Toddini did his Svengali Deck routine. Very entertaining.

The open table portion was next. Card Revelations was the theme. Ron had a card selected and returned to the deck, as he held the deck, it was slapped out of his hand, and he was left holding the selected card. He also showed how it could be done with a balloon dog and out of your mouth. Clever. Jonathan performed a slightly different version than Ron. It's interesting to see the different ways these effects can be done. Paul did a card stab with the help of Billie. Next, Paul called The Wizard, and he told us the name of Billie's card. So cool, I've always wanted to do Mr. Wizard.

Will was up next. A card was selected, five cards were added, and the pack mixed. Cards vanished one at the time until the selected card was left. Yazu took a sheet of paper, folded it

and made one cut with scissors. A card from a jumbo pack was selected and lost. He couldn't

find the selected card, but, when he unfolded the paper, it revealed the name of the selected card, the Four of Diamonds. Neat! Michael B. spread a deck of cards and knew which one they looked at just by watching their eyes. Outstanding! He also performed a card gun effect. To close the night, Yazu performed a circus themed trick. Each card had a different circus performer on it which he gave to four helpers. He took their cards and stuck them on the front of his case, it made a square. Returning the cards, he introduced a star card and spoke about everyone can be a star and put the star card in the center of the case. He was able to put the performer cards back on his case and still made a square. Well done! That ended the evening, and we all went home feeling good.

May Lecture – Marcos Waldemar. President Ron Conley says it far better than I can, "Last night's lecture with Marcos Waldemar was one of the highlights of our lecture season. His magic was creative, and he proved that simplicity is genius! I don't think he did anything that didn't fool us! Everything was so well thought out and routine that we forgot about how things were done. And it was an excellent lecture. If he is lecturing near you, Go! His card magic is pretty, well thought out with lovely stories. Magic you will do. *Dale Rabon*

RING 362, BANGOR, MAINE – The Bob Nixon Ring

Meets 2nd. Sun at the Buker Community Center, 22 ArmoryvRd., Augusta, ME
SCOT GRASSETTE, Secretary / E-mail: grassette@gwi.net

We opened the May meeting with quick business and treasurers report. We "folded" the business part of the meeting, "cut" to the chase, and "turned the page" to our monthly theme which was, (as you may have guessed by now), Paper Magic.

As special out of town guest Kent Axell pointed out, Treasurer Karen Seymour opened with a memorable line in her opening script, "To the best of my knowledge, everything I'm about to tell you is true." She then proceeded to unfold facts about the Universe and Black Holes as she tore a napkin into two parts. When she opened the big part, it was shown as a circular black hole. When she opened the smaller part, it was shown to be in the shape of a star.

Up next was Scot Grassetto who spoke of how the newer generations may not even know what a newspaper is and why should they? (Showing both sides of the paper.) There's hardly anything in them anyway. He then loosely crumpled the paper into a ball, poked his finger in and produced yards and yards of paper swirling with his wand in a huge production of paper ribbon.

The Great Stephan had a Walmart receipt

signed, it was torn up and restored into a mis-
made receipt that could be kept. Next, he van-
ished the Sharpie in a small paper bag crumpled
into a tight ball.

Kent used a business card to have Joel
Riemersma write a city onto, it was folded and
put aside. The city was then associated with a
type of landscape (beach) and a previously held
ring transformed into a seashell.

Wes Booth showed us paper flowers and a
multiplying rose with a color change kicker.

Scot had another piece of classic paper magic
and shared a comedy cut and restored, "Fresh
Fish Sold Here," and threw out a throw streamer
at the end.

Stephan had another paper effect, torn papers
revealed Heaven and Hell, spelled out on the
table.

Off topic effects included Peter Rosenberg's
jumbo "Three Card Monte" which he will be
presenting at his retirement home talent show.

Stephan proceeded to pull the light from his
phone, pop it into his mouth and blow it back
onto the phone.

Kent shared a die number revelation with
Karen's Zodiac sign called out.

Our monthly Show Doctor topic was
"Memory Loss," we discussed ways for poten-
tial clients to remember you. Camaraderie and
fellowship were carried to Cushnoc Brew Pub
on Water Street where Kent held court with a set
of tricks at the restaurant. *Scot Grassetto*

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 meeting was held at Monty's Secret
Theatre in Kimberly and on Zoom. The theme
of our Ring 398 March meeting was "Tricks that
use a box."

The first magician to perform (on Zoom) was
Ring 398's namesake, Dr. Lynn Miner. Lynn
described an ancient mystical phenomenon
using four tools that was designed to function
like today's IRA accounts to help people of
ancient times to save their money, with interest!
Those items were shown by Lynn to be a prayer
shawl from a Zen Master, a Chinese "Coin
Chariot," an eternal flame, and a temple bell. A
fifth tool was introduced by Lynn. It was a quar-
ter. To "make sure that there was no insider trad-
ing going on," Lynn affixed a green sticker to
the quarter, and asked Ring 398 Sergeant-at-
Arms Marv Roth to "Give me a letter to write on
the sticker," to which Marv replied, "The letter
T." Next Lynn asked Marv to "Give me a num-
ber between 1 and 9," to which Marv replied,

"7." After writing the combination "T7" on the
affixed sticker, Lynn commented that, "Even
though there are millions of quarters floating
around in the world, there's only one like this."
Next, Lynn put the quarter in a box, shaking it
so that everyone could hear the coin rattling
inside and then placed the box with the coin on
the prayer shawl "mat." Waving the eternal
flame over the box and rattling the box again,
the noise stopped, the quarter was gone. It was
then found, with interest, inside a small wooden
box which was nested inside two successively
larger wooden boxes, with the largest of the
three boxes being locked. Lynn's routine was
well-received with a nice round of applause.

Next to perform on Zoom was Bruce Heltzer
who introduced a card box with some cards in it.
Bruce showed three cards in the box, two of
which, he said, were "Marker Cards" each with
a blank face. The third card was shown to be a
Jack of Spades. Bruce mentioned that the Jack
of Spades was the only card needed to keep
track of, and to help us, he turned the Jack of
Spades face down on top of the two blank faced
cards and then put a paper clip on it. Bruce put
one of the marker cards in the card box. That left
one of the marker cards and the jack with the
clip on it. Bruce asked Marv Roth, "Which one
is the Jack?" to which Marv replied, "The mid-
dle one." After turning over that card, Bruce
showed it to be one of the marker cards, with the
jack now in the card box, while Bruce explained
that the jack escaped from the clip. Bruce said
that he would do it again, this time putting the
jack into the card box. He then put the paper clip
on one of the two marker cards, saying, "Faster
than you can say magic, the clip is on the jack!
And over here in the card box, we have the
marker card!" To continue, Bruce added, "I
know what you're thinking, you want to see that
again." Bruce then turned the three face up cards
face down and clipped the face down jack. Next,
he turned over the face down jack, revealing it
to be one of the marker cards saying it has
vanished, then he said, "It's not in the box," reach-
ing in the card box and showing the second
marker card. To conclude the trick, Bruce
reached into his shirt pocket, showing the previ-
ously vanished jack. Bruce explained that the
trick was called "Card Box and Clip" by Joel
Bauer and was a "Three Card Monte" variation.
It was a clever trick and was well-received and
Bruce got a nice round of applause.

Next to perform on Zoom was Ring 398
Secretary Rick Morein. Displaying a spread
face down blue Bicycle deck on a close-up pad,
Rick mimicked having a spectator select a card
and having them sign the face and then turned

the deck face down, giving the deck two cuts and placing it on the table. He then showed how he would then hand the deck to a spectator to find their signed card in the deck, with the spectator realizing that the signed card had vanished from the deck. Reaching down for the card box which had been sitting on the close-up pad since the beginning of the trick and not having been touched, Rick gave the card box a shake, saying, "Hear that?" There's something inside the card box. Then, opening the card box flap, a small, folded blue back Bicycle card was seen inside, and Rick then "poured" the folded card from the card box into his hand, unfolding it, and revealing the exact same folded and signed card. Rick explained that the trick was an evolution of the original John Kennedy Card Box and was called "Ecase" by Mark Mason. The trick relied on a Mercury Card Fold, which Rick demonstrated and taught, and the card box contained a miniature electronic reel with a fine thread of fishing line attached to a folded card which could be instantly retracted by pushing a button on the side of the card case. This, along with good timing, created a perfect illusion of pulling the signed card out of the box, when in fact, the trick relies on a clever and camouflaged switch due to using the reel and revealing the hidden and palmed Mercury Card folded card. The trick went over well.

Next to perform at Monty's Secret Theatre was Ring 398 Sergeant-at-Arms Marv Roth. First, Marv demonstrated a couple of versions of full-deck swaps that he was working on, asking for feedback from those in attendance. Next, Marv showed a card case, opened the case showing it empty, gave it a shake, and, voila! a full deck of cards was found in the box. Marv explained that this was a trick that he built earlier in the day. Marv then demonstrated his version of "Sawing a woman in half using a deck of cards." To illustrate, Marv showed a card box, placing a card into the box and then introducing two additional cards, sliding both of the cards perpendicularly through the card box and through the card inside the box, thus "Sawing a woman in half." Marv opened up the card box demonstrating that the two cards had, in fact, completely penetrated the card inside the card box and concluded the trick by closing the card box, removing the two cards thrust through it and then removing the undamaged and fully

intact card from inside the case. Both tricks were well-received and were clever and well-done.

Next to perform was Ring 398 President Michael Schroeder who demonstrated a nest of boxes that he had along with techniques on preparing and loading them. Then Michael showed a routine he had been working on with a coin box and four Chinese coins, where, one-at-a-time, the coins passed through the box and then through his hand, and then re-assembling back in the box. The trick was well-received.

The evening concluded with I.B.M. Regional Vice President Monty Witt explaining how much he loved using boxes in his shows; specifically demonstrating and detailing techniques that he has used for years with a Crystal Casket, a handkerchief, and sponge balls (done to music). Monty then demonstrated bits of business that he has performed using a couple of different types and sizes of drawer boxes. Next, Monty demonstrated a (for lack of a better term) swing-open vanish box (like the box that was originally designed to vanish one of the colored balls in the Stratosphere trick). Then, Monty showed a box that he uses for his "Camera Routine." Everyone enjoyed Monty's demonstrations of his favorite boxes that he has and continually uses.

We are always happy to welcome guests at our meetings, either in person or via Zoom.

We also would like to encourage international guests to attend our meetings via Zoom, as well.

Rick Morein

RING 401, BARCELONA, SPAIN

2nd Thur., 7:00 p.m. to 10:30 p.m. C/Santa elulalia 21, Pipa club, Barcelona, Spain

HECTOR VERIKAS (a.k.a. Brando), President

In this month of June, we will have two very interesting activities. On Thursday, June 15, at 7:00 p.m., Gabriel Gázquez from Chile, will present a lecture on Sponge Balls. On Saturday, June 17, at 12:30 p.m., our Summer Gala will open to the public with the participation of various magicians from society and guests.

We are working on what will be our first magic convention on November 3, 4, and 5, 2023 here in Barcelona. Three full days of magic: nine conferences, and four galas, all in the heart of Barcelona.

Hector Verikas

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I.B.M. YOUTH TRIVIA CONTEST RULES

(Continued from page 54)

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 54.**

Answer to Pictures from the Past – from page 14

Angus Joseph Victor Torsberg was born July 14, 1906, in Chicago, Illinois. He grew up in Cook County, completed his schooling, and found he had an interest in theater. One of the first mentions of Victor's name is in the 1924 *Chicago Sullivans Englewood Times* for a mystery play titled *Mickey or the Crimson Nemesis* by playwright Robert J. Sherman. The play was performed at the Englewood Masonic Temple for two nights in early December, and in 1928 he became a member of the Edith Ambler Players, a touring company who put on various plays under a tent. The founder, Walter Ambler, realized that by including a few variety acts each evening, his audience was more receptive and approving. Thus, Victor found himself surrounded by thespians with experience, talent, and a willingness to listen to an audience as well as counsel a young actor while they were touring.

In 1928, he was included on the playbill of *If I Was Rich*, a play by William Anthony McGuire that was booked into Moline, Illinois' Palace Theater for a two-week performance. Victor also appeared on stage at the Rialto Theatre in Elyria, Illinois, in the comedy play *City Wives and Country Relations*. He continued his time with the acting troupe from Illinois to Ohio. Whether he was a hero or a villain, audiences enjoyed his performance. In 1936, Torsberg began working for Jim Sherman at the National Magic Company in Chicago, and became well-known to many of the visiting magicians.

In January 1937, he joined the Wizard Club of Chicago, attended meetings, and began to demonstrate the stage experience he'd learned in the professional theater. As a new member, Victor showed his abilities by performing his own card work and sponge ball routine. He applied for membership in the I.B.M. in 1940. In 1943, Victor was elected President of the Wizard's Club, and in 1946 served as the Master of Ceremonies for the Cavalcade of Magic in St. Louis, Michigan. Two years later, Victor joined the cast of Studio Players to perform *Spooks* at Garfield Park. Included in the cast was fellow actor and magician George Boston, who was the director, set designer, and hero of the play.

With that, Victor tapered off his play performances to give more time to his magic performances. In 1948, he served as the General Stage Director for all five of the I.B.M. New Orleans Annual Convention shows, and his experience in staging, continuity, and production value made the performances a huge success. Victor was the President of the S.A.M. Assembly No. 3 three different times, and served as the President of the I.B.M. Ring in 1959.

During the 1950s, Victor took a different career path. He began working for a friend who started the Haysma Company in Chicago, and together they manufactured and sold medications. Victor became a manager at the company, but would fill in for others at magic club shows whenever he was needed. He could also be found demonstrating a few nice effects for his own club members, and proved more than able to give a performance that would please anyone in attendance. In his own routine, Victor would open with the Twentieth Century Silks, move into a golf ball through a silk, then a silk to a rope, and close with a night silk production.

As a part of the Harlan E. Tarbell Ring 43, Victor kept his hand in magic, and was regularly asked to help out throughout the sixties and seventies. He was known to sponsor a newcomer to the club, be on hand to assist members with their presentations, talk with performers about stage presence, or be a volunteer for a magician wanting to audition in order to become a part of the club. Victor was enjoying an evening of fun and festivities at his son's home on Christmas Eve in 1979, celebrating with his family and a number of friends. The next morning, on Christmas Day, Victor Torsberg passed away. He had lived a full life with family, friends, the theater, and of course his life in magic. Thanks to Victor, scores of people were able to enjoy and learn from his wealth of knowledge. If you have a chance to learn more about Victor's life, check out his article, "Outlining and Running a Magic Show," in the April 1947 issue of *The Sphinx*. It's worth your time, and his insights are still appropriate for today.

Gary R. Frank

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

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

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

If you have any questions concerning the above, please contact our International Executive Secretary, Sindie Richison at office@magician.org.

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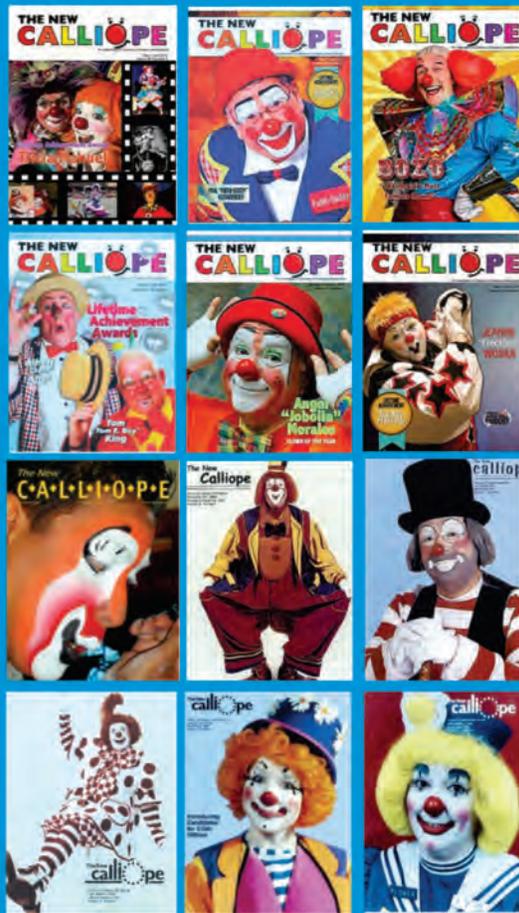
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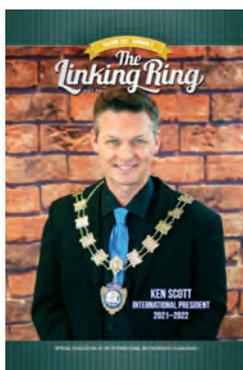
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